

CHRISTIE'S 佳士得



IMPORTANT CHINESE CERAMICS  
AND WORKS OF ART

重要中國瓷器及工藝精品

HONG KONG | 30 MAY 2024  
香港 | 2024年5月30日

SPECIALISTS AND SERVICES FOR THIS AUCTION  
Specialists & Liaison



Pola Antebi



Chi Fan Tsang



Marco Almeida



Ruben Lien



Liang-Lin Chen



Sherese Tong



Timothy Lai



Audrey Lee



Joyce Tsoi



Yunhan Sun



Dai Dai



Felix Pei



Masahiko Kuze

CHINESE CERAMICS AND WORKS OF ART

Hong Kong

Pola Antebi  
International Director  
Tel: +852 2978 9950

Chi Fan Tsang  
International Director  
Tel: +852 2978 9954

Marco Almeida  
Specialist Head of Department  
& Head of Private Sales  
Tel: +852 2978 6810

Liang-Lin Chen  
Specialist Head of Sale  
Tel: +852 2978 6725

Timothy Lai  
Associate Specialist  
Tel: +852 2978 9943

Audrey Lee  
Associate Specialist  
Tel: +852 2978 6951

Joyce Tsoi  
Associate Specialist  
Tel: +852 2978 5343

Yunhan Sun  
Junior Specialist  
Tel: +852 2978 6863  
Fax: +852 2973 0521

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

Shanghai

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

Taipei

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

Tokyo

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

Sale Co-ordinators

Yvonne Jiang  
yvonnejiang@christies.com  
Tel: +852 2978 9955

Calista Cheung  
calistacheung@christies.com  
Tel: +852 2978 6734  
Fax: +852 2973 0521

Natasha Cheung  
natashacheung@christies.com  
Tel: +852 2978 6734  
Fax: +852 2973 0521

Global Managing Director

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

Regional Managing Director

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

SERVICES

Written and Telephone Bids  
& Christie's Live  
Tel: +852 2978 9910  
Email: bidsasia@christies.com

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

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

Catalogues Online  
Lotfinder®  
Internet: www.christies.com

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

Post-Sale Services  
Tel: +852 2760 1766  
Email: postsaleasia@christies.com

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

# CHRISTIE'S 佳士得

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART 重要中國瓷器及工藝精品

THURSDAY 30 MAY 2024 星期四 2024年5月30日

AUCTION 拍賣

Thursday 30 May 2024 · 2024年5月30日 (星期四)  
10.45am (Lots 2801-2912) · 上午10時45分 (拍賣品編號 2801-2912)  
2.30pm (Lots 2913-3012) · 下午2時30分 (拍賣品編號 2913-3012)

Location: HONG KONG, Hall 3D, Hong Kong Convention and  
Exhibition Centre, No.1 Harbour Road, Wanchai  
地點: 香港, 灣仔港灣道1號香港會議展覽中心展覽廳3D  
Tel 電話: +852 2760 1766 Fax 傳真: +852 2760 1767

VIEWING 預展

HONG KONG, Hong Kong Convention and Exhibition Centre  
香港, 香港會議展覽中心

Saturday - Wednesday, 25 - 29 May  
5月25至29日 (星期六至三)  
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, 20 - 21 April · 4月20至21日 (星期六至日)  
11.00am - 6.00pm

BEIJING, Christie's Beijing Art Space  
北京, 佳士得北京藝術空間  
Tuesday - Wednesday, 7 - 8 May · 5月7至8日 (星期二至三)  
10.00am - 6.00pm

SHANGHAI, BUND ONE  
上海, 久事國際藝術中心  
Saturday - Sunday, 11 - 12 May · 5月11至12日 (星期六至日)  
10.00am - 6.00pm

AUCTIONEERS 拍賣官

Audrey Lee · Carmen Shek Cerne · Liang-Lin Chen · Sara Mao

AUCTION CODE AND NUMBER 拍賣名稱及編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **LION-21658**.  
在遞交書面和電話競投表格或查詢拍賣詳情時, 請註明拍賣名稱及編號為 **瑞獅-21658**。

CONDITIONS OF SALE - BUYING AT CHRISTIE'S 業務規定 - 買家須知

The sale for each lot is subject to the Condition of Sale, Important Notices and Explanation of Cataloguing Practice, which are set out on christies.com. Please note that the symbols and cataloguing for some lots may change before the auction. For the most up to date sale information for a lot, please see the full lot description, which can be accessed through the sale landing page on christies.com.  
每件拍賣品的銷售均受 christies.com 上列出的業務規定、重要通知及目錄編列方法之說明的約束。請注意, 某些拍賣品的符號和目錄可能會在拍賣前發生變化。有關拍賣品的最新拍賣信息, 請參閱 christies.com 上的拍賣登陸頁面中的完整拍賣品描述。

ENQUIRIES 查詢

HK 香港: +852 2760 1766

UK 英國: +44 (0)20 7627 2707

US 美國: +1 212 703 8080



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



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



Follow us on Instagram  
關注佳士得  
亞洲Instagram賬戶  
@christiesasia

# The Kwong Yee Che Tong Collection – Science and Collecting

It is that often asked question of division: Art versus Science? The use of left-side or right-side of the brain? Logic or senses? It is always interesting to see synergies of polar-opposites coming together to form an art collection as in this instance of the Kwong Yee Che Tong Collection. Faithful to a Hong Kong tradition, the name retains its Cantonese ethnicity. The hall name is derived from a group of three family collectors: the father, Chan Tai Kwong (Emeritus Professor of Medicine – Hong Kong University Queen Mary Hospital); mother, the late Vivian Chan Nap Yee (Emeritus Professor of Molecular Medicine – Hong Kong University Queen Mary Hospital); and son Derek, Chan Hung Che (Medical Doctor, Specialist in Hematology, University College Hospital & Royal Free, London). Both Professor Chans were first introduced to Chinese Art by two visiting medical professors – and science mentors – in the early 1990s, and who themselves were collectors of works from the Tang and Song Dynasties. Through their inspiration, the Chans started a thirty year collecting journey concentrating on their favourite areas of Song and Ming ceramics. Carefully advised and guided by Mr Lai Tak and his sons of Tai Sing Antiques, the collection took shape over the decades with the addition of pieces purchased through auctions and galleries in Hong Kong, New York and London.

