

IMPORTANT CHINESE
CERAMICS AND
WORKS OF ART

重要中國瓷器及工藝精品

Hong Kong, 30 May 2023

香港2023年5月30日



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IMPORTANT CHINESE CERAMICS AND WORKS OF ART

重要中國瓷器及工藝精品

TUESDAY 30 MAY 2023 · 2023年5月30日(星期二)

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2.45pm (Lots 3001-3133) · 下午2.45 (拍賣品編號3001-3133)
Location: Hall 3D-3G, 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-3G
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VIEWING · 預展

HONG KONG, Hong Kong Convention and Exhibition Centre

香港, 香港會議展覽中心
Thursday - Monday, 25 - 29 May · 5月25日至29日(星期四至一)
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 April · 4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
Tuesday - Wednesday, 9 - 10 May · 5月9至10日(星期二至三)
10.00am - 6.00pm

SHANGHAI, BUND ONE

上海, 國際藝術中心
Saturday - Sunday, 13 - 14 May · 5月13至14日(星期六至日)
10.00am - 6.00pm

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CHRISTIE'S 佳士得

PROPERTY FROM THE BEIXUAN SHUZHAI COLLECTION
柏煊書齋珍藏

3001 A JUN BOWL

NORTHERN SONG DYNASTY (960-1127)

The bowl is well potted with rounded sides rising from the tapered foot to the slightly incurved mouth rim, and is covered inside and out with a creamy sky-blue glaze thinning to mushroom on the mouth rim.

7¼ in. (18.5 cm.) diam.

HK\$200,000-300,000

US\$26,000-38,000

LITERATURE:

Qin Dashu, *Jun Yao Ceramics from The Beixuan Shuzhai Collection*,
Hong Kong, 2017, pp. 118-121, no. 2

北宋 鈞窯天藍釉盤

出版:

秦大樹,《柏煊書齋·鈞窯》,香港,2017年,頁118-121,編號2



(base 底部)



PROPERTY FROM THE BEIXUAN SHUZHAI COLLECTION
柏煊書齋珍藏

3002 A SMALL JUN PURPLE-SPLASHED TRIPOD CENSER

JIN-YUAN DYNASTY (1115-1368)

The compressed globular body is supported on three short cabriole legs and is surmounted by a wide cylindrical neck rising from the shoulders to an everted rim with upturned lip, covered with an opaque glaze of milky blue colour liberally splashed with vibrant purple accents.
3¼ in. (9.5 cm.) diam.

HK\$500,000-800,000

US\$64,000-100,000

PROVENANCE:

Sold at Sotheby's New York, 18 March 2008, lot 90

LITERATURE:

Qin Dashu, *Jun Yao Ceramics from The Beixuan Shuzhai Collection*, Hong Kong, 2017, pp. 180-183, no. 19

金/元 鈞窯天青釉紫斑三足爐

來源:

紐約蘇富比，2008年3月18日，拍品90號

出版:

秦大樹，《柏煊書齋·鈞窯》，香港，2017年，頁180-183，編號19



(base 底部)



PROPERTY FROM THE BEIXUAN SHUZHAI COLLECTION
柏煊書齋珍藏

3003

A 'NUMBERED SIX' JUN TRIPOD
NARCISSUS BOWL

YUAN-MING DYNASTY, 14TH-15TH CENTURY

The sturdily potted, shallow rounded body is applied with a band of eighteen 'nail-head' bosses between bow-string borders near the rim, and a further band of fifteen bosses above the three *ruyi*-shaped feet. The bowl is covered overall with a milky lavender-blue glaze shading to brownish-olive on raised areas. The base is inscribed with the character *liu*, 'six', and covered with a thin olive-toned glaze with russet-coloured areas.

7¾ in. (19.7 cm.) diam.

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

US\$260,000-380,000

LITERATURE:

Qin Dashu, *Jun Yao Ceramics from The Beixuan Shuzhai Collection*,
Hong Kong, 2017, pp. 230-233, no. 32

元/明 鈞窯月白釉鼓釘三足水仙盆 「六」字款

出版:

秦大樹,《柏煊書齋·鈞窯》,香港,2017年,頁230-233,編號32



(base 底部)



PROPERTY FROM THE BEIXUAN SHUZHAI COLLECTION
柏煊書齋珍藏

3004

A SMALL JUN 'BUBBLE' BOWL

NORTHERN SONG DYNASTY (960-1127)

The bowl has rounded sides rising to an incurving rim, supported on a short unglazed foot, covered with a glaze of sky-blue tone, thinning to mushroom on the rim.

2½ in. (6.3 cm.) diam.

HK\$180,000-260,000

US\$24,000-33,000

LITERATURE:

Qin Dashu, *Jun Yao Ceramics from The Beixuan Shuzhai Collection*,
Hong Kong, 2017, pp. 122-125, no. 3

北宋 鈞窯天藍釉小盃

出版:

秦大樹,《柏煊書齋·鈞窯》,香港,2017年,頁122-125,編號3



A VERY RARE
MASSIVE LOBED
JUN VASE



PROPERTY FROM THE BEIXUAN SHUZHAI COLLECTION
柏煊書齋珍藏

3005

A VERY RARE MASSIVE JUN LOBED VASE

JIN-YUAN DYNASTY (1115-1368)

The hexalobed vase has a tall conforming neck and an out-turned petal-like rim raising from the ovoid body with the shoulder encircled by a scalloped collar, all supported on a splayed foot with a raised ridge. The vase is covered overall in an attractive milky blue glaze thinning at the extremities to a mushroom tone, and the foot rim left unglazed to reveal the biscuit body.

25 in. (63.5 cm.) high

HK\$6,000,000-8,000,000

US\$770,000-1,000,000

PROVENANCE:

Sold at Sotheby's New York, 21 September 2006, lot 104

LITERATURE:

Qin Dashu, *Jun Yao Ceramics from The Beixuan Shuzhai Collection*, Hong Kong, 2017, pp. 190-195, no. 22, and front cover (fig. 1)

金/元 鈞窯天藍釉花口長頸大瓶

本拍品經牛津熱釋光測年法測試（測試編號P106k43；2006年5月17日），證實與本圖錄之斷代符合。

來源：

紐約蘇富比，2006年9月21日，拍品104號

展覽：

秦大樹，《柏煊書齋·鈞窯》，香港，2017年，頁190-195，編號22及封面（圖一）

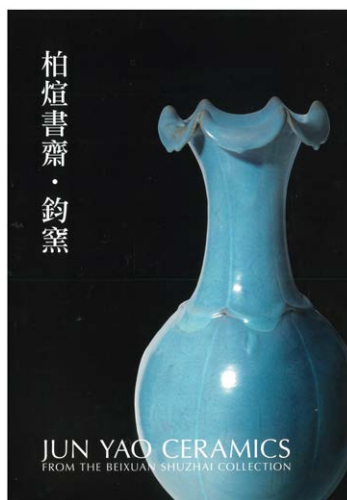


fig. 1
圖一



3005 Continued

This magnificent vase, measuring 63.5 cm. high, is remarkable in size and extremely complex in construction. It was potted in three sections—the neck, body and foot, and was glazed all over, with certain areas such as the luting lines and the mouth applied with an additional layer of glaze. Such complicated manufacture suggests the vase would have been extremely difficult and costly to make, and would undoubtedly belong to a special commission, very likely used as a flower holder during Buddhist rituals.

Two very similar Jun vases with almost identical shape were found in Ruzhou city, Henan, and now in the collections of the Henan Provincial Museum and Ru Porcelain Museum of Ruzhou. Shards of similar floral-rimmed vases were also found in the Jun kilns at Liujiamen in Yuzhou city, dating to the late Jin period. A Cizhou-type painted vase with very similar shape as the current vase, inscribed with a 'Dading 25th year' date corresponding to 1185, was found in the Xinmiyaogou kilns in Henan. Based on these related examples, Qin Dashu believes the current vase can be dated to between 1160 and 1271, around late Jin to early Yuan period (for full essay, please refer to Qin Dashu, *Jun Yao Ceramics from The Beixuan Shuzhai Collection*, Hong Kong, 2017, pp. 190-195, no. 22).

The result of Oxford Authentication Ltd. thermoluminescence test no. P106k43 is consistent with the dating of this lot.

本瓶高63.5公分，分頸、腹、足三段製作，通體施天藍釉，局部位置如口、頸上部及接胎處添施第二層釉，圈足露胎處施護胎釉，造工複雜，雄渾厚實，是鈞窯瓷中少見的大器，也是鈞窯進入金中晚期後難得一見的精工之作，應是為特殊禮制性活動而訂製的高端器物。

同類的花口長瓶在汝州市出土過一對，現分別藏河南博物院和汝州市汝瓷博物館。2001年發掘禹州市神垕鎮劉家門窯址時，在相當於金代後期的第二期地層亦發現類似長頸瓶的殘片。另外河南新密窯溝窯址曾出土一件墨書紀年「大定廿五（1185年）」的白地褐彩花口瓶，器形與本器非常相似。綜合各例子，北京大學秦大樹先生認為本瓶時代應屬金代後期至蒙古時期，約1160至1271年間（詳文請參閱秦大樹，《柏煊書齋·鈞窯》，香港，2017年，頁190-195，編號22）。

鈞窯在金代晚期製作開始步向草率，且一般不滿釉；本瓶製作精良，體大渾厚，且通體施釉，屬同時期難得一見的精品，有可能是為禮佛而特製的供器，為供奉而插花，如山西稷山馬村三號墓的南壁兩側屏，有類似花口瓶插滿花的雕刻。本瓶氣勢磅礴而不失優雅，具時代特徵，其藝術及研究價值不可言喻。



(base 底部)



3006

A VERY RARE AMBER-GLAZED DOUBLE-
GOURD VASE

LIAO DYNASTY (907-1125)

The large globular lower bulb supported on a short foot, rising to a constricted waist and a smaller bulb with lipped rim, covered overall in an amber glaze.

8 $\frac{1}{16}$ in. (20.5 cm.) high

HK\$150,000-200,000

US\$20,000-26,000

LITERATURE:

Hayashiya Seizo and Hirota Fukkosai, *Chugoku no Toji*, Tokyo, 1955, no. 107

Kuroda Genji and Sugimura Yuzo, *Toki Zenshu 14, Ryo no Toji*, Tokyo, 1958, no.45

遼 黃釉葫蘆瓶

出版:

林家晴三及廣田不孤齋,《中國的陶磁》,東京,1955年,圖版107號

黑田源次杉村勇造,《陶器全集》,第14冊,東京,1958年,圖版45號



3007

A RARE INCISED LONGQUAN CELADON
'FLORAL' DISH

MING DYNASTY, 15TH CENTURY

The shallow dish has a flat base and is decorated on the interior with a central floral medallion enclosed by a row of floral spray, all below the everted rim incised with key fret design.

7³/₈ in. (18.8 cm.) diam., Japanese wood box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

A Japanese private collection, by repute

明十五世紀 龍泉窯劃花卉紋淺盤

來源:

日本私人舊藏(傳)



3008

A CARVED LONGQUAN CELADON BOWL

MING DYNASTY, 15TH CENTURY

The bowl with deep rounded sides, carved to the interior with a peony spray roundel encircled by a wide band leafy scroll, the exterior carved with lotus scroll above a key fret band to the short foot.

7¼ in. (18.6 cm.) diam., Japanese wood box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

A Japanese private collection, acquired in the 1930s in the Kobe area, by repute

明十五世紀 龍泉窯刻花盃

來源:

日本私人珍藏，1930年代於神戶地區購藏（傳）



(interior 盃心)



3009

A JUN BOWL

JIN-YUAN DYNASTY (1115-1368)

The bowl is well potted with deep rounded sides rising from a ring foot to a slightly inverted rim, covered overall in an opaque glaze of milky blue thinning to a mushroom tone at the mouth rim.

7 $\frac{1}{8}$ in. (18 cm.) diam.

HK\$500,000-700,000

US\$64,000-90,000

金/元 鈞窯天藍釉盃



3010

A LARGE MOULDED LONGQUAN CELADON
JAR AND COVER

MING DYNASTY, 15TH CENTURY

The jar is carved on the broad shoulder with six cartouches enclosing fruiting sprigs alternating with flower sprays, all above a row of upright lappets around the base. The octagonal cover is surmounted by a recumbent Buddhist lion finial and similarly carved with four panels enclosing peach, loquat, *lingzhi* and flower. The jar and cover are both covered in a rich sea-green glaze.

13¼ in. (33.8 cm.) wide

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE:

The Collection of Baron Kawasaki Shozo (1836-1912), Kobe, sold at an auction organised by the Osaka Bijutsu Club, 11 October 1928, lot 274 (fig. 1)

This lot is accompanied with the 1928 Osaka Bijutsu Club sale catalogue.

明十五世紀 龍泉青釉模印開光花果紋獅鈕蓋罐

來源:

男爵川崎正藏(1836-1912)舊藏，神戶，1928年10月11日於大阪美術俱樂部拍賣，拍品274號(圖一)

此拍品附大阪美術俱樂部1928年拍賣圖錄。

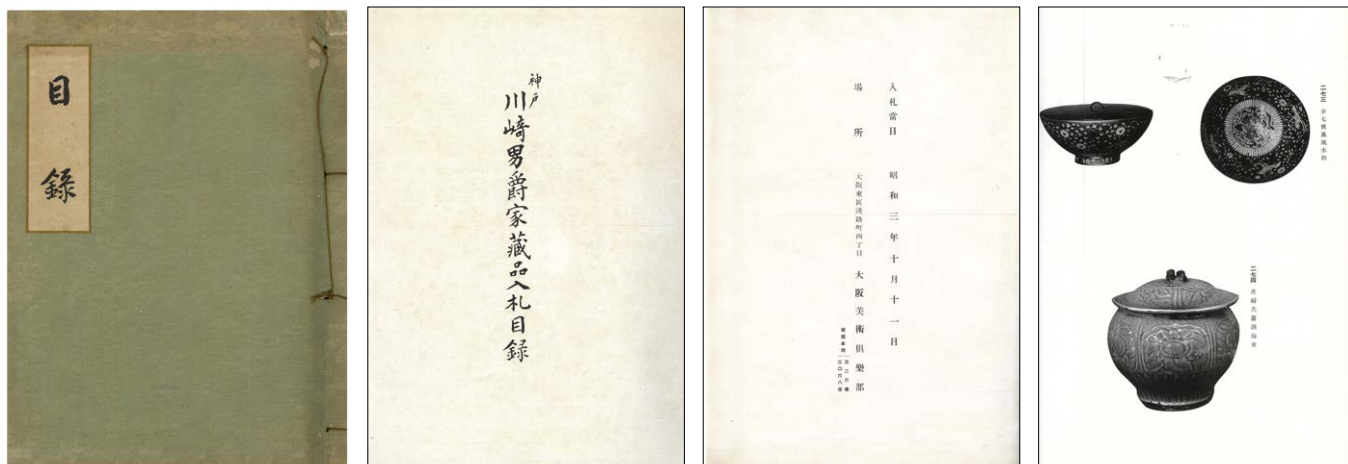


fig. 1
圖一



3011

A CARVED DING 'LOTUS' DISH

NORTHERN SONG DYNASTY (960-1127)

The dish has angled sides and is carved on the interior with a single lotus sprig with scrolling leaves, covered with a warm ivory glaze.

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

HK\$350,000-550,000

US\$45,000-70,000

北宋 定窯刻蓮紋折腰盤



(two views 兩面)



3012

A VERY RARE INSCRIBED DING DRUM-SHAPED BOX AND COVER

NORTHERN SONG DYNASTY (960-1127)

The box is realistically shaped as a drum with a horizontal band with raised bosses above the foot simulating metal studs, the cover with a flat top similarly moulded with bosses around the rim. The box and cover are covered inside and out with a clear lustrous glaze of pale ivory-white tone, the rims unglazed revealing the fine, white body. The glazed base is incised with the character 'Yuan' (garden). 3 5/8 in. (9.3 cm.) high, Japanese wood box

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

US\$130,000-190,000

PROVENANCE:

A Japanese private collection formed in the 1940s, by repute Acquired in Japan in 1994

The character incised on the base of the current box, *Yuan* (literal meaning 'garden'), could possibly be the abbreviation for *Houyuan*, the name of a palace institute under the imperial household department, which according to *Song Shi* (The History of Song), was in charge of palace maintenance as well as utensils used by imperial family members during the Northern Song dynasty.

The *Houyuan* institute continued its existence during the Southern Song dynasty, after the Jurchens took over the northern part of China in the 12th century. In 2009, numerous Song-dynasty shards were found in a chemical plant in Hangzhou, which sits on a site where government officials hosted foreign diplomats within the capital during the Southern Song dynasty. Yue shards incised with the characters *Yuan* and *Houyuan* were found, suggesting that ceramic pieces with *Yuan* and *Houyuan* inscriptions were also used by Southern Song government agencies.

There are also examples of Ding vessels incised with inscription reading *Huayuan* (also meaning 'garden'), such as a bowl and a dish from the Percival David Foundation Collection, now housed at the British Museum (accession no. PDF.177 and PDF.184). The Palace Museum also has a number of Ding wares incised with various palace names, including *Jin Yuan*, illustrated by Feng Xianming in 'Ciqi qianshuo', *Wenwu*, 1959, issue 7. These vessels, including our current box, are undoubtedly related to the Song dynasty imperial household department or government bureaucracies.

北宋 定窯鼓形蓋盒 「苑」字楷書刻款

來源:

日本私人舊藏，建立於1940年代(傳)
1994年購於日本

本盒底部陰刻「苑」一字，有可能是宋代少府監「後苑」的簡稱。據《宋史》〈職官五〉記載：「少府監舊制，判監事一人。以朝官充。凡進御器玩、后妃服飾、雕文錯彩工巧之事，分隸文思院、後苑造作所。」可見後苑乃宋代掌管宮廷生活所需的內廷官署，並負責「御器玩」等御用器物之應用。本瓶刻有「苑」款，很可能為宋代宮廷器物。

後苑官署至南宋時期依然存在，掌管皇家器物珍玩；所以亦不能排除本盒為南宋時期宮廷用品。2009年，原杭州東南化工廠廠址出土了大量南宋瓷片標本，經考證，該地點為南宋臨安城都亭驛位置所在，當中發掘刻有「苑」及「後苑」款的越窯瓷片，可見苑銘瓷器確實曾為南宋政府機構使用(可參考鄧禾穎：〈南宋早期宮廷用瓷及相關問題探析——從原杭州東南化工廠出土瓷器談起〉，載於《東方博物》2012年01期)。

另亦見刻「華苑」銘之定窯器：英國大維德基金會藏一件定窯盃和一件定窯盤，均底刻「華苑」款(館藏編號PDF.177、PDF.184)。北京故宮博物院亦藏數件刻有宋代宮殿款的定窯器，款識包括「奉華」、「慈福」、「聚秀」、「禁苑」(苑可能為苑之誤)，可參考馮先銘先生發表之銘文拓本。這些器物，包括本盒在內，均與宋代宮廷官署關係密不可分。

本盒造型獨特，胎細釉白，具北宋中期時代特徵，未見其他同類例子，暫亦未見其他刻「苑」款的定窯器物，彌足珍貴，對宋代宮廷用器之研究提供重要學術及歷史價值。



(mark)



(another view 另一面)



3013

A VERY RARE HUAIREN WHITE-RIMMED 'OIL SPOT' TEA BOWL

JIN DYNASTY (1115-1234)

The rounded bowl is covered inside and out with a blackish-brown glaze applied with dense silvery snowflake-shaped iron spots, the glaze stops in an irregular line on the exterior above the foot covered with purplish dressing. The brown glaze was scraped away at the mouth rim and applied with a milky white glaze.

4 $\frac{5}{8}$ in. (11.8 cm.) diam., Japanese wood box

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

US\$260,000-380,000

PROVENANCE:

A Japanese private collection formed in the 1940s, by repute

Acquired in Japan in 1994

The Huairen kilns, based in Huairen county in Shanxi province, are renowned for their production of black-glazed wares. Their 'oil spot' tea bowls were particularly held in high regard by connoisseurs, and often compared with the 'oil spot' bowls produced by the Jian kilns in the south. The current bowl, with the black glaze scraped away around the mouth rim to make way for a layer of white glaze, is even more complex in production and very rarely seen among extant examples.

金 懷仁窯白覆輪油滴茶盞

來源:

日本私人舊藏，建立於1940年代(傳)

1994年購於日本

懷仁窯位處山西懷仁縣，故名。明代《大明一統志》記載「錦屏山，在懷仁縣西南二十五里，山舊有瓷窯。」懷仁窯興旺於遼金，歷經元明，以燒製黑釉瓷聞名，所燒油滴盃尤為出類拔萃，與南方建窯各有千秋。

施白邊的油滴懷仁窯尤其少見，本盃器形工整，釉漆黑厚潤，油滴疏密得宜，口沿刮釉一圈，施加白釉，更多一層工序，殊為難得一見的佳品。



(base 底部)



3014

A WHITE-GLAZED CIRCULAR BOX AND COVER

SUI DYNASTY (AD 581-618)

The box and cover are applied to the exterior with a clear glaze with dense crackles, pooling to a light lime-green colour at the recesses. The base and rims are unglazed, revealing the chalky white body. 4¼ in. (10.6 cm.) diam., box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

Acquired in Hong Kong on 21 August 1983

隋 白釉圓形蓋盒

來源:

1983年8月21日購於香港



(another view 另一面)



3015

A RARE WHITE-GLAZED CANDLESTICK BASE

隋 白釉蓮瓣紋燭臺底座

SUI DYNASTY (AD 581-618)

The base is moulded with a band of elaborate lotus petals in relief around the foot below horizontal concentric rings, covered on the exterior with a clear crackled glaze of pale greenish-yellow tone. The base is unglazed revealing the greyish-brown buff body.

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

來源:

1983年8月21日購於香港

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Acquired in Hong Kong on 21 August 1983



3016

A JIAN 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is thickly potted and is covered overall with a lustrous black glaze streaked with fine 'hare's fur' markings on the interior and exterior where the glaze stops above the foot, exposing the dark chocolate-brown body. The mouth is bound with a metal mount. 5 3/8 in. (13.5 cm.) diam., Japanese lacquer stand, Japanese wood box

HK\$450,000-650,000

US\$58,000-83,000

南宋 建窯黑釉兔毫盞

帶日本褐漆盞托。



(interior 盞心)



3017

A RARE JIAN 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

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

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

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

A Japanese private collection, Nagoya

EXHIBITED:

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

南宋 建窯黑釉兔毫盞

來源:

日本名古屋私人舊藏

展覽:

《天目》，根津美術館、徳川美術館，1979年，圖錄圖版23號



(interior 盞心)



3018

AN EXTREMELY RARE 'NUMBERED THREE'
JUN TRIPOD BULB BOWL

YUAN-MING DYNASTY, 14TH-15TH CENTURY

The sturdily potted bowl has a band of twenty 'nail-head' bosses applied between bow-string borders, and a further seventeen bosses above the three *nuyi*-form feet. The bowl is covered with a thick glaze, the interior of pale blue and lavender tone and the exterior of mottled magenta that thins to brownish-olive on the raised areas. The base has a thin olive glaze and a ring of spur marks, and is incised with the character *san* (three).
9 in. (22.8 cm.) diam., double Japanese wood boxes

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

PROVENANCE:

Matsushige Hiroda (1897-1973)
Manno Art Museum, Osaka
An important private collection, acquired circa 2000

LITERATURE:

Selected Masterpieces of the Manno Collection, Osaka, 1988, no. 99

Jun bulb bowls of this form incised with the numeral *san* (three) appear to have fewer examples than other numerals. Compare with three 'numbered three' Jun bulb bowls of this form, one in purple (23 cm.), sold at Sotheby's London, 9 November 2005, lot 277; three in lavender-blue, one sold at Sotheby's New York, 23 March 2011, lot 514 (21 cm.), the second from the Linyushanren collection, sold at Christie's New York, 22 March 2019, lot 1722 (21.3 cm.).

The present bulb bowl is accompanied by double Japanese wood boxes. The underside of the cover of the inner box is inscribed with a signature, Fukkosai, followed by an eponymous seal. Fukkosai was the pseudonym of Matsushige Hiroda (1897-1973). Born in the town of Yatsuo (present day Toyama city), Toyama prefecture, Hiroda entered the world of art dealing at the young age of twelve, and was one of the two co-founders of the antique store Kochukyo. In Nihonbashi, Tokyo. In 1947, 1967, and 1972, he donated a total of 496 items to the Tokyo National Museum.

元/明 鈞窯玫瑰紫釉鼓釘三足水仙盆 「三」字款

來源:

廣田松繁(1897-1973)
萬野美術館, 大阪
約2000年入藏

出版:

《萬野コレクション撰集》, 大阪, 1988年, 圖版99號

斂圓口, 淺腹, 腹形如鼓, 平底, 三雲頭形足。口沿、腹壁各飾弦紋一道, 鼓腹飾鼓釘紋兩周; 上緣二十枚, 下緣十七枚。胎骨厚重, 通體施釉, 裏釉色天青, 外為玫瑰紫, 邊稜呈褐色。施釉至足底, 外底塗褐色護胎釉, 周緣有支燒痕。底刻數目字「三」。附日本雙層木盒。

鈞窯鼓釘三足洗中底部刻有「三」字款的例子極其稀少。同為玫瑰紫釉的「三」字款鼓釘洗可參考倫敦蘇富比2005年11月9日拍賣一件, 拍品277號(23公分)。另比較兩件天藍釉例子, 一件於2005年11月9日紐約蘇富比拍賣, 拍品514號(21公分); 另一為臨宇山人舊藏, 2019年3月22日於紐約佳士得拍賣, 拍品1722號(21.3公分)。

內盒蓋裏書「不孤齋」款識, 隨「不孤齋」朱文印。不孤齋為廣田松繁(1897-1973)之別號。廣田松繁生於日本富山縣負郡(今富山市)。十二歲進入古董界, 後為東京日本橋壺中居創辦人之。其分於1947、1967及1972年捐贈共496件文物予東京國立博物館。



(Inscription on the underside of the Japanese wood box cover 日本木盒蓋內銘文)



(base 底部)



3019

AN IMPORTANT AND VERY RARE PAIR OF 'GUAN'-INSCRIBED DING SQUARE DISHES

FIVE DYNASTIES-EARLY NORTHERN SONG DYNASTY, 10TH CENTURY

The flared sides that rise from the flat base to the foliate rim are decorated to the interior cavetto with a raised line of slip separating each petal above the quatrefoil motifs in the bottom of the interior. Each dish is covered overall with a clear glaze except for the unglazed base incised with a *guan* (official) mark.

3¾ in. (9.6 cm.) square, Japanese wood box (2)

HK\$7,000,000-9,000,000 US\$900,000-1,200,000

PROVENANCE:

The Shibata Family Collection, sold in Tokyo Bijutsu Club in the 1980s, by repute Chang Wei-Hwa & Co., Taipei, 12 November 1992

EXHIBITED:

London, The Oriental Ceramic Society, *Collectors, Curators, Connoisseurs: A Century of the Oriental Ceramic Society 1921-2021*, 15 October -11 December 2021

LITERATURE:

The Oriental Ceramic Society, *Collectors, Curators, Connoisseurs: A Century of the Oriental Ceramic Society 1921-2021*, London, 2021, pp. 174-175, no. 52

五代/北宋初期 定窯瀝粉堆花「官」字款方盤一對

來源:

柴田家族舊藏，1980年代於東京美術俱樂部拍賣（傳）雲中居，台北，1992年11月12日

展覽:

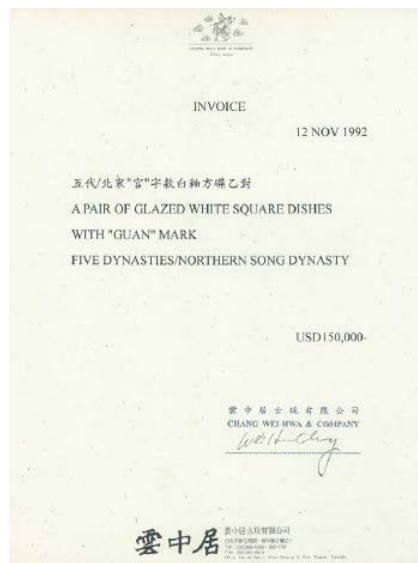
倫敦，東方陶瓷學會，《Collectors, Curators, Connoisseurs: A Century of the Oriental Ceramic Society 1921-2021》，2021年10月15日-12月11日

出版:

東方陶瓷學會，《Collectors, Curators, Connoisseurs: A Century of the Oriental Ceramic Society 1921-2021》，倫敦，2021年，頁174-175，圖錄編號 52



(incised marks on bases 底部刻款)



1992 invoice of the current lot from Chang Wei-Hwa & Co
1992年雲中居收據



2019 Continued

Combining rare form, delicate decoration, and most importantly *guan* (official) marks, this pair of square dishes represents the finest Ding wares produced in the 10th century and appears to be unique. During the late Tang to Five Dynasties period, Ding replaced Xing ware as the producer of the finest white ceramics. It was during this period that Ding wares began receiving the long-lasting patronage from the imperial court. According to the ceramic scholar Quan Kuishan, the character *guan* on Ding wares refers to the Taiguanshu under the Guanglusi, which was the Ministry of Imperial Household responsible for dietary and beverage supplies at court, see Quan Kuishan, 'Tang Wudai shiqi dingyao chutan', *Palace Museum Journal*, 2008, no. 4, p. 50. Lu Minghua from the Shanghai Museum found in the *Quyong xianzhi* (Gazette of Quyong County) a record of Feng Ao, one of the donors of a stele erected in the 4th year of Xiande era of the Later Zhou dynasty (AD 957). Among Feng Ao's various titles, there is one requiring him to supervise the taxations of ceramics. Lu Minghua argued that given the rank of Feng Ao, he was probably also responsible for supervising ceramic production for the court, see Lu Minghua, 'Identification of Characters "盈" (ying) on the Xing Ware and "易定" (yiding) on the Ding Ware', *The Bulletin of the Shanghai Museum*, vol. 4, 1987, p. 261. As such, it is possible that the *guan*-marked Ding wares were commissioned by the Taiguanshu and produced under the supervision of court officials.

The form of the present dishes is made to imitate gold and silver wares and the slip decorations are also reminiscent of high relief *repoussé* decoration on gold and silver wares. A shard of Ding square dish of similar form but decorated with a pair of confronted butterflies and without a mark was found in Ding kiln sites and included in *Selection of Ding Ware—the Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012, pp.68-9, no. 20. (fig. 1) A pair of Ding foliate-rim square dishes decorated with peony motif is in the Hebei Institute of Cultural Relics, illustrated in *Zhongguo chutu ciqi quanji* (Complete Collection of Ceramic Art Unearthed in China): *Tianjin, Liaoning*, vol. 2, Jilin, Heilongjiang, Beijing, 2008, no. 11. The majority of *guan*-marked Ding wares are rounded bowls or dishes, such as a *guan*-marked foliate bowl in the National Palace Museum, Taipei, illustrated by Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the Collection of the National Palace Museum*, Taipei, 2014, p. 37, no. 1-18 (fig. 2), a *guan*-marked foliate-rim dish in the Zhejiang Provincial Museum, illustrated in *Zhongguo chutu ciqi quanji* (Complete Collection of Ceramic Art Unearthed in China): *Zhejiang*, vol. 9, Beijing, 2008, no. 106, and a *guan*-marked bowl in the Liaoning Provincial Museum, illustrated in *Zhongguo taoci quanji, Dingyao*, vol. 9, Kyoto, 1981, no. 17.



fig. 1 Collection of the Hebei Institute of Cultural Relics
圖一 河北省文物研究所藏品

盤花口，斜直腹，平底，內壁澀粉作十二瓣花形，內底中心淺浮雕飾柿蒂紋接四角之花葉紋。裏外施白釉，足底無釉，刻「官」字款。

此對定窯花口方盤造型別致，紋飾秀麗，是五代至北宋初年間定窯極精之作，兩盤俱署「官」字款，成對保存更是鳳毛麟角，似為孤例。晚唐五代時期，定窯取代邢窯成為首屈一指的白瓷窯口，相應而來的是宮廷對定窯長達三百餘年的青睞。據陶瓷史學者權奎山研究，定窯瓷器上的「官」字刻款指代官府機構光祿寺下屬的太官署，「官」字款瓷器為太官署的定燒瓷，見權奎山〈唐五代時期定窯初探〉，《故宮博物院院刊》，第四期，2008年，頁50。另據上海博物館陸明華介紹，《曲陽縣志》中記載後周顯德四年的一通碑記上有「使押衙銀青光祿大夫檢校太子賓客殿中使御史充龍泉鎮使鈐轄瓷窯商稅務使馮翱」之內容。由這位從三品高階官員充任的瓷窯商稅務使一職當兼有為官方督陶之使命，見陸明華，〈邢窯「盈」字及定窯「易定」考〉，《上海博物館集刊》，第四期，1987年，頁261。因而本對定窯「官」字款花口方盤是由官方定燒並督造的貢瓷。

花口方盤的器形源於金銀器，其採用的澀粉裝飾亦忠實地模仿了金銀器上錘碟浮雕紋飾效果。河北曲陽縣定窯遺址出土有一件定窯花口方盤的殘片，內底飾對蝶紋，無款，載於故宮博物院編，《定瓷雅集—故宮博物院珍藏及出土定窯瓷器薈萃》，北京，2012，頁68-9，編號20（圖一）。河北文物研究所藏有一對同類的花口方盤，內底飾牡丹紋，無款，載於《中國出土瓷器全集：天津、遼寧、吉林、黑龍江》，第二冊，北京，2008年，編號11。帶「官」字款的定窯器物多為圓形盃、盤，例如國立故宮博物院藏一件「官」款雙脊瓣花式盤，載於蔡玫芬，《定州花瓷—院藏定窯系白瓷特展》，台北，2014年，頁37，編號1-18（圖二），浙江省博物館藏一件「官」款雙脊瓣花口盤，載於《中國出土瓷器全集：浙江》，第9冊，北京，2008年，編號106；以及遼寧省博物館藏一件「官」款盤，載於《中國陶瓷全集：定窯》，第9冊，京都，1981年，編號17。



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



3020

AN IMPERIAL YELLOW-ENAMELLED BOWL

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

The bowl is finely potted with rounded sides rising from a circular foot to a slightly flared rim, covered inside and out with an even enamel of egg-yolk yellow tone, with the exception of the base covered with a clear glaze.

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

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE:

The Frederick Knight Collection

Sold at Sotheby's Hong Kong, 18 May 1982, lot 33

明嘉靖 黃釉盃 雙圈六字楷書款

來源:

弗雷德里克·奈特舊藏

香港蘇富比, 1982年5月18日, 拍品33號



(mark)



3021

A LARGE BLUE AND WHITE CIRCULAR
TRIPOD CENSER

WANLI PERIOD (1573-1620)

The compressed body is raised on three short feet which issue from the mouths of monster masks, and is decorated around the sides with a continuous scene of scholars and boys in a garden setting practicing the 'four arts': *qin*, go, calligraphy and painting, all below floral sprays on the waisted neck.

13½ in. (34.3 cm.) diam., Japanese wood box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

A Japanese private collection, by repute

明萬曆 青花四藝圖香爐

來源:

日本私人舊藏 (傳)



3022

AN EXTREMELY RARE BLUE AND WHITE
POMEGRANATE-FORM VASE

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

Of hexafoil lobed shape, each lobe of the vase is painted with a *lingzhi* spray between a pendent lappet above and an upright lappet below, with another petal gracing the splayed foot. The neck is painted with three conjoined circles below the everted mouth with further band of pendent lappets, all in brilliant tones of blue with heaping and piling. 7¾ in. (19.3 cm.) high

HK\$25,000,000-35,000,000 US\$3,200,000-4,500,000

PROVENANCE:

Sold at Osaka Bijutsu Club, 19 February 1939, lot 267 (fig. 1)

明宣德 青花靈芝紋石榴尊 雙圈六字楷書款

來源:

大阪美術俱樂部，1939年2月19日，267號（圖一）



(mark)

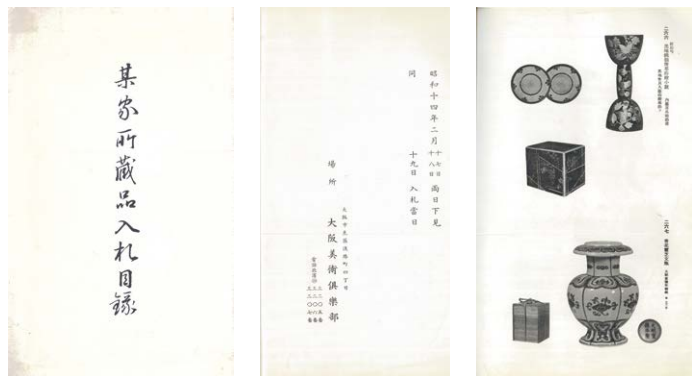


fig. 1 The present lot illustrated in the 1939 Osaka Bijutsu Catalogue
圖一 本拍品於大阪美術俱樂部1939年2月19日圖錄中之著錄



3022 Continued

The form of the present vase, reminiscent of a pomegranate fruit, first appeared on Chinese porcelain in blue and white in the early 15th century, mostly unmarked, but a few extremely rare ones, including the present vase, bear a Xuande mark on the base.

Only three other blue and white vases of this design bearing Xuande marks appear to have been published, one is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, p. 117, no. 111 (fig. 2), another in the National Museum of China, illustrated in *Zhongguo guojia bowuguan guancang wenwu yanjiu congshu - ciqi juan - Mingdai*, Shanghai, 2007, p. 65, no. 33, and the third from the Pilkington Collection, sold at Sotheby's Hong Kong, 6 April 2016, lot 19.

Several unmarked pomegranate-form vases of this design are known, including one in the National Palace Museum, Taipei, see *Ming Underglaze Blue Porcelains: Decorative Motifs and Glazes*, Taipei, 2015, pp. 107-108, no. 20; one in the collection of Alan Chuang, illustrated in *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, no. 8; one excavated in Beijing and now in the Capital Museum, Beijing, illustrated in *Shoudu Bowuguan cang ci xuan*, Beijing, 1991, no. 103; two from the Wu Lai-hsi collection, one sold at Sotheby's London, 16 June 1939, lot 106, another in the Sir Percival David Collection in the British Museum, London, registration number: PDF, B. 634; and one from the collection of H.R.N. Norton, sold at Sotheby's London, 5 November 1963, lot 163, was included in the exhibition *Mostra d'Arte Cinese/Exhibition of Chinese Art*, Palazzo Ducale, Venice, 1954, no. 630.

The *lingzhi* motif had already appeared on porcelain from the Yuan dynasty, although as part of the secondary bands, as exemplified by the cover of a jar excavated from a hoard in Gao'an, Jiangxi Province, included in the exhibition *Splendors in Smalt: Art of Yuan Blue-and-white Porcelain*, Shanghai, 2012, pp. 178-179, no. 58. It was not until the early-Ming dynasty when *lingzhi* became the dominant motif. For other examples of the Xuande period decorated with *lingzhi* as the primary motif, see two jars in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 2015, pp. 92-93, no. 19 (fig. 3), and pp. 94-95, no. 20, it is interesting to note that there are two caps on each of the *lingzhi* spray on the former jar, as in the case of the present vase as well, while the *lingzhi* spray on the later jar depicts three caps, showing the variations in design found on imperial porcelain of this era.

The present vase was sold at the Osaka Bijutsu Club on 19 February 1939, the catalogue accompanies this lot.



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



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

尊折沿口，直頸，鼓腹，外撇足。通體呈六瓣形。青花紋飾。口沿飾蓮瓣紋，頸飾圓圈紋，肩飾蓮瓣紋，腹飾折枝靈芝紋，近足處飾仰覆蓮瓣紋。圈足內施白釉。外底署青花楷體「大明宣德年製」雙圈六字楷書款。青花濃重，多處呈鐵褐結晶斑，聚釉處白釉泛青。瓶型制典雅，似石榴，故名「石榴尊」。

北京故宮博物院一例，載於故宮博物院藏文物珍品全集《青花釉裏紅（上）》，香港，2000年，頁117，圖版111號（圖二）；北京國家博物館藏一例，見《中國國家博物館藏文物研究叢書瓷器卷（明代）》，上海，2007年，頁65，圖版33號；及琵琶頓舊藏一例，2016年4月6日於香港蘇富比拍賣，拍品19號。

無款青花石榴尊的數量相對較多，例子見諸於全球公司珍藏，包括台北故宮博物院藏一件，見《釉色與紋飾：明代青花瓷》，台北，2015年，圖版20號；莊紹綬珍藏一件，見《中國瓷器—莊紹綬收藏》，香港，2009年，圖版8號；北京發掘一例，現藏首都博物館，見《首都博物館藏瓷選》，北京，1991年，圖版103號；兩件由Wu Lai-hsi舊藏，一件1939年6月16日於倫敦蘇富比拍賣，拍品106號，另一為大維德基金會藏品，現於大英博物館展出，藏品編號：PDF, B. 634；及H.R.N. Norton舊藏一件，1954年於威尼斯《中國藝術展》中展出，圖錄編號630。

靈芝為中國傳統吉祥圖案，象徵如意長壽。靈芝為吉祥瑞草，出現於君王有德之時，人服之可以長壽輕身。靈芝紋在元代瓷器上已開始流行，但多為輔助紋飾，入明以後，御器廠才將用作為主紋飾。宣德時期，除了石榴尊以外，靈芝紋亦見於罐上，如台北故宮藏二件小罐，該二例皆以纏枝靈芝紋為主紋飾，但設計略異，一例與此尊相似，每朵靈芝為雙瓣，另一例則為三瓣，見《明代宣德官窯菁華特展圖錄》，台北，頁92-93，圖版19（圖三）及20號。其他以靈芝紋作為主紋飾的宣德器形還有大盃，見前揭書圖版45號，及小瓶，見《青花釉裏紅（上）》，圖版91號。

隨附大阪美術俱樂部1939年2月19日圖錄。



3023

A RARE GUAN-TYPE JARDINIÈRE

YUAN-MING DYNASTY (1279-1644)

The *jardinière* is elegantly potted with sides rising from four foliate-form feet towards an everted mouth rim. The body is covered overall with a pale brownish-grey glaze suffused with a network of black and russet crackles.

5¾ in. (14.1 cm.) wide

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Sold at Christie's London, 5 November 2019, lot 18

Compare the present lot to a *Guan* vessel in the Palace Museum, Beijing, illustrated by *Li Huibing in Songdai Guan yao ciqi/Official Kiln Porcelain of the Song Dynasty (960-1279)*, Beijing, 2013, pl. 53, and another in the National Palace Museum, Taipei, included in the exhibition *Precious Morning Star: 12-14th Century Celadons in the Qing Court Collection*, Taipei, 2016, *Catalogue*, no. IV-11.

Also see a *Guan* lobed *jardinière* dated to the Southern Song-Yuan dynasty from the collection of Mrs Alfred Clark (1890-1976), illustrated by Sir Percival David, *Chinese Connoisseurship: The Ko Ku Yao Lun. The Essential Criteria of Antiquities*, New York, 1971, pl. 22d, and sold at Sotheby's London, 25 March 1975, lot 102, then again at Sotheby's Hong Kong, 3 April 2019, lot 105.

元/明 仿官釉長方花盆

來源:

倫敦佳士得，2019年11月5日，拍品18號

北京故宮博物院藏一件官釉花瓶近似例，見李輝柄《宋代官窯瓷器》，北京，2013年，圖版53；另一近似例為台北故宮博物院藏，載於《貴似晨星—清宮傳世12至14世紀青瓷特展》，台北，2016年，圖錄編號 IV-11。此外，中國瓷器名收藏家阿爾弗雷德·克拉克（1890-1976）亦舊藏一南宋至元代之官窯花口盆，載於斐西瓦樂·大維德爵士《Chinese Connoisseurship: The Ko Ku Yao Lun, The Essential Criteria of Antiquities》，紐約，1971年，圖版22，1975年3月25日於倫敦蘇富比拍賣，拍品102號，2019年4月3日再於香港蘇富比拍賣，拍品105號。



PROPERTY OF A GENTLEMAN
士紳珍藏

3024

A LARGE *FAMILLE VERTE* 'PHOENIX TAIL' VASE

KANGXI PERIOD (1662-1722)

The vase is decorated with shaped panels depicting various animals, including phoenixes, cranes, tigers, deer and horses, in landscapes, all reserved on a stippled-green ground embellished with flowers and butterflies.

30¼ in. (76.8 cm.) high

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

J. Pierpont Morgan Collection,
New York, no. 495
Parke Bernet Galleries,
New York, 7 May 1971, lot 22
Sold at Christie's New York,
13 September 2019, lot 1095

EXHIBITED:

On loan: California, Los Angeles
County Museum, 1965-1971

清康熙 五彩百獸圖鳳尾尊

來源:

約翰·皮爾龐特·摩根舊藏，紐約，編號495
Parke Bernet Galleries，紐約，1971年5月7日，編號22
紐約佳士得，2019年9月13日，拍品1095號

展覽:

1965至1971年曾借展予美國加州洛杉磯郡藝術博物館



PROPERTY OF A GENTLEMAN
士紳珍藏

3025
A LARGE AMBER AND GREEN GLAZED
TILEWORKS 'BUDDHIST LION' STAND

MING DYNASTY (1368-1644)

The caparisoned Buddhist lion is modelled standing on a rectangular plinth, carrying a vase shaped as an open lotus bloom on its back with a deep receptacle, at one time probably supporting a large temple lamp.

20½ in. (52 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

Sold at Christie's Hong Kong, 27 November 2019, lot 3068

明 三彩瑞獅形座

來源:

香港佳士得，2019年11月27日，拍品3068號



3026

A LARGE BLUE AND WHITE 'EIGHT
IMMORTALS' DOUBLE-GOURD VASE

JIAJING PERIOD (1522-1566)

The vase is decorated with The Eight Immortals on the lower body and three depictions of Liuhai on the upper body and separated by bands of floral scroll at the waist, all between bands of *ruyi*-shaped cloud scroll at the mouth rim and petal lappets above the foot.

21 in. (53.4 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Pauline (1882-1956) and Potter Palmer II (1875-1943) Collection, Chicago, before 1941

The Art Institute of Chicago, accessioned in 1941

Sold at Christie's New York, 12 September 2019, lot 706

Potter Palmer II was the son of Potter (1826-1902) and Bertha Palmer (née Bertha Matilde Honoré; 1849-1918), who bequeathed the paintings that form the core of The Art Institute of Chicago's much-admired Impressionist art collection. Potter Palmer II served as the president of the museum from 1925 to 1943, as well as a trustee for two decades, and he was also a member of the Orientals. He and his wife Pauline (née Pauline Blake Kohlsaas; 1882-1956) donated numerous Chinese works of art from their collection to The Art Institute of Chicago, and this exceptional family tradition of generosity was continued by subsequent generations of the Palmers.

明嘉靖 青花八仙過海圖大葫蘆瓶

來源:

波林 (1882-1956) 暨波特·帕爾默二世(1875-1943) 舊藏，芝加哥，1941年前

芝加哥藝術博物館，1941年入館藏

紐約佳士得，2019年9月12日，拍品706號

龐波特 (Potter Palmer II) 二世之雙親龐波特一世伉儷 (Potter Palmer, 1826-1902及Bertha Matilde Honoré; 1849-1918) 的收藏為芝加哥藝術博物館館藏印象派藝術作品之骨幹。龐波特二世於1925至1945年出任博物館主席，並認該館董事二十載，亦為東方雅集 (the Orientals) 成員。他與其妻Pauline (閩名Pauline Blake Kohlsaas; 1882-1956) 捐贈芝加哥藝術博物館無數中國藝術瑰寶，其家族後人亦承其遺風，堪為佳話。



3027

A RARE BLUE AND WHITE MOONFLASK

YONGLE PERIOD (1403-1425)

The elegant flask is well potted with a flattened, but slightly domed, circular lower section and a globular upper section narrowing to a short neck and a bulb-shaped mouth. The widest part of the upper bulb is painted with a band of composite floral scroll, above the lower section painted on each side with an eight-pointed arabesque centred by a *yinyang* symbol encircled by petals, bordered by a 'half cash' band around the edge. The flask stands on an oval foot flanked by a pair of strap handles on either side joining the neck and shoulders of the vessel, with petal-shaped terminals on the shoulders. All in brilliant tones of blue with heaping and piling.

10¼ in. (25.7 cm.) high

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

PROVENANCE:

Collection of Enrico Maestrini
Eskenazi Ltd, London
The Meiyintang Collection

LITERATURE:

Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*,
London, 1994-2010, vol. 4, no. 1644

明永樂 青花輪花紋綬帶耳葫蘆瓶

來源:

Enrico Maestrini 舊藏
埃斯肯納齊, 倫敦
玫茵堂舊藏

出版:

康蕊君, 《玫茵堂中國陶瓷》, 倫敦, 1994-2010年, 第4冊,
圖版1644號





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



fig. 2 From the R.F.A. Riesco Collection,
sold at Christie's Hong Kong, 27 November 2013, lot 3111
圖二 里埃斯科舊藏，2013年11月27日於香港佳士得拍賣，拍品3111號

The present moonflask belongs to a small group of exquisitely potted moonflasks made during the Yongle and Xuande reigns made by the Imperial kilns in Jingdezhen. These iconic moonflasks of the early 15th century were inspired either by Islamic metalwork or glass models, and were made in two distinct proportions, in both plain white and blue and white.

The first, smaller and rarer, such as the present moonflask, measure about 25 cm. in height, tend to have a more generous upper bulb in proportion to the lower, flattened section. For other blue and white examples from this group, see an example in the collection of the British Museum, see J. Harrison Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 110, no. 3:21, one in the Shanghai Museum, illustrated in *Underglaze Blue and Red*, Hong Kong, 1987, pl. 52 (fig. 1), one from the Percival David Foundation, London, illustrated by Daisy Lion-Goldshmidt, *La Porcelaine Ming*, Fribourg, 1978, pl. 35, one in the S.C. Ko Tianminlou Collection, illustrated in *Blue & white porcelain from the collection of Tianminlou Foundation*, Shanghai, 1996, no. 31, and a Xuande-marked example from The R.F.A. Riesco collection, sold at Christie's Hong Kong, 27 November 2013, lot 3111 (fig. 2). It is interesting to note that the Yongle vessels usually stand on an oval foot, and do not bear a mark, while the Xuande examples usually have a rectangular foot with the reign mark written in underglaze blue in a horizontal line below the mouth.

The other, larger at a height of about 30 cm., tend to have a smaller upper bulb in proportion to their lower, flattened, section, see J. Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, no. 145; R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, London, 1986, vol. II, no. 616; and three examples sold at auctions, one from the Sir Quo-Wei Lee collection, sold at Sotheby's Hong Kong, 3 October 2018, lot 122, another sold at Sotheby's Hong Kong, 9 October 2020, lot 3608, and one from the Joseph Lau collection, sold at Sotheby's Hong Kong, 9 October 2022, lot 3509.

It has been suggested by some authors that these flasks, particularly the blue and white examples with decoration clearly inspired by Islamic arabesques, were made solely for export to the Islamic West. However, one crucial piece of evidence suggests that this is not entirely true. A shard from one of these flasks, bearing the same decoration as the present vessel was excavated from the Yongle/Xuande stratum at the site of the early Ming dynasty Imperial Palace in Nanjing, see *A Legacy of the Ming*, Hong Kong, 1996, p. 48, no. 52. It is evident that these elegant flasks were also appreciated by the Chinese court in the first half of the 15th century.

景德鎮御器廠曾於永樂、宣德期間燒製了一批珍貴的青花及白釉葫蘆式扁瓶，其造型源自伊斯蘭金屬器或玻璃器。此類扁瓶有兩種不同的比例，一種上下腹比例接近，高度約25公分，造型精緻。此類的青花例子除了本瓶之外，另可參考大英博物館一例，見《Ming Ceramics in the British Museum》，倫敦，2001年，頁110，圖3：21、上海博物館藏一例，見《青花釉裏紅》，香港，1987年，圖版52號（圖一）、天民樓珍藏一例，見《天民樓珍藏青花瓷器》，上海，1996年，圖版31號，及宣德款一例，其為埃斯科舊藏，2013年11月27日於香港佳士得拍賣，拍品3111號（圖二）。值得注意的是，永樂扁瓶一般置橢圓圈足，宣德例子則多帶長方足。永樂扁瓶向不施款，宣德扁瓶則多於口下青花書宣德橫款。

另一類上下腹的比例差距較大，上腹圓渾，下腹扁平，高約30公分。如倫敦維多利亞與阿爾伯特博物館所藏一例，見《Far Eastern Ceramics in the Victoria and Albert Museum》，倫敦，1980年，圖版145號；土耳其托普卡匹宮藏一例，見《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》，倫敦，1986年，第二冊，圖版616號；近年現身於拍賣市場三件，見香港蘇富比，2018年10月3日，拍品122號，2020年10月9日，拍品3608號，及劉鑾雄舊藏一件，香港蘇富比，2022年10月9日，拍品3509號。另可參考景德鎮御窑遺址永樂初期堆積層出土一件該類白釉葫蘆式扁瓶，見《景德鎮珠山出土永樂宣德官窑瓷器展覽》，香港，1989年，圖版5號。

某些學者認為此類永宣葫蘆式扁瓶，應為出口西方伊斯蘭市場的所製。但這並不完全屬實。明十五世紀上半葉南京皇城遺址永樂 / 宣德堆積層曾出土紋飾與此相同的青花瓷片，見《朱明遺萃：南京明故宮出土陶瓷》，香港，1996年，編號52，顯示此類扁瓶亦為宮廷器重。



PROPERTY OF A LADY
女史珍藏

3028

AN IRON-RED AND ANHUA-DECORATED
'HUNDRED BATS BIRTHDAY' DISH

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

The flat, everted rim is decorated in iron-red with a 'hundred bats'
border. The interior has thread-relief characters reading *hong fu qi*
tian, which may be translated as "happiness as vast as heaven".
7 $\frac{5}{8}$ in. (19.4 cm.) diam.

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 22 May 1986, lot 74
The Meiyintang collection, no. 786

LITERATURE:

R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London,
1994-2010, vol. 2, no. 786

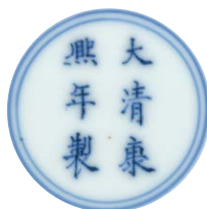
清康熙 磬紅彩暗花洪福齊天盤 雙圈六字楷書款

來源:

香港蘇富比，1986年5月22日，拍品72號
玫茵堂舊藏，編號786

出版:

康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，第2冊，
圖版786號



(mark)



PROPERTY OF A LADY
女史珍藏

3029

A FINE *FLAMBÉ*-GLAZED MOONFLASK

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

The vase has a flat circular body with a central domed medallion, the cylindrical neck is flanked by a pair of archaic scroll-form handles, raised above a spreading pedestal foot, all covered under a purplish-red glaze streaked with blue, the base is covered with a yellowish-brown wash with uneven patches of celadon-green glaze.

13 in. (33.1 cm.) high

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

US\$450,000-700,000

PROVENANCE:

The Meiyintang Collection, no. 835

EXHIBITED:

Nationalmuseum Stockholm, *Uställning av Äldre kinesiskt konsthantverk ur Svenska Samlingar*, 1928, *Catalogue* no. 455

The British Museum, London, Chinese Ceramics from the Meiyintang Collection, 1994

Evolution to Perfection. Chinese Ceramics from the Meiyintang Collection/Evolution vers la perfection. *Céramiques de Chine de la Collection Meiyintang*, Sporting d'Hiver, Monte Carlo, 1996, *Catalogue* no. 177

LITERATURE:

R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, no. 835

清雍正 窯變釉抱月瓶 四字篆書刻款

來源:

玫茵堂舊藏，編號835

展覽:

斯德哥爾摩國家博物館，《中國藝術展》，1928年，圖版455號

《玫茵堂收藏中國陶瓷》，大英博物館，倫敦，1994年

《Evolution to Perfection—Chinese Ceramics from the Meiyintang Collection》，Sporting d' Hiver，蒙地卡羅，1996年，圖版177號

出版:

康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，第2冊，圖版835號



(mark)





fig. 1 After *The Tsui Museum of Art*, vol. 4, Hong Kong, 1991, no. 33
圖一《徐氏藝術館》，第4冊，香港，1991年，圖版33號

The present moonflask reflects the trend of archaism during the Yongzheng period. The form of the vase is inspired by Yongle blue and white examples, which themselves were inspired by Islamic metal or glass prototype, see B. Gray in 'The Influence of Near Eastern Metalwork on Chinese Ceramics', *Transactions of the Oriental Ceramic Society*, vol. 18, 1940-41, p. 57 and pl. 7F. 2. The *flambé* glaze is inspired by Jun glaze of the Song period. The Yongzheng emperor demonstrated a strong admiration for the Jun glaze. Tang Ying, the supervisor of the imperial kilns at Jingdezhen, is recorded in 1731 to have sent his secretary, Wu Yaopu, to Junzhou in Henan to investigate the composition of the Jun glaze, which later led to the successful imitation of Jun glaze in Jingdezhen.

The present moonflask appears to be the only *flambé*-glazed example of this shape, design and size from the Yongzheng period. A similar, but larger robin's egg-glazed moonflask (49 cm. high) is illustrated in *The Tsui Museum of Art*, vol. 4, Hong Kong, 1991, no. 33 (fig. 1). All other Yongzheng moonflasks of this shape appear to be in either blue and white decorated with 'Eight Buddhist Emblems', such as an example (50 cm. high) in the Idemitsu Museum of Art, illustrated in *Sekai toji zenshu*, vol. 15, Tokyo, 1983, fig. 151; or in monochrome glazes moulded with decorations, such as a *flambé*-glazed example (34.5 cm. high) sold at Bonhams Hong Kong, 3 December 2015, lot 1, and a *Ge*-type glazed example (51 cm. high) sold at Sotheby's London, 8 November 2006, lot 173, both moulded with the 'Eight Trigrams' around a *yinyang* medallion, and another (49.8 cm. high) in *Ge*-type glaze moulded with *ruyi* clouds from the collection of William Cleverley Alexander was exhibited by S. Marchant and Son, *Recent Acquisitions 2008*, cover and no. 34.

本瓶無論其器形及釉色皆體現了雍正時期的尚古情懷。本瓶器形依據明永樂青花抱月瓶為藍本，後者又以伊斯蘭金屬抱月瓶為其靈感來源。窯變釉為雍正官窯新創釉色，為仿鈞瓷中所繁衍出的一個新品種。雍正七年（1731），當時協理窯務的督陶官唐英曾派人赴河南實地考察鈞窯的配製方法，其後景德鎮經多次試製，終於成功燒製了仿鈞瓷。窯變釉以仿鈞釉為基礎，採兩次或多次上釉的方法燒製，所施釉料除了銅以外，還含有鐵、錳、鈷、鈦等微量金屬元素，在燒製過程中，這些金屬元素自然結合，使得釉面呈現出不同的色調、斑紋。

相同器形、釉色、尺寸者似未經著錄。比較一件器形相同但較大（49公分）的雍正爐鈞窯釉抱月瓶，見《徐氏藝術館》，第4冊，香港，1991年，圖版33號（圖一）。除該例之外，其他器形相同者多見青花品種，如日本出光美術館藏品，見《世界陶磁全集》，第15冊，東京，1983年，圖151，或是帶有模印紋飾的單色釉例子，如香港邦瀚斯2015年12月3日拍賣仿哥釉一例，拍品1號，及倫敦蘇富比2006年11月8日拍賣一件，拍品173號，二者皆模印陰陽八卦紋，另參考馬錢特2008年曾展覽一件仿哥釉例子，其器身印如意雲頭紋，見馬錢特《Recent Acquisitions 2008》，封面及圖版34號。



3030 A VERY RARE RUBY-PURPLE ENAMELLED CHRYSANTHEMUM DISH

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

The dish has rounded sides that are moulded as chrysanthemum petals rising from the foot ring with corresponding notches to the scalloped rim. It is covered overall with a ruby-purple enamel that surrounds the circular reserve for the mark on the base.

6 $\frac{1}{8}$ in. (17.4 cm.) diam.

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

US\$200,000-230,000

PROVENANCE:

Property of a European Gentleman

Sold at Christie's Hong Kong, 30 May 2008, lot 1484

Eskenazi Ltd, London

The Meiyintang Collection

LITERATURE:

A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi, London, 2012, p. 339, pl. 406

Chrysanthemum-form dishes, reviving a Song dynasty lacquer shape, were produced in twelve different colours during the Yongzheng period. A complete set of twelve chrysanthemum dishes with Yongzheng marks is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Monochrome Porcelain*, Hong Kong, 1999, no. 257. Six are illustrated by Feng Xianming, *Wenwu*, 1984, p. 37, no. 10, where the author noted that a decree issued in the eleventh year of Yongzheng (corresponding to 1733) instructed Nian Xiyao, Minister of the Imperial Household, to send 'the twelve colours of chrysanthemum dishes, one of each colour, for the inspection of the permanent guardian of the treasury and chief eunuch Samuha.' The decree further mentions 'fourty pieces to be fired of every type according to the samples.'

Yongzheng chrysanthemum dishes in ruby-purple enamel are extremely rare. A similar Yongzheng-marked dish in this colour from the H. M. Knight collection was sold at Sotheby's London, 12 May 1970, lot 90, and another from the Hall Family Collection, dated to Yongzheng-early Qianlong period, was sold at Sotheby's Hong Kong, 2 May 2000, lot 550. For other Yongzheng-marked chrysanthemum dishes sold at auctions, see one in *café-au-lait*, sold at Christie's Hong Kong, 1 June 2016, lot 3215, two from J. J. Lally & Co., sold at Christie's New York, 23 March 2023, one in powder-blue enamel, lot 911, the other in purple enamel, lot 912.

清雍正 胭脂紫釉菊瓣盤 雙圈六字楷書款

來源:

歐洲士紳舊藏

香港佳士得，2008年5月30日，拍品1484號

埃斯肯納齊，倫敦

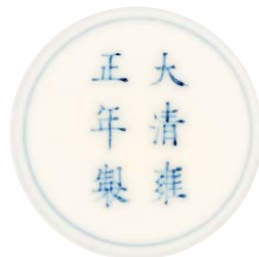
玫茵堂舊藏

出版:

《埃斯肯納齊中國藝術品經眼錄》，倫敦，2012年，頁339，圖版406號

北京故宮博物院藏一套十二件雍正款單色釉菊瓣形盤，包括胭脂紫釉，見1999年香港出版故宮博物院藏文物珍品全集《顏色釉》，282-283頁，圖版257號。《清檔·雍正記事雜錄》中記載：雍正十一年（1733年）「十二月二十七日，年希堯家人鄭天賜送來各式菊花式瓷盤（內每色一件）呈覽。奉旨：著江西燒造瓷器處照此樣各色燒造四十件。」。

釉色相同的雍正款菊瓣盤相同稀罕。H. M. Knight舊藏中有一件近似例，1970年5月12日於倫敦蘇富比拍賣，拍品90號。Hall家族舊藏另有一件，無款，定年雍正至乾隆早期，2000年5月2日於香港蘇富比拍賣，拍品550號。其他釉色的雍正菊瓣盤可參考香港佳士得2016年6月1日拍賣紫金釉一例，拍品3215號，藍理捷舊藏兩件，2023年3月23日於紐約佳士得拍賣，一為灑藍釉，拍品911號，另一為藕褐色釉，拍品912號。



(mark)



PROPERTY OF A LADY
女史珍藏

3031

A RARE LARGE BLUE AND WHITE 'DRAGON'
JARDINIÈRE

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

The *jardinière* is vividly painted around the exterior with two pairs of
dragons confronting a flaming pearl amid clouds over crested waves.
24¼ in. (62.7 cm.) diam.

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

US\$110,000-190,000

PROVENANCE:

Sold at Sotheby's New York, 23 September 1997, lot 284

Eskenazi Ltd, London

The Ten-views Lingbi Rock Retreat Collection

Qianlong-marked 'dragon' *jardinières* of this size are very rare, as they
are more commonly found in smaller size such as the one (13.8 cm. high,
21 cm. diam.) in the Nanjing Museum, illustrated in *The Official Kiln
Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 274.

清乾隆 青花雲龍戲珠紋大缸 六字篆書橫款

來源:

紐約蘇富比, 1997年9月23日, 拍品284號

埃斯肯納齊, 倫敦

十面靈璧舊藏

如此碩大的乾隆款雲龍紋大缸十分罕見。存世多為尺寸較小的雲龍紋鉢,
如南京博物院藏品, 見《宮廷珍藏—中國清代官窯瓷器》, 上海, 2003年,
頁274。



(another view 另一面)



三才圖會

PROPERTY OF A LADY
女史珍藏

3032

A FINE AND EXCEPTIONALLY RARE PAIR OF
YELLOW-GROUND *FAMILLE ROSE* PIERCED
RIM DISHES

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

Each dish is intricately enamelled in shades of blue, red, pink, yellow and green with a faceted geometric 'jewel' in the centre, surrounded by alternating lotus blooms and bats borne on scrolling tendrils, below a band of pendent leaves and florettes at the rim, all against a bright yellow ground. The wide everted rim of each dish is pierced with a band of perforations joined by gilt cords, between borders of trefoils and florettes. The turquoise-enamelled bases are inscribed with the reign marks in iron red.

15½ in. (39.3 cm.) diam., box

(2)

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

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

PROVENANCE:

Samuel C. Davis (1871-1940), then to his granddaughter Alita Davis (with label on the dish), and thence by descent within the family

清乾隆 黃地描金粉彩蓮蝠紋鏤雕折沿大盤一對

礬紅六字篆書款

來源:

Samuel C. Davis (1871-1940) 舊藏，再由其孫女Alita Davis繼承（據標籤），後一直於家族中流傳



(marks)



3032 Continued

Samuel C. Davis was the son of a prominent family in St. Louis and gained his interest in Chinese ceramics while embarking on a world tour after graduating from Harvard University in 1893 and also from attending the 1904 Louisiana Purchase Exposition where there were displays of Asian art. He purchased many of his pieces from C.T. Loo. On his death in 1940, he bequeathed two hundred and two pieces of porcelain, as well as stone, bronze and lacquer to the St. Louis Museum of Art. He also gave some pieces to Harvard University. His brother was Dwight F. Davis, after whom the international tennis tournament Davis Cup is named.

Pierced rim dishes of this type bearing Qianlong reign marks are extremely rare. One other Qianlong-marked example is known, which is a slightly smaller dish of the same form, decorated with a similar 'jewel' in the centre but surrounded by further jewels on the well instead of lotus and bats as on the current dish, all on a white ground, in the collection of the National Palace Museum, Taipei (fig. 1). Dishes of this rare design were produced in larger quantities during the Jiaqing period, as there are a number of surviving examples bearing Jiaqing reign marks. This suggests the possibility that the current pair of dishes and the National Palace Museum example were made towards the end of the Qianlong reign, or even during the years when the Qianlong Emperor abdicated and styled himself as Emperor Emeritus. The purpose of the apertures on the rims is still unknown, though generally it has been accepted that this group of wares served as offering dishes in the court. However no other example, whether with Qianlong or Jiaqing mark, decorated on a yellow ground appears to be known.

Several Jiaqing-marked pierced rim dishes on various coloured grounds have been published. It is interesting to note that these Jiaqing examples are all decorated on the well with alternating lotus blooms and geometric 'jewels', differing from the lotus and bat decorations on the current pair and the band of jewels flanked by Western-style foliage on the National Palace Museum example. The published Jiaqing dishes include a ruby-ground example in the Weishaupt Collection, illustrated by Gunhild Avitabile in *From the Dragon's Treasure*, London, 1987, no. 21; a turquoise-ground example donated by T.T. Tsui to the Hong Kong Heritage Museum (accession no. 1997.97.172); another turquoise-ground one formerly in the E.T. Chow Collection and sold at Sotheby's Hong Kong, 30 October 2002, lot 258; two ruby-ground examples, one sold at Christie's New York, 2 June 1989, lot 218, another from the R.J.S. Collection, sold at Christie's Paris, 6 July 2022, lot 33.

Compare also to a Jiaqing-marked dish of the same shape and similar design on a yellow ground but without piercing on the rim, in the National Palace Museum and illustrated by Liu Liang-yu in *A Survey of Chinese Ceramics*, vol. 5, Taipei, 1991, p. 217.

盤折沿，弧腹，圈足外撇。內外壁施黃地，盤心繪幾何鑽形，內壁飾蓮紋與蝙蝠相間，口下一周垂葉間以朵花紋。寬沿兩面紅地鑲雕圓孔，描金線相繫，框飾花葉邊。外壁飾纏枝蓮紋間以幾何鑽形。足內外松綠地，足牆飾花葉紋，底礮紅彩書「大清乾隆年製」篆書款。

如此器之乾隆款鑲雕折沿大盤非常珍罕，台北故宮博物院收藏一件稍小的白地例子，其盤心及內壁同樣飾幾何紋，但無蓮蝠紋（圖一）。形制、紋飾相近的嘉慶款盤較為常見，因此推斷本對盤燒造於乾隆晚期，或是嘉慶初期作為太上皇的賀壽禮物。此器飾蓮花、蝙蝠紋，寓意「福壽綿長」。

然而著錄中的嘉慶款例子，未見黃地裝飾，只有松綠地或紫地，計有徐展堂舊藏一件松綠地盤，後捐贈予香港文化博物館；仇焱之舊藏另一件松綠地例子，2002年10月30日於香港蘇富比拍賣，拍品258號；再一件紫地例子1989年6月2日於紐約佳士得拍賣，拍品218號，及R.J.S. 舊藏一例，2022年7月6日於巴黎佳士得拍賣，拍品33號。參考臺北故宮博物院收藏一件嘉慶款黃地大盤，該例形制、紋飾均與本盤相若，惟折沿沒有圓孔，載於1991年台北出版《中國歷代陶瓷鑑賞·5·清官窯及民窯》，217頁。

戴維斯出生於美國聖路易州一個顯赫家族，1893年他自哈佛大學畢業後作環球旅行，又出席美國路易斯安那1904年舉辦的採購博覽會，開始認識亞洲藝術品，從此熱衷收藏中國陶瓷，他的很多藏品均來自古董商盧芹齋。1940年他逝世後，其舊藏中202件瓷器遂贈予聖路易美術館，另外一些藏品亦捐贈哈佛大學。著名的戴維斯盃網球賽事，就是以其兄弟Dwight F. Davis命名。



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



PROPERTY OF A LADY
女史珍藏

3033

A VERY RARE SILVER AND GILT-DECORATED
RED-GLAZED VASE

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

The vase is decorated in silver and gilt with four lotus sprays each supporting a bowl containing stalks of millet, interspersed with fruiting sprays bearing the *sanduo*, and bats suspending chimes, below the neck decorated with lotus sprays interlinked by *ruyi* heads.

13 $\frac{3}{4}$ in. (34.7 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

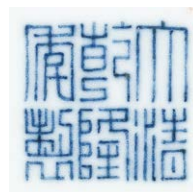
PROVENANCE:

William J. Bylsman, New York, according to label

清乾隆 紅釉描金銀福慶連連三多紋長頸瓶 六字篆書款

來源:

William J. Bylsman, 紐約 (據標籤)



(mark)



PROPERTY FROM A PRIVATE COLLECTION
私人珍藏

3034

A CORAL-RED ENAMELLED MEIPING

QING DYNASTY, 18TH CENTURY

The body is covered on the exterior with an unctuous coral-red enamel that ends at the white mouth rim.
10½ in. (26.6 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 1985
Sold at Christies New York, *The Collection of Robert Hatfield Ellsworth*,
19 March 2015, lot 411

LITERATURE:

A. Juliano, "Robert H. Ellsworth Treasures the East," *Architectural Digest*, October 1985, p. 106

It is rare to find coral-red enameling on *meiping* vases, and the present lot appears to be the only one of this type and size to have been offered at auction. Compare a similar yet smaller example with a more exaggerated tapering body, sold at *Junkunc: Chinese Art*, Sotheby's New York, 28 September 2021, lot 581.

清十八世紀 珊瑚紅釉梅瓶

來源:

安思遠舊藏，於1985年以前入藏
《錦瑟華年—安思遠私人珍藏》，紐約佳士得，2015年3月19日，
拍品411號

出版:

A. Juliano, 「Robert H. Ellsworth Treasures the East」
Architectural Digest, 頁106, 1985年10月

珊瑚紅釉極少見於梅瓶器形，施於如同此拍品之大器更是罕見。比較一
尺寸較小之近似例，賣於《瓊肯：中國藝術珍品》，紐約蘇富比，2021年
9月28日，拍品581號。



PROPERTY FROM A PRIVATE COLLECTION
私人珍藏

3035

A PAIR OF SMALL CELADON-GLAZED CUPS

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

Each is delicately potted with rounded sides rising to a slightly everted rim, covered on the exterior with an even glaze of sea-green tone.

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

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

Sold at Christie's Hong Kong, 1 May 1995, lot 718

Sold at Christie's Hong Kong, 6 April 2015, lot 209

The celadon glaze on the present lot is very refined and luscious, which are characteristics inherited from the Yongzheng period. Compare a Qianlong-marked celadon-glazed cup that has slightly taller wall, sold at Sotheby's Hong Kong, 25 November 2022, lot 333.

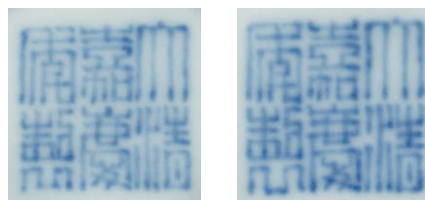
清嘉慶 粉青釉小盃一對 六字篆書款

來源:

香港佳士得，1995年5月1日，拍品718號

香港佳士得，2015年4月6日，拍品209號

此對盃延續了雍正粉青釉特點，釉面光潤細膩。比較一器身較高之乾隆款粉青釉盃，賣於香港蘇富比，2022年11月25日，拍品333。



(marks)



PROPERTY FROM A PRIVATE COLLECTION
私人珍藏

3036

A PALE CALEDON JADE CYLINDRICAL
PARFUMIER

QING DYNASTY, 18TH CENTURY

The cylindrical vessel is finely carved and pierced to depict immortals in a landscape. The stone is of a pale greenish-white tone with milky mottling and pale russet streaks.
8¼ in. (20.5 cm.) high, wood stand

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

Sold at Christie's Hong Kong, 23 March 1993, lot 969

Sold at Christie's Hong Kong, 6 April 2015, lot 252

Well reticulated jade *parfumiers* such as the present example were popular during the 18th century. Several examples dated to the Qianlong period are in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum, Jewellery (III)*, Hong Kong, 1995, pp. 45-49, nos. 35-39. Compare also to a similar greenish-white jade *parfumier* with spinach-green base and cover, sold at Christie's Hong Kong, *Chinese Jade Carvings From a Distinguished European Collection*, 28 May 2021, lot 2720.

清十八世紀 青白玉鏤雕山水人物圖香筒

來源:

香港佳士得，1993年3月23日，拍品969號

香港佳士得，2015年4月6日，拍品252號

此類玉鏤雕香筒於十八世紀相當盛行。北京故宮藏有幾件近似例可資比較，見故宮博物院藏文物珍品全集，《玉器（下）》，香港，1995年，頁45-49，圖版35-39。另參考一件題材近似的青白玉香筒連碧玉座及蓋，2021年5月28日於香港佳士得《凝秀輝英-歐洲私人珍藏玉雕》專場拍賣，拍品2720號。



PROPERTY FROM A PRIVATE COLLECTION
私人珍藏

3037

A FAMILLE ROSE 'EIGHT IMMORTALS' JAR

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

The jar of ovoid form is delicately painted with a continuous scene with the Eight Immortals holding their respective attributes at leisure in a mountainous river landscape and variously riding through waves. The shoulder and the foot are both decorated with bands of *nuyi*-lappets.

7½ in. (19.1 cm.) high

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

US\$110,000-130,000

PROVENANCE:

Sold at Christie's Hong Kong, 3 June 2015, lot 3257

清嘉慶 粉彩八仙圖罐 磬紅六字篆書款

來源:

香港佳士得，2015年6月3日，拍品3257號



(mark)



(two views 兩面)

The present jar provided the artist with an extensive 'canvas' that was taken full advantage of. This elaborate and brightly coloured landscape featuring The Eight Immortals was a popular subject for auspicious blessings and birthday wishes. Compare a Jiaqing-marked wall vase decorated with a landscape scene in similar composition and style, in the collection of The National Palace Museum, Taipei (zhongci 000618N000000000). A related Jiaqing mark-and-period ruby-ground vase with a continuous scene of Immortals, is illustrated in *Ethereal Elegance; Porcelain Vases of the Imperial Qing - The Huaihaitang Collection*, Hong Kong, 2007, pp. 378-81, no. 137, later sold at *Exalted Legacy: The Huaihaitang Collection of Qing Imperial Porcelain Vases*, China Guardian Hong Kong, 7 April 2023, lot 900.

嘉慶時期瓷器傳承並延續前朝之勢，紋飾多採用傳統寓意吉祥之圖樣，繪製技法工筆多於寫意。此拍品所繪之八仙主題常見於清代瓷器，帶有祝壽及祈福之喜願，與背景山水圖紋樣主次分明，應為慶賀壽辰而作。其山水圖風格可比較一件清嘉慶黃地粉彩山水花卉雙耳轎瓶，藏於台北故宮博物院（中瓷000618N000000000）。再比較一胭脂紅地粉彩群仙祝壽瓶，畫風及紋樣制式相似，載於《機暇清賞－懷海堂藏清代御窯瓷瓶》，香港，2007年，頁378-381，編號137；後於《仿古開今－懷海堂藏清代御窯瓷瓶》，香港嘉德拍賣，2023年4月7日，拍品900號。



3038

A MAGNIFICENT AND VERY RARE BLUE-GLAZED AND ENAMELLED OCTAGONAL VASE WITH RUYI HANDLES

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

The impressive vase is decorated on four sides with plain panels reserved against a rich blue-glazed ground with brown-washed borders, underneath a band of moulded brown *ruyi*-heads on the shoulder, the neck embellished on both sides with brown moulded chimes suspending pairs of carps by lotus stems, flanked by a pair of brown handles in the form of *ruyi* sceptres tied with moulded sashes. 26¾ in. (68 cm.) high

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

US\$260,000-380,000

PROVENANCE:

Yamanaka & Co., Osaka, 1932

Sold at Sotheby's Hong Kong, 28-29 November 1979, lot 273

LITERATURE:

Yamanaka & Co., *Grand Exhibition of Ancient Eastern and Western Art* (東西古美術展覽會 Tozai kobijutsu tenrankai), Osaka, 1932, no. 634 (fig. 1)

清乾隆 藍釉加彩平安無事吉慶有餘雙如意耳八方尊

六字篆書款

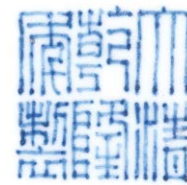
來源:

山中商會，大阪，1932年

香港蘇富比，1979年11月28-29日，拍品273號

出版:

山中商會，《東西古美術展覽會》，大阪，1932年，634號（圖一）



(mark)

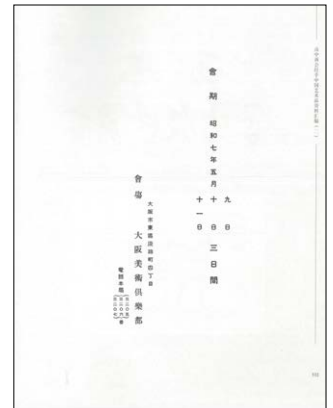
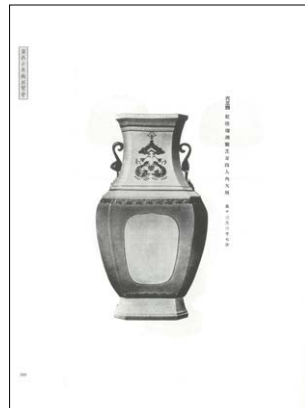
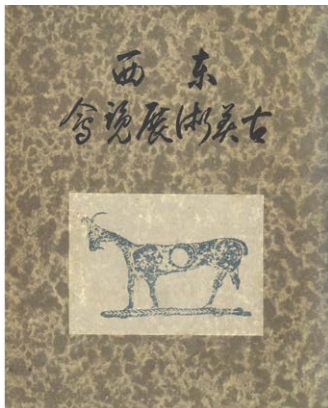


fig. 1
圖一



3038 Continued

This magnificent vase, measuring 68 cm. high, is truly extraordinary in size and remarkably complex in construction. It is a testament to the consummate prowess of the Qianlong-period potters. The elaborately moulded *ruyi*-form handles, coupled with the carp-and-chime motifs on the neck and plain medallions on the body, reflect a confluence of both Chinese and Western artistic elements. The medallion was a decorative device often seen on European works of art, and increasingly applied onto porcelains made during the Qianlong period, possibly from the influence of Jesuit missionaries at the court. A typical Qianlong vase with medallion decorations would be the *falangcai* revolving vase with medallions enclosing landscape panels in the Palace Museum Collection, illustrated on the museum website <https://www.dpm.org.cn/collection/ceramic/227089.html>. However, it is very rare to find a vase with plain, white panels like the current vase. The brown hues against the rich, sapphire-blue glaze on the body reserving plain white medallions, create a stark contrast of colours and palette combination often seen on European porcelains. Such unusual combination of colours, tactful melding of artistic elements, and impressively large size, make the current vase exceptionally rare and possibly even unique. No other example of similar design or construction appears to have been published. Aside from its rarity, the current vase also has illustrious provenance, having been published in the 1932 catalogue by the renowned Japanese dealer Yamanaka.