## 精鑒不苟 – 光怡志堂珍藏

科學與藝術，左腦與右腦，知性與感性，他們是互相對立的嗎？光怡志堂的藏品似乎就在為這些看似歧異的元素找到共鳴。這個以粵語發音的堂號，帶著濃濃的香港味，實由三個家人的名字所組成：父親陳棣光先生（香港大學瑪麗醫院榮譽退休醫學教授）；母親故陳立怡女士（香港大學瑪麗醫院榮譽退休分子醫學教授）及兒子陳鴻志先生（倫敦 University College 及 Royal Free 醫院血液專科醫師）。陳氏伉儷因緣際會接觸了中國藝術——1990年代初期他們的兩位指導教授剛好收藏唐宋文物，啟蒙了兩位陳教授開始收藏他們鍾愛的宋明瓷器。經過香港大成古玩行的黎德先生及兩位公子的悉心指導，從香港，紐約與倫敦各大拍賣行及行家處購得藏品，悠悠數十載，收藏漸漸蔚然可觀。

雖然事業繁忙，陳氏伉儷總會抽空到拍賣預展上手文物，對於拍賣目錄上的艱澀詞語與不可或缺的品相報告瞭如指掌。故陳教授一絲不苟的眼光，務實直爽的性格，只喜歡品相全美，釉色明亮，紋飾特別的作品。她的夫君棣光則有偵探精神，對解讀紋飾及圖騰背後的象徵意義及隱喻特別有興趣。棣光平時嗜好便是研究瓷器上所畫的各色花草魚類，並為他們找出相對應的拉丁學名。

As busy professionals, the Chans would make an effort to dedicate their time in attending auction previews over the years. They became very familiar with auction house catalogue terminologies and the quintessential condition reports. Vivian with her meticulous eye, and no nonsense attitude, would strictly collect ceramics that are in good condition with vibrant colours and interesting designs. Her husband, TK, on the other hand with his analytical mind would delight in deconstructing designs, working out their meanings and symbolisms. TK's favourite topic is to research and categorise the differing species of fish and plants depicted on ceramics, and find their Latin names.

Evidently, the integrity and enthusiasm of the Collectors are reflected in the present offering of 47 lots in the collection with each piece carefully selected through the eyes of dedicated scientists who just happen to be highly respected in their own specialised field of work.

Chi Fan Tsang  
Deputy Chairman, Asia Pacific

此次拍賣的四十七件藏品展現了兩位頂尖科學家對文物的鑒賞及熱情，物如其人，足以匹配他們二位醫學界的威望。

曾志芬  
亞太區副主席



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2801

A JUN PURPLE-SPLASHED TRIPOD CENSER

北宋/金 鈎窯天藍釉紫斑三足爐

NORTHERN SONG-JIN DYNASTY (960-1234)

來源:

4 ¾ in. (12.2 cm.) high

大成古玩，香港，1990年代  
香港蘇富比，2018年11月29-30日，拍品648號

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Tai Sing Fine Antiques Ltd., Hong Kong, 1990s

Sold at Sotheby's Hong Kong, 29-30 November 2018, lot 648



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2802

A FINE LARGE JUN PURPLE-SPLASHED BOWL

金/元 鈎窯天青釉玫瑰紫斑温盃

JIN-YUAN DYNASTY (1115-1368)

來源:

6 7/8 in. (17.5 cm.) diam., box

重要香港家族舊藏，入藏於1970年代  
《淡掃蛾眉—頌德堂藏中國宋代瓷器》，香港佳士得，2021年12月3日，  
拍品2815號

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

An important Hong Kong family collection, acquired in the 1970s  
Sold at Christie's Hong Kong, *The Songde Tang Collection - Song  
Dynasty Ceramics*, 3 December 2021, lot 2815

EXHIBITED:

University Museum and Art Gallery, The University of Hong Kong,  
*The Multiplicity of Simplicity - Monochrome wares from the Song to  
the Yuan dynasties*, 24 May-25 November 2012, no. 90

展覽:

香港大學美術博物館，《大繁若簡—宋金元朝的單色釉瓷》，香港，  
2012年5月24日-11月25日，圖版90號



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2803

A YAOZHOU CARVED 'LOTUS' EWER

NORTHERN SONG DYNASTY (960-1127)

6 ¾ in. (17.3 cm.) high

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

Acquired from Tai Sing Fine Antiques Ltd., Hong Kong, 30 September 2000

EXHIBITED:

University Museum and Art Gallery, The University of Hong Kong,  
*The Multiplicity of Simplicity - Monochrome wares from the Song to the Yuan dynasties*, 24 May-25 November 2012, no. 43

北宋 耀州窯青釉刻蓮花紋執壺

來源:

2000年9月30日購於香港大成古玩

展覽:

香港大學美術博物館,《大繁若簡-宋金元朝的單色釉瓷》,香港, 2012年5月24日-11月25日,圖版43號



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2804

A LONGQUAN CELADON 'TWIN-FISH' WASHER

SOUTHERN SONG DYNASTY (1127-1279)

5 ¼ in. (13.3 cm.) diam.

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

Sold at Sotheby's New York, 15 September 2015, lot 57

南宋 龍泉窯青釉堆貼雙魚紋洗

來源:

紐約蘇富比,2015年9月15日,拍品57號



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2805

A FINE RARE COPPER-RED DECORATED  
'FLORAL' DISH

HONGWU PERIOD (1368-1398)

7 7/8 in. (19.6 cm.) diam.

HK\$1,200,000-2,600,000 US\$160,000-330,000

PROVENANCE:

John Sparks Ltd., London, 1967

The Roger Pilkington collection (1928-69)

Sold at Sotheby's Hong Kong, 6 April 2016, lot 14

LITERATURE:

Adrian Joseph, *Ming Porcelains: Their Origins and Development*,  
London, 1971, pl. 18

明洪武 釉裏紅纏枝花卉紋盤

來源:

John Sparks Ltd, 倫敦, 1967年

羅傑琵金頓(1928-69年)舊藏

香港蘇富比, 2016年4月6日, 拍品14號

出版:

Adrian Joseph, 《Ming Porcelains: Their Origins and Development》,

倫敦, 1971年, 圖版18號



(back view 背面)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2806

A BLUE AND WHITE 'FLORAL SCROLL'  
BARBED-RIM DISH

YONGLE PERIOD (1403-1425)

15 in. (38.4 cm.) across, Japanese wood box

HK\$1,800,000-2,500,000 US\$240,000-320,000

PROVENANCE:

Sold at Christie's Hong Kong, 29 May 2007, lot 1453

A number of dishes of this pattern have been published. Compare a very similar foliate-rim dish illustrated by J. A. Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, pl. 35, nos. 29.101, 29.106, and 29.109; one illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, 1994, no. 662; one from the National Palace Museum, Taipei, illustrated in *Blue and White Ware of The Ming Dynasty*, Book I, Hong Kong, 1963, pls. 22 and 22a; and the dish formerly from the collection of Mrs Walter Sedgwick, illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 116, fig. 3:35.

明永樂 青花纏枝花卉紋菱口盤

來源:

香港佳士得, 2007年5月29日, 拍品1453號

相同紋飾的例子有眾多刊載記錄。比較一非常形似的菱口盤, 見J.A.Pope著《Chinese Porcelains from the Ardebil Shrine》, 華盛頓, 1956年, 頁35, 編號29.101、29.106與29.109。另一見康蕊君編《玫茵堂中國陶瓷》, 1994年, 圖版662。國立故宮博物院藏一近似例, 圖見《故宮藏瓷—明青花瓷(一)》, 香港, 1963年, 圖版22、22a。另一例為Mrs. Walter Sedgwick舊藏, 錄於J.Harrison-Hall著《Ming Ceramics in the British Museum》, 倫敦, 2001年, 頁116, 圖版3:35。



(back view 背面)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2807

A CARVED AND MOULDED LONGQUAN  
CELADON BARBED-RIM CUP STAND

HONGWU PERIOD (1368-1398)

7 3/8 in. (18.7 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Sold at Sotheby's London, 14 December 1976, lot 84

Anthony Carter, London, 1998

Collection of Roger Belanich

Sold at Christie's Hong Kong, 31 May 2017, lot 3003

EXHIBITED:

On loan to the Seattle Art Museum, 2009-2017

Compare to a similar cup stand in the British Museum, illustrated by Jessica Harrison-Hall in *Ming Ceramics*, p. 486, pl. 16.62, and closely related blue and white and copper-red examples from Jingdezhen, such as a blue and white stand recovered from the Hongwu stratum, Dongmentou, Zhushan, illustrated in *Imperial Hongwu and Yongle Porcelain* excavated at Jingdezhen, Taipei, 1996, pp. 100-1, no. 17, and a copper-red stand also from the Hongwu period in the Palace Museum, illustrated in *Blue and White Porcelain with Underglaze-Red (I)*, *The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2000, p. 243, pl. 224.



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2808

A RARE INCISED LONGQUAN CELADON  
'LOTUS' DISH

HONGWU PERIOD (1368-1398)

7 1/2 in. (19 cm.) diam., Japanese wood box

HK\$280,000-480,000

US\$36,000-62,000

PROVENANCE:

Daitoji temple (by repute), Kyoto, the Japanese box was inscribed by the monk Giokshu who was active at the temple in the late 17th century

Sold at Christie's Hong Kong, 2 December 2015, lot 3179

The motif of the current dish is more commonly found on decoration in underglaze-red, or underglaze-blue. These dishes decorated with similar flower scrolls are found on cupstands as well. Examples were included in the Hong Kong Oriental Ceramic Society exhibition, *Jingdezhen Wares - The Yuan Evolution*, Hong Kong, 1984 also illustrated in the catalogue nos. 140, 141, 149.

Compare to a celadon dish and a celadon cupstand with similar decoration also illustrated in the catalogue, no. 161 and 163. The dish is similarly potted with an everted rim and incised with a central lotus medallion surrounded by a lotus scroll and keyfret border.



明洪武 龍泉青釉纏枝蓮紋折沿盞盤

來源:

傳京都大德寺珍藏，日本木盒上墨書簽條指出盒蓋題字為大德寺玉舟和尚（活躍於十七世紀）所書

香港佳士得，2015年12月2日，拍品3179號



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2809

A RARE YELLOW-GROUND GREEN-ENAMELLED INCISED 'DAOIST FIGURES' BOWL

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

6 ½ in. (16.6 cm.) diam.

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

US\$110,000-150,000

PROVENANCE:

Carl Kempe Collection

Sold at Sotheby's Paris, 12 June 2008, lot 4

Sold at Christie's Hong Kong, 30 May 2012 lot 3985

LITERATURE:

Bo Gyllensvard, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 842

*Chinese Ceramic Treasures, a Selection from the Ulricehamn East Asian Museum, Including The Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 2002, p. 312, no. 1023

It is recorded in the *Jiangxi Gazetteer: Pottery Records* that "blue and white jars decorated with performers" were produced in the thirtieth year of the Jiajing reign (1551), which is similar to the pattern of the present lot.