本瓶高68公分，呈八方形，碩大敦厚，線條利落，燒製難度極高，誠然乾隆時期官窯佳品。瓶上飾如意耳、雙魚掛磬等傳統中國紋飾，結合寶藍地素面開光，整體視覺效果呈現東西方藝術元素的糅合，堂皇巨大氣。乾隆時期瓷器常見開光紋飾，可能受西洋傳教士帶來的歐洲藝術品影響，但多內繪紋飾，典型例子有如北京故宮博物院藏乾隆琺瑯彩開光山水圖轉頸瓶，著錄於博物館網頁<https://www.dpm.org.cn/collection/ceramic/227089.html>。素面無紋如本瓶則不可多見，瓶上呈現的褐、藍、白三色也常見於歐洲瓷器上。本瓶結構複雜，結合東西方藝術風格，非常稀有；暫未見同類例子的出版，極有可能是孤品，且早於1932年著錄於大阪山中商會的圖錄，實屬難得，極具收藏及歷史價值。



AN IMPOSING QIANLONG HEXAGONAL VASE

ROSEMARY SCOTT, INDEPENDENT SCHOLAR

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

Western-inspired, symmetrical, graded, scrolling elements – often with small knobs along their exterior outlines – can be seen on a limited number of exceptional blue and white vessels from both the Yongzheng and early Qianlong reigns. Similar elements can be seen on two Yongzheng pouring vessels in the collection of the Palace Museum, Beijing (see *Gugong Bowuyuan cang, Qingdai yuyao ciqu, juan 1*, vol. 2, Beijing, 2005, pp. 108-111, nos. 43 and 44) (no. 43, fig. 2). These pouring vessels lack the large scale of the current vase, and are round, rather than faceted, so the decorative elements are smaller and used differently, but the shared source of inspiration is clear. Interestingly, a large Yongzheng *hu*-shaped blue and white vase, also in the collection of the Palace Museum, Beijing (see *Blue and White Porcelain with Underglaze Red (III)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2000, p. 114, no. 100) has similar decorative elements dominating the band which encircles the shoulder of the vessel, as do two large blue and white Yongzheng vases in the collection of the Nanjing Museum (see *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Nanjing, 1995, nos. 43 (fig. 3) and 44). Similar Western-inspired decorative elements can also be seen on a large Qianlong blue and white garlic-mouth vase in the collection of the Palace Museum, Beijing (illustrated *Blue and White Porcelain with Underglaze Red (III)*, The Complete Collection of

碩中寓巧：清乾隆青花三多折枝花果紋六方尊

蘇玫瑰 (獨立學者)

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

本拍品所採用的西洋纏枝紋(外沿多以小巧珠狀作結)構圖對稱、層次分明，近似者亦見於一批雍正和乾隆初年的青花佳瓷，惟其數量不多。北京故宮博物院藏二例雍正水注，其紋飾中也有近似的元素，圖見《故宮博物院藏清代御窯瓷器》卷一(下)頁108-111編號43及44。但兩者的體形均不及本拍品，而且均屬圓器，不具稜面，所以各紋飾元素相對較小，鋪陳格局不盡相同，但其參考的藍本顯然系出同源。有意思的是，北京故宮尚有一例雍正青花大壺，其器肩也有類似的紋飾，圖見《故宮博物院藏文物珍品全集：青花釉裏紅(下)》頁114編號100(香港：2000)；此外，南京博物院藏二例雍正青花大尊亦紋飾相若，圖見《清瓷萃珍：清代康雍乾官窯瓷器》編號43(圖二)及44(南京：1995)。在北京故宮芸芸藏品之中，一例乾隆青花蒜頭大瓶亦糅合了類似的西洋紋飾，圖見前述《故宮博物院藏文物珍品全集：青花釉裏紅(下)》頁135編號121；以本拍品的仿明折枝花果紋與如意雲



fig. 1 Collection of the Musée Guimet
Photo (C) RMN-Grand Palais (MNAAG, Paris) / Richard Lambert
圖一 吉美博物館藏品

Treasures of the Palace Museum, *op. cit.*, p. 135, no. 121), while similar Ming-inspired flowering and fruiting sprays combined with *lingzhi* fungus can be seen on a Qianlong *meiping* vase in the same collection (illustrated *ibid.*, p. 131, no. 117) (fig. 3). It is noteworthy that on the current hexagonal vase the so-called ‘heaping and piling’ of the cobalt blue, associated with early Ming dynasty porcelains, has been imitated with especial subtlety and delicacy – unlike the rather mannered ‘spotting’ which can be seen on the majority of 18th century blue and white decorated in Ming style.

The cobalt blue used to decorate the current vase is of very high quality and its jewel-like colour creates an effective contrast with the purity of the finely-textured white porcelain. This has been used to good advantage by the decorator, who has left a generous amount of white space around the highly detailed decorative motifs, ensuring them even greater visual prominence. The careful shaping and placement of the individual decorative elements allows them to complement the form of the vase – especially the elements placed on the corners of the facets. The hexagonal shape, which extends to both the mouth rim and the foot rim of the vase, would have provided a challenge for the potter. Any faceted form runs the risk of splitting along the sharp vertical junctions during firing, and with a vase of this large size that risk is increased. The potters would have had to ensure that all the sides

頭紋而言，近似例為一例乾隆梅瓶，圖見同一著作頁131編號117（圖三）。尤須一提的是，明初瓷器以青料「深厚堆垛」見稱，而本六方尊仿燒的效果格外精湛細膩，迥異於十八世紀仿明青花瓷多以重筆點染來模仿結晶斑點之手法。

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



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



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

were of absolutely even thickness and outline if they were to avoid splitting and warping in the kiln. It was a mark of the skill of the potters at the imperial kilns that faceted forms became more numerous in the 18th century, amongst both blue and white and monochrome porcelains.

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

A further example of this type of vase is in the collection of the Matsuoka Museum of Art (illustrated in *Selected Masterpieces of the Matsuoka Museum of Art*, Tokyo, 1975, pl. 102). A small number of such vases have been sold at auction, including an example very similar to the current vase in shape, size and design, which is now in the collection of Alan Chuang, having been sold by Christie's Hong Kong 27 April, 1998, lot 724 (illustrated in *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pp. 118–9, no. 36), and one sold at Christie's Hong Kong, 30 May 2022, lot 2877.

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

松岡美術館藏中也有一例六方尊，圖見《松岡美術館藏名品圖錄》圖版102(東京：1975)。拍場上亮相的近似例寥寥可數，香港佳士得曾於1998年4月27日拍出(拍品編號724)拍出一例，其形狀、大小與紋飾俱與本拍品十分接近，現為莊紹綬先生珍藏，圖見《中國瓷器：莊紹綬收藏》頁118–9編號36(香港：2009)。香港佳士得2022年5月30日曾拍賣另一例，拍品2877號。



PROPERTY FROM AN IMPORTANT PRIVATE SOUTHEAST ASIAN COLLECTION
重要東南亞私人珍藏

3039

AN EXCEPTIONALLY FINE AND MAGNIFICENT
BLUE AND WHITE 'SANDUO' HEXAGONAL
VASE

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

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

25 $\frac{7}{8}$ in. (65.5 cm.) high

HK\$6,000,000-8,000,000

US\$770,000-1,000,000

PROVENANCE:

Acquired in Hong Kong in the 1980s

清乾隆 青花三多折枝花果紋六方尊 六字篆書款

來源:

1980年代購於香港

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



(mark)



3040

AN EXCEPTIONAL AND FINE LARGE PAIR OF
WHITE JADE RUYI

QIANLONG PERIOD (1736-1795)

Each sceptre is carved on the *ruyi*-head in low relief with a spray of nandina berries, a bat in flight to one side bearing a tasselled *Wan* emblem, the border with two *chilong* confronted on a *Shou* medallion, the shaft carved at the end with a bat suspending a loose ring. The stone is of an even greenish-white tone with a soft polish. 1½ in. (38.5 cm.) long (2)

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

US\$520,000-770,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 14-15 November 1983, lot 367

Before the Qianlong period, jade carvings in China were largely confined to small-sized items such as scholar's objects, pendants, plaques and palm-sized vessels, due to the rarity of quality Khotan jades and the great distance from their place of origin. It was not until Qianlong 24th year (1759), when the Qianlong Emperor successfully quelled the rebellions of the Dzungar Khanate and the Altishahr Khojas respectively, that large swathes of land in the northwest, now modern day Xinjiang, became part of Qing territory. From then on, abundant supply of substantial-sized, high-quality jades from Khotan became available, enabling the production of large jade objects made to impress and awe, such as the current pair of superbly carved jade *ruyi* sceptres.

The current pair of *ruyi* is extraordinary not only because of its sheer size, but also that the pair was carved out of the same boulder. One can only imagine the remarkable size of the original boulder. It is extremely rare to find a *ruyi* sceptre of this size, quality and in pairs. The *ruyi* sceptre, a long-standing auspicious symbol in Chinese art, gained popularity in the Qing dynasty when it was often used as a gift to the Emperor on his birthday. The current pair would undoubtedly have been made for an important imperial member, an official of high stature, or even the Emperor himself.

Compare to a large white jade *ruyi* of similar size, also dating to the Qianlong period, sold at Christie's Hong Kong, 30 May 2012, lot 4115.

清乾隆 白玉萬年青福壽雙全如意一對

來源:

香港蘇富比, 1983年11月14-15日, 拍品367號

清乾隆以前, 西北地區非中原疆土, 和闐美玉產地遙遠, 一塊難求; 是以中國玉器一般以體積較小的文人器、墜飾、吊牌、小器皿為主, 少見大型器物。直至乾隆二十四年 (1759), 準噶爾之役結束, 乾隆皇帝先後平定準噶爾及大小和卓之亂, 西北全境盡入清版圖, 稱西域新疆, 成就乾隆皇帝「十全武功」之首, 亦令新疆和闐白玉得以源源不絕引入中原。從此, 中原工匠得以雕琢更多體大且玉質上乘的玉件, 造型設計越見精湛, 如本對大型白玉如意即是當中佼佼者。

本對玉如意不止尺寸碩大、質地潔白厚潤, 更難能可貴的是一對均從同一塊原石採挖, 可以想像原料的龐大及難求。玉如意於清代常作為賀禮給皇帝或皇室成員祝壽, 本對如意體大且湊對, 極為難得, 非常有可能是為當時的王公貴族甚至帝皇而製。

香港佳士得曾拍賣一件尺寸相若的乾隆白玉大如意, 可資參考; 2012年5月30日拍賣, 拍品4115號。



PROPERTY FROM AN IMPORTANT PRIVATE SOUTHEAST ASIAN COLLECTION
重要東南亞私人珍藏

3041
A SUPERB WHITE JADE CYLINDRICAL
BRUSH POT

QIANLONG PERIOD (1736-1795)

The brush pot is raised on five canted feet and carved on the exterior with a continuous landscape scene of bamboo, flowers, berry bushes, *lingzhi* and wisteria emerging between and beneath rocky crevices. 4 $\frac{5}{8}$ in. (11.7 cm.) high

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

US\$130,000-260,000

PROVENANCE:

Collection of Patrick A. Valentine, Greenwich, Connecticut, United States, by repute
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Sold at Sotheby's New York, 17 April 1985, lot 272

清乾隆 白玉通景仙芝秀竹花卉圖筆筒

來源:

美國康涅狄格州格林威治Patrick A. Valentine舊藏(傳)
美國威斯康星州密爾沃基Elliot Fitch舊藏(傳)
紐約蘇富比, 1985年4月17日, 拍品272號



(two views 兩面)



VIVACIOUS SPIRIT AND SPLENDID HUES: THE CONNOISSEURSHIP OF YELLOW JADE CARVINGS

In ancient China, colours of jade were not systematically classified nor scholarly graded. It was not until the Ming dynasty that the literati class began to grade the colours of jade. During the Emperor Wanli period (1573-1620), renowned connoisseur and appraiser Gao Lian regarded *Ganhuang* ('sweet yellow') as the supreme colour of jade that even the highly prestigious *Yangzhi* ('mutton fat') was outshined. In his famous *Zunsheng Bajian* (Eight Discourses on the Nurturing of Life), Gao noted:

“*Ganhuang* ('sweet yellow') champions the colours of jade, surpassing *yangzhi* ('mutton fat'). Since the colour yellow occupies the central supreme position, yellow jades are rare; there are people who regard the colour white as “off centre”. Nowadays, some people rate white jade as higher than yellow jade; this is because yellow jades are rare and some have not seen them to properly understand. Among the tonal variances in the 'sweet yellow' category, one that resembles the colour of a steamed chestnut is preeminent, while the darker, burnt yellow colour is considered inferior.

Ganqing ('sweet green') coloured jade, similar to a budding willow, has not been seen recently. I have seen a 'sweet yellow' jade horse (of four inches long) that is vivaciously spirited, as well as a 'sweet green' ram-head jade belt-hook, a chilong dragon jade jue (disc), and a plain jade pig, all of which are splendidly hued.”

神氣如生、色嬌可愛：黃玉萃珍之品鑑

中國古代對於不同玉色的評價，原無明顯上下之分。直至明代文人對於各色之玉，有著不一樣的優劣排序，萬曆 (1573-1620) 年間鑑賞家高濂，更將「甘黃」，視為玉色中超越「羊脂」的最高等級，其於《遵生八箋》中提道：

玉以甘黃為上，羊脂次之，以黃為中色且不易得，以白為偏色時亦有之故耳。今人賤黃而貴白，以見少也。然甘黃如蒸栗色佳，焦黃為下。甘青色如新柳，近亦無之。余見甘黃玉馬（長四寸）神氣如生，甘青羊頭鉤、螭玦、素毳等物，色嬌可愛。

高濂認為黃為中央之色，且相對其他玉色而言更為罕見。又將黃玉分為：如栗子蒸熟後的「蒸栗色」、顏色較深的「焦黃」，以及如新柳般的「甘青」色調。並稱黃玉動物抓住其神韻，如具有靈氣般「神氣如生」。高濂更指出黃玉之器「色嬌可愛」，顏色柔美，討人喜愛。這般評論生動地描述賞玩黃玉時，帶給鑑藏者視覺、觸覺等感官體驗，以及整體感受。

The author considered yellow to be a premier colour for jades and noted its rarity. He categorised yellow jades by distinguishing the various colour tones, using the terms 'steamed chestnut', 'burnt yellow' and 'sweet green'. Reflecting the faithful representation of 'vivacious spirit' possessed by yellow jade carved animals, Gao also prized the 'splendid hues' in the colour of the jade, the warmth and charm of yellow jade carvings. This commentary vividly describes the visual and tactile sensory experience and the overall feeling that appreciation of yellow jade brings to the connoisseur.

The classification and ranking of the colours of jade introduced by the literati of the Ming dynasty, continued into the Qing dynasty with an impact on the imperial aesthetics. The archival records of the *Zaobanchu* (The Imperial Workshop) refer to terms such as *ganhuang* ('sweet yellow'), *jiahuang* ('burnt yellow') and *ganqing* ('sweetgreen'), which were used to describe specific tones of yellow in jades.

The present magnificent selection of yellow jade carvings encompasses an array of 'splendid hues' from different periods, featuring not only exceptional examples admired by the literati, but also rarely seen and offered imperial masterworks. The latter contains a 'vivaciously spirited' mythical animal *Xiezhi* carved out of a remarkably large-sized yellow jade. During the Qing dynasty, the appearance of such a benevolent mythical animal was believed to be a sign of the reign of an enlightened and saintly emperor. The mounts of the divine bodhisattva Manjushri

明代文人對於玉色的排序與鑑賞品評，一直延續至清代宮廷。從內務府造辦處的檔案中，仍將黃玉分為「甘黃玉」、「焦黃玉」，以及「甘青玉」等不同色調之名稱，即可見之。

是次黃玉萃珍主題單元，難能可貴的匯聚歷代各式「色嬌可愛」之黃玉精品，精彩呈現古代文人清賞品鑑之物，以及皇室用器。特別是清代宮廷中象徵聖王在位才得以現身的神獸獬豸，以碩大的黃玉雕製而成，其姿態「神氣如生」。文殊和普賢菩薩的坐騎獅和象，其神韻也以生動活潑的方式展現。再到一些體積較小的把件，如代表滿人傳統精神的駿馬，質樸可愛的老虎、卧牛、雙貓，以至鳥與鴨等鳥禽。更有乾隆朝「古僕文雅」風格之黃玉水盛，其玉質堪稱完美。充滿自然生機的荷葉洗、佛手。隨身佩飾用來彰顯個人品味的鼻煙壺等。是次選件皆兼具卓越之玉質和巧妙之雕工，黃玉製器更是罕見，可說是極具突破性的一時之選。

and Samantabhadra, namely the lion and the elephant respectively, highlighted in this group as yellow jade carvings, are executed in the most vibrant and lively manner. There is a section of smaller handling pieces including a fine horse reflective of the traditional culture of the Manchus, an adorable tiger, a recumbent buffalo, a double badger group, as well as a bird and a duck. Presented in this group are also an elegant imperial Qianlong era water-pot made of the finest and perfect yellow jade in a traditional literati manner, an impressive lotus leaf washer and a finger citron both vividly echoing the natural world, as well as a yellow jade snuff bottle that reflects personal taste of its owner. Carefully chosen for their unparalleled quality in the yellow jade stone material and their craftsmanship, these awe-inspiring and extremely rare yellow jade masterworks represent a ground-breaking extravaganza of Chinese jade carvings for your enjoyment.





fig. 1 Collection of the Palace Museum, Beijing

圖一 清乾隆《獸譜》〈獬豸〉

北京故宮博物院藏品

A SUBLIME YELLOW JADE CARVING OF XIEZHI, QIANLONG PERIOD

Ancient China believed that when an enlightened ruler reigned with benevolent policies, auspicious omens, such as unusual meteorological phenomena and exotic animals, would appear as demonstrations of heavenly endorsements. Successive emperors would order records of these omens be made in writing or by way of paintings; they would also ask for auspicious objects to be made from various precious materials to commemorate such events. Similarly, local officials regularly commissioned auspicious objects as commemorations and tributes.

This exceptionally large, brilliantly carved yellow jade *xiezhi*, accentuated by a lustrous texture, can be dated to the Qianlong period. The imperial carver impeccably captures the 'vivacious spirit' of the subject, *xiezhi*, a highly auspicious and benevolent mythical animal, as if it has descended from the heavens to grace the imperial Qing courts at its glorious height.

Jade objects of the Qing imperial workshops were mostly made of celadon, white, and spinach-green jades; the use of yellow jade was not common and the limited supplies of yellow jade stones were mostly used to make small personal ornaments. With a length measuring 18.1 cm, this yellow jade *xiezhi* is exceptionally large; the colour of the stone is top grade steamed chestnut-like with a warm glow and clarity. The quality of the stone, which is free of cracks and fissures, is akin to perfect. Briskly carved in a reclining, rear-facing form, the *xiezhi* has its ears suspending backwards, a horn growing overhead, its eyebrows curling upwards, conveying a gleaming expression. The eyes of the animal are shown glancing afar, the shape of its nose is carved to resemble a *ruyi*, its mouth is shown subtly projecting a grin, with a beard growing from its jaw. Depicted in a naturalistic manner with meticulous attention to anatomical details, such as the raised ribs and spine, prone forelegs and slightly bent hind legs with sharp claws on all four limbs, the animal is portrayed as if ready to pounce. In contrast, the tufty tail of the animal is evenly parted and gently curls around its rear,

suggesting it is in a relaxed and leisurely state. With every aspect exceptionally carved, including the finely incised hair on its head, beard and tail, this yellow jade *xiezhi* is an exceptionally rare treasure of the imperial court of Emperor Qianlong.

A careful comparison would indicate that this yellow jade *xiezhi* display piece is most likely modelled on the image of a *xiezhi* depicted in Qing court commissioned *Shoupu* (Album of the Beasts). It is then carved according to the natural shape of the jade stone.

In the fifteenth year of the reign of Emperor Qianlong (1750), court painter Yu Sheng and others commenced the preparation of a large scale compilation of animal illustrations, which was completed in the twenty-sixth year of the of the reign of Emperor Qianlong (1761). 180 drawings and descriptions were made and mounted in six volumes. Scholars have separated these illustrated animals into three main categories: (1) traditional benevolent mythical animals such as *qilin* and *zaoyu*; (2) animals that exist in the real world such as rats, buffaloes and monkeys; and (3) imaginary and farfetched creatures such as the nine-headed, nine-tailed *longzhi*. *Shoupu* was produced in an album format, with animal illustrations shown on the right side, and the names and descriptions of appearances and special features of the corresponding animals written in Manchu and Chinese on the left side. Comparing with the *xiezhi* depicted in *Shoupu*, the single horn, the limbs, the evenly parted tail which curls around its rear, and the rear-facing posture shown are all similar to the present yellow jade *xiezhi* example (fig. 1). *Shoupu* describes the appearance of *xiezhi* as 'reminiscent of a mountain goat with one horn, also named *shenyang* (sacred goat) or *jiesheng*'; it also describes its characteristics as 'faithful and straightforward, keeping the peace when people fight and argue, and that it is also known as *renfashou* (animal of justice), and enforcers of the law wear headgear in the shape its horn.' Accordingly, *xiezhi* can distinguish right from wrong, identify good from evil, and is a symbol of justice and righteousness. Legend has it that in the reign of Emperor Yao in prehistorical China, Gao Yao, Minister for Law,



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



fig. 3 Collection of the Palace Museum, Beijing
圖三 清乾隆《獸譜》〈角端〉
北京故宮博物院藏品

清乾隆 黃玉獬豸擺件

古代認為帝王賢明，施政有德之時，上天便會降下祥瑞之兆，如特殊天象或奇珍異獸，以示嘉獎。歷代帝王皆嘗以文字或繪畫等各種方式記錄吉兆的出現，亦喜愛製作不同材質的祥瑞之物，地方官員的獻瑞之風也頗為盛行。

是件黃玉擺件體積碩大、玉質瑩潤，雕琢生動，應是乾隆時期之工藝。玉匠將傳說中的瑞獸獬豸，神氣如生地雕琢出來，猶如天降祥瑞於清代盛世宮廷。

清代宮廷所用玉料，以青玉、白玉，和碧玉為主，黃玉並不多見，這些數量稀少的黃玉通常用來製作隨身且較小件的佩飾等。是件黃玉瑞獸長18.1公分，體型極為碩大，色如蒸栗，全器無裂罅，玉質瑩潔溫潤，近乎完美。黃玉瑞獸做俯臥回首狀，雙耳向後垂下，獸雙耳之間長有一角，眉毛尾端上捲，使雙眼看起來炯炯有神，眼望向後方遠處，鼻呈如意形，嘴略帶微笑，頰處有一道鬚鬚。身上骨頭隆起，前肢俯臥，後足呈弓狀微彎，序勢待發，足可見獸爪。尾巴毛髮分成兩股，向臀部捲曲，模樣悠閒自在。頭頂、獸鬚和尾部的毛髮等，各處琢磨細緻，是十分難得的乾隆朝宮廷珍品。

仔細比對是件黃玉獬豸擺件，極可能是參照清宮《獸譜》所描繪的獬豸形象，再根據玉料本身的形狀製樣，而後琢製的成品。

乾隆十五年（1750），余省等人奉敕著手進行一部浩大的動物圖志工程，直到乾隆二十六年（1761），集成一百八十幅圖畫和描述，最後裱裝成六冊《獸譜》。研究者將其內容大致分為三大類：（一）麒麟和騶虞等瑞獸；（二）鼠、牛、猴等真實世界上存在的獸類；（三）九首九尾的蠶姪等各種荒誕且充滿想像的奇異動物。《獸譜》為冊頁的形式，右邊圖繪動物，左邊以滿、漢兩文圖說動物的名稱、外觀，以及特徵等。對照是書之獬豸，其一角、獸足、獸尾毛髮分為兩股回卷，回首望向後方的姿態，與是件黃玉瑞獸形象完全一致（圖一）。按《獸譜》中描述，獬豸的外貌「似山羊，一角，一名神羊，一名解生」；其性格特徵「忠直，見人鬥則觸不直，聞人論則咋不正，亦名任法獸，故執憲者以其角形為冠」。據此可知，獬豸能分辨是非善惡，是一象徵公平正義的瑞獸。相傳堯帝統治之時，掌管刑法的理官皋陶，曾使用獬豸幫助裁決，若遇有罪之人，則觸之，無罪則不觸。到明清時，獬豸仍備受推崇，司法官吏或戴獬豸冠，或著有獬豸圖案的補服。



fig. 4 Collection of the Summer Palace, Beijing

圖四 清乾隆 黃玉狻猊
長15 寬7 高8公分
頤和園管理處藏品



fig. 5 Collection of the Palace Museum, Beijing

圖五 清乾隆《獸譜》〈狻猊〉
北京故宮博物院藏品

made use of a *xiezhi* which would use its horn to touch the guilty but would leave the innocent untouched, to assist in his judgement. In the Ming and Qing dynasties, judicial officers wore headgear in the shape the horn of the still revered *xiezhi* (*xiezhi*guan) or wore surcoats depicting the *xiezhi*.

According to the archival record of the Qing court such as *Huojidang* (Archives of the Imperial Household), on the twentieth day of the fifth month in the twenty-first reign year of the Emperor Qianlong (1756) ‘... a Han dynasty sweet yellow jade beast of joy... ordered to be placed in the *Baishijian* (‘hundred-item’ curio box); on the sixteenth day of the seventh month of the twenty-fifth year (1760), Li Yuanliang, senior official of Ministry of War presented a list containing ‘a yellow jade mythical beast (to be placed in *Yangxindian* ‘Hall of Spiritual Cultivation’); on the seventh day of the Eleventh Month of the twenty-sixth year (1761), Yinglian, head of Ministry of Interior Affairs presented a list containing ‘a yellow jade reclining lion’ (to be placed in the outer hall of *Yangxindian* ‘Hall of Spiritual Cultivation’). These records reveal that yellow jade animals were to be kept in the treasured ‘hundred-item’ curio box, or placed in *Yangxindian* where the emperor performed administrative duties, studied, and resided, indicating the importance of these fine jade carvings that reflect the imperial taste.

Although the proper names of the yellow jade animals were not specified in the entries in *Huojidang* just mentioned, an entry was noted in *Huojidang* for a white jade animal, ‘a pair of white jade *luduan*’, on the fourth month of the eighth year of the reign of Emperor Qianlong (1743). The entry described that *luduan* ‘has an ox horn over its nose.’ A jade animal fitting this description is in the collection of the Taipei Palace Museum (fig. 2). The mythical animal *luduan* is also featured in *Shoupu* (fig. 3), which quotes from *Furui Zhi* (Treatise on Auspicious Signs) of anthology *Songshu* (Book of Song) to describe its role and characteristics, ‘*Luduan*..... the wise king knows everything from afar from his throne, by reports delivered to him (ensured by the mythical animal)’. Based on this example, it is highly probable that the Qianlong court commissioned jade animals

to be based on specific benevolent animals, including those made in yellow jades.

Examples of imperial yellow jade mythical animals from the Qing court include a *suanni* (fig. 4) published in *Compendium of the Cultural Relics in the Collection of the Summer Palace: Jade*. Its rear-facing reclining posture is very similar to the present yellow jade *xiezhi*, but the head of a *suanni* is hornless. Referencing the *Shoupu*, it is clear that the published animal is indeed the rare and large animal *suanni*, a lion (fig. 5). In *Shoupu*, the featured *suanni* mainly highlights the interaction between an adult and a cub, whereas the published example of the *suanni* in the ‘*Compendium*’ is a single adult with highly comparable features to the *Shoupu* depiction. Another example of a yellow jade animal, also in a reclining pose, is in the collection of the Beijing Palace Museum (fig. 6). See, also a yellow and russet jade carving of a mythical beast dated to the Qianlong period from the Junkunc collection, Sotheby’s New York, 2020, Lot 277. The Junkunc hornless animal with elaborated claws looks almost identical to the *baize* illustrated in *Shoupu*. It is noteworthy that the Summer Palace and Junkunc examples are both 15 cm long, while the Beijing Palace Museum example is 9 cm long. As the most illustrious example of yellow jade animals of the court of Emperor Qianlong, the present yellow jade *xiezhi* has a monumental length of 18.1 cm!

In summary, Qing court yellow jade carvings depicting larger mythical animals include *xiezhi*, *suanni* and *baize*, and they are all illustrated in the first volume of *Shoupu*. Notwithstanding the scarcity of yellow jades, Emperor Qianlong commissioned the production of these benevolent mythical animals which were supposed to appear as auspicious omens only when an enlightened ruler reigned with benevolent policies; his intention was likely to have been to showcase a collection of these rare yellow jade auspicious mythical animals as a reflection of and to celebrate a prosperous state of the Qing empire under his rule as a virtuous king. The present yellow jade *xiezhi*, vivaciously carved and finely polished, masterfully portrays the vitality of the revered animal and symbolically highlights the glorious times of the Qianlong empire.



fig. 6 Collection of the Palace Museum, Beijing

圖六 清 黃玉卧獸
長 9公分 高4.3公分
北京故宮博物院藏品

在清宮檔案中，可見黃玉瑞獸的相關記載，如：《活計檔》乾隆二十一年（1756）五月二十日，「…漢甘黃玉喜獸一件，…旨着俱入百什件，欽此」；乾隆二十五（1760）年七月十六日，〈兵部尚書李元亮恭亮進單〉，內有「黃玉瑞獸壹件（交養心殿內）」；乾隆二十六年（1761）十一月初七日，〈內務府總管英廉進單〉，其中有「黃玉卧獅壹件（交外養心殿）」。從檔案中可見，以黃玉製成的瑞獸被收入百什件，或放置在皇帝處理政務、讀書居住的養心殿中，顯示皇帝對其重視與喜好。

上述《活計檔》中，雖未記載黃玉瑞獸的獸類名稱，但另有一則白玉記錄，明確指出其名稱，乾隆八年（1743）閏四月，《活計檔》中載有「白玉角端一對」。文獻中對角端外貌描述為「牛角在鼻上」，類似特徵的玉瑞獸，可見臺北故宮藏〈清玉獸〉（圖二）。角端同樣也收錄於《獸譜》之內（圖三），其中引用《宋書·符瑞志》，載：「角端……聖主在位，明達外方幽遠，則奉書而至。」由此例可知，乾隆宮廷所製玉獸，極有可能採用特定瑞獸之形象，黃玉亦然。

清宮黃玉瑞獸實例，可參見：《頤和園文物大系：玉器卷》中黃玉狻猊（圖四），其俯卧回首的姿態和是件黃玉瑞獸極為相似，但細看之下，可見其頭上未見有角。和《獸譜》對照，可知其所雕琢形象為罕見且大型的動物狻猊，即獅子（圖五）。在《獸譜》〈狻猊〉中，主要表現大小獅子的互動，而〈黃玉狻猊〉僅見大獅，但姿態與《獸譜》中的大獅一致。另一清宮舊藏例，見北京故宮藏清黃玉卧獸（圖六）。另外，亦可參考：2020年紐約蘇富比《瓊肯：玉》專場，拍品227號，清乾隆黃玉雕瑞獸擺件，瑞獸無角，獸爪明顯，與《獸譜》中的〈白澤〉極為相近。值得注意的是，頤和園與瓊肯之黃玉獸皆為15公分，北京故宮藏黃玉獸為9公分，而是件黃玉獬豸為19公分，更顯皇家氣勢。

綜合上述提及以黃玉為材，體積相對較大的瑞獸，包括獬豸、狻猊和白澤等，皆是收錄於各式瑞獸聚集的《獸譜》第一冊。乾隆朝以數量如此罕見的黃玉，來製作君德賢明才得以現身的瑞獸，其意或在以奇獸神物、眾瑞並出的百獸呈祥景象，來彰顯聖王在位和國家繁盛。是件黃玉獬豸擺件，雕琢生動、打磨精細，更使得獬豸猶有真實存在般的生命力，充分展現乾隆帝國的盛世榮景。

PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

3042

A VERY RARE LARGE YELLOW JADE CARVING OF A *XIEZHI*

QIANLONG PERIOD (1736-1795)

The recumbent mythical beast is finely carved with its head turned over the right shoulder, with its bifurcated tail extending from the ridged spine. The stone is of an even greenish-yellow tone.

7½ in. (18.1 cm.) long, box

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

US\$520,000-770,000

清乾隆 黃玉獬豸擺件





3043

A YELLOW JADE 'THREE BUDDHIST LION'
GROUP

QIANLONG PERIOD (1736-1795)

The jade pebble is well carved as a reclining Buddhist lion with bulging eyes, a well-defined backbone, and finely detailed combed fur with its head turned. A playful young cub is clambering on one side of the lion, nestled between its paws a brocade ball while a second cub is recumbent on the other side.

4½ in. (11.5 cm.) wide, wood stand, box

HK\$300,000-500,000

US\$39,000-64,000

The jade pebble is well carved as a rare group of three Buddhist lions. The adult Buddhist lion has bulging eyes, a well-defined backbone, and finely detailed combed fur with its head turned. A playful young cub is clambering on one side of the lion, nestled between its paws is a brocade ball, while a second cub is recumbent on the other side. Qing court lion groups usually consist of two lions and a yellow jade three lion group is extremely rare. The present yellow jade three lion group has the same carving style and rendition as other jade lion groups in the Qing Court collection in the palace museums in Beijing and Taipei.

清乾隆 黃玉三獅戲球擺件

清代宮廷玉獅，常見以雙獅為題材；以三隻獅子為主題的玉器，是清宮玉獅中較為特殊罕見的類型，《活計檔》中稱作「玉三獅獻瑞」，或「玉三獅呈祥」，寓意著吉祥與美好。是件〈黃玉三獅戲球〉，以清宮少見的黃玉為材，將玉材的皮色發揮到極致，琢磨出三隻神態靈動的獅子，雕工嚴謹細緻，是目前存世清宮玉雕獅作品中，難能可貴的稀世珍品。三獅實物可參見臺北故宮藏〈青玉三獅戲球〉(故-玉-008829)。另可見，圓明園福海南岸出土〈青玉太獅少獅〉(黃韜朋、黃鍾駿編，《圓明園》，香港：三聯；北京：中國建築工業，1985，頁135)，其獅子互動姿態、獅身上的火焰紋，以及毛髮飄揚且刻劃工整的做法，與是件〈黃玉三獅戲球〉極為相似。



(another view 另一面)



3044 A FINELY CARVED YELLOW JADE 'THREE RAMS' WATER POT

QIANLONG PERIOD (1736-1795)

The compressed circular water pot is carved to the exterior with three recumbent rams detailed with curling horns. The stone is of a soft, yellow tone with minor russet inclusions.

4 $\frac{3}{8}$ in. (11.2 cm.) wide, wood stand, box

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

US\$240,000-360,000

PROVENANCE:

Sold at Sotheby's Parke-Bernet, New York, 18 November 1971,
lot 101

The compressed circular water pot is carved to the exterior with three recumbent rams detailed with curling horns. The stone is of a soft, yellow tone with minor russet inclusions. Based on Qing court archival records, Emperor Qianlong had exacting aesthetic standards in relation to scholar items made of yellow jade. He preferred a plain elegant style. With regard to the auspicious of the three rams, the emperor remarked that the pronunciation of the Chinese word of ram, which is the same as the word 'yang', should act as a reminder that humility is a necessary virtue even in the best of times. The present yellow jade water pot was likely to have been used in the emperor's inner studio where he attended to official duties, studied and resided.

清乾隆 黃玉雕三羊開泰水丞

來源:

紐約蘇富比, 1971年11月18日, 拍品101號

以晚明鑑賞家高濂於《遵生八箋》中所謂「甘黃如蒸栗色」的極佳黃玉雕出, 搭配簡潔精煉的三羊立雕, 是件黃玉三羊水盛無疑是乾隆宮廷玉器之精湛代表作。從《活計檔》記載中, 可見乾隆皇帝對於黃玉文房極為嚴謹的審美要求。例如, 皇帝令玉匠姚宗仁繪製黃玉文房樣稿 (10年2月, 如意館); 對於黃玉水盛的配件, 如匙、木座等, 皇帝都要求細心搭配 (10年12月, 匣作); 更要求黃玉水盛要配「古僕文雅座」(19年閏4月, 匣作)。「古僕文雅」的黃玉文房座子, 更與是件〈黃玉三羊水盛〉, 以及清宮舊藏黃玉文房風格相互呼應, 如臺北故宮藏有一件具有「乾隆年製」款的黃玉洗 (故-玉-002667), 其器身端正無紋, 外側飾立雕仿古螭紋。此外, 亦可參見北京故宮藏清中期〈玉三羊雙池水盛〉(《故宮博物院藏文物珍品大系:玉器下》, 頁217)。做為帝國統治者, 乾隆皇帝喜愛三羊圖樣, 並非只為祈求「三羊開泰」的好運。乾隆帝在御題詩〈詠定窯三羊方盃〉中提道: 因見三羊之裝飾, 而聯想「羊」即「陽」, 有「乾九三」之意, 故而嘆道: 「因思切已戒, 敢忘作君難」。可見〈黃玉三羊水盛〉做為皇帝於書齋案上日理萬機各書寫時, 最親近的器物之一, 其上三羊圖像提醒帝王於國力極盛時, 也需謙遜謹慎, 以保持平安, 可說是象徵聖王明君之器也。



3045

A YELLOW JADE LOTUS-LEAF FORM WASHER

QIANLONG PERIOD (1736-1795)

The washer is carved in the form of a broad leaf with furled edges, its veins finely detailed, with long curling stems, forming the base, bearing a curling leaf, a lotus pod, and a budding lotus flower. The jade is of a soft greenish-yellow tone.

4¾ in. (12 cm.) wide, wood stand, box

HK\$180,000-280,000

US\$24,000-36,000

The washer is carved in the form of a broad leaf with furled edges, its veins finely detailed, with long curling stems, forming the base, bearing a curling leaf, a lotus pod, and a budding lotus flower. Worthy of note is the carving style of the underside of the washer where the stems of the plants are bunched together. This is the same as a similar white jade Qing court example inscribed with Emperor Qianlong's poem and now in the collection of Taipei Palace Museum. The wood stand is carved as a continuation of the jade washer. The jade is of a soft greenish-yellow tone.

清乾隆 黃玉荷葉式洗

以溫潤光澤的黃玉，琢成一大片荷葉之形，荷葉邊緣呈波浪狀微向上方內側捲起，形成一個可做盛水用途的筆洗。器底浮雕一束水生植物，蓮花、蓮蓬、小荷葉和水草，從葉緣延伸整個底部成為足座。附有原裝之木座。

臺北故宮一件原為清宮舊藏之〈御題詩玉荷葉洗〉(故-玉-004209)，玉洗和木座上刻有乾隆皇帝於癸巳春(1773)之御題詩〈題和闐玉荷葉洗〉。特別值得注意的是〈玉荷葉洗〉之底部，其將水生植物紮成一花束的做法，以及葉脈雙線刻劃的表現方式，與是件〈黃玉荷葉洗〉近乎一致，故可推測兩者應是同時期之製器。



(back view 背面)



PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

3046

A YELLOW JADE CARVING OF RECUMBENT BUFFALO

QIANLONG PERIOD (1736-1795)

The pebble is carved in the form of a recumbent horned buffalo. The stone is of an even pale yellow tone with minor russet inclusions.

2 $\frac{5}{8}$ in. (6.6 cm.) long, box

HK\$400,000-600,000

US\$52,000-77,000

清乾隆 黃玉臥牛把件



PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

3047 A YELLOW AND RUSSET JADE CARVING OF AN ELEPHANT

QING DYNASTY, 18TH CENTURY

The recumbent elephant is modelled with its legs tucked underneath its body, its long trunk flanked by short tusks and coiled towards its bushy tail, with incised lines to highlight the details. The jade is of an even yellow colour with russet inclusions.

2¾ in. (7 cm.) long, box

HK\$300,000-500,000

US\$39,000-64,000

清十八世紀 黃玉臥象把件

是件〈黃玉臥象〉形象生動可愛。黃玉本身的深淺色澤，使象的表層皮膚更富有變化。玉象作臥坐低俯狀，耳朵以陰刻線呈現微血管，象鼻末端捲起，長牙貼於鼻上，背上脊椎突起，尾巴收至臀側。額頭及腹部有數道凹凸紋路，顯示出皮膚的皺摺。象自古是非常受歡迎的吉祥題材，在清宮舊藏中，也可見玉象之例，如臺北故宮藏一件訂年為明晚期至清的〈黑玉象〉(故-玉-003426)，其象的姿勢與尺寸，都與是件〈黃玉臥象〉相近。另外，亦可參考臺北故宮藏一件具有「乾隆年製」篆字款〈玉象〉(故-玉-000619)。



PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

3048 A YELLOW AND RUSSET JADE TIGER

SONG-MING DYNASTY (960-1644)

The recumbent tiger is carved with its tail curled under the body, with finely incised details conveying a vivid expression.

2½ in. (6.3 cm.) long, box

HK\$260,000-350,000

US\$34,000-45,000

The recumbent tiger is carved with its tail curled under the body, with finely incised details conveying a vivid expression. Song jade animals have three characteristics, namely: (1) using dye to achieve an archaic look or to match the real life colour of the animal; (2) the eyes of the animals are typically rendered as incised points or very small circles; and (3) the posture of the carved animals is vicarious and realistic. The present recumbent jade tiger possesses these Song characteristics and is exquisitely carved.

宋/明 黃玉虎形把件

宋代之玉雕動物，可歸納出以下三個特點：(一)以全器或部分人工染色的手法，達到做舊的仿古色澤，或是符合動物之皮色；(二)雙眼皆做圓形淺窪狀，可能原有嵌件做為眼珠；(三)掌握動物之形態特徵，雕刻生動傳神。實物可參考兩件收錄至臺北故宮2000年《千禧年宋代文物大展》的玉雕動物：宋〈玉犬〉(故-玉-006043)，以及宋至元〈黃玉鴨〉(故-玉-003698)。是件黃玉虎符合以上三種特點。使用染色手法，使得全器佈滿猶如老虎之橘黃與深褐色皮毛。雙眼以圓形淺窪狀刻之。老虎俯臥前肢向前伸，下頷枕於足上，背脊處突起，後腿肌線結線條結實。玉虎整體姿態放鬆，但仍透出警戒矯捷之氣韻，相當靈動可愛，反映出靈巧生動的宋代玉雕風格。

PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

3049

A YELLOW JADE 'BADGERS' GROUP

QIANLONG PERIOD (1736-1795)

The jade is carved as two interlocking recumbent badgers, both with well-defined facial features and pierced through the centre with an aperture. The softly polished stone has an even pale yellow tone.

2½ in. (6.4 cm.) long, wood stand, box

HK\$150,000-260,000

US\$20,000-33,000

清乾隆 黃玉雙獾把件



PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

3050

THREE YELLOW JADE BIRD CARVINGS

LIAO-QING DYNASTY (907-1911)

The group consists of a small yellow jade duck, Liao dynasty; a yellow and russet jade duck pendant, Qing dynasty; and a yellow jade duck, Qing dynasty.

The largest: 2½ in. (6.4 cm.) long, boxes

(3)

HK\$200,000-300,000

US\$26,000-38,000

遼/清 黃玉雕瑞鳥把件三件

本拍品包括：遼黃玉雕瑞鳥珮、清黃玉雕瑞鳥把件、及清黃玉雕瑞鳥把件各一。



PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

3051

A SMALL YELLOW JADE SNUFF BOTTLE

QING DYNASTY (1644-1911)

The small bottle is carved in tapering form with high shoulders. The stone is of a pale yellow tone with some pale russet highlights. 1 $\frac{1}{8}$ in. (4.8 cm.) high, box

HK\$50,000-80,000

US\$6,400-10,000

清 黃玉鼻煙壺



PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

3052

A YELLOW JADE CARVING OF A FINGER CITRON

QIANLONG PERIOD (1736-1795)

The fruit is finely and naturalistically carved with long tapering tendrils which form the lobes of the fruit, next to a smaller fruit, both growing from a leafy branch. The jade is of an even yellowish tone cleverly carved utilising the russet skin as highlights. 2 $\frac{1}{4}$ in. (6.6 cm.) long, box

HK\$150,000-280,000

US\$20,000-36,000

清乾隆 黃玉雕佛手把件

3053 A SMALL YELLOW JADE FIGURE OF A ROLLING HORSE

QIANLONG PERIOD (1736-1795)

The recumbent horse is naturalistically carved rolling on its side, its mane and tail finely incised for detail. Horses play an integral part of the culture of the Manchus in the Qing era. The stone is of a pale yellow tone with areas of russet inclusion along its back.