明嘉靖 黃地綠彩道教人物圖盤 六字楷書款

來源:

卡爾·坎普舊藏

巴黎蘇富比, 2008年6月12日, 拍品4號

香港佳士得, 2012年5月30日, 拍品3985號

出版:

Bo Gyllensvard, 《Chinese Ceramics in the Carl Kempe Collection》, 斯德哥爾摩, 1964年, 圖版842

《Chinese Ceramic Treasures, a Selection from the Ulricehamn East Asian Museum, Including The Carl Kempe Collection》, 烏爾裏瑟港藝術博物館, 烏爾裏瑟港, 2002年, 頁312, 圖版1023

《江西大志·陶書》上記載, 嘉靖三十年(1551)燒製「青花白地耍戲鮑老花罐」, 此拍品紋飾與記載相似。



(mark)



(another view 另一面)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2810

A WUCAI'DAOIST IMMORTALS' BOWL

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

6 5/8 in. (16.8 cm.) diam., box

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE:

Sold at Christie's Hong Kong, 28 November 2005, lot 1433

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong, *The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*, 14 October 2009-28 February 2010, p. 280-281, no. 111

It is recorded in the *Grand Gazetteer of Jiangxi Province: Volume VII* that "blue and white 'dragon' bowls decorated with the Eight Immortals" were produced in the fifth year of the Wanli reign (1577), which is similar to the pattern of the present lot.

明萬曆 五彩二仙談道圖盤 雙圈六字楷書款

來源:

香港佳士得, 2005年11月28日, 拍品1433號

展覽:

香港大學美術博物館, 《爐火純青—嘉靖及萬曆官窯瓷器》, 香港, 2009年10月14日-2010年2月28日, 頁280-281, 圖版111號

《江西省大志·卷七》上記載, 萬曆五年(1577)燒製「青花白地外八仙慶壽裏團雲龍甌」, 此拍品紋飾與記載相似。



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2811

A WUCAI'IMMORTALS' DISH

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

8 3/4 in. (22.1 cm.) diam.

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 8 April 2007, lot 764

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong, *The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*, 14 October 2009-28 February 2010, p. 290-291, no. 116

明萬曆 五彩愛蓮說圖盤 雙圈六字楷書款

來源:

香港蘇富比, 2007年4月8日, 拍品764號

展覽:

香港大學美術博物館, 《爐火純青—嘉靖及萬曆官窯瓷器》, 香港, 2009年10月14日-2010年2月28日, 頁290-291, 圖版116號



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2812

A WUCAI 'DAOIST IMMORTALS' DISH

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

6 ¼ in. (16 cm.) diam.

HK\$80,000-150,000

US\$11,000-19,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 23 October 2005, lot 454

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong, *The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*, 14 October 2009-28 February 2010, p. 292-293, no. 117

明萬曆 五彩仙人渡海圖盤 雙圈六字楷書款

來源:

香港蘇富比, 2005年10月23日, 拍品454號

展覽:

香港大學美術博物館, 《爐火純青-嘉靖及萬曆官窯瓷器》, 香港, 2009年10月14日-2010年2月28日, 頁292-293, 圖版117號



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2813

A WUCAI 'LOTUS SCROLL' JAR

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

6 ½ in. (16.5 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Tai Sing Fine Antiques Ltd., Hong Kong, 2005

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong, *The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*, 14 October 2009-28 February 2010, p. 272-273, no. 107

明萬曆 五彩纏枝蓮托八寶紋罐 雙圈六字楷書款

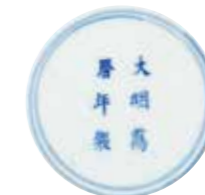
來源:

大成古玩, 香港, 2005年

展覽:

香港大學美術博物館, 《爐火純青-嘉靖及萬曆官窯瓷器》, 香港, 2009年10月14日-2010年2月28日, 頁272-273, 圖版107號

《江西大志·陶書》上記載, 嘉靖二十一年(1542)燒製「青花白地轉枝寶相花托八寶罐」, 此拍品紋飾與記載相似。



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2814

A RARE WUCAI 'BIRD AND FLOWER' JAR

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

6 in. (15.1 cm.) high

HK\$180,000-260,000

US\$24,000-33,000

PROVENANCE:

Sold at Christie's New York, 19 September 2006, lot 268

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong, *The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*, 14 October 2009-28 February 2010, p. 270-271, no. 106

It is recorded in the *Grand Gazetteer of Jiangxi Province: Volume VII* that "wucan jars decorated with birds and flowers" were produced in the twentieth year of the Wanli reign (1592), which corresponds to the form and decoration of the present lot.



明萬曆 五彩菱形開光花鳥紋罐 雙圈六字楷書款

來源:

紐約佳士得, 2006年9月19日, 拍品268號

展覽:

香港大學美術博物館, 《爐火純青-嘉靖及萬曆官窯瓷器》, 香港, 2009年10月14日-2010年2月28日, 頁270-271, 圖版106號

《江西省大志·卷七》上記載, 萬曆二十年(1592)燒製「五彩四季花果翎毛罐」, 此拍品紋飾與記載相似。



(mark)

Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2815

A RARE BLUE AND WHITE 'LOTUS' DOUBLE-GOURD VASE

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

9 1/8 in. (23 cm.) high, Japanese wood box

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Sold at Christie's Hong Kong, 27 May 2008, lot 1852

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong, *The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*, 14 October 2009-28 February 2010, p. 146-147, no. 44

It is recorded in the *Jiangxi Gazetteer: Pottery Records* that "blue and white double-gourd form vases" were produced in the twenty-sixth year of the Jiajing reign (1547), which corresponds to the form and decoration of the present lot.



(mark)

明萬曆 青花纏枝蓮紋葫蘆瓶 六字楷書款

來源:

香港佳士得, 2008年5月27日, 拍品1852號

展覽:

香港大學美術博物館, 《爐火純青-嘉靖及萬曆官窯瓷器》, 香港, 2009年10月14日-2010年2月28日, 頁146-147, 圖版44號

《江西大志·陶書》上記載, 嘉靖二十六年(1547)燒製「青花白磁葫蘆」, 此拍品紋飾與記載相似。



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2816

A BLUE AND WHITE 'DRAGON' DISH

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

5 5/8 in. (14.5 cm.) diam.

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 15-16 November 1988, lot 128

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong, *The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*, 14 October 2009-28 February 2010, p. 96-97, no. 19

明嘉靖 青花龍紋盤 雙圈六字楷書款

來源:

香港蘇富比, 1988年11月15-16日, 拍品128號

展覽:

香港大學美術博物館, 《爐火純青 - 嘉靖及萬曆官窯瓷器》, 香港, 2009年10月14日-2010年2月28日, 頁96-97, 圖版19號



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2817

A BLUE AND WHITE FOLIATE-RIMMED 'DRAGON' DISH

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

5 5/8 in. (14.2 cm.) diam.

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

Tai Sing Fine Antiques Ltd., Hong Kong, 7 May 2002

Sold at Sotheby's Hong Kong, 28 November 2018, lot 650

明嘉靖 青花穿芝龍紋花口小盤 雙圈六字楷書款

來源:

香港大成古玩, 香港, 2002年5月7日

香港蘇富比, 2018年11月28日, 拍品650號



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2818

A LARGE BLUE AND WHITE 'GEESE AND LOTUS' BOWL

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

6 7/8 in. (17.6 cm.) diam.

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 31 October 2004, lot 164

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong, *The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*, 14 October 2009-28 February 2010, p. 76-77, no. 9

明嘉靖 青花蘆雁荷塘紋盤 雙圈六字楷書款

來源:

香港蘇富比, 2004年10月31日, 拍品164號

展覽:

香港大學美術博物館, 《爐火純青—嘉靖及萬曆官窯瓷器》, 香港, 2009年10月14日-2010年2月28日, 頁76-77, 圖版9號



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2819

A BLUE AND WHITE 'PEACOCK AND PEONY' CUP

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

3 1/4 in. (8.7 cm.) high

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

Tai Sing Fine Antiques Ltd., Hong Kong

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong, *The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*, 14 October 2009-28 February 2010, p. 110-111, no. 26

明嘉靖 青花孔雀圖杯 六字楷書款

來源:

大成古玩, 香港

展覽:

香港大學美術博物館, 《爐火純青—嘉靖及萬曆官窯瓷器》, 香港, 2009年10月14日-2010年2月28日, 頁110-111, 圖版26號



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2820

A LARGE BLUE AND WHITE 'DRAGON' BOWL 明嘉靖 青花雲龍趕珠紋大盃 雙圈六字楷書款

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

來源：  
香港蘇富比，2012年10月9日，拍品3063號

12 in. (30.6 cm.) diam.

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 9 October 2012, lot 3063



(mark)



(another view 另一面)





Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2821

A FINE BLUE AND WHITE 'FISH IN LOTUS POND' BOWL

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

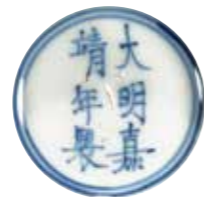
5 ¼ in. (13.3 cm.) diam.

HK\$240,000-300,000

US\$31,000-38,000

PROVENANCE:

Collection of Sir Esler Dening, G.C.M.G.  
Sold at Sotheby's London, 23 May 1972, lot 139  
Sold at Sotheby's London, 10 July 1979, lot 136  
Sold at Sotheby's Hong Kong, 7 May 2002, lot 571  
Sold at Sotheby's London, 15 May 2013, lot 116



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2822

A BLUE AND WHITE 'FISH IN LOTUS POND' BOWL

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

5 ¼ in. (13.2 cm.) diam.

HK\$240,000-300,000

US\$31,000-38,000

PROVENANCE:

Cleveland Museum of Arts, CMA 74.270  
Tai Sing Fine Antiques Ltd., Hong Kong

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong,  
*The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*,  
14 October 2009-28 February 2010, p. 78-79, no. 10



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2823

A RARE BLUE AND WHITE 'DRAGON AND PHOENIX' TEA POT

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

8 in. (20.2 cm.) high, Japanese wood box

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Sold at Christie's Hong Kong, 20 May 2018, lot 3105

明萬曆 青花龍鳳紋提梁茶壺 雙圈六字楷書款

來源:

香港佳士得, 2018年5月20日, 拍品3105號



(mark)



(another view 另一面)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2824

A RARE BLUE AND WHITE 'DRAGON'  
RECTANGULAR BOX AND COVER

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

9 ½ in. (24.1 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Bluett & Sons, London

Sold at Christie's Hong Kong, 30 May 2005, lot 1454

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong,  
*The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*,  
14 October 2009-28 February 2010, p. 250-251, no. 96

It is recorded in the *Grand Gazetteer of Jiangxi Province: Volume VII* that "blue and white boxes with dragon amidst clouds" were produced in the twenty-second year of the Wanli reign (1594), which corresponds to the decoration of the present lot.