2 in. (5 cm.) long, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

Constance Margaret Goldney (1920-2009), Ightham, Kent, by repute

EXHIBITED:

Marchant, *85th Anniversary Exhibition of Chinese Jades from Tang to Qing*, London, 2010, *Catalogue*, p. 134-135, no. 99

清乾隆 黃玉馬把件

來源:

Constance Margaret Goldney (1920-2009), 伊格瑟姆, 肯特郡 (傳)

展覽:

Marchant, 《85th Anniversary Exhibition of Chinese Jades from Tang to Qing》, 倫敦, 2010年, 圖錄頁134-135, 圖版99號

馬在滿人文化中扮演著重要的角色, 象徵著尚武的傳統精神。是件玉馬以細膩光潤、玉質上乘的黃玉, 雕出一匹活潑生動的駿馬。馬前足曲卧, 後足翻起, 充滿勁力。馬眼以淺線勾勒出菱形眼, 馬鬃自然散落分垂於兩側, 馬尾收於腹下。馬鬃和馬尾以其上陰刻線琢出細長線條, 飄然若動。類似玉雕, 可參見臺北故宮藏〈清玉馬〉(故-玉-004546)。是件玉馬對於馬之肌理和造型描繪準確, 馬鬃以淺細線雕繪之作工精湛, 為乾隆宮廷的代表之作。



PROPERTY OF A GENTLEMAN
士紳珍藏

3054

AN EXCEPTIONAL AND RARE ARCHAIC GREEN JADE CEREMONIAL BLADE

SHANG DYNASTY (BC1600-1100)

The blade is thinly carved with the elongated *yuan* extending to a gently tapered tip, with a beveled edge on one side. The end is finely incised with a band of lozenge patterns between triple lines, the *nei* pierced with an aperture and carved at the end with five grooves forming the teeth. The softly polished stone is of a pale green tone with a distinctive band of opaque white calcification.

12¼ in. (30.8 cm) long

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

US\$260,000-380,000

PROVENANCE:

Collection of Stephen Junkunc, III (d. 1978), United States

商 青玉戈

來源:

美國史蒂芬·瓊肯三世 (1978年逝) 舊藏



(another view 另一面)



PROPERTY OF A GENTLEMAN
士紳珍藏

3055

A RARE FINELY CARVED WHITE JADE VASE,
GU

QIANLONG PERIOD (1736-1795)

The vase is decorated with interlinked stylised *taotie* masks, below the flared neck with upright leaves in archaistic style, flanked on either side with a mythical beast-head handle, all supported on a short, splayed foot similarly decorated with pendent leaves. The interior of the mouth rim carved with an integral horizontal flange, reserving a central oval aperture. The translucent stone is of a slight celadon tone with areas of opaque inclusions.

8¾ in. (22.3 cm.) high

HK\$6,000,000-8,000,000

US\$770,000-1,000,000

PROVENANCE:

A North American family collection

Sold at Christie's Hong Kong, 1 December 2009, lot 1995

清乾隆 白玉饕餮紋觚式花插

來源:

北美家族私人舊藏

香港佳士得，2009年12月1日，拍品1995號



fig. 1 Collection of the Palace Museum, Beijing

圖一 北京故宮博物院藏品



fig. 2 Sold at Christie's London, 4 November 2008, lot 13

圖二 倫敦佳士得，2008年11月4日，拍品13號





3055 Continued

The present vase follows the archaic bronze prototype, *gu*, a type of wine vessel used in the rituals of the Shang and Zhou dynasties. By the Qing period, archaic forms and motifs found great popularity at court and a number of jades vessels, such as the present example, were produced to reflect the fashion of the period.

As a result, archaic bronze *gu* were very popular as flower vases. This tradition carried on until the Qing dynasty, to the extent that jade *gu* were also often made to be used primarily as flower vases. However, the wide mouth rim of these vases can be impractical if one is only putting two or three branches in the vase, as is often the case with flower arrangements in a scholar's studio. The *gu*-form vase depicted in *Portrait of Emperor Qianlong in Ancient Costume* (fig. 1), for example, is made with an inner mouth rim (or fitted with an inner lining) that is much smaller than the outer rim, so as to keep the flower branches upright.

The jade carver of the present vase resolved this issue by adding an extra flange in the interior thereby reducing the opening of the vase in order to hold flowers better. With its relatively small central aperture, the complexity in carving the vessel would undoubtedly prove a serious challenge to the craftsman, particularly the polishing of the underside and interiors of the vase. Despite the technical difficulties, the lapidary had succeeded in hollowing the vessel evenly and allowing the translucency and colour of the natural stone to be fully appreciated. Another rare white jade *gu*-form vase also carved with an unusual inner flange was sold at Christie's London, 4 November 2008, lot 13 (fig. 2).

本瓶器形仿青銅酒器觚，為商周時期乘酒之禮器。在清代，仿古青銅之器型及圖樣在朝廷中極受歡迎，也因此，許多此類樣式的玉器被大量製造以迎合當時的時尚潮流。

許多玉製觚瓶是以供花為目的，但一般觚瓶口緣寬敞，寥寥一兩枝梅竹的文房清供，入瓶後便七零八落，如《乾隆古裝圖》中之觚式瓶所示（圖一），往往內瓶要再加裝小瓶或作上內緣，才能讓花枝秀立挺然。

然而，玉匠在此花瓶上別有巧思，將瓶內作上一道寬緣縮小瓶口使鮮花直立並最佳展現其美貌，解決了這道難題。這樣的工藝大幅增加製作難度，為這類器型極少見之特徵及設計，恐怕也只有皇帝玉書房的案上才擺得起了。由於中央口徑小，雕刻容器的複雜性無疑對工匠構成了嚴峻挑戰，尤其是瓶內部和底部的拋光工程更相對難以執行。儘管如此，工匠將器物內部均勻地鏤空，讓天然石材的透明度和色澤得以盡收眼底。2008年11月4日，倫敦佳士得拍出另一件罕見的白玉觚形花瓶，內緣雕飾別具一格，拍品13號（圖二）。



PROPERTY OF A GENTLEMAN
士紳珍藏

3056

A LARGE CELADON JADE WASHER

QIANLONG PERIOD (1736-1795)

The washer is of a deep rounded oval form with slightly flared sides, supported by four shaped feet, and set to both sides with lion-mask handles. The stone is of a pale celadon tone with some areas of minor russet inclusions.

9½ in. (24 in.) wide, *zitan* stand

HK\$500,000-800,000

US\$64,000-100,000

PROVENANCE:

The Hon. Mrs. Mary Ann Marten OBE, Crichel House, Dorset,
acquired prior to 1953

清乾隆 青玉雙獅耳洗

來源:

Mary Ann Marten女官佐，Crichel大宅，多塞特郡，
入藏於1953年之前



PROPERTY OF A GENTLEMAN
士紳珍藏

3057 A PALE CELADON JADE 'BUFFALO AND BOY' GROUP

QING DYNASTY, 18TH CENTURY

The jade is naturalistically carved with a standing buffalo grasping a stalk of millet in its mouth, with a boy crouched down with a playful expression and tugging at the stalk of the millet. A long rope trails from the buffalo's nostrils, looping over its back and connecting to the nostril of its young.
4¼ in. (10.8 cm.) long

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE:

P.C. Lu & Sons, Hong Kong, 1975

Sold at Christie's London, 10 May 2011, lot 128

The style of carving of the current buffalo group is very similar to that of a horse group in the Avery Brundage Collection, Asian Art Museum of San Francisco, which shares a similar base supporting a figure grooming a horse carved in the round, finished with an satiny polish, see *Chinese Jades in the Avery Brundage Collection*, San Francisco, 1997, cover and Plate XLIV.

清十八世紀 青白玉牧童水牛擺件

來源:

魯氏父子有限公司, 香港, 1975年

倫敦佳士得, 2011年5月10日, 拍品128號

此擺件的雕刻風格與亞洲舊金山藝術博物館Avery Brundage珍藏中的一件玉馬擺件十分相近, 該擺件亦將一塊玉料以圓雕方式呈現人與動物之間的互動, 拋光柔和, 見《Chinese Jades in the Avery Brundage Collection》, 舊金山, 1997年, 封面及圖版XLIV。



PROPERTY OF A GENTLEMAN
士紳珍藏

3058

A LARGE 'THREE COLOUR' JADEITE CRAB

20TH CENTURY

The stone is finely carved in the form of a large crab. The claws, legs and carapace are realistically rendered.

6 $\frac{5}{8}$ in. (17.1 cm.) long

HK\$120,000-180,000

US\$16,000-23,000

二十世紀 翠玉福祿壽三色螃蟹擺件



PROPERTY OF A GENTLEMAN
士紳珍藏

3059

A WHITE JADE OPENWORK 'LOTUS AND EGRET' VASE

QING DYNASTY, 18TH CENTURY

The upright receptacle is naturalistically carved in the form of a large lotus leaf with undulating rim, detailed with two egrets. The exterior with a network of veins, growing from a stem that forms the base, bearing a curling leaf, a lotus pod, and a budding lotus flower.

6½ in. (16.6 cm.) high

HK\$150,000-260,000

US\$20,000-33,000

清十八世紀 白玉一路連科花插



3060

AN EXQUISITE IMPERIAL WHITE JADE TEAPOT AND COVER

QIANLONG PERIOD (1736-1795)

The teapot is of a tapering rectangular section supported on a conforming low waisted foot. It is delicately carved in shallow relief to each side with blossoming peony branches below a lipped rim, flanked by an angular spout and rounded handle. The tiered cover is surmounted by a reticulated dragon-form finial. The stone is of an even creamy white tone.

7¼ (18.5 cm.) wide

HK\$10,000,000-15,000,000 US\$1,300,000-1,900,000

PROVENANCE:

Messrs. Spink & Son, London, November 1943 (fig. 1)

E.J.C. Vint (1894-1971)

Sold at Christie's Hong Kong, 3 December 2008, lot 2604

The present teapot and cover was in the collection of E.J.C. Vint. Edward John Cyril Vint was born May 14, 1894 in Bradford at Richmond House. Richmond House was home to a family of collectors and they were a well established family in the wool trade. After returning from the trenches of the First War he moved to Worcestershire where he established a successful fruit farm and it was here from about 1937 onwards that he really started his collection of Jades, having already established an important collection of Ivory and Amber.

清乾隆 御製白玉雕菊花紋茶壺

來源:

倫敦斯賓克, 1943年11月 (圖一)

E.J.C. Vint (1894-1971)

香港佳士得, 2008年12月3日, 拍品2604號



Three generations of the Vint family: John, Diana and E. J. C. Vint, photo taken in 1960 on their fruit farm in Jersey
E. J. C. Vint與孫三人, 1960年攝於其家族位於英國澤西島之果園

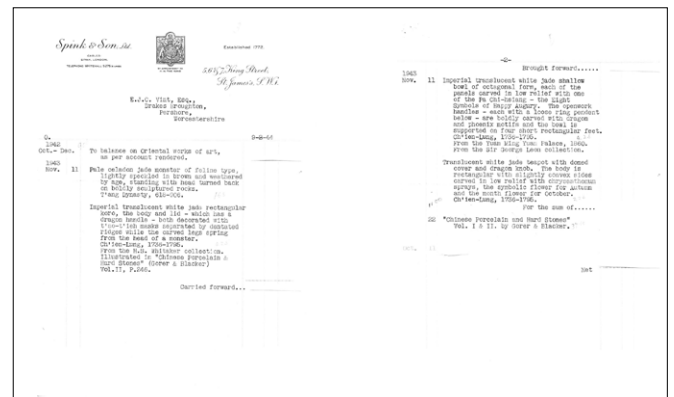


fig. 1
圖一



3060 Continued

Tea drinking has a long history in China - remnants of tea leaves dating to as early as the Warring States, 2300 years ago, were discovered in a burial of the Zhu Kingdom, showing how deep rooted and resilient Chinese tea culture is. Many of Chinese emperors were tea enthusiasts, with Emperors Kangxi, Yongzheng and Qianlong being some of the most notable. Kangxi loved tea, Yongzheng regarded it as a treasure, and Qianlong was second to none in his dedication to tea culture. The Imperial workshop made many tea vessels in a variety of materials during their reigns, such as in pottery, porcelain, jade, enamel, and glass. However, teapots made from top quality Khotan jade in the Qianlong period were the most precious of all.

Chinese lapidary skills were well developed by the Qing period, and reached a zenith under the Qianlong emperor, who was a jade aficionado. Jade teapots were some of the most difficult to make, requiring top quality material coupled with a mastery of lapidary skills, including the hollowing of the interior and the spout, therefore few examples dated to the Qianlong period remain. Jade wares were considered objects of virtue by a Chinese gentleman, and constitute an important part of the display at Qing court. Jade teapots are not only beautiful works of art for the emperor's appreciation, they also add a new dimension to the tea drinking experience.

The current jade teapot is carved from a large piece of top quality jade material, with large areas left plain to showcase the quality of the stone. The finial is carved in the form of a coiled dragon, a classic motif found on imperial jade cavings. The two sides of the body are highlighted by chrysanthemum sprays, carved subtly in shallow relief, and ingeniously using the russet skin of the boulder as colour of the petals.

Rectangular jade teapots were produced in the Ming imperial court, and gained popularity in the early Qing Dynasty, influenced by the forms of Yixing teapots. Compare a jade teapot with square section in the collection of the National Palace Museum, which is illustrated by Liao Baoxiu in *Chayun mingshi, Gugong chahua*, Taipei, 2010, p. 161, no. 11 and p. 178, no. 11. For jade vessels with similar dragon-form finials, see the archaic white jade censer and cover (fig. 2) in the Palace Museum, Beijing illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware III*, Hong Kong, 1995, no. 149, 156.

In one of Tang poet Wang Changling's poems, he uses the jade teapot as the symbol of integrity. Thereafter for the Chinese literati, jade teapots have transcended their material value to become an ideal of virtue. Pure and elegant, gently gleaming yet strong, these are qualities one should strive for, and are clearly visible on the current teapot.

五千年的中國歷史，其中一半有茶為伴，早在二千三百多年前戰國時代的邾國墓葬中就有茶葉的遺跡，可見茶文化在中國根深蒂固，歷久彌新。歷代帝王多有喜愛茗事者，清三代帝王更將其發展至巔峰。康熙好品茗、雍正視茶如珍寶、但都比不上乾隆對茶事之投入。康雍乾三朝清宮內府製作的茶器有各類材質，如陶、瓷、玉、琺瑯、玻璃…等，然而乾隆朝以和闐上等玉料所製作的茶壺為其中最為珍貴者。

玉雕工藝的發展至清代已相當純熟，在「玉癡」乾隆皇帝的推動之下更是登峰造極。其中，玉壺乃工藝最為繁複且細緻之器型之一，對玉料的要求極高，掏膛、開流均考驗玉匠功力，因此由乾隆朝遺留至今的玉壺為數甚少。玉器自古便是君子以其美德自詡的珍寶，更是清宮內藏不可或缺之品類，而玉壺不僅供帝王陳設賞玩，更為品茗喫茶增添許多情趣。

本玉壺選取大塊上等白玉料雕刻而成，材質溫潤，挖膛規整。蓋鈕鑲雕蟠龍，為清宮玉器的經典紋飾。壺身多留白，用以展現優良玉質，僅兩面淺浮雕菊花圖案點綴，巧妙留皮以作花色，花卉線條流暢，花瓣以打窪、隆起兩種打磨技法表現自然界花瓣的陰陽兩面，全器精工雕琢，打磨細膩，一絲不苟，為乾隆玉雕茶壺的上乘佳作，不為多見。

玉製方形茶壺自明代晚期即已出現於宮廷之中，至清代早期因受瓷器及宜興紫砂器的發展所影響，其造型更為秀美，裝飾圖案典雅清新。故宮博物院藏一方形玉茶壺，可資比較，載於廖寶秀《茶韻茗事—故宮茶話》，2010年，第161頁，圖版11以及第178頁，圖版11。另外本壺蓋鑲雕蟠龍鈕為清宮玉器的經典雕飾手法，相似例可見一仿古白玉四足蓋爐的蓋鈕（圖二），載於故宮博物院藏文物珍品全集《玉器（下）》，香港，1995年，圖版149、156。

「寒雨連江夜入吳，平明送客楚山孤。洛陽親友如相問，一片冰心在玉壺。」自唐王昌齡《芙蓉樓送辛漸》以來，玉壺的價值不僅止於物件本身，更成了人們心中對美好的寄託。清白廉潔、溫潤質堅、高雅脫俗，這些文人心中美好的情操，在本拍品上一覽無遺。

本茶壺原為Edward John Cyril Vint舊藏。E. J. C. Vint 1894年5月14日出生於英國布拉德福市 (Bradford) 里士滿別墅 (Richmond House)，該別墅為家族於羊毛業興盛之際所建並最終成為展示家族收藏之地。在從一戰泥濘戰壕中返家後，他遷入伍斯特郡 (Worcestershire) 一家農場，並在該地成功創辦了一間水果農莊。1937年左右，他在既有的象牙和琥珀收藏上開始建立他的玉器收藏。



(detail of cover 蓋鈕細圖)



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



3061

AN IMPERIAL AND INSCRIBED *FAMILLE ROSE*
CELADON-GLAZED WALL VASE

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

The vase is finely painted with a shaped medallion with a pavilion
built into the hillside beside a lake in a mountainous landscape,
inscribed with an excerpt from an imperial poem, followed by
an iron-red seal of Qianlong, against a celadon-glazed ground
decorated with western-style floral sprays.
7 3/8 in. (18.1 cm.) high, wood stand

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Sold at Sotheby's London, 14 December 1976, lot 139
Sold at Sotheby's Hong Kong, 28 November 1979, lot 235
Sold at Sotheby's Hong Kong, 22 May 1984, lot 141
Sold at Sotheby's Hong Kong, 27 October 1993, lot 259

The inscription on the present vase is taken from one of fifteen poems on
landscapes titled *Xiaoyun xianyong* composed by the Emperor Qianlong
when he was still Prince Bao, and is recorded in *Yuzhi Leshantang quanji
dingben* [Complete works from the Delight in Goodness Hall, by His
Majesty], *juan 27* (fig. 1). During the second year of the Qianlong reign, the
Emperor commissioned Tang Dai to paint a set of fifteen album leaves to
accompany each of these poems, which is in the Palace Museum, Beijing
(fig. 2).

清乾隆 粉青地開光粉彩御題山水樓閣圖轆瓶

六字篆書橫款

來源:

倫敦蘇富比, 1976年12月14日, 拍品139號
香港蘇富比, 1979年11月28日, 拍品235號
香港蘇富比, 1984年5月22日, 拍品141號
香港蘇富比, 1993年10月27日, 拍品259號

瓶身開光內墨書:「好景春來遍, 芳蹤曲處深」, 隨攀紅「乾隆」方框印。
該詩句收錄於《樂善堂全集定本》卷二十七, 小園閒詠十五首中之「桃溪步
履」(圖一), 創作於雍正十一年(1733)。乾隆二年(1737)命唐岱等人畫
《小園閒詠十五首》冊頁, 於隔年畫得(圖二), 並於對開頁題詩。



(mark)

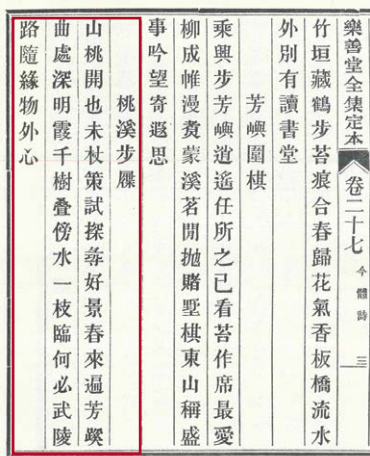


fig. 1
圖一



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



好景春來
編芳曲
蹊溪
處溪

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

3062

A FAMILLE ROSE 'FLORAL' WALL VASE

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

The vase is supported on an integral simulated lacquer stand embellished with gilt, the ovoid body is finely painted with flowering plants growing beside rocks in a garden, all between a lappet band around the foot and a *ruyi* band below the neck decorated with a pendent chime and floral motifs on the pink ground and flanked by pierced leaf-form handles.

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

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 27 October 1993, lot 258

清乾隆 粉彩洞石花卉紋轆瓶 描金六字篆書款

來源:

香港蘇富比, 1993年10月27日, 拍品258號



(mark)



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

3063

A RARE MOULDED POWDER BLUE-GLAZED
'CHILONG' WALL VASE

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

The vase is moulded with a *chilong* gazing up at a flaming pearl, its scrolling tail appearing on the opposite side, all on an integral *faux-bois* stand. The reverse is further decorated with gilt florettes around the spur marks, around the two circular apertures and recess for suspension.

10 1/4 in. (25.8 cm.) high

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 27 October 1993, lot 111

清乾隆 天藍釉模印螭龍戲珠紋轆瓶 描金六字篆書款

來源:

香港蘇富比, 1993年10月27日, 拍品111號



(mark)



3064

A VERY RARE PAIR OF DOUCAI OCTAGONAL
'IMMORTALS' JARDINIÈRES

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

Each thickly potted *jardinière* of octagonal section is finely painted to the sides with various scenes of Daoist immortals, their associated animals and auspicious attributes, and attendants, all in an outdoor setting, above a lotus-scroll border and a diaper pattern around the splayed foot. The everted rim is further decorated with flowering branches.

23 in. (58.5 cm.) wide, gilt-metal stands (2)

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

PROVENANCE:

Sold at Christie's Hong Kong, 30 October 1995, lot 743

The present pair of *jardinières* belongs to a group of *jardinières* usually of rather large size, decorated in a painterly style, most often in *doucai* technique, but occasionally in *famille verte* enamels, and marked beneath their everted, flattened, foliated rims with six-character Kangxi marks. A pair of *jardinières* of identical octagonal form and with identical border but decorated with different scenes of Daoist figures in lavish landscapes was sold at Christie's New York, 21 September 2000, lot 358 (fig. 1). Compare also a hexagonal planter with *ruyi*-shaped feet similarly decorated with scenes of Daoist figures in lavish landscapes and with a Kangxi mark is in the National Palace Museum, Taipei, illustrated by Liu Liang-yu in *Ch'ing Official and Popular Wares* p. 50 and another on a pedestal foot in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 210, no. 192 (fig. 2).



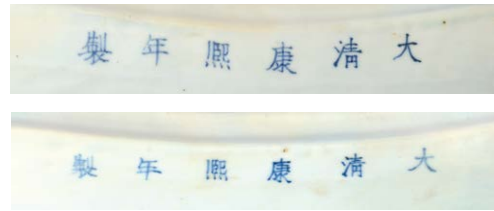
fig. 1 Sold at Christie's New York, 21 September 2000, lot 358
圖一 紐約佳士得，2000年9月21日，拍品358號

清康熙 鬥彩羣仙圖八方花盆一對 六字楷書橫款

來源:

香港佳士得，1995年10月30日，拍品743號

康熙時期，御窯廠曾燒製一批大型花盆，其多以鬥彩為飾，偶見五彩，主題皆為道教人物故事，並於折沿下方書康熙六字款。近似例可比較2000年9月21日紐約佳士得拍賣一對鬥彩花盆，拍品358號，其器形與此相同，但人物有異（圖一）；台北故宮博物院所藏有一件六方近似例，如意足，收錄於劉良佑《中國歷代陶瓷鑑賞》第50頁；及北京故宮博物院藏一件帶底座花盆，故宮博物院藏文物珍品全集《五彩·鬥彩》，香港，1999年，第210頁，編號192（圖二）。



(marks)



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



3065

A TURQUOISE-GLAZED DOUBLE-GOURD
VASE

QING DYNASTY, 18TH CENTURY

The vase is covered overall in an even, finely crackled turquoise glaze with a slight yellowish tinge, stopping just above the unglazed recessed base.

15¼ in. (38.8 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

E. T. Hall Collection, no. 185

Sold at Christie's London, *Chinese Monochrome Porcelain from the Collection of the late Professor E.T. Hall, C.B.E.*, 7 June 2004, lot 76

清十八世紀 孔雀綠釉葫蘆瓶

來源:

E. T. Hall舊藏，編號185

倫敦佳士得，《Chinese Monochrome Porcelain from the Collection of the late Professor E.T. Hall, C.B.E.》，2004年6月7日，拍品76號



3066

A RARE *CAFÉ-AU-LAIT*-GLAZED 'DRAGON'
BOWL

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

The bowl is of conical shape, potted with wide flaring sides. The
exterior is moulded with two five-clawed dragons chasing flaming
pearls, all against a *café-au-lait* ground incised in *anhua* decoration
with rolling clouds.

8 in. (20.2 cm.) diam.

HK\$100,000-200,000

US\$13,000-26,000

清康熙 米黃釉暗刻海水貼花雲龍戲珠紋盃

雙圈六字楷書款



(mark)



3067

A FAMILLE VERTE 'BIRTHDAY' DISH

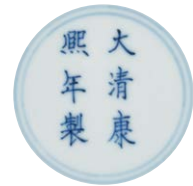
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The dish is of shallow form and decorated to the centre of the interior with a flowering branch and a bee, all enclosed within the iron-red border on the rim with flower-heads reserved on a diaper ground, interspersed with the characters *wan shou wu jiang*, 'boundless long life', in cartouches.

10 in. (25.5 cm.) diam.

HK\$400,000-600,000

US\$52,000-77,000



(mark)

清康熙 五彩草蟲圖萬壽無疆盤 雙圈六字楷書款



3068

A RARE CELADON-GLAZED TRIPOD
JARDINIÈRE

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

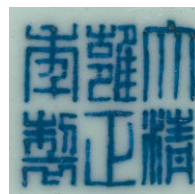
The *jardinière* is potted with deep rounded sides rising from a flat base with an unglazed ring mark and three drainage holes to an everted rim, raised on three *nuyi*-form feet, covered overall under a soft, even bluish-green glaze.

10¾ in. (27 cm.) diam.

HK\$600,000-800,000

US\$77,000-100,000

清雍正 粉青釉三足花盆 六字篆書款



(mark)



3069

A FINE RARE GE-TYPE GLAZED FLASK

清雍正 仿哥釉如意耳扁壺 六字篆書款

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

來源:

約1985年購於日本(傳)

The elegantly potted body is applied at the shoulders with strap handles with *ruyi*-head terminals, covered under a thick pale greyish glaze suffused with brown and golden crackles. The foot rim is dressed with a brown wash.

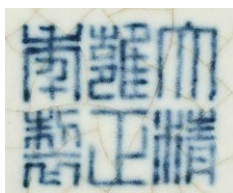
10³/₄ in. (27.4 cm.) high, hardwood stand, box

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

US\$390,000-640,000

PROVENANCE:

Acquired in Japan circa 1985, by repute



(mark)





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

The reign of the Yongzheng Emperor is renowned for the exceptional elegance of the ceramics made for imperial use. It is also known for the emperor's passion for antiques and his desire to have ceramics made in close imitation of the revered wares of the Song dynasty. The current vase with Ge-type glaze perfectly exemplifies fine imperial ceramics of this type.

Four other Yongzheng-marked vases of this form and size are known, one covered in a Ru-type glaze in the Palace Museum, Beijing, included in the 2015 exhibition *Pure Elegance: A Special Exhibition of Ru Ware in The Palace Museum* and illustrated in *Selection of Ru Ware: the Palace Museum's Collection and Archaeological Excavation*, Beijing, 2015, p. 220-221, no.110 (fig. 1); two examples both covered in a Guan-type glaze, one from the J. M. Hu collection, which was gifted to the Shanghai Museum in 1989, see *Selected Ceramics from the Collection of Mr. & Mrs. J. M. Hu Collection*, 1989, p. 88, no. 53 (fig. 2), the other was sold at Christie's Hong Kong, 20 March 1990, lot 616; and one covered in Ge-type glaze in the Shanghai Museum, illustrated in *Qingdai Yongzheng-Xuantong guanyao ciqi*, Shanghai, 2014, p. 111 (fig. 3).

長方口、短頸、扁圓腹，瓶身兩側置如意形雙耳，簡潔大器。瓷胎細膩堅實，施釉勻厚，釉面清澈明麗，器身通體開片，紋路粗細交錯，濃淡相間，雖仿哥窯金絲鐵線，卻具有雍正朝特有之文人雅韻。底足四沿未施釉處呈鐵褐色，底釉均勻，支釘痕細小而排列均勻，底足中心書「大清雍正年製」青花六字篆書款。哥窯為宋代五大名窯之一，雍正官窯燒造的仿宋瓷，即是在雍正皇帝傾心汲古之情懷下所催生，不但追求宋代形神，而且推陳出新，結合仿古與創新，成就中國陶瓷史上又一藝術高峰。

督陶官唐英完成於雍正13年(1735)的《陶成紀事》一書(乾隆元年,即1736年,將全文刻成《陶成紀事碑》)中就有記載當時御窯廠燒製瓷器的57種主要品種,包括仿鐵骨大觀(官)釉、仿鐵骨哥釉、仿銅骨無紋汝釉、仿銅骨魚子紋汝釉、仿白定釉、仿鈞釉...等宋代名窯的仿燒。此件雍正仿哥釉雙耳扁瓶,即為記載中的「鐵哥釉」之傑作。

與此件雙耳扁瓶之器型、尺寸近乎相同者似另有四件。一件為北京博物院藏品,其施仿汝釉,曾於2015年9月30日為慶祝故宮博物院90周年所舉辦之《清淡含蓄—故宮博物院汝窯瓷器展》展出,並載於《汝窯雅集—故宮博物院藏及出土汝窯瓷器薈萃》,北京,2015年,頁220-221,圖版110號(圖一);另一件由胡惠春伉儷於1989年贈予上海博物館,為仿官釉,見《胡惠春先生、王華雲女士捐贈瓷器精品選》,上海,1989年,圖版53號(圖二);一件仿官釉扁壺於香港佳士得1990年3月20日拍賣,拍品616號;及上海博物館藏仿哥釉一例,載於《清代雍正—宣統官窯瓷器》,上海,2014年,頁111(圖三)。



fig. 2 From the J.M. Hu Collection, gifted to the Shanghai Museum
圖二 胡惠春伉儷舊藏,贈予上海博物館



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



3070

A VERY RARE SMALL TEA-DUST-GLAZED
JARDINIÈRE

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

The *jardinière* has steep sides rising to an everted rim, covered overall and on the base with a glaze of rich olive-green tone speckled with yellow that thins to a brownish-tone on the edges. The base is pierced with a single drainage hole surrounded by the *nianhao*. 5 3/8 in. (13.8 cm.) wide

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

US\$110,000-150,000

PROVENANCE:

Mayuyama & Co., Ltd., Tokyo

Compare a Yongzheng-marked *jardinière* of this form covered in a pale blue glaze (**fig. 1**), and another *jardinière* with a ribbed design covered in a blue glaze (**fig. 2**), both in the collection of the Palace Museum, Beijing, illustrated in *Gugong bowuyuan cang gu taoci ziliao xuan cui* (Selected Collection of Ancient Ceramics in the Palace Museum), vol. 2, Beijing, 2005, p. 192, no. 168, and p. 194, no. 170 respectively.

See also, a Yongzheng-marked teadust-glazed *jardinière* with its matching dish-shaped stand, sold at Christie's New York, 20 March 2001, lot 274.

清雍正 茶葉末釉花盆 四字篆書印款

來源:

繭山龍泉堂, 東京

比較兩件雍正款花盆, 一為天藍釉 (圖一), 另一為藍釉帶弦紋 (圖二), 見2005年紫禁城出版社出版《故宮博物院藏古陶瓷資料選萃·卷二》, 頁192, 編號168及頁194, 編號170。另一近乎相同之雍正茶葉末釉花盆帶座, 於2001年3月20日紐約佳士得賣出, 拍品274號。



(mark)



fig. 1 Collection of the Palace Museum, Beijing

圖一 北京故宮博物院藏品



fig. 2 Collection of the Palace Museum, Beijing

圖二 北京故宮博物院藏品



PROPERTY FROM THE BEIXUAN SHUZHAI COLLECTION
柏煊書齋珍藏

3071

A PAIR OF *DOUCAI* TIBETAN-STYLE EWERS,
BENBAHU

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

Each ewer has a globular body with an S-shaped spout emerging
from a dragon mask, surmounted by the neck stepped in four
sections rising to a wide flanged mouth decorated with the Eight
Buddhist Emblems, the body is similarly decorated with the
Emblems borne on lotus sprays.

7½ in. (19 cm.) high

(2)

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

US\$260,000-380,000

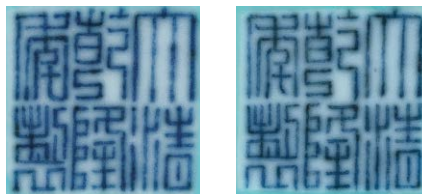
PROVENANCE:

Marchant & Sons, London (one of two)

清乾隆 鬥彩蓮托八吉祥紋奔巴壺一對 六字篆書款

來源:

Marchant & Sons, 倫敦 (其一)



(marks)





3071 Continued

The present type of ewer is known as a 'pure water ewer' and was used by monks to pour holy water into the cupped hands of the person to be blessed. Two styles of these ewers were made during the Qianlong period, one with a slender silhouette including a pagoda-form cover, which first appeared during the Kangxi period; the other with a canopy-style mouth like the present example, which first appeared during the Qianlong period, and retained its popularity through the Jiaqing period. Compare a Kangxi and a Qianlong blue and white Tibetan-style ewer of the first type in the Palace Museum, Beijing, with the Qianlong example showing close resemblance in form to its predecessor but painted on the body of the exterior with the Eight Buddhist Emblems supported on lotus blooms instead of a tasselled garland with lion masks, see *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 26, no. 9, and *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2010, p. 154, no. 140, respectively. Compare also with a Kangxi *doucai* Tibetan-style ewer with a cover possibly replaced during the Qianlong period, illustrated in *Gugong bowuyuan cang Qingdai yuyao ciqi*, vol. 1-1, Beijing, 2005, pp. 200-201, no. 63, which shares the same decoration as its contemporary blue and white ewer.

The majority of the Qianlong Tibetan-style ewers are of the second type, and are decorated in a variety of schemes, see for example, four variously decorated ewers in the National Palace Museum, formerly kept at the *Bishushanzhuang* in Chengde, illustrated in *Monarchy and Its Buddhist Way: Tibetan-Buddhist Ritual Implements in the National Palace Museum*, Taipei, 1999, pp. 188-189, no. 95 (fig. 1).

There are only a few other Qianlong *doucai* ewers sharing the nearly identical decoration as the present ewer appear to be known, one is in the Asian Art Museum of San Francisco, illustrated by He Li, *Chinese Ceramics*, London, 1996, no. 162; the other was sold at Christie's Hong Kong, 31 March 1992, lot 626, which has restoration to the spout and small beaded areas. Further, another sold at Sotheby's Hong Kong, 2 May 2000, lot 677, and again at Christie's Hong Kong, 9 July 2020, lot 2706.

奔巴壺用以盛裝淨水，為藏傳佛教的供器之一。乾隆朝初期依照金屬供器原型燒造瓷供器，如藏式塔龕、奔巴壺、多穆壺、七政寶、八吉祥等。瓷土塑形窯燒因相對方便，因此瓷器逐漸取代金屬器成為主要的供器。而且瓷器品類眾多，釉彩豐富，利於創造出多種繽紛華麗的裝飾組合。乾隆時期的造辦處檔案有多筆關於瓷供具的紀錄。乾隆二十四年閏六月十八日：「…太監胡世傑交銅掐絲琺琅五供一分、銅掐絲琺琅八供一分、銀塔一座、銅奔巴壺一件、銀寶瓶一件、金瓊松石甘露瓶一件、銅鍍金輪二件。傳旨：著照交出供器俱各畫樣…准時俱交舒善做木樣帶往江西燒造磁塔、磁奔巴壺、磁甘露瓶、磁輪各一對…」此段文字記載了清宮依金屬供具製作畫樣，以畫樣旋木樣，再發往景德鎮燒製瓷供具的過程。

乾隆官窯燒製的奔巴壺有兩種式樣，一種如本壺，器頂形如平台傘蓋狀，始燒於乾隆，流行於乾隆、嘉慶二朝。另一種器蓋高聳，狀若寶塔，始燒於康熙時期。乾隆三十一年十月初四造辦處檔案記載：「…太監胡世傑交青花白底磁奔巴壺一件（隨木座）。傳旨：著畫樣呈覽，准時發往江西照樣燒造。欽此。」胡世傑上交的可能就是康熙時期的青花奔巴壺，御窯廠再依其畫樣進行仿燒。北京故宮博物院藏有該式康熙、乾隆青花奔巴壺各一，可資比較，分載於故宮珍藏康雍乾瓷器圖錄，香港，1989年，圖版9號，及故宮博物院藏文物珍品全集《青花釉裏紅（下）》，香港，2010年，頁154，圖版140號。

北京故宮博物院另藏有一件康熙鬥彩奔巴壺，其蓋與身、口略顯不合，似非原配，見《故宮博物院藏清代御窯瓷器》，卷一（上），北京，2005年，頁200-201，圖版63號。該件奔巴壺可能就是乾隆造辦處檔案中提及依樣配蓋的那一件，見乾隆三十三年十月二十二日造辦處檔案：「…太監胡世傑交五彩磁奔巴壺一件（木座）。傳旨：著配蓋，先畫樣，准時發往江西燒造。欽此。」

比較康熙二朝的奔巴壺，乾隆時期的作品風格明顯較絢爛華麗。現存多數乾隆官窯瓷奔巴壺均為清宮舊藏，許多曾置於熱河行宮。台北故宮博物院1999年《皇權與佛法：藏傳佛教法器特展》中曾展出四件原存熱河釉彩各異的瓷奔巴壺，見該展圖錄頁188-189，圖版95（圖一）。

紋飾與此壺近乎相近的鬥彩奔巴壺傳世極少，一為舊金山亞洲藝術博物館藏品，見何利著《Chinese Ceramics》，倫敦，1996年，編號162。一曾於1992年3月31日於香港佳士得拍賣，拍品626號，其流及連珠紋等處有修復。再比一例，於香港蘇富比2000年5月2日，拍品677，及香港佳士得，2020年7月9日，拍品2706號先後賣出。



fig. 1 Four variously decorated Tibetan-style ewers, Qianlong period. Collection of the National Palace Museum, Taipei
圖一 乾隆瓷奔巴壺四件 國立故宮博物院藏品



3072

A BLUE-GLAZED PEAR-SHAPED VASE,
YUHUCHUNPING

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

The ovoid body is raised on a very slightly spreading foot and tapers
towards the neck which rises to a flared rim, and is covered overall
with a sapphire-blue glaze.

11.8 in. (30cm.) high., wood stand, Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

A Japanese private collection, acquired prior to 1990, by repute

清乾隆 霽藍釉玉壺春瓶 六字篆書款

來源:

日本私人舊藏，於1990年前購入(傳)



(mark)



3073

A BLUE-GLAZED CONG-FORM VASE

清嘉慶 霽藍釉象耳琮式瓶 六字篆書款

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

Of square section, the rectangular body is raised on a broad circular foot and decorated on two sides with moulded elephant-head and fixed-ring handles, covered overall, including the base, with a glaze of dark blue tone that thins to a paler tone on the raised areas.

11 3/4 in. (28.8 cm.) high, wood stand, Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000

The seal on the underside of the Japanese wood box cover appears to mention the name Sekiken-an, which is the pseudonym of the collector Matsumoto Matsuzou (1870-1936), a successful businessman who was appointed as the president of one of the major railway companies at the time, Kyushu Denki Kidou. 770 items from his collection were sold between 1933 - 1934 at Osaka Bijutsu Club and Tokyo Bijutsu Club, and several of them were subsequently designated National Treasures or Important Cultural Relics.



(mark)



PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

3074
A TURQUOISE-GROUND *FAMILLE ROSE*
MEIPING

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

The shoulder is flanked with a pair of iron-red and gilt-decorated
lion handles, and the body is decorated with lotus scrolls, all between
a band of *myi*-head around the neck and upright lappets around
the foot.

7 in. (18 cm.) high, box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Sold at Christie's London, 6 June 2000, lot 359

清乾隆 松石綠地粉彩纏枝蓮紋鋪首耳梅瓶

描金六字篆書刻款

來源:

倫敦佳士得，2000年6月6日，拍品359號



(mark)



3075

A SUPERB PAIR OF *FAMILLE ROSE* 'PEACH'
DISHES

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

Each dish is thinly potted with low rounded sides rising from a shallow foot ring to an everted rim with a gently rounded edge. Both are superbly enamelled in varying shades of pink, green, brown, yellow, white, black and iron-red. Each of the exterior is designed with three peaches on growing on flowering branches beside two bats. The design continues over the rim and into the interior with a further five peaches and three bats.

8¼ in. (21 cm.) diam., box

(2)

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

清雍正 粉彩過枝福壽雙全盤一對 雙圈六字楷書款



(reverse)



3075 Continued

The present pair of dishes belongs to a group that are decorated with a total of eight peaches growing on flowering branches and accompanied by five bats, forming the auspicious *wufu*, from the Yongzheng period. Examples of similar dishes, with Yongzheng marks within a double square or a double circle, are in museums and private collections worldwide, and it appears that those with a double square mark, are much rarer.