明萬曆 青花雙龍趕珠紋長方倭角蓋盒  
雙長方框六字楷書款

來源:

Bluett & Sons, 倫敦

香港佳士得, 2005年5月30日, 拍品1454號

展覽:

香港大學美術博物館, 《爐火純青-嘉靖及萬曆官窯瓷器》, 香港,  
2009年10月14日-2010年2月28日, 頁250-251, 圖版96號

《江西省大志·卷七》上記載, 萬曆二十二年(1594)燒製「青花白地  
雲龍盒」, 此拍品紋飾與記載相似。



(mark)



(another view 另一面)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2825

A FINE AND VERY RARE LARGE BLUE AND WHITE BOWL

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

12 in. (30.5 cm.) diam., box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Sold at Christie's Tokyo, 15 February 1981, lot 339

Sold at Christie's Hong Kong, 28 November 2005, lot 1421

Tai Sing Fine Antiques Ltd., Hong Kong

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong,  
*The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*,  
14 October 2009-28 February 2010, p. 206-207, no. 74

LITERATURE:

A. du Boulay, 'Christie's Pictorial History of Chinese Ceramics',  
London, 1984, p. 139, fig. 2

明萬曆 青花光風霽月圖大盤 雙圈六字楷書款

來源:

東京佳士得, 1981年2月15日, 拍品339號

香港佳士得, 2005年11月28日, 拍品1421號

大成古玩, 香港

展覽:

香港大學美術博物館, 《爐火純青-嘉靖及萬曆官窯瓷器》, 香港,  
2009年10月14日-2010年2月28日, 頁206-207, 圖版74號

出版:

A. du Boulay, 《Christie's Pictorial History of Chinese Ceramics》,  
倫敦, 1984年, 頁139, 圖版2號



(mark)



(another view 另一面)





Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

**2826**

**A RARE BLUE AND WHITE 'MYTHICAL ANIMALS' BOWL**

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

6¼ in. (16.1 cm.), Japanese wood box

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

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

PROVENANCE:

Sold at Sotheby's Hong Kong, 8 April 2013, lot 3122

Wanli-marked blue and white bowls of this pattern are rare, and only two other examples appear to have been published, the first was sold at Christie's Hong Kong, 1 June 2011, lot 3827, and the second was sold at Christie's Hong Kong, 31 May 2017, lot 3191.



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

**2827**

**A BLUE AND WHITE 'DAOIST IMMORTALS' BOWL**

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

3½ in. (9 cm.) diam.

**HK\$80,000-150,000**

*US\$11,000-19,000*

PROVENANCE:

Sold at Sotheby's London, 14 May 2014, lot 284

**明萬曆 青花八仙人物圖盤 雙圈六字楷書款**

來源:

倫敦蘇富比, 2014年5月14日, 拍品284號



(mark)

Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2828

A RARE BLUE AND WHITE 'PHEASANT AND PEONY' OCTAGONAL BOX AND COVER

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

11 5/16 in. (29.5 cm.) wide, box

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

US\$110,000-150,000

PROVENANCE:

A French private collection since the early 20th century

Sold at Christie's Paris, 19 December 2012, lot 54

Sold at Christie's Hong Kong, 30 May 2018, lot 3030

The current box is accompanied by a label suggesting that it was previously exhibited at the Victoria and Albert Museum.

Boxes in octagonal form with the Jiajing mark are quite rare.

The 'pheasant and peony' design is one of the typical decorative patterns for Jiajing octagonal boxes. There are a few comparable examples, all bearing the Jiajing six-character mark. One is in the Metropolitan Museum of Art and is published in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 167; another, originally in the Eumorfopoulos Collection and now in the Victoria and Albert Museum, is illustrated in R.L. Hobson, *Catalogue of the Chinese, Korean and Persian Pottery and Porcelain: The Ming Dynasty*, London, vol. 4, 1927, plate III. D26; also one published in Abu Ridho, *Oriental Ceramics: The World's Great Collections*, vol. 3, Tokyo, 1982, pl. 203; and another example illustrated in *Sekai Toji Zenshu: Ming*, vol. 14, Tokyo, 1976, plates, 70-1, pp. 68-9; a further example is in the Nanjing Museum.

It is recorded in the *Grand Gazetteer of Jiangxi Province: Volume VII* that "blue and white boxes decorated with flowers, birds, and insects" were produced in the nineteenth year of the Wanli reign (1591), which corresponds to the decoration of the present lot.

明嘉靖 青花雉雞牡丹紋八方蓋盒 六字楷書款

來源:

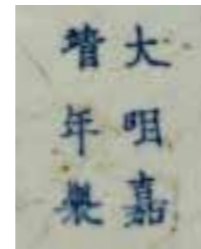
法國私人收藏，入藏於二十世紀初

巴黎佳士得，2012年12月19日，拍品54號

香港佳士得，2018年5月30日，拍品3030號

本盒附標籤，提及以前或曾展覽於英國維多利亞阿伯特博物館。

《江西省大志·卷七》上記載，萬曆十九年（1591）燒製「青花白地花果翎毛草蟲盒」，此拍品紋飾與記載相似。



(mark)



(another view 另一面)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2829

A RARE BLUE AND WHITE 'DRAGON AND PHOENIX' LOBED JAR

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

5 in. (12.7 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:  
Marchant & Sons, London  
Sold at Christie's Hong Kong, 31 October 2000, lot 863

EXHIBITED:  
University Museum and Art Gallery: The University of Hong Kong,  
*The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*,  
14 October 2009-28 February 2010, p. 168-169, no. 55

明萬曆 青花龍鳳呈祥紋瓜棱罐 雙圈六字楷書款

來源:  
馬錢特, 倫敦  
香港佳士得, 2000年10月31日, 拍品863號

展覽:  
香港大學美術博物館, 《爐火純青 - 嘉靖及萬曆官窯瓷器》, 香港,  
2009年10月14日-2010年2月28日, 頁168-169, 圖版55號