For other examples with double-circle marks in this size, see one from the John D. Rockefeller 3rd Collection, now in the collection of Asia Society Galleries, New York, illustrated in *Treasures of Asian Art*, New York, 1994, no. 198; one from the Jingtang Collection, sold at Christie's Hong Kong, 5 November 1997, lot 878A; and a third one sold at Sotheby's London, 20 June 2001, lot 13.

For examples with double-square marks of comparable size to the current pair of dishes, refer to one in the Nanjing Museum, illustrated by P. Lam in *Qing Imperial Porcelain*, Chinese University of Hong Kong, 1995, no. 62; a pair from the Barbara Hutton Collection, sold at Christie's Hong Kong, 28 May 2014, lot 3319; a dish in the British Museum Collection, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 5, Kodansha series, 1981, no. 226 (20.6 cm.); and one from the John M. Crawford, Au Bak Ling and Robert Chang collections, sold at Christie's Hong Kong, 27 October 2003, lot 665 (20.9 cm.).

Compare also larger dishes with this design which all have marks in double-circles, such as one illustrated in *Far Eastern Ceramics in the Victoria and Albert Museum*, Kodansha series, 1980, col. pl. 63 (50.5 cm.); and another in the Beijing Palace Museum, illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, the Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, p. 66, no. 56.

It is believed by many scholars that this particular design was applied to vessels made for the celebration of imperial birthdays. The composition of eight peaches and five bats is very auspicious. The eight peaches symbolise extended long life through their association with Shou-lao, the Star God of the Longevity, and also through association with the peaches of longevity grown in the orchard of the Queen Mother of the West. The five red bats provide rebuses both for good fortune and for the Five Blessings of longevity, health, wealth, love of virtue and a peaceful death.

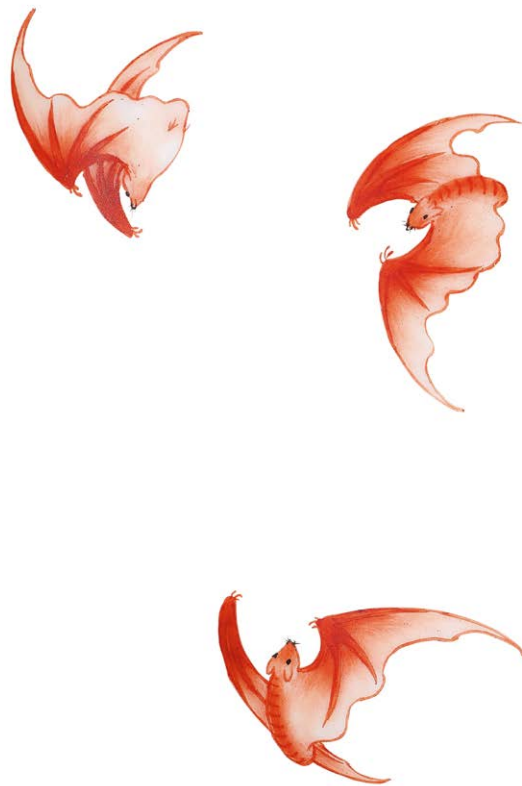
盤侈口，淺弧壁，圈足。器面內外飾粉彩過枝福壽紋，兩株桃幹自外壁舒展延伸至盤心，枝上桃花綻開、八枚蟠桃嫣紅嬌豔，另繪五隻饕紅蝙蝠翩翩飛舞。底青花雙圈內書「大清雍正年製」楷書款。

此尺寸的五蝠八桃盤有雙圈款及雙方款兩種，前者相對較少，僅見由約翰·洛克菲勒三世贈予紐約亞洲藝術館一例，見《Treasures of Asian Art》，紐約，1994年，圖版198號；靜觀堂舊藏一件，1997年11月5日於香港佳士得拍賣，拍品878A號；及倫敦蘇富比2001年6月20日拍賣一例，拍品13號。

尺寸相仿的雙方框款五蝠八桃盤例子包括：南京博物院一例、大英博物館一例、Barbara Hutton，2014年5月28日於香港佳士得拍賣，拍品3319號；及John M. Crawford、區百齡及張宗憲先後遞藏一例，2003年10月27日於香港佳士得拍賣，拍品665號。

北京故宮博物院及倫敦維多利亞和阿爾伯特博物館各藏一例的五蝠八桃大盤（口徑50.6公分、口徑50.5公分），皆書雙圈款。

這種從器內延伸至器外的畫面稱為「過枝花」，此畫法興起於雍正時期。此盤紋飾有「福壽雙全」、「洪福齊天」及「五福臨門」之祥瑞寓意，應為皇帝萬壽節而燒造。





3076

TWO SMALL UNDERGLAZE-BLUE AND
ENAMELLED 'DRAGON' DISHES

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

Each dish is decorated on the interior with two five-clawed dragons
chasing a flaming pearl, one in green and aubergine enamels, the
other in underglaze blue. The exterior is decorated with four cranes
in flight interspersed with scrolling clouds.

4½ in. (11.5 cm.) diam., box

(2)

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Sold at Christie's Hong Kong, 26 April 1999, lot 686

A pair of similar dishes was sold at Sotheby's Hong Kong, 17 May 1988,
lot 95. Compare also a pair of dishes included in the Hong Kong O.C.S.
exhibition of *Ch'ing Polychrome Porcelain*, 1977, *Catalogue* no. 35, with
Kangxi reign marks and the same decoration on a yellow ground; also
the Ming prototype illustrated by Geng Baochang, *Ming Qing Ciqi
Jianding, Mingdai Bufen*, p. 140, fig. 147, with a Wanli reign mark and a
yellow ground.

清雍正 內五彩雙龍趕珠外鬥彩雲鶴紋盤兩件

雙圈六字楷書款

來源:

香港佳士得，1999年4月26日，拍品686號

比較一近似例，於1988年5月17日香港蘇富比賣出，拍品95號。另一對紋
飾相近、黃地並帶康熙款之近似例，展於1977年香港東方陶瓷學會所辦之
《Ch'ing Polychrome Porcelain》展覽，圖錄編號35。再比一件萬曆款黃
地近似例，載於耿寶昌，《明清瓷器鑑定：明代部分》，頁140，圖147。



(marks)



3077 A RARE IMPERIAL GILT AND ENAMELLED PORCELAIN 'BUDDHIST WHEEL' ALTAR ORNAMENT

QIANLONG GILT SIX-CHARACTER SEAL MARK WITHIN A SQUARE
AND OF THE PERIOD (1736-1795)

The ornament is moulded as a Buddhist Wheel of Law supported on a spreading plinth with lotus petals in high relief, all in imitation of a gilt-bronze or gold original. The reticulated wheel at the centre is enriched with turquoise, coral and sapphire-blue enamels to simulate their hardstone counterparts, and the surrounding mandorla is moulded with Lamaist iconography.

10 $\frac{3}{4}$ in. (27.3 cm.) high, Japanese wood box, box

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

A Japanese private collection

Sold at Christie's Hong Kong, 30 May 2005, lot 1243

The present type of altar ornaments belongs to a group of porcelain ritual wares modelled after Tibetan metal prototypes that was specially commissioned by the Qing Court for placement on Buddhist altars for ceremonial use in palaces and temples either within the Forbidden Palace or the *Bishushanzhuang* in Chengde. Compare to a Qianlong *doucai* Tibetan-style ewer (lot 3071) from this group in the present sale. For a metal original of the present type of altar ornament, refer to a gilt-silver example inlaid with semi-precious stones in the Tibet Museum, illustrated in *Treasures from Snow Mountains: Gems of Tibetan Cultural Relics*, Shanghai, 2001, p. 152, no. 70.

The present type of altar ornaments was displayed in pairs, such as a pair from the Qianlong period placed on the altar table on the second floor of the Fanhua Pavilion in the Forbidden City, see *Sacrificial Vessels in the Sanctuary of Buddhist Essence*, Beijing, 2013, nos. 66 and 75. Compare also to another pair from the Jiaqing period, formerly preserved in the *Bishushanzhuang* is in the National Palace Museum, Taipei, illustrated in *Monarchy and Its Buddhist Way: Tibetan-Buddhist Ritual*, Taipei, 2002, p. 175, no. 83 (fig. 1).



fig. 1 Collection of the National Palace Museum, Taipei

圖一 國立故宮博物院藏品

清乾隆 金釉粉彩瓷胎法輪 描金方框六字篆書款

來源:

日本私人舊藏

香港佳士得，2005年5月30日，拍品1243號

法輪通體施金釉，仿金質或鎏金銅法輪。兩面相同。輪面以紅、藍、綠三釉色，分別模仿金屬法輪上鑲嵌的珊瑚、青金石、綠松石。輪轂造型為寶相花，八條鏤空菱形輪輻連接輪輞以示八正道。輪外為一圈桃形寬邊，上刻雲紋，外滾連珠紋。底座上雕細長蓮瓣。底描金「大清乾隆年製」篆書款。

金釉瓷粉彩法輪始燒於乾隆一朝，乾隆朝初期依照金屬供器原型燒造瓷供器，如法輪、奔巴壺、多穆壺、七政寶、八吉祥等。瓷土塑形窯燒因相對方便，因此瓷器逐漸取代金屬器成為主要的供器。而且瓷器品類眾多，釉彩豐富，利於創造出多種繽紛華麗的裝飾組合。乾隆二十四年閏六月十八日造辦處檔案記載：「…太監胡世傑交銅掐絲琺琅五供一分…銅鍍金輪二件。傳旨：著照交出供器俱各畫樣…准時俱交舒善做木樣帶往江西燒造磁塔、磁奔巴壺、磁甘露瓶、磁輪各一對…」記載了清宮依金屬供具製作畫樣，以畫樣旋木樣，再發往景德鎮燒製瓷供具的過程。瓷法輪的金屬原型可參考西藏博物館所藏一件鎏金銀嵌寶法輪，見《雪域藏珍：西藏文物精華》，上海，圖版70號。其他依金屬原型所作的瓷供具，可參考本拍賣中乾隆門彩蓮托八吉祥紋奔巴壺（拍品3071號）。

此類金釉瓷粉彩法輪原為成對陳放。如陳設於紫禁城梵華樓六品佛樓二樓的一對，見《梵華樓藏寶·供器》，北京，2013年，圖66、75；及台北故宮博物院嘉慶款數對，其一載於《皇權與佛法—藏傳佛教法器特展圖錄》，台北，2002年，頁175，圖版83號（圖一）。



(mark)



3078

A PINK-GROUND *FAMILLE ROSE* TEAPOT AND COVER

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

The globular body is decorated with scrolling leafy lotus blossoms suspending chimes and endless knots, interspersed with *wan* symbols suspended from bats, all between a row of *nuyi*-head collar above and upright lappets below. The handle issues from a mythical beast head, and the domed cover is similarly decorated with lotus scrolls and peaches, surmounted with a bud-form finial.

5 $\frac{5}{8}$ in. (14.3 cm.) wide across handle, box

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

US\$110,000-150,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 5 November 1997, lot 1568

A nearly identical teapot, exhibited at *One Thousand Years of Jingdezhen*, October 2006 to September 2007, Japan, see *Catalogue*, p. 72, no. 50. Compare to another green-ground Jiaqing-marked teapot of related form, design, and inscribed with an imperial poem, in the collection of the National Palace Museum, Taipei, illustrated in *Empty Vessels, Replenished Minds: The Culture, Practice and Art of Tea*, Taipei, 2002, p. 190, no. 169. Further, compare a lime-green ground example with different handle and slightly slender in form, was sold at Christie's Hong Kong, 1 December 2010, lot 3206.

清嘉慶 粉紅地粉彩福壽蓮紋茶壺 磬紅六字篆書款

來源:

香港蘇富比, 1997年11月5日, 拍品1568號

比較一近乎相似之例, 展於2006年10月至2007年9月日本數所博物館合辦之「景德鎮千年展」, 並載於其展覽圖錄, 日本, 2006年, 頁72, 編號50。另一嘉慶御製詩文綠地茶壺之近似例, 藏於台北故宮博物院, 載於《也可以清心-茶器·茶事·茶畫》, 台北, 2002年, 頁190, 編號169。再比較一件紋飾相近但壺身較修長及提不相同之嘉慶茶壺, 於香港佳士得2010年12月1日拍賣, 拍品3206號。



(mark)



3079

A FINE FAMILLE ROSE IRON-RED AND
GILT-DECORATED TRIPOD CENSER

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

The censer is finely decorated to each side with a pair of confronting five-clawed dragons in pursuit of the flaming pearl amongst bats and clouds. A bat and cloud design further embellishes the twin pierced upright handles, recessed neck and cabriole legs. The recessed ring to the base is decorated in pink enamels with bats and clouds encircling a central iron-red 'bat and cloud' design. The interior is enamelled turquoise.
14¼ in. (36.2 cm.) high

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Offered at Sotheby's Hong Kong, 31 October 1995, lot 481
Sold at Christie's London, 14 May 2019, lot 315

LITERATURE:

Yeh Pei-Lang, *Zhongguo caici*, Shanghai, 2005, p. 148

清嘉慶

礬紅彩描金雙龍戲珠紋雙耳三足爐

礬紅六字篆書橫款

來源:

拍賣於香港蘇富比，1995年10月31日，
拍品481號

倫敦佳士得，2019年5月14日，拍品315號

出版:

葉佩蘭，《中國彩瓷》，上海，2005年，
頁148



3080

A RARE SMALL FAMILLE ROSE LIME-GREEN
GROUND MEIPING

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

The vase is elaborately enamelled on the shoulders with a floral scroll bearing four large lotus blooms each supporting a peach, above another scroll bearing four smaller lotus blooms and flowers, all reserved on a lime-green ground between a band of upright lappets encircling the foot and a band of upright lappets around the neck. The interior and the base surrounding the reign mark are covered in turquoise enamel.

6½ in. (16.5 cm.) high

HK\$500,000-800,000

US\$64,000-100,000

PROVENANCE:

Sold at Christie's New York, 23-34 September 2021, lot 876

The type of formal decoration seen on the present vase, that of a dense design of flower scroll executed in rich *famille rose* enamels which are then enhanced on a bright monochrome ground, is found on other vases and jars of Jiaqing date. See a *meiping* of Jiaqing date in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 195, no. 172, where the decoration of lotus scroll, like the present vase, is on a lime-green ground, but also includes Buddhist emblems and *shou* characters. Also see a lime-green ground bottle vase with *famille rose* lotus scroll design incorporating butterflies and bats illustrated by G. Avitabile in *From the Dragon's Treasure, Chinese Porcelain from the 19th and 20th centuries in the Weishaupt Collection*, London, 1987, p. 33, no. 23.

清嘉慶 綠地粉彩纏枝蓮紋梅瓶 礬紅六字篆書款

來源:

紐約佳士得，2021年9月23-24日，拍品876號

描金口，內施松石綠釉，外壁施綠地粉彩滿繪纏枝花卉紋，肩部一圈如意雲頭紋、徑部、頸部飾仰蓮瓣紋，底部施松石綠釉，中央留白書礬紅「大清嘉慶年製」篆書款。此瓶展現嘉慶官窯經典紋飾，為標誌性粉彩作品。見一相似嘉慶粉彩綠地描金福壽梅瓶於北京故宮博物院，載於故宮博物院藏文物珍品全集《琺瑯彩·粉彩》，香港，1999年，第195頁，編號172，其與此同為綠地纏枝蓮紋，但有「壽」字和八寶吉祥紋。另一例同為綠地粉彩瓶，飾纏枝蓮、蝴蝶及蝙蝠等紋飾，載於G. Avitabile《From the Dragon's Treasure, Chinese Porcelain from the 19th and 20th centuries in the Weishaupt Collection》，倫敦，1987年，第33頁，編號23。



(mark)



3081

A DEHUA HEHE ERXIAN GROUP

LATE QING DYNASTY

The twins are shown facing and laughing with one another. The standing twin is wearing loose robes open at the chest to reveal a *ruyi*-form necklace, holding in his right hand a large plantain leaf draping over his shoulders. The other twin seated beside him with robes open at the chest to reveal a similar necklace, with long hair trailing down his back and a bald patch on the top of his head, holding a half-opened basket in his right hand to reveal a bat, with a further bat rests on the cover of the basket. The back of the group is impressed with a four-character seal mark reading He Chaozong *yin*. 10 7/8 in. (27.8 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

An American private collection

Sold at Christie's Hong Kong, 1 June 2011, lot 3725

The *Hehe Erxian*, or the Two Immortals of Harmony and Unity, were believed to preside over happy marriages, and are adaptations of two famous poet-monks of the Tang dynasty, Hanshan and Shide. During the Ming and Qing dynasties, the twins were usually depicted holding a box, *he*, and a lotus stem. The homophone *he* provides a rebus for harmony.

Compare a very similar *Dehua* group with a Xu Yunlin seal mark in the Hong Kong Museum of Art, included in the exhibition, *The Wonders of the Potter's Palette*, Hong Kong Museum of Art and illustrated in the Catalogue, no. 141. A slightly larger group was sold at Christie's Hong Kong, 1 December 2010, lot 2811.

晚清 德化白釉和合二仙像

款識: 何朝宗印

來源:

美國私人舊藏

香港佳士得, 2011年6月1日, 拍品3725號

和合二仙, 為掌管和平與喜樂的神仙, 其原形為唐貞觀年間兩位詩僧寒山和拾得。明清時期, 和仙常肩扛荷葉或禾穗, 而合仙手捧全盒; 「荷」、「盒」與和、合同音, 帶有夫妻相處和睦、家庭和睦等之寓意。

香港藝術館藏有一件帶有許雲麟篆書款之近似例, 於《清瓷薈錦: 香港藝術館藏清代陶瓷》展出, 並載於其展覽圖錄, 編號141。另一尺寸較大之近似例, 於2010年12月1日香港佳士得賣出, 拍品2811號。



(mark)

THE PROPERTY OF A GENTLEMAN
士紳珍藏

3082

A FINE CAFÉ-AU-LAIT-GLAZED BOWL

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

The rounded sides rising from the shallow foot to a slightly flared rim and encircled by a double bow-string band, covered inside and out with a slightly iridescent glaze of reddish-brown tone, the base glazed white.

6¾ in. (17 cm.) diam., box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Sold at Christie's New York, 19 September 2006, lot 380

An Asian private collection

Offered at Sotheby's Hong Kong, 8 April 2013, lot 3068

It is unusual to find a bowl of this type with a Qianlong mark, but one in the collection of the Asian Art Museum, San Francisco, is illustrated by He Li, *Chinese Ceramics, A New Comprehensive Survey*, New York, 1996, p. 284, no. 565. See, also, the bowl sold at Christie's New York, 29 March 2006, lot 459.

For a Kangxi precursor of this Qianlong example see the bowl in the Percival David Foundation, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 6, Tokyo, 1982, no. 233. The eight-character mark on the base may be translated, 'made for the Zhonghe Pavilion in the renzi year of Kangxi', corresponding to 1672. Yongzheng-marked examples are represented by one illustrated in *Old Oriental Ceramics Donated by Mr. Yokogawa*, Tokyo National Museum, 1953, pl. 389; and another included in the exhibition, *Chinese Antiquities from the Brian S. McElney Collection*, Hong Kong Museum of Art, 1987, no. 100.

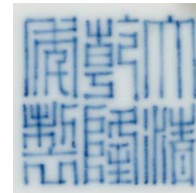
清乾隆 紫金釉弦紋盤 六字篆書款

來源:

紐約佳士得，2006年9月19日，拍品380號

亞洲私人舊藏

拍賣於香港蘇富比，2013年4月8日，拍品3068號



(mark)



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

3083

A RARE AND FINELY CAST GILT-BRONZE
FIGURE OF VAJRASATTVA

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

The figure is seated majestically in *dhyanasana* on a double-lotus base, holding a *vajra* held in the right hand and a *ghana* in the left, wearing a long flowing *dhoti* tied at waist, an elaborate necklace across the bare chest, armbands and bracelets. The rounded face is finely cast with a compassionate expression, flanked by pendulous ears wearing floral medallion earrings, under 'an eight-leaf diadem'. The lotus base is incised with the six-character reign mark, *Da Ming Xuande nian shi*, 'Bestowed in the Great Ming Xuande period'.
10 in. (26.5 cm.) high

HK\$4,000,000-7,000,000

US\$520,000-900,000

PROVENANCE:

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

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

明宣德 鑲金銅金剛薩埵坐像 「大明宣德年施」刻款

來源:

由現任藏家於1990年代購自蘇黎世Berti Aschmann (傳)

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



(mark)



3083 Continued

Vajrasattva, whose name translates as 'Adamantine Being', is also known as the Buddha of Purification, and is one of the most important deities in the Tibetan Buddhist pantheon. Vajrasattva's attributes, the *vajra* and *ghanta*, symbolising compassion and wisdom, but also the male and female aspects, are held at the chest and waist, and corresponding to tantric method, the deity is shown holding the *vajra* in the right hand, and the *ghanta* in the left.

During the Yuan Dynasty in the 13th and 14th centuries, the authority of Mongol rulers had become closely associated with Tibetan Buddhist or Lamaist rituals. At the beginning of the 15th century, the Buddhist fervour of the Ming court encouraged a cultural exchange between Tibet and China through Imperial patronage. Bronze sculptures in the Tibeto-Chinese style were produced during the reigns of Emperor Yongle (1403-1424) and Emperor Xuande (1426-1435), and are highly distinguished for their unsurpassed craftsmanship, overall refinement and gracefulness. Both Emperors bestowed generous patronage to Buddhist monasteries and artistic ateliers, fostering the production of artworks depicting Tibetan Buddhist deities and imagery in a highly refined style, executed with the highest level of technical mastery. Gilt bronzes were commissioned from the Imperial workshops in Beijing for personal religious practices and as gifts for the many Tibetan emissaries invited to the court.

Relatively fewer examples bearing the reign mark of the following period, Xuande, exist and the present example is stylistically very closely related to its Yongle predecessors. The present figure would have been made at the Imperial ateliers in Beijing, most probably during the early phase of the period by the same craftsmen who continued their work from the Yongle period. The present figure appears to be one of the largest Xuande-marked figures of Vajrasattva recorded. Compare with two smaller Xuande-marked figures of Vajrasattva, one (24.2 cm. high) sold at Christie's New York, 22 March 2000, lot 96, the other (17.7 cm.) sold at Christie's Hong Kong, 31 May 2010, lot 1960.

For Yongle-marked figures of Vajrasattva, see an example (18.4 cm.) from the Speelman collection, sold at Sotheby's Hong Kong, 7 October 2006, lot 801, another (17.7 cm.) sold at Christie's New York, 17 September 2008, lot 587, and one (18 cm.) in the Berti Aschmann Collection, illustrated by H. Uhlig, *On the Path to Enlightenment*, Museum Reitberg Zurich, 1995, no. 22. Compare also to a Yongle-marked gilt-bronze figure of Vajradhara from the same collection, sold at Christie's Hong Kong, 30 May 2022, lot 2885 (fig. 1).

此尊神態安祥莊嚴的金剛薩埵坐像是宣德朝鑿金銅佛像中罕見的傑作。許多學者和鑑賞家認為在十五世紀初期宮廷鑿金銅佛造像工藝已達最高的水平，永宣宮廷造像在中國歷史上製作最為精美。雖然永宣兩朝宮廷造像工藝相當，但傳世品中宣德朝造像比永樂朝造像要少得多，此尊金剛薩埵坐像，固甚為珍罕。

明初宮廷鑿金銅佛造像，應為朝廷賞賜予西藏高僧的禮物，並在皇室中已被供奉。本尊金剛薩埵坐像應為同期近似例中尺寸最大一尊。比較兩尊尺寸較小的宣德款鑿金銅金剛薩埵坐像，一尊2000年3月22日於紐約佳士得拍賣，拍品96號（24.2公分），另一尊2010年5月31日於香港佳士得拍賣，拍品1960號。

永樂款鑿金銅金剛薩埵坐像可參考Speelman舊藏一尊（18.4公分），2006年10月7日於香港蘇富比拍賣，拍品801號，紐約佳士得2008年9月17日拍賣一尊（17.7公分），拍品801號，及Berti Aschmann珍藏一尊（18公分），見《On the Path to Enlightenment》，蘇黎世，1995年，編號22號。另比較一尊來自相同收藏的永樂款鑿金銅金剛總持坐像，2022年5月30日於香港佳士得拍賣，拍品2885號（圖一）。



fig. 1 Sold at Christie's Hong Kong, 30 May 2022, lot 2885
圖一 香港佳士得，2022年5月30日，拍品2885號



3084

A SET OF A GILT-BRONZE VAJRA AND A
PARCEL-GILT BRONZE CEREMONIAL BELL,
GHANTA

MING DYNASTY, 15TH-16TH CENTURY

The eight-prong *vajra* has a central bulb flanked on either side by a row of lotus petals. The *ghanta* has a gilt handle cast with a face of Buddha wearing an eight-lobed crown, supporting a band of lotus petals and surmounted by a *vajra*-form finial. The domed-shaped bell is decorated at the shoulder with radiating lotus petals each containing a *Lantsa* Sanskrit, above a band of horizontal *vajra* symbols within beaded borders that are repeated above the splayed foot in vertical form. The body is further decorated with a row of animal masks suspending beaded strings. The interior of the bell is further decorated with five lotus petals and a symbol.

Vajra: 6¾ in. (17.2 cm.) long

Bell: 9¾ in. (23.9 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Spiritual practice center in Portland, Oregon, since late 1990s

The *vajra* (ritual thunderbolt) and *ghanta* (ritual bell) are important implements in tantric Buddhism, representing masculine compassion and feminine wisdom, respectively, and are used in various rituals and meditations in Vajrayana Buddhism. It is rare to find an original set as the present lot, and it is interesting to note that the present bell is cast with *Om ah hum*, which forms the beginning of the Padmasambhava mantra, *Om Ah Hum Vajra Guru Padma Siddhi Hum*. Compare a related Tibetan ritual bell cast with the same mantra on the interior, illustrated in *Monarchy and Its Buddhist Way, Tibetan-Buddhist Ritual Implements in the National Palace Museum, Taipei*, 1999, p. 76, no. 8. Compare also a similar example with Xuande incised mark, sold at *The Perfect Countenance-Fine Buddhist Works of Art, Christie's Hong Kong*, 31 May 2017, lot 2809. Further, compare to a similar example of *vajra* and *ghanta*, sold at Sotheby's New York, 20 March 2013, lot 258.

明十五/十六世紀 鑲金銅金剛杵及局部鑲金銅金剛鈴一套

來源:

修行中心，波特蘭，俄勒岡州，入藏於1990年代

金剛杵與金剛鈴為藏傳佛教重要法器，亦是修金剛法者不可或缺之手持物，右杵左鈴，各別代表了慈悲與男性及智慧與女性。如同此拍品屬原配之金剛杵鈴實為難得。此金剛鈴內壁所鑄三字真言「唵啞吽」，為《蓮花生大士心咒》中的頭三個字。國立故宮博物院藏一件無款的相似金剛鈴，內壁亦鑄梵文「唵啞吽」，原存養心殿，見1999年台北出版《皇權與佛法：藏傳佛教法器特展圖錄》，頁76，圖版8號。香港佳士得於2017年5月31日《妙相圓明—佛教藝術精品》曾賣出一近似並帶宣德款之金剛鈴，拍品2809號。再比一近似金剛杵與金剛鈴，於2013年3月20日紐約蘇富比賣出，拍品258號。



3085

A GILT-BRONZE FIGURE OF SADAKSHARI
AVALOKITESVARA

蒙古 十七世紀 鑲金銅四臂觀音坐像

MONGOLIA, 17TH CENTURY

The four-armed figure is seated in *dhyanasana* on a raised lotus base with beaded rims. He is wearing a diaphanous *dhota* incised with floral patterns, adorned with beaded necklaces, large disk earrings and a five-leaf tiara. The figure is richly gilt overall and the base sealed.

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

HK\$600,000-800,000

US\$77,000-100,000



(base 底部)



3086

A LARGE DAOIST 'WATER AND LAND RITUAL'
SILK PAINTING

KANGXI PERIOD (1662-1722)

The painting is finely rendered with ink and colour on silk, colourfully depicting three main wrathful deities, each with a fierce expression holding their attributes. The scene is set amidst multi-coloured cloud scrolls.

73¾ in. x 42½ in. (187.5 cm. x 108 cm.)

HK\$500,000-800,000

US\$64,000-100,000

PROVENANCE:

Collection of Sophus Black (1882-1960) and his wife Minna née Dich (1884-1979), Denmark

Sophus Black worked for the Great Nordic Telegraph Company and was stationed in China where he worked, amongst other places, in Shanghai, Beijing, Tianjin and Hong Kong from 1902 to 1931. He developed a great interest in Chinese history and decorative arts and became a keen collector.

清康熙 水陸畫 絹本 水墨設色

來源:

Sophus Black (1882-1960) 及夫人 Minna Dich (1884-1979) 舊藏，丹麥

Sophus Black 任職北歐電報公司 (Great Nordic Telegraph Company)，於1902至1931年間駐派多個中國城市，包括上海、北京、天津、香港，期間對中國歷史及藝術品發展濃厚興趣，並開始收藏。



3087

A CARVED LIMESTONE RELIEF FRAGMENT OF VIMALAKIRTI

NORTHERN WEI DYNASTY (AD 386-535)

The lay practitioner is seated on a daybed, his right hand holding a fan, wearing a high Phrygian cap and flowing robe, his left hand resting on his lap.

14½ in. (37 cm.) high, wood stand

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

US\$110,000-150,000

PROVENANCE:

Collection of Stephen Junkunc, III (d. 1978)

Sold at Sotheby's New York, *Junkunc: Chinese Buddhist Sculpture*,
12 September 2018, lot 9

Vimalakirti, also known as Wei Mo Jie, is the central figure of the *Vimalakirti Sutra*, a popular Mahayana Buddhist scripture, primarily teaching the concept of 'nondualism', meaning to reach the realm of absoluteness by transcending the relative dualism in life. Vimalakirti demonstrated outstanding wisdom and deep enlightenment through his debates with a host of disciples and bodhisattvas, which ultimately charmed the cultivated Chinese aristocratic literati. The sutra consequently received growing favour, resulting in the emergence of an artistic repertory of Vimalakirti in the form of paintings, wall murals and stone sculptures. He was often shown leaning on one side to suggest the illness that initiates the drama of the sutra. With the pronounced facial features, cascading garment and the dark-greyish coloured limestone, this figure is carved in the style of Northern Wei (386-534) stone sculptures in the Longmen cave temples located south of Luoyang in Henan province. Its compact size suggests that he was likely part of an elaborate votive pantheon or stele, possibly depicting the popular religious debate with Manjushri, the 'Bodhisattva of Wisdom', along with various disciples and deities witnessing the illuminating conversations.

Compare depictions of Vimalakirti in the Yungang grottoes, particularly a carving of the debate found in Cave no. 6 and illustrated in Seiichi Mizuno, *Yun-Kang: The Buddhist Cave-Temples of the Fifth Century A.D. in North China*, Kyoto, 1951-56, vol III, pl. 31. Vimalakirti's foreign origins are still quite visible in this rendition. He wears a Phrygian cap, tall boots, and the upwardly peaked fan is still of deer tail, unlike the feathered versions more familiar to Chinese artisans. Even within the Yungang grottoes, the evolution and sinification of Vimalakirti can be detected, and by the sixth century, several elements including the fan and the figure's wardrobe abandon their western heritage. By the Tang dynasty, illustrations of the debate developed further and painted representations of the sutra began to outnumber stone carvings.

The Longmen caves also include figures carved in a similar style, such as three bodhisattvas seated in a pensive pose, illustrated in *Zhongguo meishi quanji: Diaosu bian*. [Complete series on Chinese art: Sculpture section], 11: *Longmen shiku diaoke* [Sculptures of the Longmen caves], Shanghai, 1988, pls 53-5. See also other stone representations of Vimalakirti, along with other standing disciples and angel-like female figures hovering mid-air, illustrated in *Longmen Shiku*, Beijing, 1980, pl. 112, and Li Wensheng ed., *Longmen shiku zhuangshi diaoke*, Shanghai, 1991, pl. 139.

北魏 石灰岩雕維摩詰居士像

來源:

史蒂芬·瓊肯三世 (1978年逝) 舊藏

《Junkunc: Chinese Buddhist Sculpture》, 紐約蘇富比,
2018年9月12日, 拍品9號

維摩詰菩薩 (梵語為Vimalakīrti) 是大乘佛教中極受歡迎 (維摩詰經) 的中心角色, 主導「不二論」思想, 追求超越人生中的相對「二元」而達到絕對的境界。維摩詰菩薩妙語如珠、舌燦蓮花, 往往與諸高僧眾弟子對談、辯才、相與推敲而道盡機鋒, 語驚四座, 其無盡的知識及智慧泉源亦對中國歷代貴族及文人思想影響至深。《維摩詰經》代代相傳, 內容受到大眾喜愛與推崇而屢屢被轉化成繪畫、壁畫、石雕等藝術形式呈現, 其中維摩詰菩薩多被刻畫為側身臥躺姿以重現、演繹經文中「文殊問疾」的著名橋段。此尊深色石灰岩雕佛像五官立體、衣冠層疊, 風格源自河南省洛陽以南北魏(386-534)時期的龍門石窟造像。由石雕尺寸大小可推斷此像原於神廟或石碑一隅, 其內容極大可能是描述《維摩詰經》中「文殊師利、維摩詰共談, 必說妙法。即時八千菩薩, 五百聲聞, 百千天人, 皆欲隨從。」的片段, 亦即前述「文殊問疾」, 象徵智慧的文殊菩薩率眾探病、探討佛法的橋段。

雲岡六號石窟中有一相似例, 亦為「文殊問疾」片段中的維摩詰菩薩像, 載於水野清一《雲岡石窟: 西歷五世紀における中國北部佛教窟院》, 京都, 1951-1956, 卷3, 圖版31。此維摩詰菩薩像的詮釋風格還保留著西方文化的氣息, 祂頭戴佛里幾亞無邊便帽, 腳踩高筒靴, 手執以鹿尾製成的扇子, 不同於中國工匠擅長演繹的羽毛扇。單憑藉雲岡石窟內的石像雕刻, 亦能察覺其風格的演變及漸漸中國化的現象。到六世紀, 從扇子的樣式、人物的衣著……等元素中都能發現其詮釋方法逐步遠離西方傳統。到了唐代, 「文殊問疾」片段多以繪畫形式呈現, 數量甚至超越石雕作品, 演繹的風格更有了進一步發展。

此外, 龍門石窟中能見相似樣式之三菩薩思惟佛像, 載於《中國美術全集. 雕塑編. 11. 龍門石窟雕刻》, 上海, 1988年, 圖版53-5。亦可見另一相似例演繹維摩詰菩薩被諸弟子和天使般半懸浮於空中的仕女圍繞之石雕, 載於《龍門石窟》, 北京, 1980年, 圖版112以及李文生《龍門石窟裝飾雕刻》, 上海, 1991年, 圖版139。



PROPERTY OF A LADY
女史珍藏

3088

A RARE GILT-BRONZE LUOHAN

MING DYNASTY, 16TH-17TH CENTURY

The figure is cast standing with both hands clasped in front of the chest, dressed in a double monastic robes with wide sleeves falling in naturalistic folds. The head is modelled with a shaven head and the eyes downcast under slightly arched brows.
17 in. (43.2 cm.) high

HK\$380,000-450,000

US\$49,000-58,000

PROVENANCE:

Sold at Christie's Hong Kong, 3 November 1998, lot 1031

明十六/十七世紀 鑲金銅羅漢立像

來源:

香港佳士得，1998年11月3日，拍品1031號



3089

A RARE LARGE GILT-BRONZE FIGURE OF TIANYOU YUANSHUAI

MING DYNASTY (1368-1644)

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

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

HK\$300,000-500,000

US\$39,000-64,000

明 鑲金銅天佑大元帥立像

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

造像三頭六臂，正面三目，頭戴遠遊冠，手持法輪、法印、令牌等，赤雙足，為道教星宿神天佑大元帥之造型。本造像與北京白雲觀藏一尊定年萬曆的銅天佑大元帥造像非常接近，應為同期作品，可資比較（圖一），見《中國道教神仙造像大系》，北京，2012年，頁99。

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



fig. 1 A similar bronze figure of Tianyou Yuanshuai in the Daoist temple Baiyunguan in Beijing

圖一 北京白雲觀藏造型相似的銅天佑元帥造像



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

3090

A VERY RARE MUGHAL WHITE JADE
OCTAGONAL BOX AND COVER

17TH-18TH CENTURY

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

3 $\frac{7}{8}$ in. (9.8 cm.) wide

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

George Horan Ltd., St Christopher's Place, London, 1974

Sold at Christie's Hong Kong, 29 May 2007, lot 1594

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

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

十七/十八世紀 痕都斯坦白玉嵌寶石鑲金鐵片八方蓋盒

來源:

George Horan Ltd., 倫敦, 1974年

香港佳士得, 2007年5月29日, 拍品1594號



(top view 頂部)



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

3091 A CARVED WHITE JADE 'SCHOLAR IN LANDSCAPE' BRUSH POT

QIANLONG PERIOD (1736-1795)

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

4 $\frac{7}{8}$ in. (12.3 cm.) diam., box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Spink & Son, London, by repute

EXHIBITED:

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

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

清乾隆 白玉高士圖筆筒

來源:

斯賓克, 倫敦 (傳)

展覽:

香港美術館, 《中國玉雕》, 香港, 1983年, 圖錄頁284, 圖264

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



PROPERTY OF A LADY
女史珍藏

3092

A RARE LARGE PAIR OF JADEITE 'BOYS'
PILLOWS

QING DYNASTY, 19TH CENTURY

Each pillow is modelled as a kneeling boy with its arms crossed across the chest, holding a mouth organ, *sheng*, in one hand and a lotus sprig in the other below three stems that continue over the shoulder to the edge of the large lotus leaf with radiating veins draped over the back atop two lotus stems that emerge on either side, one bearing a flower, the other a tight bud, with bangles encircling their wrists and ankles. The stone is of a mottled pale greenish-white and apple-green colour with some russet veins.

10¼ in. (26 cm.) long

(2)

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

US\$360,000-450,000

PROVENANCE:

Yamanaka & Co., circa 1910-20

Mrs. Christian R. Holmes Collection, no. 1437

Sold at Christie's New York, 21 September 2004, lot 118

清十九世紀 翠玉雕連生貴子枕一對

來源:

山中商會, 約1910-20年

Christian R. Holmes夫人, 1437號

紐約佳士得, 2004年9月21日, 拍品118





3092 Continued

Mrs. Holmes was one of the foremost collectors of Chinese art in the twentieth century. Mrs. Holmes (1875-1941), née Bettie Fleischmann, was the daughter of Charles Fleischmann, of Fleischmann's Yeast, Gin, and Margarine. In 1896 she married Dr. Christian Rasmus Holmes, a Danish immigrant to the U.S. in 1872, who graduated from Miami Medical College in Cincinnati, Ohio, and later founded the Cincinnati General Hospital in 1903. Much of Mrs. Holmes' collection of Chinese bronzes eventually entered the collection of Avery Brundage, which today represents a third of the bronze holdings of the Asian Art Museum of San Francisco. Mrs. Holmes' collection is now represented in major museum collections worldwide.

A similar pillow in the collection of Mr. H. Whitaker, illustrated in the Burlington Fine Arts Club, *Catalogue of a Collection of Objects of Chinese Art*, London, 1915, pl. XIII (top), may be the same pillow in the collection of Lady Louis Montbatten, London, that was included in the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935-6, no. 2873. The Whitaker pillow appears to be the same one illustrated by G. Wills, *Jade, A Collector's Guide*, South Brunswick, New Jersey, 1964, pl. 18. A similar pair of pillows was sold at Sotheby's Hong Kong, 2 December 1976, lot 726 and again from the T. Y. Chao Private and Family Trust Collections, 18 November 1986, lot 193. A related emerald-green jadeite pillow of a kneeling boy with his hands crossed below his head and wearing an apron, from the Imperial Summer Palace, was presented to the Metropolitan Museum of Art by Heber R. Bishop in 1902. Previously dated as Kangxi, it has recently been redated to the 19th century.

The theme of a boy holding a lotus is very popular in Chinese art. One of the names for lotus is *lian*, a homonym of the word 'continuous', and the musical instrument *sheng* is a homonym for *sheng* (birth), and so a boy holding a lotus is a pun for the continuous birth of sons. Therefore, this particular imagery of a boy holding both a lotus and a *sheng* would be extremely auspicious.

Christian R. Holmes夫人(1875-1941)是二十世紀初最具影響力的收藏家之一。她出身於一美國商人家庭，1896年嫁予辛辛那提市醫院創辦人 Christian Rasmus Holmes醫生。Holmes夫人收藏的中國青銅器後來大部分流入布倫戴奇(Avery Brundage)的收藏，並構成今天舊金山亞洲藝術博物館青銅器館藏的三分之一；她的其他藝術品收藏亦散佈於全球各大重要美術館中。

有數件相類的翡翠嬰孩枕可資比較，包括一件由H. Whitaker夫人舊藏、1915年著錄於Burlington Fine Arts Club展覽圖錄《Catalogue of a Collection of Objects of Chinese Art》，圖版XIII；趙從衍舊藏一對，1986年11月18號在香港蘇富比拍賣，拍品193號；一件相傳源自皇家園林，後來經Heber R. Bishop進入紐約大都會博物館，定年十九世紀。



3093

A SPINACH-GREEN JADE 'CHILONG' LIBATION CUP

QING DYNASTY, 18TH CENTURY

The cup is carved to one side with a handle formed by a large *chilong* dragon clambering up one side stopping at the mouth rim. Three smaller dragons are decorated writhing on the exterior body. 5 3/8 in. (13.4 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

A. Vecht, Amsterdam
Mrs. J. B. Herder, Netherlands

Mrs. J. B. Herder was the collector who had the current lot appraised by the famous Amsterdam-based dealer A. Vecht in 1964 (fig. 1), and then again in 1973 (fig. 2).

清十八世紀 碧玉雕螭龍紋龍耳盃

來源:

阿姆斯特丹著名古董商A. Vecht
荷蘭J. B. Herder夫人舊藏

J. B. Herder夫人於1964年曾讓阿姆斯特丹著名古董商A. Vecht為本盃估價(圖一),並於1973年進行第二次估價(圖二)。

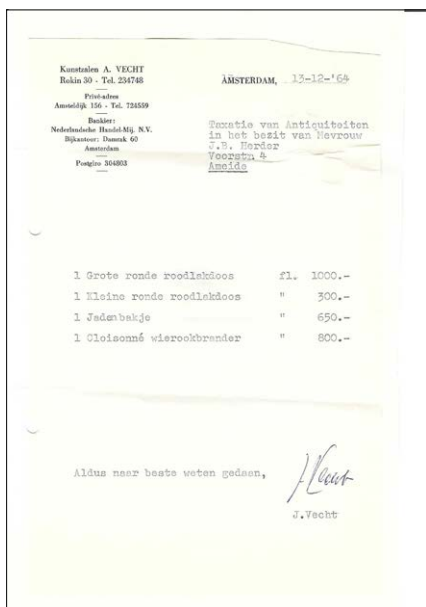


fig. 1
圖一

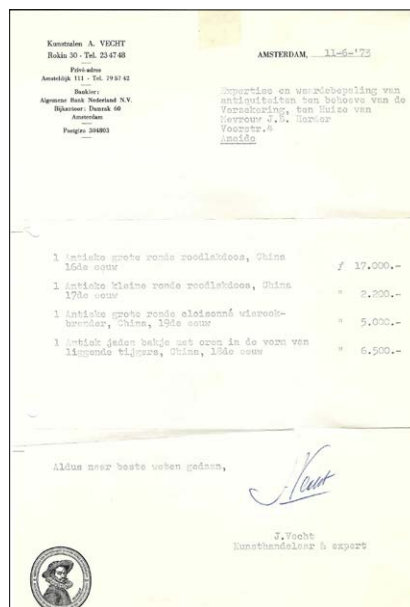


fig. 2
圖二



(two views 兩面)

3094

A WHITE JADE HARDSTONE-EMBELLISHED GILT-BRONZE
MASSAGER

QING DYNASTY (1644-1911)

The massager comprises a white jade handle in the form of a *parfumeur*, carved in openwork with lotus. The handle is attached to a gilt-bronze prong terminating with a pair of dragon heads, confronting five revolving bud-shaped beads, carved of lapis lazuli, rock crystal, carnelian agate and jade respectively.

9½ in. (24.1 cm.) long, box

HK\$300,000-500,000

US\$39,000-64,000

清 白玉透雕纏枝蓮紋柄五輪太平車



3095 AN IMPERIAL INSCRIBED CELADON JADE SCROLL CLASP

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

The convex side is carved in low relief with an archaistic bird's head above *ruyi* scrolls on the longer tab, the shorter tab undecorated and carved with a narrow slit. The concave reverse is carved and gilt with the four-character mark Qianlong *yushang*, 'For the appreciation of Qianlong', above a twelve-character inscription Lang Shining Zhang Tingyan *hebi hua majitu*, 'Dressage, jointly painted by Castiglione and Zhang Tingyan'.

2¾ in. (6.9 cm.) long

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 25 April 2004, lot 88

The painting mentioned by the inscription on the present clasp might be referring to the painting *Dressage*, jointly painted by Castiglione and Zhang Tingya in 1754, which recorded the grand reception held by the Qianlong Emperor for the Mongol leaders at the Bishu Shanzhuang, Chengde. It is recorded in the inventories of *Shiqu baoji xubian*, vol. 4, p. 40 (fig. 1), and illustrated in *The Complete Collection of The Treasures of the Palace Museum, Paintings by the Court Artists of the Qing Court*, p. 165, no. 36.

清乾隆 御題青玉填金別子

來源:

香港蘇富比, 2004年4月25日, 拍品88號

刻銘: 「乾隆御賞 郎世寧張廷彥合筆畫馬技圖」。

「郎世寧張廷彥合筆畫馬技圖」作於乾隆二十年(1755), 描繪了乾隆十九年(1754)乾隆皇帝於承德避暑山莊接見蒙古族首領時的情景。其曾懸掛於承德避暑山莊卷阿勝境殿內。該圖曾錄於《欽定石渠寶笈續編第四冊》, 頁40(圖一), 載於故宮博物院藏文物珍品全集《清代宮廷繪畫》, 香港, 1996年, 頁165, 圖36號。

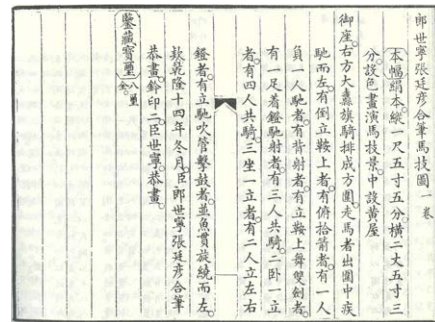


fig. 1
圖一



(two views 兩面)

3096

AN ARCHAISTIC GREENISH-WHITE AND
RUSSET JADE DUCK-FORM BOX AND COVER

SONG DYNASTY OR LATER

The box and cover are modelled after a bronze prototype, the cover of the box is carved as the upper half of the duck, its head turned to the right, the wings tucked close to the body, incised to render feathers, supported on the oval box forming the lower half of the body, similarly incised and detailed with a tail to one side and raised on a conforming oval base. The stone is of an even pale greenish-white tone with isolated areas of russet inclusions.

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

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE:

Sold at Christie's Hong Kong, *Fine Chinese Jade Carvings from the Tianhe Shanfang Collection*, 30 May 2005, lot 1564

宋或以後 仿古青白玉鴨形蓋盒

來源:

《天和山房珍藏中國玉器》，香港佳士得，2005年5月30日，拍品1564號



(another view 另一面)



3097

A CARVED WHITE JADE 'BAJIXIANG' RUYI

QING DYNASTY (1644-1911)

The head is carved in relief with a stylised *Shou* character surrounded by four of the eight *bajixiang*, including the canopy, floral spray, vase and the eternal knot. The long elegantly curved shaft is decorated with the fish, umbrella, conch shell and the Dharma Wheel. The stone is of an even pale celadon white tone.

15 in. (38.1 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

清 白玉雕福壽八吉祥如意



THE PROPERTY OF A GENTLEMAN
士紳珍藏

3098

AN IMPERIAL WHITE JADE BOWL

QIANLONG PERIOD (1736-1795)

The interior is finely carved to the centre in high relief with a musical chime below an eternal knot. It is flanked on either side with a pair of *wan* symbols, all enclosed within eight interlocked *nuyi*-heads. The well-polished stone is of an even semi-translucent white tone.

5½ in. (14 cm.) diam.

HK\$1,800,000-2,400,000

US\$240,000-310,000

PROVENANCE:

Sold at Christie's Hong Kong, 1 December 2009, lot 1996

Sold at Christie's Hong Kong, 30 November 2011, lot 2968

清乾隆 御製白玉吉慶如意紋盤

來源:

香港佳士得，2009年12月1日，拍品1996號

香港佳士得，2011年11月30日，拍品2968號





(two views 兩面)

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

3099 A LARGE PAIR OF WHITE JADE 'IMMORTALS' PLAQUES

The two plaques are exquisitely carved in relief with immortals and attendants, on one Shoulao stands surrounded by attendants on a terrace, on the other Xiwangmu and her attendants float on a cloud above figures watching from the terrace of her palace below. The reverse of each plaque is carved in relief with birds and insects in flight amid magnolia, crabapple and peony emerging from rocks in one corner. The stone is of a pale greenish-white tone with some opaque white mottling.

14 $\frac{5}{8}$ x 10 $\frac{1}{2}$ in. (37 x 26.7 cm.), wood stands (2)

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

US\$120,000-150,000

PROVENANCE:

An American private collection

Sold at Christie's Hong Kong, 25 October 1993, lot 1131

白玉羣仙慶壽圖插屏一對

來源:

美國私人舊藏

香港佳士得，1993年10月25日，拍品1131號



(back view 背面)



3100

A FINELY CARVED WHITE JADE 'LIU HAI' VASE
AND COVER

QING DYNASTY, 18TH-19TH CENTURY

The flattened tapering vase is flanked by a pair of scroll handles at the neck and supported by a base formed with *ruyi* clouds. One side of the vase is carved with Liu Hai, holding a coin in his left hand and a gourd in his right, the other side is carved with his three-legged toad. The semi-translucent stone is of a soft even white colour.
3½ in. (19 cm.) high, box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

A New York private collection, by repute

清十八/十九世紀 白玉雕劉海戲蟾蓋瓶

來源:

紐約私人舊藏 (傳)



3101

A CARVED CARNELIAN AGATE 'LINGZHI AND BATS' VASE

QING DYNASTY, 18TH-19TH CENTURY

The vase is carved as two conjoined heads of *lingzhi* fungus surrounded by other smaller fungus stems, fruiting and flowering branches, and a bat in flight, all highlighted by the soft semi-translucent coral areas of the opaque milky-white stone.

3 5/8 in. (9.2 cm.) wide, box

HK\$260,000-400,000

US\$34,000-51,000

PROVENANCE:

The Estate of a French private collector, acquired between the 1950s and the 1980s

Sold at Christie's Paris, 12 June 2012, lot 52

清十八/十九世紀 玉髓瑪瑙靈芝式洗

來源:

法國私人舊藏，入藏於1950年代至1980年代間
巴黎佳士得，2012年6月12日，拍品52號



3102

A RARE LARGE CARVED POLYCHROME LACQUER 'DRAGON' BOX AND COVER

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

The cover is carved through the layers of cinnabar-red, dark green and yellow lacquered ground depicting a sinuous five-clawed dragon below a *shou* character formed by wispy clouds, rising above cresting waves and amidst peony sprays, *myi*-shaped clouds, and flaming scrolls. The sides of both the box and cover are decorated with a band of phoenix and cranes in flight and a further band of four shaped cartouches enclosing dragons, interspersed with the *bajixiang* against a diaper ground.

15½ in. (39.4 cm.) diam.

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

US\$260,000-380,000

PROVENANCE:

Mrs. J. B. Herder, Netherlands

Mrs. J. B. Herder was the collector who had the current lot appraised by the famous Amsterdam-based dealer A. Vecht in 1964 (fig. 1), and again in 1973 (fig. 2). Furthermore, it was examined by the world renowned connoisseur Sir Harry Garner which he documented in his letter to the owner in 1975 (fig. 3).

明嘉靖 剔彩躍龍捧壽圓盒「大明嘉靖年製」填金楷書刻款

來源:

荷蘭J. B. Herder夫人舊藏

J. B. Herder夫人於1964年讓阿姆斯特丹著名古董商A. Vecht為本盒進行估價(圖一),並於1973年進行第二次估價(圖二)。另外,著名英國收藏家Harry Garner爵士亦曾親自審視本盒,並記錄於1975年他寄予貨主的信函內(圖三)。



(mark)

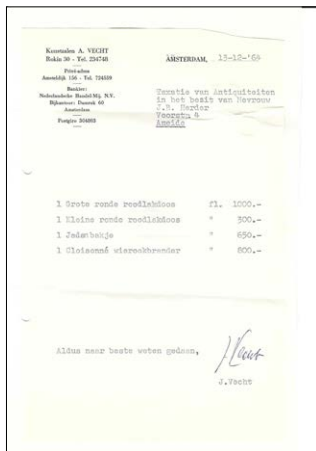


fig. 1
圖一

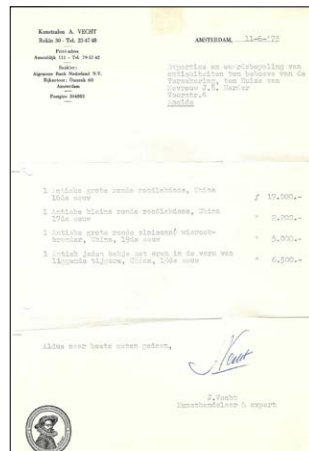


fig. 2
圖二

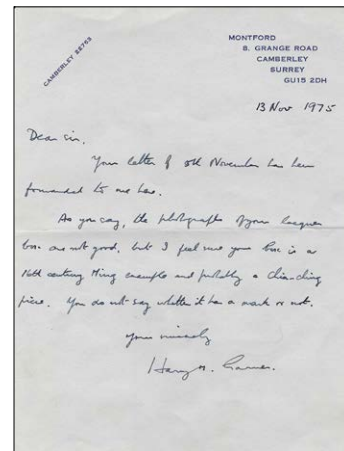


fig. 3
圖三



3102 Continued

A closely related Jiajing mark and period polychrome lacquer circular 'dragon' box, but of a smaller size, was sold at Christie's Hong Kong, 28 May 2021, lot 3032. Compare to another Jiajing example carved with the same theme, illustrated in *The Complete Collection of Treasures of the Palace Museum Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, no. 135. Compare to an almost exactly rendered box and cover, but of just a slightly smaller size (39.1 cm. diam.), sold at Bonham's London, 17 May 2018, lot 276.

香港佳士得2021年5月28日曾拍賣一件非常相似，但尺寸較小的嘉靖款剔彩龍紋盒，拍品3032號。北京故宮博物院藏另一件同類的嘉靖款龍紋盒，著錄於故宮博物院文物珍品全集《元明漆器》，香港，2006年，圖135號。另可比較一件紋飾基本相同，但尺寸較小（39.1公分）的盒子，2018年5月17日於倫敦邦瀚斯拍賣，拍品276號。





3103

A FINELY WOVEN SILK AND METAL THREAD CARPET

QING DYNASTY, 18TH-19TH CENTURY

The carpet is finely woven with delicate silk and gold-wrapped threads depicting a Buddhist lion playing with a Wheel of Law surrounded by eight cubs, amid scrolling lotus against a ground woven from silk and metal threads, flanked by Eight Buddhist Emblems and two precious objects between *lishui* borders above and below.

99 in. x 62 $\frac{3}{4}$ in. (251.4 cm. x 159 cm.)

HK\$200,000-300,000

US\$26,000-38,000

清十八/十九世紀 祥獅穿蓮雜寶紋地毯





~3104

A LACQUER AND HARDSTONE-EMBELISHED
HONGMU EIGHT-PANEL SCREEN

QING DYNASTY, 19TH CENTURY

Comprising eight rectangular panels, each is superbly decorated with semi-precious stones to depict court ladies engaged in leisurely pursuits within landscape scenes. Each lower panel is decorated with flowers and precious objects, the reverse with gilt-decorated inscriptions.

each panel: 91 in. x 21¾ in. (231 cm. x 55.5 cm.)

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Sold at Christie's London, 11 June 1987, lot 192
Tai Sing Fine Antiques Ltd., Hong Kong

This lot is made of a type of Dalbergia wood which is subject to CITES export/import restrictions since 2 January 2017. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office unless a CITES re-export permit is granted. Please contact the department for further information.

清十九世紀 黑漆紅木嵌百寶八美圖八扇屏風

來源:

倫敦佳士得，1987年6月11日，拍品192號
大成古玩有限公司，香港

屏身構圖以各種珍貴玉石拼合而成，八扇屏風分別以《二喬觀書》，《梅花點額》，《吹簫引鳳》，《文姬辯琴》，《麻姑獻祝》，《西施垂釣》，《簪花並諦》，《飛鸞輕鳳》為題。圖中仕女耍樂於花間柳底之中，動者姿態飄逸，靜者悠然自在。

嵌百寶屏風大多以博古紋作題材，如此屏風飾以動態人物則較少見。相關例子可參考紐約佳士得2022年9月23日拍品812號的玉石人物四扇屏風。

本拍品由黃檀屬的木製造而成。從2017年1月2日起，所有由黃檀屬的木製成的傢俱受CITES 出口管制。除非獲得CITES 再出口許可，此拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以瞭解詳情。



(back view 背面)

~3105

A RARE MASSIVE HUANGHUALI AND
HARDWOOD TRESTLE-LEG TABLE

LATE MING DYNASTY - EARLY QING DYNASTY, 17TH CENTURY

The thick, single-panel top is fitted flush in a rectangular frame set with everted ends above a beaded apron and spandrels carved in relief with stylised elephant heads between archaic scroll. The whole is supported on thick outswept trestle legs joined by an openwork panel carved with *chilong* amidst scrolling vines above the shaped apron. 35 in. (88.9 cm.) high, 93½ in. (237.5 cm.) wide, 17½ in. (44.5 cm.) deep

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

US\$160,000-230,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, 1996

A West Coast private collection, United States

Sold at Christie's New York, 18-19 March 2021, lot 831

明末/清初 黃花梨及硬木龍紋翹頭案

來源:

嘉木堂, 香港, 1996年

美國西岸私人舊藏

紐約佳士得, 2021年3月18-19日, 拍品831號



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請注意所列拍賣品含有瀕危物種的材料，可能受出口限制。若您有意將本拍賣品進口至其他國家，您須於競投本拍賣品前瞭解有關海關法例和規定。請參閱佳士得業務規定。



3106

AN ARCHAIC BRONZE MYTHICAL ANIMAL
FORM CENSER AND COVER

HAN DYNASTY (206 BC-AD 220)

The censer is cast as a globular mythical animal with the mouth agape and a single-horn on the hinged cover, standing on a coiled snake.

3½ in. (8.5 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

W. Bondy, Berlin, acquired prior to 1929

EXHIBITED:

Preuhischen Akademie der Künste Berlin, *Ausstellung Chinesische Kunst*, 12 January – 2 April 1929, p. 47, no. 45 (fig. 1)

A Han mythical animal form censer of similar style and size is illustrated by line drawing in *Xiqing gujian*, juan 38. A nearly identical censer is in The Avery Brundage Collection, Asian Art Museum of San Francisco, object number: B60B860.

漢 青銅瑞獸式香爐

來源:

W. Bondy, 柏林, 1929年前入藏

展覽:

普魯士藝術學院, 柏林, 《中國藝術展》, 1929年1月12日-4月2日, 頁47, 圖版45號 (圖一)

《西清古鑒》卷38中錄有一造型及高度與此近似的漢獸爐,可資比較。另參考舊金山亞洲藝術博物館Avery Brundage珍藏中一件近乎相同的例子,見典藏編號B60B860。



fig. 1
圖一



3107

A RARE GILT-COPPER DOUBLE-LOZENGE SHAPED BOX AND COVER

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

The box and cover are cast as double intersecting lozenges. The sides of the box are finely incised with lotus blooms enclosed within a border formed by intertwining archaic dragons. The cover is decorated with two pairs of archaic dragons grasping *ruyi*-sprays below a finial in the form of two mythical beasts.

4½ in. (11.4 cm.) long

HK\$220,000-280,000

US\$29,000-36,000

It is rare to find a double-lozenge shaped box and cover in gilt-copper, and even rarer with a Yongzheng mark. Compare to a gilt-copper double-lozenge shaped vase, sold at Christie's Hong Kong, 29 November 2022, lot 3068.

清雍正 鑲金銅拐子龍紋方勝式蓋盒「雍正年製」楷書刻款

同類的鑲金銅方勝式盒非常少見，帶雍正款的更為稀有。香港佳士得曾拍賣一件相似的鑲金銅方勝式盒，2022年11月29日，拍品3068號。



(mark)



3108

A RARE SILVER FILIGREE 'DRAGON' MALLOW-FORM BOX AND COVER

QIANLONG PERIOD (1736-1795)

The cover is exquisitely decorated with a pair of sinuous dragons contesting a 'flaming pearl' within a circular border surrounded by a band of eight miscellaneous treasures, each within a cartouche. The sloping sides are further decorated with floral sprays within eight cartouches, all against a dense openwork floral scroll-ground of fine silver filigree, with further floral scrolls on the vertical sides of both the box and cover.

5¾ in. (14.5 cm.) wide

HK\$600,000-800,000

US\$77,000-100,000

A closely related example of smaller size is in the Palace Museum, Beijing, and is illustrated in *Beijing Wenwu Jingpin*, Beijing, 2008, no. 157. Also compare to an almost identical silver box and cover sold at Christie's Hong Kong, 30 November 2011, lot 3092 (fig. 1).

清乾隆 銀累絲雙龍葵瓣式蓋盒

盒呈八瓣葵瓣式，下斂，隨形圈足。通體以細銀絲累出纏枝花紋為地，上用粗銀絲掐成紋飾。蓋面飾三層紋飾，中心圓形開光內飾雙龍戲珠紋，一雙騰龍毛髮飄揚，張口瞪眼，騰躍於雲海之中；外層為八瓣形，每瓣菱形開光，內飾八寶；外層八瓣中同飾菱形開光，內飾四季花果紋。盒、蓋壁均用粗銀絲掐如意雲頭。此器累絲細膩勻稱，鑿刻精細，玲瓏剔透，充分表現出清乾隆時累絲工藝高超。清代銀器製造工藝承前朝遺風，在元、明兩代的基礎上得到了突飛猛進的發展，至乾隆時期達到了頂峰。乾隆朝銀器在異族及西洋風格的影響下，使用範圍進一步擴大，工藝製作上也加入了很多新的元素。

北京故宮博物院藏有相同的乾隆銀累絲雙龍葵瓣式蓋盒，見2008年北京出版《北京文物精品》，圖版157號。另有一相同例子拍賣於香港佳士得2011年11月30日，拍品3092（圖一）。



fig. 1 Sold at Christie's Hong Kong, 30 November 2011, lot 3092

圖一 香港佳士得，2011年11月30日，拍品3092號



3109

AN IMPERIAL CLOISONNÉ ENAMEL TRIPOD
CENSER AND GILT-BRONZE *CHAMPLEVE*
ENAMEL COVER

QIANLONG INCISED SIX-CHARACTER MARK IN A LINE AND OF
THE PERIOD (1736-1795)

The compressed globular body is enamelled against a turquoise ground with a dense lotus foliage below a band of lotus scroll encircling the curved neck and a chrysanthemum bloom on the base, all raised on three cabriole legs and flanked by a pair of openwork *chilong*-form handles on the shoulders, with the reign mark finely incised on the side of the mouth rim. The openwork cover is decorated with a band of lotus scroll in *champleve* enamel above a band of angular dragons shown in pairs, surmounted by a finial in the form of a coiled dragon amidst clouds.

18¼ in. (46.5 cm.) high

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

US\$160,000-230,000

清乾隆 銅胎掐絲琺瑯纏枝蓮紋三足爐
連鑿胎琺瑯透雕蓮紋蓋 「大清乾隆年製」刻款



(mark)





3110

A CLOISSONNÉ ENAMEL *LUDUAN*-FORM CENSER

KANGXI PERIOD (1662-1722)

The censer is cast in the form of the mythical beast *luduan* standing foursquare on gilt-bronze clawed feet, the body is applied with cloisons emulating fur and filled with bright enamels.

The face has a jovial expression with an open snarl exposing the fangs and all surmounted by a gilt-bronze single horn. The hindquarters are applied with a removable bushy tail.

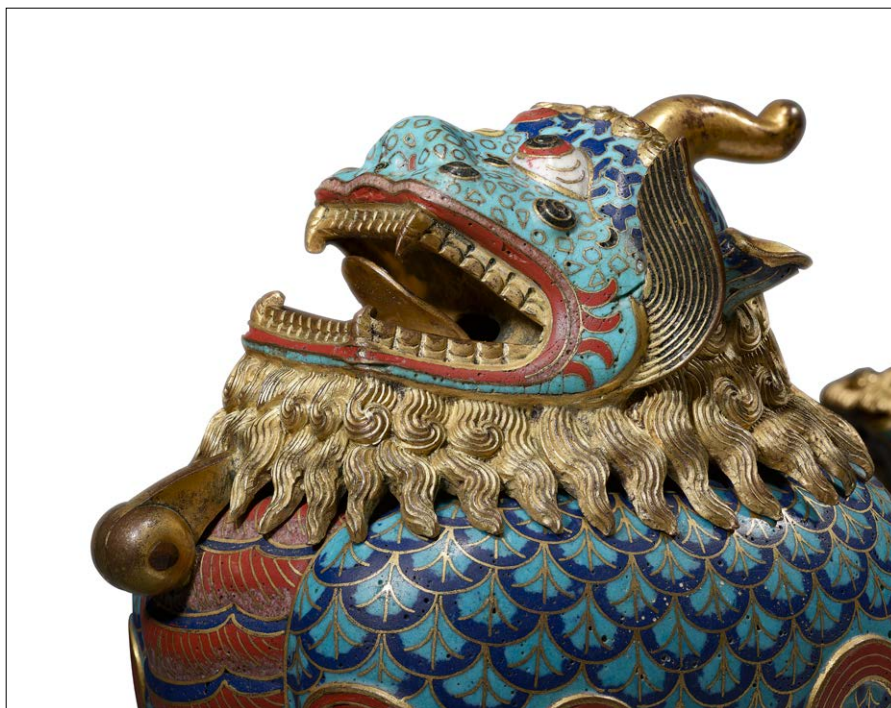
6½ in. (16.3 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

Mythical beasts of this form are known as *luduan*, legendary creatures capable of distinguishing between good and evil. Because of these qualities, censers of this form were placed beside or in front of the imperial throne to symbolise that the emperor, protected by these animals, was a virtuous and intelligent ruler. In this function a larger pair of cloisonné enamel censers of this form can be seen in situ in a photograph of the throne in the Hall of Supreme Harmony illustrated in *Palaces of the Forbidden City*, Hong Kong, 1986, pp. 66-7.

清康熙 銅胎掐絲琺瑯角端式香爐



(another view 另一面)





3111

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

清乾隆 銅胎掐絲琺瑯龍舟圖如意形屏一對

QIANLONG PERIOD (1736-1795)

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

25¾ in. (65.2 cm.) wide with hardwood frames, 23¾ in. (59.3 cm.) wide without hardwood stands (2)

HK\$250,000-450,000

US\$33,000-58,000



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

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

3112

AN INSCRIBED TIANHUANG SEAL BY HE KUNYU FOR LI HONGZHANG

QING DYNASTY, 19TH CENTURY

The rectangular seal is carved with an inscription in running script on the side with a dedicatory inscription to Shaoquan (Li Hongzhang, 1823-1901) followed by a signature of Kunyu (He Kunyu, 1828-1896). The seal face is carved with a four-character inscription in seal script, *Xiao Cang Lang Ting*, the studio name of Li Hongzhang.

2 5/8 in. (6.2 cm.) high, 102 g, box

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Acquired from the descendent of Li Hongzhang in San Francisco at the end of the 20th century, by repute

清十九世紀 何昆玉刻田黃素章李鴻章自用印(102克)

邊款: 昆玉刻呈少荃中堂清賞

印文: 小滄浪亭

來源:

二十世紀末得於舊金山李鴻章後人(傳)

李鴻章(1823-1901)，安徽合肥人，字少荃、子黻、漸甫，號小滄浪亭、儀叟、省心，人稱李中堂、李傅相，亦稱合肥相國。晚清重臣。淮軍創建者和統帥，洋務運動的主要宣導者之一，建立了西式海軍北洋水師。日本首相伊藤博文視其為大清帝國中唯一有能耐可與世界列強一爭長短之人。身後被慈禧太后譽為「再造玄黃」之人。追贈其為太傅、晉一等肅毅侯、諡文忠。

何昆玉(1828-1896)，廣東高要人，字伯瑜，清代篆刻家。據《中國美術家人名辭典》載：「精岐黃。篆刻宗浙派，尤善撫拓彝器，與吳中李錦鴻並稱。客濰縣陳介祺家，賞奇析疑，見聞日廣，鑒別尤精。輯《吉金齋古銅印譜》」。



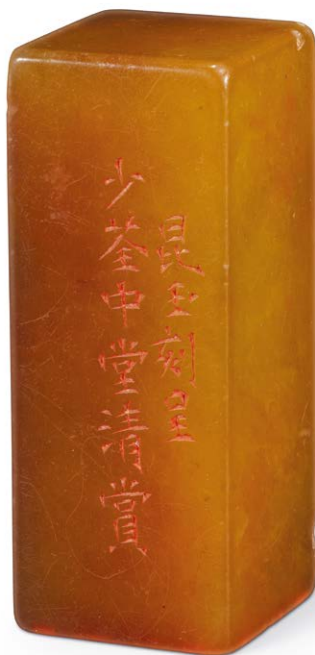
(seal face 印面)



(seal impression 印文)



(rubbing 拓印)



3113

A LACQUERED WOOD INK STONE AND
EMBELLISHED STAND AND COVER

DAOGUANG PERIOD; STAND SIGNED LU KUISHENG (?-1850)

The top of the ink stone has a deep ink well surrounded by a raised border, the reverse with a concave cavity transitioning into a convex semi-sphere. Accompanied by a fitted lacquered stand inscribed with a square maker's mark on the underside reading Lu Kuisheng *zhi*, 'made by Lu Kuisheng', and a lacquered cover inlaid with various vessels in different materials including lapis lazuli and mother-of-pearl.

7¾ in. (19.6 cm.) wide

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Sold at Christie's Hong Kong, *Leisurely Delights of a Transient Life*,
30 May 2018, lot 2955

Lu Kuisheng (? - 1850) was a native of Yangzhou and hailed from a family known for making lacquer wares. Lu Kuisheng himself was particularly famous for making the current type of lacquered wood ink stones, which are distinguished by their lightness and resistance to wear, and by the elegantly decorated fitted boxes, or stands with covers. The Shanghai Museum has a collection of similar ink stones by Lu Kuisheng, including a round ink stone accompanied by a stand bearing an almost identical mark to the current example, see *Literati's Farmland: Selected Ink-stones in the Collection of Shanghai Museum*, Shanghai, 2015, p. 275, no. 6-95.

清道光 漆砂硯連百寶嵌硯蓋及座 「盧葵生製」款

來源:

《浮生閑趣》，香港佳士得，2018年5月30日，拍品2955號

盧棟(?-1850)，字葵生，揚州人，祖父映之、父慎之均為製漆名家。葵生尤以製作漆砂硯聞名，其作品輕巧耐磨，清麗雅致，並皆配以成套硯盒，或硯座及蓋。上海博物館藏有葵生作品數件，包括一件硯座款識近乎相同的圓硯，見《惟硯作田：上海博物館藏硯精粹》，上海，2015年，圖板6—95。



(mark)



3114

A VERY RARE DUAN INK STONE

SONG-MING DYNASTY (960-1644)

The upper surface is smoothly polished with a narrow, shaped indentation on one end forming the inkwell beneath an olive-green 'eye', flanked by a twelve-character inscription praising the 'eye' and the quality of the inkstone, followed by a two-character illegible seal. The hollowed sloping underside is scattered with twenty-eight cylinders of varying heights representing the Twenty-Eight Mansions of the Chinese constellation system, each of these cylinders is centred with an 'eye'. The right side of the ink stone is incised with an inscription in seal script signed crown prince Guang after the style of Ouyang Xiu, with three two-character seals reading Xiu yin (seal of Xiu), Yongshu (pseudonym of Ouyang Xiu), and zhenshang (appreciated by), respectively, opposite to a seven-character seal, Zhuyun shanzhuang wou luan shang (appreciated by the Villa of Bamboo and Clouds). The inscription on the left side is signed Wu Kuan, dated to the seventh month of the *jiachen* cyclical year of the Chenghua reign (1484), followed by a two-character seal, Pao'an (pseudonym of Wu Kuan), and another inscription signed Kuaiyu Tang dated to the first day of the first month of an unknown year during the Jiaqing reign (1796-1820), followed by a four-character seal of Wang Yuqing. The stone is of a deep purplish-brown colour with olive-green mottling and dark brown veining. 9¼ in. (23.7 cm.) long, Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Daigo Kyuka, a Japanese inkstone collector in the 20th century, by repute

EXHIBITED:

Takashiyama Department Store, Yokohama, *Exhibition of ink stones from the collection of Shikunshi-an*, 7-12 February 1974, *Catalogue*, pp. 21-22
 Gotoh Art Museum, Tokyo, *Masterpieces of Chinese ink stones*, 1-31 July 1977, *Catalogue*, p. 36, no. 42
 Yokohama Porta, *Masterpieces of Chinese ink stones*, 22-30 January 1983, *Catalogue*, pp. 44-45, no. 20
 Nihonbashi Mitsukoshi Honten, Tokyo, *Masterpieces of Chinese ink stones*, 16-21 October 1984, *Catalogue*, p. 28, no. 19

宋/明 端石二十八宿太史式硯

來源:

大胡九華, 二十世紀日本著名硯台藏家(傳)

展覽:

高島屋, 橫濱, 《四君子庵藏硯展》, 1974年2月7-12日, 圖錄頁21-22
 五島美術館, 東京, 《中国の名硯》, 1977年7月1-31日, 圖錄圖版42號
 橫濱Porta, 橫濱, 《中国名硯展》, 1983年1月22-30日, 圖錄圖版20號
 三越日本橋本店, 東京, 《中国名硯展》, 1984年10月16-21日, 圖錄圖版19號

棕紫端石, 太史式硯, 池呈一字, 池上方有一高眼。硯背呈抄手樣斜下, 斜面高下錯落共二十八眼柱, 有若二十八星宿。硯池上方銘文: 「具隻眼高於頂, 惟下岩育神品。」, 印: 「□□」; 硯右邊銘文: 「雲煙素紙星宿羅□文□燕許肅幽王錢。賢□四年太子光師歐陽修銘」, 印: 「修印、永叔、真賞」, 印: 「竹雲山莊臥鑾賞」; 硯左邊銘文: 「成化甲辰秋七月。吳寬收藏。」, 印: 「匏菴」, 「嘉慶元春快玉堂。鑒賞。」, 印: 「王氏禹卿」。



(inscriptions on the sides 兩側銘文)

(underside 底部)



銘神寶局下惟
順於高服盤具

3115

A CARVED LINGZHI-FORM DUAN INK STONE

KANGXI PERIOD (1662-1722), SIGNED GU ERNIANG

The ink stone is carved in the form of two large intertwined *lingzhi* heads, the cap of one flattened to form the shaped inkwell, the gills realistically rendered by finely incised radiating lines, with a six-character mark *Wumen Gu Erniang zao*, 'made by Gu Erniang of Wumen in sunken relief near the edge of the base.

4¼ in. (10.8 cm.) long, *zitan* stand and cover

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

A Japanese private collection, by repute

A native of Suzhou, Gu Erniang's maiden name was recorded as Zao, and she was probably active during the late Kangxi to Yongzheng periods. Married into a distinguished family of ink stone carvers, she became a carver of ink stones herself, probably after the death of her husband. For a discussion of Gu Erniang, see *Zhongguo Meishu Jiarenming Cidian*, Shanghai, 1985, p. 1531.

Compare to two Duan ink stones signed Gu Erniang in the Palace Museum, Beijing, one rectangular in shape, and incised with a very similar signature to that seen on the present ink stone, see *The Complete Collection of Treasures of the Palace Museum, The Four Treasures of the Study - Writing Paper and Inkstones*, Hong Kong, p. 92, no. 58; the other also in the form of two intertwined *lingzhi*, but bearing a different character of 'niang' in the signature, see p. 93, no. 59 (fig. 1). Compare also to a simulated bamboo-woven ink stone signed Gu Erniang in the later style, sold at Christie's Hong Kong, *Inspiring the mind - Life of a scholar-official*, 30 November 2020, lot 2839.

清康熙 顧二娘製端石雙芝硯 「吳門顧二娘造」款

來源:

日本私人舊藏(傳)

本端硯質地堅致細密,入手溫潤細膩,經巧妙地雕成兩朵靈芝的造型,一正一反組合成型,背面刻一鈐印「吳門顧二娘造」。紫檀蓋及底,蓋上題識:「雙荷葉捧雙芝研,芳澤遙親顧二娘。點石不留鴛履垢,洗池終勝鴨銀湯。雨逢櫻艷紅尤潤,風約梅花墨更香。侘日學仙同煮食,飛升靈藥具文房。壬戌十月劉姬韞玉待游津門獲此,題以與之,六橋。」鈐印:「三多之印」。

顧二娘(孃),吳門(今江蘇蘇州)人,姓鄒氏,琢硯名家,約活躍於康熙晚期至雍正年間。她的公父為順治年間姑蘇城裡的製硯名家顧德麟。顧德麟將技藝傳給其子顧啟明,惟惜其子早逝,只好由顧二娘繼承重任。顧二娘承襲了顧德麟刻硯之古雅,再揉合了纖巧、雅致的風格。其所刻之硯台,以三至五寸之小品硯台為多。近似例可參考北京故宮博物院藏二件顧二娘作端硯,一為長方形,其銘款式樣與此相同,另一亦為靈芝式,但銘款為「吳門顧二娘造」(圖一)。另可參考香港佳士得2020年11月30日《擣翰藻 - 文房雅器》專場拍賣中一件顧二娘作及銘款竹編紋圓硯,拍品2839號。



(mark)



(inkstone cover 硯蓋)



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



THE JIAQING XU MING JING JADE SEAL

GUO FUXIANG

Palace seals held a paramount significance among the imperial seals of Qing emperors. These seals served not only to record the palace's full name but also to insinuate its intended function or explicate the meaning behind its name. The majority of these seals were derived from completed palace and garden structures, thereby providing a veritable trove of information regarding the palace buildings. The *Xu Ming Jing* seal of the Emperor Jiaqing belongs to this category. Carved from celadon jade with a finial in the form of a dragon on clouds, the seal face measures 4.2 cm long, 2.2 cm wide, and 5.1 cm in height. It is inscribed with a three-character inscription *Xu Ming Jing* in relief. This seal is included in *Jiaqing baosou* (Catalogue of Emperor Jiaqing's Imperial Seals) in the Palace Museum, Beijing. The material of this seal has a harmonious blend of green and white with subtle undertones of light brown, which is consistent with the description of "Han jade" documented in the *baosou*. The intricate carving of the finial and inscription evince a remarkable level of skill, testifying to the consummate craftsmanship of the carver. The *baosou* textual record perfectly matches the seal in terms of material, dimension, and text composition, validating it as a genuine Jiaqing imperial seal.

According to *Jiaqing baosou*, this seal was one of the *yinshou* (frontispiece) seal of a three-seal set; the other two were the *Lechuxu* (happiness comes from nothingness) seal and *Gongshengming* (integrity brings wisdom) seal used as *yajiao* (ending) seals. Presented below is the historical context that facilitates the understanding and appreciation of the seal's value and significance.

The owner of this seal, Emperor Jiaqing, whose personal name was *Yongyan*, was the fifth emperor of the Qing Dynasty to rule over China. Jiaqing's 25-year reign was marked by a complex and significant historical transition from the peak of the Kangxi and Qianlong eras to the Qing Dynasty's decline. Consequently, all facets of his regime were shrouded in a labyrinthine complexity that defies easy description. Emperor Jiaqing was among the more prolific owners of imperial seals, and akin to the ebb and flow of his epoch, his seals were also characterised by a journey of wax and wane. Ascending the throne at the age of 36, Emperor Jiaqing's accession to power differed from that of his predecessors, as the retired Emperor Qianlong still wielded formidable influence, rendering Jiaqing unable to fully assume the reins of governance. Such a unique experience made it arduous for Emperor Jiaqing to extricate himself from the established conventions that had taken root during the Qianlong era. The influence of the Qianlong period pervaded every aspect of Jiaqing's reign, as evidenced in the production of his imperial seals, particularly the seal sets. The seal sets of three crafted during Qianlong's era can be classified into two categories: The first incorporates a *yinshou* seal bearing the name of a palace, accompanied by two *yajiao* seals engraved with poetic verses explicating the palace's significance. The second category entails all three seals adorned with complementary idiomatic phrases. Emperor Jiaqing emulated his predecessor's example, crafting no fewer than seventy seal sets of this kind. The present *Xu Ming Jing* seal belongs to the first category. The special social and familial circumstances outlined earlier compelled Jiaqing to emulate Qianlong's approach to seal production, following in his predecessor's footsteps.

關於嘉慶皇帝漢玉「虛明境」璽

郭福祥

宮殿璽是清代皇帝寶璽的重要組成部分，它們或完整地記錄宮殿的名稱，或暗示宮殿的功用，或闡釋殿名的含義，絕大部分都源自於已經完成了的宮殿園林建築，可以使我們獲得相關宮殿建築的更多資訊。佳士得拍賣公司最近徵集到的「虛明境」璽就是一方清代嘉慶皇帝的宮殿璽。此璽青玉質，雲龍鈕，印面縱4.2釐米，寬2.2釐米，通高5.1釐米，印文為陽文「虛明境」三字。此璽在北京故宮現藏《嘉慶寶藪》中有明確著錄。該璽所選玉材青白中伴有淺褐，符合清宮「漢玉」之標準，也與《寶藪》中標注的「漢玉」記錄相符。印鈕和印文的雕琢精細熟練，顯示出雕琢者較高的技藝水準。筆者認為無論是質地、體量大小，還是篆法佈局都與《寶藪》中的記載相合，可以判斷此璽應該為嘉慶皇帝的御用寶璽。

根據《嘉慶寶藪》，此璽為三方組璽中的一方，在組璽中作為

引首章使用，與之相配的另外兩方璽分別為「樂出虛」璽和「公生明」璽，在組璽中作為壓角章使用。這裡將此璽的相關資料稍作整理，以便更好地認識其價值。

此璽的所有者嘉慶皇帝名顯琰，為清朝入關後的第五代皇帝。在他統治清朝的二十五年之中，既秉承了康乾盛世之遺緒，又處於清王朝由盛及衰的重要轉折時期，因此在各方面都呈現出似乎難以言說的複雜情狀。在清代，嘉慶皇帝是擁有寶璽數量比較多的一位皇帝，如同他所處的那個時代一樣，他的寶璽也同樣體現出巔峰與沒落交錯的特點。眾所周知，嘉慶皇帝繼位時已經三十六歲，與其他皇帝不同的是，嘉慶繼位後並不能乾綱獨斷，當了太上皇帝的乾隆仍掌握著最高決策權。這種特殊的經歷，使得嘉慶帝很難擺脫乾隆時期形成的某些定式。乾隆時期的一切似乎都以其慣性在嘉



Should one view Jiaqing's deliberate replication of Qianlong's imperial seal production as a reflection of the continuity and legacy between the two monarchs, then the interpretation of the inscriptions should illuminate Jiaqing's distinct thoughts and consciousness. As previously mentioned, the *Xu Ming Jing* seal constitutes part of a three-seal set produced by Emperor Jiaqing. The inscriptions on the three seals share a close interrelation, with the *yajiao* seals offering the owner's appraisal and elucidation of the palace name. To gain a comprehensive understanding of any one of the seals within a three-seal set, it is essential to examine them collectively for a more nuanced and holistic comprehension of their significance. By the same token, to delve into and grasp the significance of this *Xu Ming Jing* seal, it is imperative to scrutinise it alongside the other two seals—*Lechuxu* and *Gongshengmin*—and contextualize them within the historical milieu of Emperor Jiaqing's reign.