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2830

A SMALL BLUE AND WHITE 'BOYS' RECTANGULAR BOX AND COVER

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

5 1/4 in. (13.3 cm.) long

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE:  
Sold at Sotheby's Hong Kong, 8 April 2009, lot 1674

EXHIBITED:  
University Museum and Art Gallery: The University of Hong Kong,  
*The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*,  
14 October 2009-28 February 2010, p. 258-259, no. 100

明萬曆 青花嬰戲圖倭角長方蓋盒 雙長方框六字楷書款

來源:  
香港蘇富比, 2009年4月8日, 拍品1674號

展覽:  
香港大學美術博物館, 《爐火純青 - 嘉靖及萬曆官窯瓷器》, 香港,  
2009年10月14日-2010年2月28日, 頁258-259, 圖版100號



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2831

A BLUE AND WHITE 'DRAGON' CIRCULAR BOX AND COVER

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

7 1/2 in. (19 cm.) diam., Japanese wood box

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE:

Sold at Christie's Hong Kong, 27 May 2009, lot 1865

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong, *The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*, 14 October 2009-28 February 2010, p. 246-247, no. 94

It is recorded in the *Grand Gazetteer of Jiangxi Province: Volume VII* that "blue and white 'dragon' boxes" were produced in the twenty-second year of the Wanli reign (1594), which corresponds to the decoration of the present lot.

明萬曆 青花雙龍戲珠紋圓蓋盒 雙圈六字楷書款

來源:

香港佳士得, 2009年5月27日, 拍品1865號

展覽:

香港大學美術博物館, 《爐火純青-嘉靖及萬曆官窯瓷器》, 香港, 2009年10月14日-2010年2月28日, 頁246-247, 圖版94號

《江西省大志·卷七》上記載, 萬曆二十二年(1594)燒製「青花白地雲龍盒」, 此拍品紋飾與記載相似。



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2832

A LARGE BLUE AND WHITE 'DRAGON' DISH

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

14 3/4 in. (37.1 cm.) diam.

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 8 October 2006, lot 1174

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong, *The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*, 14 October 2009-28 February 2010, p. 228-229, no. 85

明萬曆 青花雙龍戲珠紋大盤 雙圈六字楷書款

來源:

香港蘇富比, 2006年10月8日, 拍品1174號

展覽:

香港大學美術博物館, 《爐火純青-嘉靖及萬曆官窯瓷器》, 香港, 2009年10月14日-2010年2月28日, 頁228-229, 圖版85號



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2833

A VERY RARE BLUE AND WHITE  
RECTANGULAR 'DRAGON' CENSER

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

6 in. (14.7 cm.) wide

HK\$150,000-260,000

US\$20,000-33,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 10 April 2006, lot 1824

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong,  
*The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*,  
14 October 2009-28 February 2010, p. 260-261, no. 101

It is recorded in the *Grand Gazetteer of Jiangxi Province: Volume VII* that "blue and white censers with dragons amidst clouds" were produced in the twenty-second year of the Wanli reign (1594), which corresponds to the decoration of the present lot.

明萬曆 青花雲龍紋長方爐 雙方框六字楷書款

來源:

香港蘇富比, 2006年4月10日, 拍品1824號

展覽:

香港大學美術博物館, 《爐火純青—嘉靖及萬曆官窯瓷器》, 香港,  
2009年10月14日-2010年2月28日, 頁260-261, 圖版101號

《江西省大志·卷七》上記載, 萬曆十一年(1583)燒製「青花白地雲龍香爐」, 此拍品紋飾與記載相似。



(mark)



(another view 另一面)





Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

## 2834

### A BLUE AND WHITE 'NINE DRAGONS' DISH

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

8 in. (20.1 cm.) diam.

**HK\$200,000-300,000**

*US\$26,000-38,000*

PROVENANCE:  
Marchant & Son, London, 2004

EXHIBITED:  
University Museum and Art Gallery: The University of Hong Kong,  
*The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*,  
14 October 2009-28 February 2010, p. 226-227, no. 84

### 明萬曆 青花九龍飛天紋盤 雙圈六字楷書款

來源:  
馬錢特, 倫敦, 2004年

展覽:  
香港大學美術博物館, 《爐火純青-嘉靖及萬曆官窯瓷器》, 香港,  
2009年10月14日-2010年2月28日, 頁226-227, 圖版84號



(back view 背面)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

## 2835

### A VERY RARE BLUE AND WHITE 'DRAGON' BRACKET-LOBED DISH

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

6 in. (15.2 cm.) diam.

**HK\$80,000-120,000**

*US\$11,000-15,000*

PROVENANCE:  
Sold at Christie's Hong Kong, 1 November 2004, lot 1096

EXHIBITED:  
University Museum and Art Gallery: The University of Hong Kong,  
*The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*,  
14 October 2009-28 February 2010, p. 224-225, no. 83

### 明萬曆 青花團龍花卉紋葵花式盤 雙圈六字楷書款

來源:  
香港佳士得, 2004年11月1日, 拍品1096號

展覽:  
香港大學美術博物館, 《爐火純青-嘉靖及萬曆官窯瓷器》, 香港,  
2009年10月14日-2010年2月28日, 頁224-225, 圖版83號



(back view 背面)





Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

**2836**

**A BLUE AND WHITE 'FLOWER AND BIRD'  
JARDINIÈRE**

SHUNZHI PERIOD (1644-1661)

8 ¾ in. (22.5 cm.) diam.