Given that the *Xu Ming Jing* seal is part of a palace seal set, it would be remiss not to explore the relationship between the owner of the seal, Emperor Jiaqing, and the palace itself. At the height of the summer of 1805, during the tenth year of Jiaqing's reign, the then freshly erected *Qichunyuan* adjacent to *Yuanmingyuan* was beginning to take shape. After surveying the entirety of the garden, Jiaqing composed a poem entitled *Qichunyuan Sanshijing* (Thirty Scenes of Qichunyuan), emulating the *Yuanmingyuan sishijing* (Forty Scenes of Yuanmingyuan) by the Qianlong Emperor. Among them, the twenty-third poem was *Xu Ming Jing*, marking the first time the *Xu Ming Jing* Palace was documented. In the following decade, Jiaqing made numerous

visits to *Xu Ming Jing*, penning over a dozen poems. These poems offer valuable insights into Jiaqing's motivation behind naming the palace and illuminate his reflections and contemplations on the site. Emperor Jiaqing cast himself as a preserver of the previous generation's achievements and articulated this very notion in his *Qichunyuan Ji* (Qichunyuan Visit) upon the completion of *Qichunyuan*, stating: "He who governs people moderates the extremes, calms and harmonises the lands, nurtures his mind and devises his rule, with no secular desires as his root. He shuns the wicked ways of worldly sights, sounds, riches, and gain, and has no fantasies of greatness or delight in success. He despises the absurdity of seeking immortality and rejects the blind talk of longevity. He only thinks of maintaining what is established, diligently and industriously, not daring to be idle. He endeavors to be reverent and diligent in order to reach a fair level of welfare." Thus, the construction of *Qichunyuan* was not merely an indulgence in aesthetic pleasures but also a practical endeavor aimed at aiding the people. As Jiaqing himself stated, "I repaired and built this garden solely based on its location, with fair compensation for materials and labor provided, as the poor could rely on this work for sustenance. All expenses were covered by the internal treasury without drawing from external resources. Truly, it was a case of killing two birds with one stone." Emperor Jiaqing carefully considered his choices when bestowing names upon the palaces within *Qichunyuan*. Regarding *Xu Ming Jing*, Jiaqing provided extensive and profound elucidation through various imperial poems, affording us a more comprehensive understanding of the true significance behind the name.

慶朝向前滾動，這種慣性在嘉慶的寶璽中也有不折不扣的表現，一個例子是組璽的刻製。乾隆時製作了相當數量的由一方引首章和兩方壓角章組成的三方一組的組璽，這種組璽又可分為兩種情況：一是引首為宮殿璽，兩方壓角為詩文警句璽，用以說明殿名璽中殿名的含義及來歷，可以稱之為宮殿組璽；一是引首和壓角都是成語璽，在內容上可以相互注解，可以稱之為成語組璽。嘉慶帝亦步乾隆之後塵，刻製了不下七十組這樣的組璽。而此方「虛明境」所在的組璽就屬於前一種情況。嘉慶帝這種製作組璽的行為與乾隆如出一轍，使我們明顯地感覺到嘉慶帝在具體行為上對乾隆的刻意模仿。這恐怕是由上述嘉慶皇帝當時所處的社會的、家庭的特殊環境決定的。

如果說上述在寶璽製作方面嘉慶帝對乾隆的刻意模仿反映

出嘉慶帝與乾隆帝之間的延續和繼承關係的話，那麼，對此方寶璽內容的解讀似乎更能折射出身處由盛轉衰過程之中的嘉慶帝自己的思想和意識。前面已經講過，「虛明境」璽是嘉慶帝諸多三方一組宮殿組璽中的一方，而這種宮殿組璽中的三方印文在內容上又關聯甚密，兩方壓角章表明了印主對宮殿名稱的理解和詮釋。因此，筆者認為，對於這樣的組璽，要理解組璽中的任何一方，都必須將三方組璽放在一起進行解讀。同樣，要很好地理解此方「虛明境」璽，就要將它和與它同組的另外兩璽「樂出虛」璽和「公生明」璽放在一起，並將其與印主嘉慶皇帝的歷史境遇結合起來加以考察。

既然該「虛明境」璽所在的組璽是宮殿組璽，就不能不考察印主嘉慶皇帝與該宮殿的關係。西元1805年，也就是嘉慶十年的盛夏，經過幾年的建設，毗鄰圓明園的新園區綺春園

Emperor Jiaqing's poems on *Xu Ming Jing* predominantly center around the intimate interplay between moral development and effective governance. First of all, Emperor Jiaqing explained the specific meaning of *Xu* and *Ming* in his poem: "To deal with things according to circumstances, one must be rooted in one's mind. To seek correct actions, one must have *Xu* (emptiness) and *Ming* (clarity). Emptiness means emptying one's mind to receive goodness. Clarity means illuminating one's virtue to renew oneself daily. This goes beyond *Zhuangzi*, *Laozi*, or Buddha who advocated emptiness and nothingness, or words of enlightenment. This is the ultimate state of emptiness and clarity, which does not deviate from the purpose of the *Great Learning* scripture. It is said that clarity of virtue leads to knowledge, and only after being settled can one be calm. This is the foundation of cultivating one's nature. I think that if there is no disturbance in the middle, then calmness will arise. If there is no obstruction in the middle, then clarity will reach. This is how I encourage myself." "Empty one's mind to receive goodness, illuminate one's virtue to renew oneself daily" echoes the opening verse of the Confucian classic *The Great Learning*: "The way of great learning is to illuminate one's bright virtue, to love the people, and to rest in the highest good." It's about the cultivation of the self through sincerity and virtuous conduct, followed by the harmonisation of family and society, culminating in the just governance of the nation and the peaceful coexistence of all. This is precisely the course of moral development that Emperor Jiaqing deemed essential to

follow. Moreover, Emperor Jiaqing further delved into the interplay between emptiness and substance, dark and light in his poems, as exemplified in verses such as "Emptying the mind to perceive the true substance; only in darkness can one see the light"; "Only by emptying the mind can one observe the wonders and achieve great success; only by cultivating silence can one nurture inner brightness and discern many principles"; "To cultivate the mind, one must empty the mind and observe quietly to understand many principles. In darkness, one can perceive the emotions of the masses and remove selfishness to be indifferent to praise or blame;" and "Cultivating the mind should be done in a state of emptiness and tranquility, and one should respond to all things with insight and understanding." The cultivation of one's own mind in a tranquil and focused manner is essential to discerning truth from falsehood, comprehending the ways of the world, and refining one's character. Not only that, Emperor Jiaqing utilised the interplay between emptiness and light to expound upon the correct approach to managing the delicate balance between the public and the private, the state and the individual, advocating for the primacy of the common good with verses such as "To pursue self-interest at the expense of the public good is heresy, for the public good takes precedence" and "Partiality breeds mediocrity, while the truly great prioritise the needs of the people over their own". It is necessary to prioritise the welfare of the nation and its people, practice self-discipline and honesty, and cultivate empathy towards one's fellow

已經初具規模，嘉慶皇帝遊覽了整個園區，並效仿乾隆皇帝詠圓明園四十景之例，作《綺春園三十景》詩。其中第二十三首即為「虛明境」，這也是「虛明境」宮殿首次見諸文獻記載。此後的十幾年，嘉慶皇帝多次到此，寫下了十幾首關於「虛明境」詩作。通過這些詩作，我們可以瞭解到嘉慶皇帝命名此處宮殿名稱的初衷，以及他在這裡的所思所想。嘉慶皇帝給自己的定位就是守成之君，在綺春園工程全部完成時，特做《綺春園記》表明了這一思想：「人君御極，撫綏區夏，養心圖治，無欲為本。遠屏聲色貨利之邪徑，絕無好大喜功之妄念。鄙求仙之荒誕，斥長生之謬說。惟一念守成，兢兢業業，不敢暇逸。強勉敬勤庶幾，臻于小康之治。」因此，綺春園的修建絕不僅僅是為了燕游林泉佳境，而是敷育萬民的實際舉措，「予修葺斯園，皆因地建造，物給價，工給值，窮黎賴以謀食，所費皆出內帑，毫不取諸外庫，誠一舉而兩得矣。」正因為此，嘉慶皇帝在為綺春園各殿命名時是有過通盤考慮的。僅就「虛明境」而言，他在後來的多首相關御製詩中都有過不斷深入的闡發，使我們能夠通過這些詩作瞭解其「虛明境」命名的真實意圖。

通觀嘉慶皇帝的這些虛明境詩作，其中的論述基本上都是圍繞著人的道德修養和治國理政之間的密切關係展開。首先，嘉慶皇帝在詩中闡釋了虛和明的具體含義：「應機理事，本于一心。欲求措正施行，非虛明不可。蓋虛者，虛此心以受善。明者，明其德以日新。固非若莊、老、佛氏之崇尚虛無，空言明覺也。是虛明之極致，曾不出大學聖經之旨。所謂明得致知，由定而後能靜，為性功之始基。予以為中無憧擾，則靜生。中無隔閡，則明至。所以自勉者如此。」虛此心以受善、明其德以日新，這是中國儒家經典《大學》開篇所講的「大學之道，在明明德，在親民，在止於至善」的基本意涵，更是嘉慶皇帝認為的遵循儒家正心—誠意—修身—齊家—治國—平天下的道德養成路徑的基礎。其次，嘉慶皇帝在詩中更進一步論述了虛和實，晦和明關係，如「集虛斯得實，處晦始觀明」、「集虛觀妙得大成，養晦涵明察眾理」、「養心務集虛，靜觀明眾理。處晦洞群情，去私誰譽毀」、「養心在集虛，洞明應萬事」，只有培養本心，靜無雜念，才能明辨是非，領悟天下大道，完善自己的品性。不但如此，嘉慶皇帝還借助虛和明的關係，論述了如何正確處理公與私、國家與個

human beings, all of which constitute the essential purpose of self-improvement and self-actualisation. Once more, Emperor Jiaqing utilised the interpretation of *Xu Ming Jing* to articulate his governance philosophy and the ideal state of emptiness and clarity that he sought to attain in governing the nation.

By examining these poems, we can understand why Emperor Jiaqing made the *Xu Ming Jing* seal set, and why he chose to inscribe *Lechuxu* and *Gongshengming* for the *yajiao* seals. *Lechuxu* references *The Adjustment of Controversies in Zhuangzi*—"The flute is empty inside, so it can produce elegant music", and this concept extends to the notion that only by attaining inner clarity can individuals develop and embody virtuous qualities. Meanwhile, *gongshengming* is a reference to "Fairness brings clarity, bias brings darkness" from the *Bugou* (Nothing Improper) chapter of *Xunzi*, which means a just mind is capable of perceiving things clearly, while a selfish mind is likely to result in mediocrity. During the Ming and Qing dynasties, "*gongshengming*" evolved into a widely adopted principle among government officials, and a stone monument bearing its inscription was frequently erected in front of government halls as a cautionary reminder. The two seal inscriptions place emphasis on different aspects, with the former highlighting the significance of individual moral cultivation, while the latter focuses on specific measures to be taken in governance. By anatomizing Jiaqing's opinions and inspecting his governance, we can observe a striking

alignment between the ideas conveyed in the aforementioned seal inscriptions and his ideology and actions. In the view of Jiaqing, an emperor must possess a noble moral character that inspires admiration among the populace, and such character is attained through inner tranquility and humility, just as happiness comes from nothingness. He also placed great emphasis on the idea that self-cultivation is the foundation of ruling a nation: the aim of self-cultivation is to govern the nation and to govern without any trace of self-interest. Jiaqing's verses "The path to attaining substance involves cultivating emptiness, where sincerity leads to clarity, and with clarity, obstacles disappear. To achieve emptiness, selfishness must be eliminated, which then paves the way for wisdom and discernment to take hold and bring forth progress" are in sync with the *Lechuxu* and *Gongshengming* seal inscriptions, aptly elucidating the fundamental meaning of *Xu Ming Jing*. The *Xu Ming Jing* three-piece seal set essentially conveys the moral cultivation and governance practice that Emperor Jiaqing believed in, motivating and spurring him to listen to public opinions.

The production of imperial seals was a serious matter. The inscriptions engraved on them were not chosen lightly but were instead a direct reflection of the Emperor's own thoughts and perceptions. The connection between Emperor Jiaqing's thoughts and his seal inscriptions is vividly illustrated in the interpretation of the *Xu Ming Jing* seal and its companion seals.

人的關係，提倡「因公本正論，為己皆邪說」、「偏則昏沉正則明，大公無我育群生」。要以國家、蒼生為念，克己存誠，知人安民，這是修身養性的根本目的。再次，嘉慶皇帝通過對虛明境的闡釋，表明了自己的為政思想，以及自己在治理國家過程中所希望達到的虛明境界。

通過這些詩作，我們就可以比較容易地理解嘉慶皇帝為什麼刻製「虛明境」組璽，並將「樂出虛」、「公生明」選為組璽壓角章印文的原因。按「樂出虛」典出《莊子》「齊物論」篇「夫簫管內虛，故能出於雅樂」，講的是簫管等樂器內部空虛，所以能發出雅樂之聲。由此延伸到人只有保持內心的靜明澄澈，才能夠養成令人敬仰的良好品德。「公生明」典出《荀子》「不苟」篇「公生明，偏生暗」，意思是公正才能明察事理，偏私便會斷事昏庸。明清時期「公生明」演化成為流行的官場箴規，在衙署堂前常立「公生明」石碑，以警戒官吏。兩方印文各有側重，前者是講自身道德修養的重要性，後者是講在施政過程中的具體措施。如果我們翻檢嘉慶帝的言論，考察他的施政，就會發現上述璽文所蘊涵的意義與嘉慶皇帝一

貫的思想主張和行為是非常契合的。在嘉慶皇帝看來，作為君臨天下的治國者，皇帝必須具備令百姓欽服的高尚品德。而高尚品德的修成要通過內心澄靜，虛懷若谷來實現，猶如樂出虛的道理一樣。而強調修己是治人的前提，修己的目的是為了治國平天下，治理國家要在大公無我。他的「養虛得實誠則明，事幾澄澈消障隔。集虛至要先去私，公斯生明始有獲」詩句正和「樂出虛」、「公生明」印文相對應，非常準確地詮釋了「虛明境」的基本意涵。可以說，「虛明境」三方組璽的印文表達的實際上就是嘉慶帝所認為的人君道德修養和為政實踐的重要內容，也是嘉慶皇帝對自己臨民聽政的勉勵和鞭策。

皇帝御用寶璽的製作是極為嚴肅的事情，印文的選取並不是隨意而為之的，而是皇帝本人心態和思想意識的直接反映。這從對嘉慶帝的此方「虛明境」璽及其相關組璽的解讀中也可以深切地體會到。

3116

AN IMPERIAL RUSSET JADE 'DRAGON' SEAL

JIAQING PERIOD (1796-1820)

The rectangular platform is surmounted by a finial carved in the round as a dragon standing foursquare with a pearl centred at its chest and encircled by clouds. The seal face is carved in relief with a three-character inscription, *Xu ming jing*, 'state of emptiness and clarity'. The stone is of a beige tone with darker areas of russet and opaque mottling.

2 in. (5.1 cm.) high, box

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

US\$200,000-320,000

PROVENANCE:

A Taiwanese private collection, acquired in the 1990s, by repute

The impression of the current seal is included in *Gugong bowuyuan cang Qingdai dihou xiyan pu* [An Album of Impressions of the Qing-dynasty Emperors and Empresses' seals in the Palace Museum, Beijing], Jiaqing *juan*, no. 2, Beijing 2005, p. 193 (fig. 1).



虛
明
境

fig. 1
圖一

清嘉慶 玉「虛明境」璽

印文：虛明境

來源：

台灣私人舊藏，入藏於1990年代（傳）

本拍品印文著錄於：郭福祥主編，《故宮博物院藏清代帝后寶璽印譜·嘉慶卷二》，第九冊，北京，2005年，頁193（圖一）



(seal face 印面)



(seal impression 印文)





3117

A 'RED-VEINED' STONE BELL-SHAPED INK STONE

QING DYNASTY, 19TH CENTURY

The ink stone is carved in the shape of a bell surmounted by archaic dragon motifs. The ink well is surrounded by a key-fret band below the grinding surface carved with a *taotie* motif in relief. The underside is carved with a three-character seal mark *Yuxue Lou*, 'Chamber of Snowy Mount Heng', in relief, above a medallion containing a recumbent spotted deer. Accompanied by a later softwood box and cover of conforming shape, inscribed on top of the cover with a six-character inscription, *Xingyouheng Tang zhenshang*, 'Appreciated by the Hall of Constancy'.

6½ in. (16.7 cm.) long, softwood box and cover

HK\$150,000-200,000

US\$20,000-26,000

清十九世紀 鹿紋「岳雪樓」款鐘形紅絲硯

岳雪樓為清代私人藏書樓，位於廣州，由孔繼勛出資建於道光五年（1825），於其子孔慶陶時代藏書量達到巔峰，號稱有三十三萬卷。行有恆堂為乾隆帝玄孫定敏親王載銓（1794-1853）之堂號。硯盒應為軟木製，似為後配。



(back view 背面)



3118

A RARE YUE CELADON CIRCULAR TRIPOD INK
STONE AND COVER

WESTERN JIN DYNASTY (265-316)

The circular platform with short collar is raised on three small bear-
form feet. The slightly domed cover is surmounted by a short finial.
4 $\frac{5}{8}$ in. (11.8 cm.) diam., Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

A Japanese private collection, acquired prior to 1993

EXHIBITED:

Greenware of Early Yue Ware, Museum of Oriental Ceramics, Osaka,
January 19 – March 28, 1993, cat. no. 54

西晉 越窯青瓷三足硯及蓋

來源:

日本私人珍藏，1993年前入藏

展覽:

《越州窯的青瓷》，東洋陶瓷美術館，大阪，1993年1月19日-
3月28日，圖錄圖版54號



THE EMPEROR QIANLONG'S CHENGNI HUFU INK STONE

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Since the Song Dynasty, literati had always taken pride in owning *jiayan* (exquisite ink stones), and Emperor Qianlong was no exception. After ascending the throne, he inherited centuries worth of imperial relics in the Forbidden City, including many prized archaic ink stones. In addition to appreciating these antiques, Emperor Qianlong tasked his court officials with researching and crafting new ink stones. Of these, the production of *chengni* ink stones was the most laborious.

Chengni (refine clay) ink stones are a type of ceramic ink stone well known to scholars during the Tang and Song dynasties. However, by the Ming Dynasty, *duan* ink stones had eclipsed *chengni* ink stones in popularity, causing them to become less known among literati. At the beginning of Qianlong's reign, he too was not familiar with this type of ink stone. Although he had composed a poem titled *Songxuan he chengniyan* (Song Dynasty's Xuanhe Period and Chengni Ink stone) in 1751, it was merely an act of appreciation and he had yet to use one to grind ink. Then in 1755, *Huoqidang* (Archives of Imperial Workshop) recorded an instance where a *chengni yutuchaoyuan yan* (ink stone of rabbit gazing at the moon) was presented to the Emperor, accompanied by a red sandalwood box. Qianlong only ordered the uneven parts of the box be *shoushi* (smoothed out) and the cracks be *zouzuo* (repaired), but there was no record of its use.

In the summer of 1775, the Emperor commanded that a complete copy of *Jia Shi Tan Lu*, a book written by Zhang Ji (934-997) in the early Northern Song Dynasty, be presented for his viewing. This book detailed the process of obtaining *chengni* clay through silk filter bags in Jiangxian, Shanxi Province at that time. It was then under the direction of the Emperor, the Grand Secretariats, such as Yu Minzhong (1714-1779), inspector-general of Shanxi Province, *Suzhou zhizao* (workshop), among other imperial and local officials, began the research and production of *chengni* ink stones.

Though having learned the method of sourcing clay from submerged silk bags in Jiangxian, Emperor Qianlong still lacked the experience of using a *chengni* ink stone to grind ink. He therefore ordered a *chengni* ink stone to be brought in for trial use. After trying it out for the first time, he expressed great satisfaction, stating that "*biyushoumo, jiaoshiyibi*" (It accepts the ink better than jade, and it handles the brush better than stones). This was already July of 1775 in the lunar calendar.

At that time, archaic *chengni* ink stones in the imperial collection included the *chengni hufuyan* (*chengni* tiger tally ink stone). Four such ink stones (fig. 1, fig. 1A) were recorded in the *Xiqing yanpo* (Xi Qing Ink stone Manual), three of which are now in the National Palace Museum in Taipei (Artifact no. 549, 1649, and 1656). It was believed

清乾隆 澄泥虎伏硯

嵇若昕 前國立故宮博物院器物處處長

宋代以來，文人總以擁有嘉研(硯)為榮，乾隆皇帝更不在話下。他自登基後，承繼了紫禁城內數百年的宮廷文物，其中不乏各式古名硯。除了玩賞舊藏古硯，乾隆皇帝也帶領臣工創制新研，其中以澄泥硯的研製，最為耗神。

澄泥硯乃陶硯之屬，深為唐宋兩朝士子熟識，明代盛行端硯，讀書人對於澄泥硯材漸感陌生。乾隆初期，皇帝也不熟悉這類硯材，雖然在乾隆十六年(1751)曾題詠一方〈宋宣和澄泥硯〉，但只是玩賞而已，未曾研墨；即使在乾隆二十年(1755)的活計檔中記載著內廷交出一方澄泥玉兔朝元硯，隨附一紫檀木盒，皇帝亦僅傳旨要求將木盒不平處「收什」，將裂縫處「走作」，但未見使用紀錄。

乾隆四十年(1775)夏天，皇帝命人將謄錄完善的北宋初年張洎(934-997)所記《賈氏譚錄》一書進呈御覽，書中詳錄當時在山西絳縣沉囊取泥的細節。遂在皇帝的指揮下，大學士如于敏中(1714-1779)、山西巡撫、蘇州織造等中央與地方大小官員開始了乾隆朝澄泥硯的研製工程。

雖然得知從山西絳縣沉囊取泥的方法，乾隆皇帝仍缺乏使用澄泥硯磨墨的經驗，遂命人取來一方澄泥古硯試用，一試之下，大感滿意，認為「比玉受墨，較石宜筆」。這時已是乾隆四十年(農曆)孟秋七月了。

當時內廷度藏的澄泥古研，包含了「澄泥虎符硯」，《西清硯譜》(圖一，圖一A)中即載錄了四方，其中三方現存「台北故宮」(故文549、故文1649、故文1656)。因為以為這類硯式

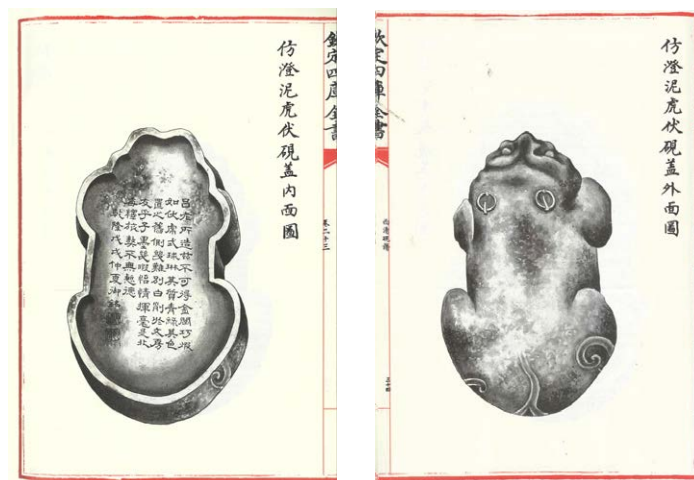


fig. 1
圖一

that the original form of this type of ink stone was inspired by the bronze tiger tally used for mobilizing troops in ancient times, hence the name. However, it is now known that this type of ink stone shaped like a crouching tiger was actually imitated from the bronze ink stone box with an exotic beast in the Han Dynasty. As Emperor Qianlong directed his officials to study and create new *chengni* ink stones, many of them were made to imitate the shapes of archaic ink stones in the imperial collection, including the crouching tiger-shaped ones. As they were newly made tiger-shaped ink stones, it was not appropriate to call them “tiger tally ink stones” and they were renamed “crouching tiger ink stones” based on their appearance. In the *Huoqidang* records, whether old or newly made, most ink stones were simply referred to as *chengni huyan* (tiger ink stone), but by the end of June in 1776, the term *chengni hufuyan* (crouching tiger ink stone) was used to refer to newly made *chengni* tiger ink stones.

In fact, the *chengni* clay sourced from Jiangxian was “hard in nature” and had to be mixed with 30% Jiangnan clay or added with crushed porcelain powder before it could be used. As for the ink stone box,

although the Imperial Household had already planned to prepare a false-sash flower-patterned “standard box” made of red sandalwood for the *chengni hufuyan* in mid-May of 1776, and an imperial decree was given to make such sandalwood boxes for the existing *chengni huyan* collection in *Maoqindian* (Maoqin Palace) in October of the same year, but the Emperor soon changed his mind and ordered the production of red sandalwood ink stone boxes carved with dragon patterns for two newly-made *chengni hufuyan*.

This change of heart was swift, but the news did not reach Suzhou soon enough. On September 22 of 1777, a *chengni hufuyan* with a red sandalwood false-sash box was delivered to the Emperor. He did not lay blame but actually appreciated the Suzhou craftsman’s imitation of the green rust patina of ancient bronze wares on that particular ink stone. As the result, a decree was issued to send newly-made *chengni linghua bafang yan* (foliate-form octagonal ink stones), *chengni longwen yan* (dragon pattern ink stones) and *huangshi* ink stone to Suzhou to be decorated with the same green rust colour as the *chengni hufu yan*. In addition, ink stones in *shiqu* patterns also had to be sent to Suzhou for

的原形是古代發兵用的銅兵符，故名之為「虎符硯」，今已知這類作伏臥虎形的硯式乃做自漢硯中的異獸銅硯盒外形。乾隆皇帝帶領臣工研製澄泥硯時，多仿造內廷古硯形制，故也包含臥虎形澄泥硯，因是新做的澄泥虎形硯，不宜名為「虎符硯」，依其外型改稱「虎扶硯(研)」。在當時活計檔的載錄中，初期不論是舊硯或新做，多僅稱作「澄泥虎硯」，至乾隆四十一年(1776)六月下旬已以「澄泥虎伏硯」指稱新做澄泥虎硯了。

其實當時從絳縣取得的澄泥「性硬」，需摻合三成江南澄泥，或加入碎瓷末，方始合用。至於硯盒，雖然在乾隆四十一年五月中旬內廷已規劃為澄泥虎伏硯配製紫檀「包袱式花紋樣」的「規矩式盒」；同年十月間也傳旨為懋勤殿庫貯舊藏「澄泥虎硯」照樣配製紫檀包袱式盒。然不久皇帝即改變心

意，傳旨為新做的兩方澄泥虎伏硯改配紫檀雕龍紋硯盒。

聖意改變迅速，卻未遠傳蘇州方面理解，乾隆四十二年(1777)九月二十二日蘇州送到一方澄泥虎伏硯，仍附隨一件紫檀包袱式盒；皇帝不但未曾怪罪，還甚欣賞蘇州匠役為這方硯的器表模仿古銅器綠繡顏色作舊。於是傳旨將造辦處新做的澄泥菱花式八方硯、澄泥龍紋硯和黃石硯一併送到蘇州裝飾如澄泥虎伏硯般的青綠繡色。此外，澄泥石渠硯也須發往蘇州仿製青綠繡色，但仍有新做澄泥硯需保留本色，不必上綠色的紀錄。

除了青綠繡色多由蘇州匠役完成，其款識或硯銘由懋勤殿文臣負責擬文、刻寫，再交蘇州覓匠刻字，後來蘇州送到的澄泥硯照例先完成文字雕刻。如此經過十餘年，蘇州織造總不



fig. 1A
圖一A

the imitation of the green rust colour. However, there were still records of newly-made *chengni* ink stones that retained their original colour without the need for the green patina treatment.

Apart from the green rust colour, which was mostly completed by Suzhou craftsmen, the inscriptions on the ink stones were drafted, sometimes also carved, by the *Maoqindian* court officials before sending over to Suzhou craftsmen for engraving. Later, the *chengni* ink stones sent by Suzhou were usually completed with text inscriptions first. Over the course of more than 10 years, Suzhou Workshop would occasionally send various newly-made *chengni* ink stones—some imitating ancient tiles, some in the style of *shiqu* ink stones, some with rabbit gazing at the moon decorations, or directly in the form of crouching tigers—to the imperial court. The latter was recorded as “Chengni Tiger Tally Ink stone” and not as “Crouching Tiger Ink stone”, a term originally intended to refer to newly made *chengni* tiger ink stones, likely due to a long-standing error that was in time accepted as correct. On January 27 of 1789, the imperial officials presented various items from Suzhou Workshop for the Emperor’s viewing. Among them were two *chengni yutuchaoyuan yan* and two *chengni hufu yan*. By imperial decree, the two *hufu yan* were taken out of the Forbidden City, one to be displayed at the Panshan Palace on the outskirts of Beijing, and the other to the Rehe Palace for storage. Another decree was issued to the Suzhou

Workshop, stating that “the *hufu yan* need not be made in the future.” In the late spring of the following year (1790), the *chengni* ink stone materials from Jiangxian that remained in Suzhou were exhausted, and the Emperor decreed the Suzhou Workshop to stop its decade-long task of producing *chengni* ink stones.

In summary, starting from the early fortieth years of Qianlong’s reign, he commanded officials and craftsmen to research and produce *chengni* ink stones. Besides the focus on suitable materials, attention was also paid to the details of firing the ink stones. The accompanying ink stone boxes were made of expensive red sandalwood, and the shapes, patterns, and inscriptions were all meticulously designed. The texts for the inscriptions were written by *Maoqindian* court officials and were either engraved in the Forbidden City or by Suzhou craftsmen. The storage locations of each ink stone were also carefully chosen. The officials overseeing the ink stone productions in Shanxi and Suzhou did not dare to slack off, diligently sourcing the clay from submerged silk bags each year and firing the ink stones on schedule to meet the Emperor’s expectations. These *chengni* ink stones were not only stored in the Forbidden City and nearby suburban palaces but they were also sent to summer resorts or Jiangnan Palace for storage. Some had decorations imitating the green-rust colour of ancient bronze wares, while others retained the original colour of *chengni* from Jiangxian.

時送到各式新做澄泥硯，或仿古瓦，或作石渠硯式，或作玉兔朝元紋飾，或逕作臥虎形，而且原將新做的澄泥虎硯稱作「澄泥虎伏硯」的情形似乎也在積非成是的原因下，檔案總記為「澄泥虎符硯」，不見稱作「虎伏硯」。到了乾隆五十四年(1789)新春正月二十七日內廷執事人員將蘇州織造送到的各式物件恭呈御覽，其中有澄泥玉兔朝元硯和澄泥虎伏硯各

二方，奉旨：將兩方虎伏硯帶出紫禁城，一方帶往京郊盤山行宮陳設，一方遠送熱河行宮貯存，並且傳旨給蘇州織造「『虎符硯』嗣後不必成做」。第二年(乾隆五十五年，1790)春末，留存在蘇州的絳州澄泥硯材用罄，皇帝遂傳旨停止蘇州織造十餘年來成做澄泥硯的任務。



3119

A VERY RARE IMPERIAL INSCRIBED CHENGNI
TIGER-FORM INK STONE AND COVER, ZITAN
STAND AND COVER

DATED TO THE WUXU YEAR OF THE QIANLONG REIGN,
CORRESPONDING TO 1778, AND OF THE PERIOD

The ink stone and cover are moulded as a crouching tiger, the recessed underside of the cover is inscribed with a Qianlong imperial poem dated to the summer of the *wuxu* year (1778), followed by two seals, *bide*, 'comparing to virtue', *langrun*, 'bright and lustrous', both covered with mottled green and gilt patination. The *zitan* stand and cover are finely carved overall as a ribbon-tied, brocade-wrapped gift divided into quadrants by the ribbon which is superimposed atop the bow by a rectangular panel carved with the characters *hu fu yan*, 'crouching tiger inkstone', the quadrants carved with different scenes of birds in flight above waves from which rise various flowers and grasses, the interior of the cover carved and gilt with the same imperial poem followed by the date and two seals, the top of the stand carved with a four-character inscription, Qianlong *yuyong*, 'for the personal use of Qianlong', followed by a four-character seal, *ji xia ling chi*, 'a brief moment to practice calligraphy'.
Zitan box 6 3/8 in. (16.3 cm.) long; inkstone 5 1/4 in. (13.3 cm.) long, Japanese wood box

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

US\$520,000-770,000

PROVENANCE:

Fujio Hiroshi (1951-2013), the seventh-generation owner of Gyokurindo, Osaka, thence by descent within the family

A detailed description with illustrations of a Qianlong imperial inscribed *chengni* ink stone of identical form is included in the *Xiqing Yanpu* 'A Compendium of the Qianlong Emperor's Imperial Inkstone Collection', *juan* 23, pp. 34-37. For other Qianlong imperial inscribed ink stones of this form, see an example in the National Palace Museum, Taipei, illustrated in *Emperor Ch'ien-lung's Grand Cultural Enterprise*, Taipei, 2000, p. 113, fig. III-4; one from the J. M. Hu collection, but the ink stone and cover a marriage, sold at Christie's New York, 15 September 2009, lot 237; one sold at Beijing Poly, 4 June 2010, lot 4146; and one sold at Beijing Poly, 6 June 2015, lot 6535.

The present lot is accompanied by a Japanese wood box with an inscription by Ono Shozan (1880-1952) dated to 1927. Ono Shozan was a prestigious Japanese sinologist and calligrapher of the Meiji and Showa periods, who was well-known for his knowledge of the Four Treasures of the Study. He appraised artworks for and worked with noble families and private collectors.



清乾隆戊戌年(1778) 御題澄泥虎伏硯連紫檀包袱式盒

來源:

大阪玉林堂第七代目藤尾博舊藏，後於家族中流傳

全器作臥虎之形，色褐紫，器表滿佈仿古銅器的青綠鑲色。硯面沿邊起細稜，蓋邊突起寬邊以與硯身扣合。墨池呈太極圖形，墨堂略凹。硯蓋虎首兩小耳微尖，雙眼高突，略具貓態。蓋內陰刻清高宗隸書硯銘：「呂老所造，茲不可得；金閨巧鍛，如伏虎式，球琳其質，青綠其色；置之舊側，幾難別白；列於文房，友乎子墨；幾暇怡情，揮毫是北；每繹旅葵，不無慚德。」款：「乾隆戊戌仲夏，御銘」，印：「比德」、「朗潤」。

配原裝紫檀包袱式盒，蓋面銘：「虎伏硯」，蓋內陰刻描金相同硯銘及款識，盒內陰刻描金：「乾隆御用」，印：「幾暇臨池」。

另附日本木盒，其蓋內書有日本明治昭和時代漢學家、硯學家、書法家小野鍾山(1880-1952)之題識：「是實為宋時所製澄泥古研，其色鱗魚黃而微帶蟹殼青色，鋒銳有力，發墨正佳也，沉研制古雅，真可謂几案上之好伴侶。昭和丁卯春日鍾山生志眼福。」印：鍾山審定。

《西清硯譜》卷23頁34至37錄有一形制相同之乾隆御題澄泥虎伏硯。現存其他近似例可參考台北故宮博物院藏一件，其曾收貯於圓明園文源閣，見《乾隆皇帝的文化大業》，台北，2000年，頁113；圖III-4；胡惠春舊藏一例，其硯身與硯蓋非原配，2009年9月15日於紐約佳士得拍賣，拍品237號；2010年6月4日北京保利拍賣一例，拍品4146號，及2015年6月6日保利北京拍賣另一例，拍品6535號。



(other views)



THE IMPERIAL BLACK AND WHITE JADE FEIDITING SEAL OF THE EMPEROR JIAQING

GUO FUXIANG

Palace seals are integral to the collection of imperial seals of Qing emperors. Mostly associated with halls or gardens on the imperial grounds, they either document the exact names of such places or allude to their specific functions, thereby shedding more light on these magnificent structures. The *Feiditing* seal of Emperor Jiaqing recently consigned to Christie's Hong Kong is clearly one such example. Carved from black and white jade and surmounted by a *chilong* finial, the current lot measures 2.92 cm long, 1.5 cm wide and 4.5 cm high, and bears a three-character inscription *Feiditing* (Pavilion of Lofty View) in relief. This seal is well recorded in *Jiaqing baosou* (Catalogue of Emperor Jiaqing's Imperial Seals) now kept by the Palace Museum of Beijing. The material, dimension and even the style and composition of the seal script all match the descriptions therein, placing the authenticity of this imperial Jiaqing seal beyond doubt. As indicated in the same catalogue, the lot belongs to a three-piece ensemble, with this seal being the *yinshou* (frontispiece) seal and the others being two *yajiao* (ending) seals inscribed respectively with *shiyuanweiming* ("With clear views comes vision") and *xiaguanerhua* ("Be enlightened and so will the masses"). This essay will compile and outline available information on the current lot, in a bid to help readers better understand its significance.

In fact, both the naming and construction of *Feiditing*, a scenic spot in Anlanyuan (Garden of Calm Waves) at Yuanmingyuan, are closely tied to Emperor Qianlong's grand inspection tours in southern China. A privately-owned, renowned garden on the Yangtze Delta during the Ming and Qing

dynasties, Anlanyuan is situated in northwest Yanguan in Haining, Zhejiang province. Initially a property of Wang Kang (Prince of Anhua), the garden was renovated by Chen Yujian (vice-minister of the Court of Imperial Sacrifices) during the Wanli reign of Emperor Shencong and renamed Yuyuan (Garden of Retreat). Later, Chen Yuanlong, a great grandson from the clan of Chen Yujian who once served as grand secretary of Wenyuan Pavilion during the Qing dynasty, inherited and renamed the garden *Suichuyuan* (Garden of Wish Fulfilment). Following his death, the garden was bequeathed to his son Chen Bangzhi (a court historian at the Hanlin Academy), who oversaw its extension to cover some 100 acres. Celebrating simplicity and antiquity, the new garden boasted over 30 scenic spots. As a family villa of the Chens, the place was also known among locals as Chenyuan (Chens Garden). In the 27th year of the Qianlong reign (AD 1762), the emperor made a stop here while on his third southern tour, during which he showed much appreciation for the garden's landscaping art and renamed it Anlanyuan. Such was the emperor's admiration that he further commissioned a drawing of the garden so that it could be recreated on similar terrain in the imperial gardens. Eventually he settled on a site in a scenic area formerly known as Siyishuwu (Library of Four Seasons) on the north bank of Fuhai (Sea of Blessing) in Yuanmingyuan, which 'with some minor adjustments here and there, was transformed instantaneously into the same layout as that of the Chens Garden,' showcasing similar landscaping features and sharing the same name as its prototype in Haining. As to why Qianlong should have had a copy of Anlanyuan built

關於嘉慶皇帝墨白玉「飛睇亭」璽

郭福祥

宮殿璽是清代皇帝寶璽的重要組成部分，它們或完整地記錄宮殿的名稱，或暗示宮殿的功用，或闡釋殿名的含義，絕大部分都源自於已經完成了的宮殿園林建築，可以使我們獲得相關宮殿建築的更多資訊。佳士得拍賣公司最近徵集到的「飛睇亭」璽就是一方清代嘉慶皇帝的宮殿璽。此璽墨白玉質，螭龍鈕，印面縱2.92釐米，寬1.5釐米，通高4.5釐米，印文為陽文「飛睇亭」三字。此璽在北京故宮現藏《嘉慶寶藪》中有明確著錄。筆者認為無論是質地、體量大小，還是篆法佈局都與《寶藪》中的記載相合，可以判斷此璽應該為嘉慶皇帝的御用寶璽。根據《嘉慶寶藪》，此璽為三方組璽中的一方，在組璽中作為引首章使用，與之相配的另外兩方璽分別為「視遠惟明」璽和「下觀而化」璽，在組璽中作為壓角章使用。這裡將此璽的相關資料稍作整理，以便更好地認識其價值。

「飛睇亭」為圓明園內安瀾園中的一處景觀，而安瀾園的命名和興建又與乾隆皇帝南巡有密切關係。安瀾園位於浙江海寧鹽官鎮西北部，是明清時期江南著名的私家園林。該園原為宋代安化郡王王亢的故園，明神宗萬曆年間經太常寺少卿陳與郊重建，取名隅園。後傳與本族曾孫清朝文淵閣大學士陳元龍，更名為遂初園。陳元龍歿後，為其子翰林院編修陳邦直所得。期間該園擴建，廣至百畝，制崇簡古，園內有各類景觀三十餘處。因其為陳氏別墅，當地俗稱為陳園。乾隆二十七年（1762）乾隆皇帝第三次南巡駐蹕於此，對此園的造園藝術極為讚賞，賜名安瀾園。不但如此，乾隆皇帝特命將此園圖繪，在皇家園林中尋覓相似之地點加以仿建，最終將圓明園福海北岸的原四宜書屋景區「左右前後，略經位置，即與陳園曲折如一無二也」，形成可以和海甯陳園相仿



in the imperial gardens, *Remarks on Anlanyuan* penned by the emperor himself holds a clue: 'Choosing the name *anlan* was not so much an effort to indulge myself in the pleasures stemming from springs and rocks but to convey my wish for a bumper harvest for all, and therein lies the true intent of the whole endeavour.' It is indeed true that, despite the shared name, Qianlong was inspired and motivated by very different reasons to want a replica built at Yuanmingyuan. While renaming the garden of Haining as Anlanyuan represented his wish for the success of his seawall project and the mitigation of floods across the nation, the Yuanmingyuan version conveyed instead his longing for favourable weather, which was critical to the well-being of his subjects and could thus be seen as an extension of his earlier wish for calm waters. Upon the completion of Anlanyuan at Yuanmingyuan, Qianlong renamed several attractions and went on to compose *Ten Imperial Poems on Anlanyuan* to mark the occasion. Feiditing was among the ten scenes personally designated by the emperor.

Emperor Jiaqing was also no stranger to Anlanyuan in Haining. The 24-year-old Prince Yongyan, the fifteenth son of Kangxi who went on to become Emperor Jiaqing, accompanied his father on the latter's last grand tour in the 49th year of the Qianlong reign (AD 1784) and was likewise a guest at Anlanyuan in Haining. It is almost certain that he also toured and was enthralled by the garden. Though no grand tour to the south was organized during his reign, Jiaqing seemed to have also taken a

personal interest in Anlanyuan, either visiting the garden during his stay at Yuanmingyuan or composing poems in praise of its scenery and of the great achievement of Qianlong's seawall project. He even commissioned ten seal ensembles, including the *Feiditing* set, inscribed with the names of the imperial Anlanyuan structures designated by Qianlong. While both Anlanyuan in Haining, Zhejiang and its Yuanmingyuan counterpart carry the blessings of Qianlong and Jiaqing, they also underscore the lineage and legacy of the political and governance ideals of father and son, as vividly demonstrated by the ten Anlanyuan ensembles of palace seals made for Emperor Jiaqing.

Each of these ten ensembles features one *yinshou* seal and two *yajiao* seals, an approach borrowed directly from and employed extensively throughout the Qianlong reign. This type of works can be divided into two categories. The first group is perhaps best described as palace seal ensembles, each consisting of a *yinshou* seal inscribed with the name of a palatial structure and two *yajiao* seals bearing poetic phrases or aphorisms that serve to illustrate the meaning of and inspiration behind the name. The second category can be referred to as proverb seal ensembles, with the *yinshou* and *yajiao* seals of each three-piece set all inscribed with proverbs or literary allusions that echo and complement each other. Following in his father's footsteps, Jiaqing had no fewer than seventy such ensembles made. The set featuring the current lot clearly fits into the first category. Given the near-

佛的園林景觀，並同樣以「安瀾園」命名。乾隆皇帝為什麼要在皇家園林中仿建安瀾園？這在他的《安瀾園記》中有過解釋：「予之以安瀾名是園者，固非游情泉石之為，而是蒿目桑麻之計，所為在此不在彼也。」顯然，乾隆皇帝在圓明園仿建安瀾園，其用意和關注點與海甯安瀾園是有區別的。海甯安瀾園的命名表達的是乾隆皇帝籌辦海塘工程，祈願天下河海安瀾的願望，而圓明園安瀾園的仿建更有祈望國家能風調雨順，百姓享蒿目桑麻之樂，是天下河海安瀾願望的進一步延伸。圓明園安瀾園完工後，乾隆皇帝特意對其中的建築景區重新命名，多次作「安瀾園十詠」詩以記之。「飛睇亭」就是乾隆欽定的圓明園安瀾園十景之一。

嘉慶皇帝也是到過海甯安瀾園的。乾隆四十九年（1784）乾隆皇帝最後一次南巡，當時已經二十四歲的皇十五子永琰，

也就是後來的嘉慶皇帝，以皇子身份隨駕而行，在海甯時也住在安瀾園。想必他當時肯定遊覽了該園，並留下深刻印象。繼位之後嘉慶皇帝雖然不再進行南巡之舉，但對安瀾園一直關注，更經常借到圓明園之機，遊覽安瀾園，借景賦詩，頌揚乾隆皇帝治理海塘之功績。不但如此，他還以乾隆皇帝命名的圓明園安瀾園十景的宮殿名稱爲印文，刻製了十組印章。「飛睇亭」組璽就是其中的一組。可以說，浙江海甯和京師圓明園兩處安瀾園都寄託了乾隆、嘉慶父子的美好願望，也反映出乾隆帝和嘉慶帝之間在為政思想和社會治理諸方面的延續和繼承的關係。這種延續和繼承關係在嘉慶帝刻製的安瀾園十景宮殿組璽中也同樣有所體現。

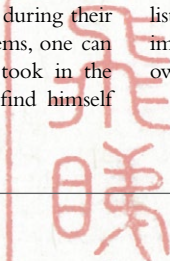
嘉慶帝刻製的安瀾園十景宮殿組璽，每一組都是由一方引首章和兩方壓角章組成，這種刻製組璽的做法亦是直接從乾

identical approach taken by Jiaqing and Qianlong to seal-making, it seems to suggest quite a deliberate attempt on the part of Jiaqing to emulate his father Qianlong.

While Jiaqing's emulation of Qianlong in seal-making can be viewed as part of the imperial lineage and legacy, the inscription of the current lot seems more indicative of Jiaqing's own heart and soul, which is in turn crucial to our interpretation of this work. As mentioned above, it belongs to one of the many palace seal ensembles commissioned by Jiaqing, each comprising three works with closely related inscriptions, and each with two *yajiao* seals pointing to the owner's interpretation of the name of a specific palatial structure. Given that, the author suggests that any individual work from this category should be examined as a group of three. By the same token, the current lot can only be duly understood by placing it side by side with the accompanying *shiyuanweiming* and *xiaquanerhua* seals and within the historical context that shaped their owner Jiaqing.

Inspired by Longhongting (Pavilion of Dragon Brook) in Hangzhou, Feiditing is a small four-column pavilion sitting atop an artificial rockscape in Anlanyuan, Yuanmingyuan, and commanding a bird's eye view of the scenery that Qing emperors often delighted in during their stays at Yuanmingyuan. By reading Qianlong's imperial poems, one can see that whenever the emperor visited this pavilion and took in the panoramic view beyond the imperial grounds, he would find himself

greeted by hectare after hectare of sprawling fields of crops, which to him was 'a visceral reminder of farmers' constant battle with the elements.' To Emperor Qianlong, what sprang to mind was the hardship suffered by those tilling and toiling on the land come rain or shine, often with bare-bones equipment and scant protection. Time and again, this reminded him of the seawall project in Zhejiang and rekindled his wish for good weather, flood control, and a peaceful and prosperous existence for all. However, this scenery did not quite stir up the same sentiment in Emperor Jiaqing, who instead pondered his governing duties, and this later found its artistic expression in the *shiyuanweiming* and *xiaquanerhua* seals. *Shiyuanweiming*, meaning 'with clear views comes vision', is a quotation from the chapter of *Taijia* in *Shangshu* (Book of Documents), which recounts the story of Taijia (a king of the Shang dynasty) being banished to a palace at Tong and subsequently given a royal welcome back to the capital Bo by Yi Yin. Over a discussion about statecraft, Yi Yin mentioned *shiyuanweiming* and *tingdeweicong* ('With an open ear to wisdom comes sound judgement') in his advice to the king. The two phrases essentially mean that from sight and sound emerge insight and vision, yet what we see often clouds our judgement, hence the importance of staying clear-sighted and judicious; likewise, we can easily be led astray by what we hear, hence the need to listen out for wisdom so as to be able to tell good from bad. It is therefore important for a monarch to be mindful of his moral integrity as well as his own words and actions. He should be good at taking advice and be quick



隆皇帝那裡承續而來的。乾隆時製作了相當數量的由一方引首章和兩方壓角章組成的三方一組的組璽，這種組璽又可分為兩種情況：一是引首為宮殿璽，兩方壓角為詩文警句璽，用以說明殿名璽中殿名的含義及來歷，可以稱之為宮殿組璽；一是引首和壓角都是成語璽，在內容上可以相互注解，可以稱之為成語組璽。嘉慶帝亦步乾隆之後塵，刻製了不下七十組這樣的組璽。而此方「飛睇亭」所在的組璽就屬於前一種情況。嘉慶帝這種製作組璽的行為與乾隆如出一轍，使我們明顯地感覺到嘉慶帝在具體行為上對乾隆的刻意模仿。

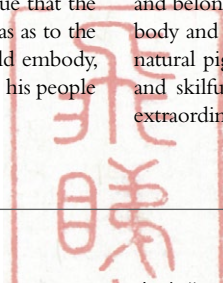
如果說上述在寶璽製作方面嘉慶帝對乾隆的刻意模仿反映出嘉慶帝與乾隆帝之間的延續和繼承關係的話，那麼對此方寶璽內容的解讀似乎更能折射出嘉慶帝自己的思想和意識，這也是我們理解嘉慶皇帝此方「飛睇亭」璽應該關注的重點。前面已經講過，「飛睇亭」璽是嘉慶帝諸多三方一組宮殿組璽中的一方，而這種宮殿組璽中的三方印文在內容上又關聯甚密，兩方壓角章表明了印主對宮殿名稱的理解和詮釋。因此，筆者認為，對於這樣的組璽，要理解組璽中的任何一方，都必須將三方組璽放在一起進行解讀。同樣，要很好地理解此方「飛睇亭」璽，就要將它和與它同組的另外兩璽「視

遠惟明」璽和「下觀而化」放在一起，並將其與印主嘉慶皇帝的歷史境遇結合起來加以考察。

按飛睇亭是在圓明園安瀾園一處假山上仿杭州龍泓亭而建造的四柱小亭，是皇帝駐蹕圓明園時的登高望遠之所。通過乾隆皇帝的御製詩，可知乾隆皇帝在登臨此亭時，每每縱望園外，稻稔千頃，皆在目中，便生出「直與農夫田父共較雨量晴矣」的感覺。他想到的是犁雲鋤雨、雨笠風簑的農家生活的不易，也就每每想起浙江的海塘工程，希望天下能夠風調雨順，河海安瀾，百姓安居樂業，生活寧謐。而嘉慶皇帝似乎沒有乾隆帝這樣的感同身受，登臨此亭，想到的卻是在國家治理中的責任。這種責任即通過「飛睇亭」組璽的「視遠惟明」和「下觀而化」印文得到了詮釋。「視遠惟明」典出《尚書》「太甲」篇，講的是商王太甲被放逐桐宮後，伊尹以帝王之禮奉迎太甲回到亳都。君臣就為君之道進行討論，伊尹告誡太甲有「視遠惟明，聽德惟聰」之語。意思是人的內心所獲得的真知灼見，來源於目見耳聞。而目見往往會見近迷遠，故須明察秋毫，才能明辨是非。耳聞往往易背正從斜，故須耳朵靈敏，才能識知善惡。引而申之，即是作為君主要時刻注重自身修養，時刻躬身自省，檢討自己的言行。善於

at spotting falsehood and duplicity. In every sense, *shiyuanweiming* sums up the level of integrity and personal qualities required of a monarch. On the other hand, *xiaguanerhua* is mentioned in the context of Hexagram Guan in the *Book of Changes*, ‘Ablution, but not yet the offering, has been made. People all look up [to the sovereign] and come to be enlightened.’ Here *guan* means to gaze or observe, while Hexagram Guan, as explained in the book, illustrates the principles of and approach to bringing about social enlightenment. In order to lead by example, a ruler should bear in mind the idea of *xiaguanerhua*, which dictates the important dynamic between a monarch and his subjects. More specifically, it suggests that transformation, admiration, allegiance and ultimately enlightenment will come about when people witness the grandeur, devotion, majesty and solemnity with which their sovereign conducts rituals and ceremonies. In a word, *xiaguanerhua* highlights the significance of a ruler being a role model for his people in achieving enlightenment. In a sense, both *shiyuanweiming* and *xiaguanerhua* explain why a ruler should be a beacon of integrity for all to observe and look up to, a theme well encapsulated in *feidi* (‘lofty view’). With this knowledge, it should be easy to understand why Jiaqing should choose to have *shiyuanweiming* and *xiaguanerhua* inscribed on the two pieces accompanying the *Feiditing* seal. One may even argue that the inscriptions of the entire ensemble make manifest Jiaqing’s ideas as to the kind of moral character and governing approach a ruler should embody, or even serve as a reminder or impetus for him to strive to serve his people and nation.

Back then, imperial seal-making was taken extremely seriously, with inscriptions carefully chosen and echoing the emperor’s thoughts and tastes, a fact that has been made abundantly clear in our effort to understand the *Feiditing* ensemble as whole. Having commissioned the ten Anlanyuan ensembles of palace seals to which the *Feiditing* set belongs, Emperor Jiaqing ordered the finished works to be placed in a wooden box and put on display in Anlanyuan of Yuanmingyuan. Unfortunately, the entire group went missing in the ensuing tumultuous years. A seal inscribed with *xiaguanerhua* now in the collection of the Palace Museum of Beijing has a yellow ribbon attached, each side showing an entry written in ink. One side reads, ‘A green jade *xiaguanerhua* seal submitted by Wang Jinlu on the twentieth day of the fifth year of the Tongzhi reign.’ The other side states, ‘Inspected by artisan Zhou Wenyu at the jade workshop.’ The fifth year of the Tongzhi reign corresponds to AD 1866, which was possibly when the *xiaguanerhua* seal was handed back into the care of the imperial storage. As a precaution, it was inspected and certified for authenticity by an artisan working at the Palace Workshops. The material and finial of the *xiaguanerhua* seal are completely identical to the *Feiditing* seal to be offered by Christie’s, suggesting that the two were carved from the same boulder and belong in the same ensemble. The current lot features a greyish black body and a white finial in the form of a *chilong*. This masterful use of the natural pigments of the Hetian green jade, coupled with the meticulous and skilful rendering of the finial and inscription, is testament to the extraordinary craftsmanship of a master carver at work.



聽取別人意見，保持清醒頭腦，善於明辨是非，不被眼前的虛假所惑。「視遠惟明」正是作為一名君主自身應該具備的修養和品質。「下觀而化」典出《周易》「觀」卦，「觀，盥而不薦，有孚顛若，下觀而化也」。觀有觀看、省察之意，《周易》觀卦講的是社會教化的原則和方法。「下觀而化」從教化民眾中榜樣的作用這一角度闡發了在社會教化過程中君主和百姓的關係。具體而言就是百姓用以下觀上的方式，通過觀看帝王在舉行祭祀典禮時的盛大、虔敬、莊嚴、肅穆，從而受到感化，產生景仰歸附之心，起到教化作用。這裡「下觀而化」強調的正是皇帝在社會教化問題上應該起到的率先垂範作用。總體而言，「視遠惟明」和「下觀而化」都是從諦視、觀看的視角對為君者自身修養和表率作用加以詮釋，同時也正合於「飛睇亭」中「飛睇」一詞的意涵。這就使我們很容易地理解了嘉慶皇帝為什麼會選擇用「視遠惟明」和「下觀而化」與「飛睇亭」相配刻成組璽的原因。可以說組璽的三方印文表達的實際上就是嘉慶帝所認為的人君道德修養和為政實踐的重要內容，也是嘉慶皇帝對自己臨民聽政的勉勵和鞭策。

皇帝御用寶璽的製作是極為嚴肅的事情，印文的選取並不是隨意為之，而是皇帝本人心態和思想意識的直接反映。這從對嘉慶帝的此方「飛睇亭」璽及其相關組璽的解讀中也可以深切地體會到。

嘉慶皇帝刻製包括「飛睇亭」組璽在內的安瀾園十景宮殿組璽之後，將其放在同一個木盒中，陳設在圓明園安瀾園。由於歷史變故，十套安瀾園組璽在後來散逸，「飛睇亭」組璽也因此失散。故宮博物院收藏有一方「下觀而化」璽，該璽栓有一黃條，兩面分別墨書「同治五年七月廿日王進祿交「下觀而化」一方青玉」和「廿二日玉匠周文玉認看」字樣。同治五年為西元1866年，筆者推測這方「下觀而化」璽在這一年又被重新收回宮中，為慎重起見，故讓造辦處玉匠認看鑒定，以確保其為真品。這方「下觀而化」璽的材質、鈕雕都和佳士得此方「飛睇亭」璽完全一致，應該是用同一塊玉料製作的，可以確定二者是同一組璽中的兩方。其材質為和田青花玉，印體部分灰黑色，螭龍鈕部分則為白色，利用玉的天然顏色進行俏色設計，印鈕和印文的雕琢精細熟練，顯示出雕琢者較高的技藝水準。

3120

AN IMPERIAL BLACK AND WHITE JADE
'DRAGON' SEAL

JIAQING PERIOD (1796-1820)

The columnar platform is surmounted by a finial carved in the rounded as a dragon standing proudly foursquare with a bi-furcated tail. The seal face is carved with a three-character inscription in relief, *Fei di ting*, 'Pavilion of Aerial Perspective.'

1¾ in. (4.5 cm.) high, box

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

US\$200,000-320,000

PROVENANCE:

A European private collection, by repute

The impression of the current seal is included in *Gugong bowuyuan cang Qingdai dihou xiying pu* [An Album of Impressions of the Qing-dynasty Emperors and Empresses' seals in the Palace Museum, Beijing], Jiaqing *juan*, no. 2, Beijing 2005, p. 159 (fig. 1).

清嘉慶 墨白玉「飛睇亭」璽

印文：飛睇亭

來源：

歐洲私人珍藏（傳）

本拍品印文著錄於：郭福祥主編，《故宮博物院藏清代帝后寶璽印譜·嘉慶卷二》，第九冊，北京，2005年，頁159（圖一）。



(seal face 印面)



(seal impression 印文)



fig. 1
圖一



3121

A WHITE JADE SEAL

LATE MING DYNASTY, 16TH-17TH CENTURY

The square seal is incised with the signature Zigang on one side, surmounted by an arched finial carved with archaic scrolls. The base is carved with the characters *baiyun hongshu* (white clouds, red trees).
1¼ in. (3.1 cm.) wide

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

Collection of Tao Jianqiu, by repute
Collection of Tang Shaoyuan, Macau, by repute

晚明 白玉子崗款印

邊款：子崗
印文：白雲紅樹

來源：
陶劍秋舊藏（傳）
澳門唐紹元舊藏（傳）

陶劍秋，廣東番禺人，民國時期著名收藏家。唐紹元，字少泉，齋號聞妙香室，廣東香山人。唐氏乃唐家灣（今珠海唐家灣鎮唐家村）望族，唐紹元性好文藝，有石癖，與當時嶺南一代篆刻名家如黃士陵、馮康侯、鄧爾雅、張祥凝、羅叔重等人交往頻密，獲印頗多。其父為港澳著名富商唐麗泉。清末唐麗泉購買大量土地用來建造花園和大宅，一是作為家族居住之地，二也打算作為退休後避世消遣的居所。此園即「唐園」，乃當時澳門三大著名私家園林之一。



(signature 邊款)



(seal face 印面)



(seal impression 印文)



3122

TWO ROCK CRYSTAL SPHERES

The crystal material is carved and polished into two flawless spheres, one larger than the other, and balanced on either end of a Japanese silver-lacquered wood stand, carved in the form of crashing waves. (2)

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE:

A Japanese private collection

水晶球兩件

帶日本作銀漆木座

來源:

日本私人珍藏





3123

A BAMBOO BRUSH POT

QING DYNASTY, 17TH CENTURY

The exterior is carved in openwork with two ladies, dressed in a voluminous robes and their hair dressed in high chignons, one lady holding a candle stick accompanied by an attendant, another lady is seated to one side, all amidst pine trees.

5 $\frac{3}{8}$ in. (13.5 cm.) high, box

HK\$100,000-150,000

US\$13,000-19,000

清十七世紀 竹雕秉燭夜會圖筆筒



3124

AN IMPERIAL YELLOW GLASS TRIPOD
CENSER

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

The censer has bombé sides resting on three low conical feet, the rim with a pair of loop handles. The opaque glass is of a rich yellow tone. 4½ in. (11.5 cm.) wide

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 28-29 April 1992, lot 252

Yellow glass vessels are very rare due to their strict restriction for imperial usage. A comparable example similar to the present tripod censer, also bearing a Qianlong mark in double squares, in the Andrew K.F. Lee Collection, is illustrated in *Elegance and Radiance, The Art Museum, The Chinese University of Hong Kong*, 2000, no. 54. Compare a similar yellow glass tripod censer sold at Christie's Hong Kong, 28 November 2018, lot 2933.

清乾隆 御製黃玻璃三足爐 雙方框「乾隆年製」刻款

來源:

香港蘇富比，1992年4月28-29日，拍品252號

基於清代宮廷對器物顏色有嚴格規定，黃玻璃器之數量可謂極為罕貴。比較一件同樣具乾隆雙方框底款的相似件，其收錄於香港中文大學文物館，《虹影瑤輝：李景勳藏清代玻璃》，香港，2000年，圖版54號；及香港佳士得2018年11月28日拍賣另一件，拍品2933號。



(mark)





PROPERTY OF A GENTLEMAN
士紳珍藏

3125
A WHITE JADE 'BOYS' GROUP

QING DYNASTY (1644-1911)

The stone is carved in the round depicting a standing boy with a smaller boy holding onto his shoulder. The stone is of an even white tone.

2¼ in. (5.6 cm.) high

HK\$80,000-100,000

US\$11,000-13,000

清 白玉童子把件



PROPERTY OF A GENTLEMAN
士紳珍藏

3126
A WHITE JADE 'BOY AND LINGZHI' TOGGLE

QING DYNASTY, 18TH CENTURY

The toggle is carved in the round to depict a young boy holding a *lingzhi* in his left hand over one shoulder, while holding a cat against his chest.

1¾ in. (4.4 cm.) wide

HK\$60,000-80,000

US\$7,700-10,000

清十八世紀 白玉百年好合珮

PROPERTY OF A GENTLEMAN
士紳珍藏

3127

A WHITE JADE 'HEHE ERXIAN' GROUP

QING DYNASTY (1644-1911)

The small jade is carved as a kneeling boy holding a circular box in both hands with his head tilted upwards to his standing companion who holds a long stem of a lotus leaf over one shoulder. The stone is of a pale greenish-white tone with russet inclusions.

1³/₄ in. (4.4 cm.) high

HK\$100,000-200,000

US\$13,000-26,000

清 白玉雕和合二仙把件





PROPERTY OF A GENTLEMAN
士紳珍藏

3128
A WHITE JADE CARVING OF A BOY HOLDING A
LOTUS STALK

QING DYNASTY, 18TH CENTURY

The stone is finely carved as a standing boy with a jovial expression, his both hands carrying a stalk bearing a large lotus blossom and leaf. The material is of an even white tone with a small patch of very pale russet on the back.

2 3/4 in. (6 cm.) long

HK\$120,000-180,000

US\$16,000-23,000

清十八世紀 白玉連生貴子把件



PROPERTY OF A GENTLEMAN
士紳珍藏

3129
A WHITE JADE CARVING OF TWO BOYS
PLAYING A DRUM

QING DYNASTY (1644-1911)

The jade is carved as a boy holding a sprig of *lingzhi* suspending a chime beside a drum, surmounted by a smaller boy. The semi-translucent stone is of an even milky white tone.

1 3/4 in. (4.5 cm.) high

HK\$100,000-200,000

US\$13,000-26,000

清 白玉童子擊鼓把件

PROPERTY OF A GENTLEMAN
士紳珍藏

3130

A CARVED JADEITE 'DRAGON' BELT HOOK

LATE QING DYNASTY

The stone is finely carved with a curved shaft terminating in a dragon-head hook, opposite a sinuous *chilong* in openwork. The reverse side is carved with a tab for attachment. The stone varies from brilliant emerald green to mottled greyish-green tones.

3 1/8 in. (8 cm.) long

HK\$400,000-500,000

US\$52,000-64,000

晚清 翠玉龍紋帶鉤



PROPERTY OF A GENTLEMAN
士紳珍藏

3131

A CARVED JADEITE 'DRAGON' BELT HOOK

LATE QING DYNASTY

The stone is finely carved with a curved shaft terminating in a dragon-head hook, opposite a sinuous *chilong* in openwork. The reverse side is carved with a tab for attachment. The stone varies from brilliant emerald green to mottled greyish-green tones.

3¾ in. (9.5 cm.) long

HK\$200,000-300,000

US\$26,000-38,000

晚清 翠玉龍紋帶鉤



PROPERTY OF A GENTLEMAN
士紳珍藏

3132

A WHITE JADE CARVING OF TWO BOYS
PLAYING A DRUM

QING DYNASTY, 18TH-19TH CENTURY

The pendant is carved as a boy holding a sprig of *lingzhi* suspending a chime beside a drum, surmounted by a reclining boy holding drum sticks. The stone is of even white tone.

1¾ in. (4.4 cm.) long

HK\$100,000-150,000

US\$13,000-19,000

清十八/十九世紀 白玉鼓樂昇平把件



PROPERTY OF A GENTLEMAN
士紳珍藏

3133

A WHITE JADE 'BADGER' PENDANT

QING DYNASTY, 18TH-19TH CENTURY

The carving is modelled as two interlocking recumbent badgers, both with well-defined facial features.

2 in. (5 cm.) wide

HK\$60,000-80,000

US\$7,700-10,000

清十八/十九世紀 白玉雙獾珮







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

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

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@christies.com.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣 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總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港幣以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或電郵至 infoasia@christies.com。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have

changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction 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 or on the Christie's WeChat Mini Program. We must receive your completed Written Bid 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, 21% on that part of the **hammer price** over HK\$7,500,000 and up to and including HK\$50,000,000, and 15% of that part of the **hammer price** above HK\$50,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot**

acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified.

Qualified means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with 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. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer

You must make payments to:

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

(iii) Credit Card

We accept most major credit cards subject to certain conditions. We accept payments in person by credit

card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash
We accept cash subject to a maximum of HKD 80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft
You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque
You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may

charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) For information on collecting lots, please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we or a third party warehouse 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 we or they may charge you transport costs and administrative fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at www.christies.com/storage shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so.

For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges

relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **W** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase, 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 **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our

representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com. If you are a resident of California you can see a copy of

our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer : individual auctioneer and/or Christie's.
authentic : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the **hammer price**.

catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical **condition** of a **lot**.

due date : has the meaning given to it paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading : has the meaning given to it in paragraph E2. **lot** : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a **lot**.

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading : has the meaning given to it in paragraph E2.

UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以△標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) **目錄描述**部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**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貼近日錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能保證任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、

更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證明文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和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/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投，

在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

- (b) **作為隱名委託人的代理人：**如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：

- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**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，並可以在佳士得微信小程序中做出申請。佳士得只會由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。如需了解更多信息，請登入 <https://www.christies.com/auctions/christies-live-on-mobile>。如需網絡競投，您必須在拍賣開始前至少 24 小時辦理申請。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 或佳士得微信小程序選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填

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**低價估價**的 50% 進行競投；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. 進入拍賣場地

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不**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**低價估價**，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**低價估價**。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**低價估價**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**低價估價**開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。本日錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣會當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非**拍賣官**決定使用以上 C3 段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**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 21%；加逾港幣 50,000,000 元以上之 15% 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**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
- (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**符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；
- (ii) 佳士得有權要求您提供為佳士得及

您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及

- (iii) 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**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**注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上 E2(b) - (e) 所有提及**標題**之處應被理解為**標題**及**副標題**。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
- (i) 落槌價；和
- (ii) 買方佣金；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

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

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

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

- (ii) 電匯至：
- 香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie’s Hong Kong Limited
收款銀行代號：HSBCHKHHHKH

- (iii) 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

- (iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
- (v) 銀行匯票
抬頭請注明「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。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；

(b) 自拍賣日起 31 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

(i) **自到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；

(ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；

(iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。

(iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；

(v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；

(vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；

(vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；

(viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以前當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和

(ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及(ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦

可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

(a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。

(b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com

(c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。

(d) 如果您未在拍賣後第三十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) 我們或第三方倉庫將自拍賣後第 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，並且我們或第三方可向您收取因此產生的運輸費用和處理費用。

(iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。

(iv) 倉儲的條款適用，條款請見 www.christies.com/storage。

(v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及/或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許

可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。

(b) 你應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

(c) 含有受保護動植物物的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [~] 號。這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，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/或進出口源自伊朗的“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（波斯）的**拍賣品**下方特別注明。如您受以上制裁或買

易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

- (f) **黃金**
含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。
- (g) **鐘錶**
本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 Ψ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，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**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、**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，否則您不得就您在在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》(California Consumer Privacy Act) 聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及**價款**都可在 www.christies.com 上查閱。銷售總額為**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。我們不能按將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和 / 或佳士得。
真品：以下所述的真實作品，而不是複製品或贗品；

- (a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
(b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
(c) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；
(d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**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**底價**出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

副標題：如 E2 段所列出的意思。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

○ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ 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 The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer to the Conditions of Sale

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 瀕危物種錶帶只用作展示用途並不作銷售。出售后，此手錶或會配以不受瀕危野生動物種國際貿易公約所管制的錶帶（未有展示）以提供予買家。請參閱業務規定以獲取進一步資料。

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

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

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

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue

described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the **authenticity warranty** or the 'Qualified Headings'.

CHINESE CERAMICS AND WORKS OF ART

- In Christie's opinion a work by the maker or artist e.g. A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)
- When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot. e.g. A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY
- If the date, period or reign mark mentioned in uppercase letters directly below the heading of

the description of the lot states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark. e.g. A BLUE AND WHITE BOWL

- KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)
- When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term "AND EARLIER" appears. e.g. A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC
- If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot, in Christie's opinion it is of uncertain date or late manufacture. e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

- When a piece is, in Christie's opinion, not of the

period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description. e.g. A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls...

- In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt. e.g. A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD
- In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's qualified opinion, this object could belong to a particular culture but there is a strong element of doubt. e.g. A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

△ 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

佳士得可能會不時提供其或其他佳士得集團公司持有所有權或經濟利益之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有△符號以資識別。如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附注符號，但會於正文首頁聲明其權益。

○ 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有○號以資識別。

◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前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注以符號◆以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於落槌價計算的酬金。第三方亦可以就該拍賣品以超過不可撤銷的書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付落槌價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他/她是否在拍賣品持有經濟利益。

✠ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附注符號✠。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成

功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

如果佳士得達成某種安排或獲悉需要附注目錄符號的競投，我們將通過更新 christies.com 相關信息（在時間允許的情況下）或通過拍賣會舉行前或拍賣某拍賣品前的公告通知您。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在買方預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定，買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真實，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

中國瓷器及工藝精品

- 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

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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China, Ming Dynasty, Xuande six-character mark within a double circle
in underglaze blue and of the period (1426-1435)
D. 26 cm. (10¼ in.)
€30,000 - 50,000



ART D'ASIE

Paris, 14 June 2023

VIEWING

10-14 June 2023
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		Bought ✓ or x	Under bid to / Result

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HK\$2,000 to HK\$3,000 by HK\$200s
HK\$3,000 to HK\$5,000 by HK\$200, 500, 800

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HK\$5,000 to HK\$10,000 by HK\$500s
HK\$10,000 to HK\$20,000 by HK\$1,000s
HK\$20,000 to HK\$30,000 by HK\$2,000s
HK\$30,000 to HK\$50,000 by HK\$2,000, 5,000, 8,000
(i.e.: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000 by HK\$5,000
HK\$100,000 to HK\$200,000 by HK\$10,000s

HK\$200,000 to HK\$300,000 by HK\$20,000s
HK\$300,000 to HK\$500,000 by HK\$20,000, 50,000, 80,000
(i.e.: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000 by HK\$50,000s
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		成功 ✓ 或 X	出價至 / 落槌價

競投遞增幅度
競投一般由低於最低估價開始，通常每次喊價之遞增幅度（競投遞增幅度）最高為 10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將按開低至下一個喊價金額；競投價 每次喊價之遞增金額

1,000-2,000 港元 100 港元	50,000-100,000 港元 5,000 港元	300,000-500,000 港元 20,000, 50,000, 80,000 港元
2,000-3,000 港元 200 港元	100,000-200,000 港元 10,000 港元	(例 320,000, 380,000, 380,000 港元)
3,000-5,000 港元 200, 500, 800 港元	200,000-300,000 港元 20,000 港元	500,000-1,000,000 港元 50,000 港元

(例 4,200, 4,500, 4,800 港元)
5,000-10,000 港元 500 港元
10,000-20,000 港元 1,000 港元
20,000-30,000 港元 2,000 港元
30,000-50,000 港元 2,000, 5,000, 8,000 港元
(例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元 5,000 港元
100,000-200,000 港元 10,000 港元
200,000-300,000 港元 20,000 港元

在拍賣時拍賣官可酌量更改每次增加之幅度。

客戶編號 _____
客戶姓名 _____
電郵地址 _____
賬單地址 _____

只供電話競投填寫
聯絡姓名 _____
拍賣語言 _____
聯絡電話 (+) _____
其他聯絡電話 (+) _____

只供三方電話競投填寫 (佳士得專用)
職員姓名 _____
職員聯絡電話 (+) _____
職員其他聯絡電話 (+) _____

根據適用法律，佳士得必須對購買資金的來源進行盡職調查。
如果您是成功競投人，您的購買資金是否由他人提供？
 是 否
請提供付運報價 是 否
送貨地址 賬單地址 其他地址 (請於下方填寫)
地址 _____

客戶名稱及地址列印在附有是次登記之競投牌號碼的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤。
本人已細閱載於目錄內之買家須知、重要通知及目錄編列方法之說明 及不接受第三方付款通告，並同意遵守所有規定。本人知悉如競投成功，本人應付之購買款項為淨槌價及買方佣金（以及所有基於淨槌價和買方佣金而產生的稅項，及符合業務規定，賣方須知。佳士得只可接受營業上所列明的客戶之付款。本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
簽署 _____
日期 _____

BIDDER REGISTRATION FORM

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766 www.christies.com

Paddle No.	
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We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form, and send it to us by email to registrationasia@christies.com.

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name Account No.

Address

Phone No. Would you like to activate your online account? Yes No

Please verify email address for post-sale communication

B Sale Registration

<input type="checkbox"/> 22119 Finest and Rarest Wines	<input type="checkbox"/> 22014 A Connoisseur's studio - The Cissy and Robert Tang Collection of Chinese Classical Furniture *
<input type="checkbox"/> 22120 Finest and Rarest Wines	<input type="checkbox"/> 22013 A Heritage of Appreciation: Selected Treasures from the Palmer Family Collection
<input type="checkbox"/> 21723 Handbags and Accessories	<input type="checkbox"/> 22646 The Imperial Palette - Three Qianlong Treasures *
<input type="checkbox"/> 21019 Important Watches, Featuring The Triazza Collection (II) *	<input type="checkbox"/> 21656 Important Chinese Ceramics and Works of Art *
<input type="checkbox"/> 22608 The Ultimate Collection	<input type="checkbox"/> 21793 Fine Chinese Modern And Contemporary Ink Paintings *
<input type="checkbox"/> 22175 Magnificent Jewels	<input type="checkbox"/> 21792 Fine Chinese Classical Paintings & Calligraphy *
<input type="checkbox"/> 21389 20 th and 21 st Century Art Evening Sale *	
<input type="checkbox"/> 21394 20 th Century Art Day Sale *	
<input type="checkbox"/> 21390 21 st Century Art Day Sale *	

* If you intend to bid on: (i) any lot in the 20th and 21st Century Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle.

Please indicate the bidding level you require:

<input type="checkbox"/> HK \$ 0 - 500,000	<input type="checkbox"/> HK \$ 500,001 - 2,000,000	<input type="checkbox"/> HK \$ 2,000,001 - 4,000,000
<input type="checkbox"/> HK \$ 4,000,001 - 8,000,000	<input type="checkbox"/> HK \$ 8,000,001 - 20,000,000	<input type="checkbox"/> HK \$ 20,000,000+

C Authorisation

I/We understand that if the Authorised Agent named below is a successful bidder on a lot, I/we will be liable to pay Christie's the purchase price of the lot, including the Buyer's Premium and applicable taxes and other charges, pursuant to the Conditions of Sale set forth in Christie's sale catalogues. I/We understand that Christie's will not accept payment from the Authorised Agent on my/our behalf.

Please provide a copy of the authorised agent's government-issued photo ID (e.g. photo driving license, national identity card or passport).

This authorises the below person to Bid for: All Sales Only Sale No.

Authorised Agent's Name

Authorised Agent's Photo ID

Authorised Agent's Address

Authorised Agent's Phone No. Authorised Agent's Email

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.

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

I agree to the above and agree to abide by the Conditions of Sale.

Name Signature Date

現場競拍登記表格

佳士得香港有限公司
香港中環遮打道 18 號歷山大廈 22 樓 電話: +852 2760 1766 www.christies.com

競投牌編號

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

電話號碼 您是否希望啟動您的網上賬戶？ 是 否

請確認電郵地址以作售後服務用途

B 拍賣項目登記

- | | |
|---|---|
| <input type="checkbox"/> 22119 珍罕名釀 | <input type="checkbox"/> 22014 明窗淨几：鄧氏伉儷藏中國古典家具 * |
| <input type="checkbox"/> 22120 珍罕名釀 | <input type="checkbox"/> 22013 博古紹裘 – 帕默家族珍藏 |
| <input type="checkbox"/> 21723 手袋及配飾 | <input type="checkbox"/> 22646 絢彩鬥妍 – 乾隆御瓷三珍 * |
| <input type="checkbox"/> 21019 精緻名錶
特別呈獻：The Triazza Collection (第二部分) * | <input type="checkbox"/> 21656 重要中國瓷器及工藝精品 * |
| <input type="checkbox"/> 22608 極致系列 | <input type="checkbox"/> 21793 中國近現代及當代書畫 * |
| <input type="checkbox"/> 22175 瑰麗珠寶及翡翠首飾 | <input type="checkbox"/> 21792 中國古代書畫 * |
| <input type="checkbox"/> 21389 二十及二十一世紀藝術 晚間拍賣 * | |
| <input type="checkbox"/> 21394 二十世紀藝術 日間拍賣 * | |
| <input type="checkbox"/> 21390 二十一世紀藝術 日間拍賣 * | |

* 如閣下有意競投 (i) 佳士得二十及二十一世紀藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，即高價拍品，請於以下方格劃上「✓」號。

本人有意登記高價拍品競投牌。

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+ |

C 委託授權書

本人 / 我們明白若上述被授權代理人成功競得拍賣品，本人 / 我們將有責任按佳士得目錄所載業務規定支付拍賣品的購買款項，包括買方酬金及任何適用的稅費及其他費用。本人 / 我們明白佳士得將不會接受由被授權代理人代本人 / 我們作出付款。

請提供被授權代理人由政府發出附有相片的身分證明文件（如附有照片的駕駛執照、國民身分證或護照）。

現授權以下人士於指定拍賣場次代為競投： 所有拍賣場次 僅限於拍場編號

被授權代理人姓名

被授權代理人身分證明文件編號

被授權代理人住址

被授權代理人電話 被授權代理人電郵

D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
- 本人知悉若本人未於拍賣前完成高價拍賣預先登記，佳士得將有權不接受任何高價拍品之競投。

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

本人同意以上各項並同意遵守業務規定所列之條款。

姓名 簽署 日期



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13/04/2023

HONG KONG AUCTION CALENDAR

FINEST AND RAREST WINES

Sale number: 22119
WEDNESDAY 24 MAY

FINEST AND RAREST WINES

Sale number: 22120
THURSDAY 24 MAY

HANDBAGS AND ACCESSORIES

Sale number: 21723
THURSDAY 25 MAY
2.00 PM
Viewing: 24-25 May

IMPORTANT WATCHES, FEATURING THE TRIAZZA COLLECTION (II)

Sale number: 21019
FRIDAY 26 MAY
1.00 PM
SUNDAY 28 MAY
7.00 PM
Viewing: 24-26 May

THE ULTIMATE COLLECTION

Sale number: 22608
FRIDAY 26 MAY
6.00 PM
Viewing: 24-26 May

MAGNIFICENT JEWELS

Sale number: 22175
SATURDAY 27 MAY
2.00 PM
Viewing: 24-27 May

20TH / 21ST CENTURY ART EVENING SALE

Sale number: 21389
SUNDAY 28 MAY
Viewing: 25-28 May

20TH CENTURY ART DAY SALE

Sale number: 21394
MONDAY 29 MAY
Viewing: 25-28 May

21ST CENTURY ART DAY SALE

Sale number: 21390
MONDAY 29 MAY
Viewing: 25-28 May

A CONNOISSEUR'S STUDIO- THE CISSY AND ROBERT TANG COLLECTION OF CHINESE CLASSICAL FURNITURE

Sale number: 22014
TUESDAY 30 MAY
10.30 AM
Viewing: 25-29 May

A HERITAGE OF APPRECIATION: SELECTED TREASURES FROM THE PALMER FAMILY COLLECTION

Sale number: 22013
TUESDAY 30 MAY
11.00 AM
Viewing: 25-29 May

THE IMPERIAL PALETTE- THREE QIANLONG TREASURES

Sale number: 22646
TUESDAY 30 MAY
2.30 PM
Viewing: 25-29 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 21656
TUESDAY 30 MAY
2.45 PM
Viewing: 25-29 May

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 21793
WEDNESDAY 31 MAY
10.30AM & 2:30PM
Viewing: 25-30 May

FINE CHINESE CLASSICAL PAINTINGS & CALLIGRAPHY

Sale number: 21792
THURSDAY 1 JUNE
10.30 AM
Viewing: 25-31 May

24/04/2023



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