**HK\$150,000-260,000**

*US\$20,000-33,000*

PROVENANCE:

Tai Sing Fine Antiques Ltd., Hong Kong

清順治 青花花鳥紋案缸

來源:

大成古玩·香港



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

**2837**

**A WUCAI 'QILIN' BALUSTER JAR**

CHONGZHEN PERIOD, CIRCA 1630-1650

8 in. (20.4 cm.) high

**HK\$80,000-120,000**

*US\$11,000-15,000*

PROVENANCE:

Sold at Christie's London, 9 November 2004, lot 149

明崇禎 五彩麒麟紋罐

來源:

倫敦佳士得·2004年11月9日·拍品149號

Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2838

A BLUE AND WHITE 'EIGHT DAOIST  
IMMORTALS' SHALLOW BOWL

JIAJING PERIOD (1522-1566)

The base is inscribed with an apocryphal Xuande four-character mark.

8 ¼ in. (20.8 cm.) diam.

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE:

Tai Sing Fine Antiques Ltd., Hong Kong

EXHIBITED:

University Museum and Art Gallery: The University of Hong Kong,  
*The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*,  
14 October 2009-28 February 2010, p. 86-87, no. 14

明嘉靖 青花八仙過海圖大盤

款識:「宣德年造」雙圈四字楷書款

來源:

大成古玩, 香港

展覽:

香港大學美術博物館,《爐火純青-嘉靖及萬曆官窯瓷器》,香港,  
2009年10月14日-2010年2月28日,頁86-87,圖版14號



(interior)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2839

A BLUE AND WHITE 'SCHOLARS' STEM  
BOWL

WANLI PERIOD (1573-1619)

5 ⅜ in. (13.6 cm.) diam.

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 28 November 2018, lot 654

明萬曆 青花高士雅集圖高足盤

來源:

香港蘇富比, 2018年11月28日, 拍品654號





Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

**2840**

A COMBINED *WUCAI* AND *DOUCAI*  
'DRAGON' DISH

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

5 7/8 in. (15 cm.) diam.

**HK\$200,000-300,000**

*US\$26,000-38,000*

PROVENANCE:

Sold at Sotheby's Hong Kong, 26 October 1993, lot 136

Sold at Sotheby's Hong Kong, 1 May 2001, lot 596

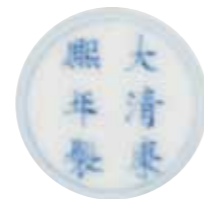
清康熙 內五彩雙龍趕珠外鬥彩雲鶴紋盤

雙圈六字楷書款

來源:

香港蘇富比, 1993年10月26日, 拍品136號

香港蘇富比, 2001年5月1日, 拍品596號



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

**2841**

A PAIR OF *DOUCAI* 'PHOENIX' DISHES

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

7 1/2 in. (19 cm.) diam.

(2)

**HK\$150,000-250,000**

*US\$20,000-32,000*

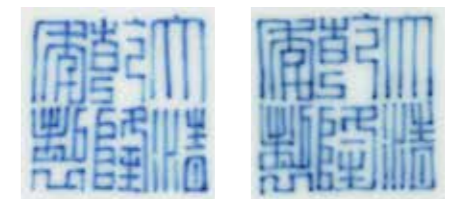
PROVENANCE:

Sold at Christie's Hong Kong, 30 October 1995, lot 750

清乾隆 鬥彩雙鳳穿蓮紋盤一對 六字篆書款

來源:

香港佳士得, 1995年10月30日, 拍品750號



(marks)

Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2842

A FINE CELADON-GLAZED INCISED  
'FLORAL' BOWL

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

6 in. (15.3 cm.) diam.

HK\$400,000-600,000

US\$52,000-77,000

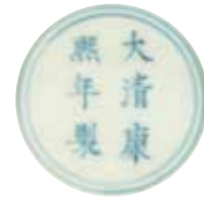
PROVENANCE:

Sold at Christie's Hong Kong, 3 June 2015, lot 3240

清康熙 青釉刻寶相花紋盤 雙圈六字楷書款

來源:

香港佳士得, 2015年6月3日, 拍品3240號



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2843

A TEADUST-GLAZED BOTTLE VASE

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

12 3/4 in. (33 cm.) high

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE:

Marchant & Son, London, 2014

清乾隆 茶葉末釉荸薺瓶 六字篆書刻款

來源:

馬錢特, 倫敦, 2014年



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2844

A PAIR OF CORAL-GROUND RESERVE-  
DECORATED 'LOTUS' BOWLS

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

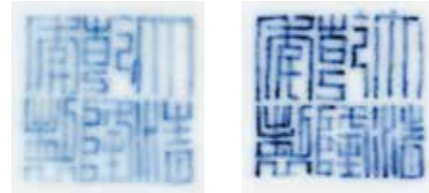
5 in. (13 cm.) diam. (2)

HK\$80,000-120,000 US\$11,000-15,000

PROVENANCE:  
Tai Sing Fine Antiques Ltd., Hong Kong, 1999

清乾隆 珊瑚紅地留白纏枝蓮紋盃一對 六字篆書款

來源:  
大成古玩, 香港, 1999年



(marks)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2845

A RARE PAIR OF *FAMILLE ROSE* CORAL-  
GROUND BOWLS

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

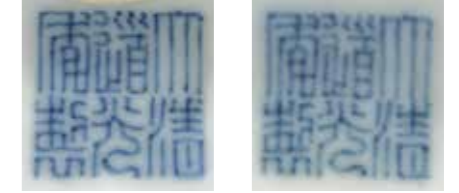
4 1/4 in. (11.5 cm.) diam. (2)

HK\$300,000-500,000 US\$39,000-64,000

PROVENANCE:  
Sold at Christie's Hong Kong, 27 November 2007, lot 1773

清道光 珊瑚紅地粉彩開光牡丹紋盃一對 六字篆書款

來源:  
香港佳士得, 2007年11月27日, 拍品1773號



(marks)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

2846

A RARE LARGE INSCRIBED BLUE AND WHITE RECTANGULAR TRAY

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

14 3/8 in. (36.5 cm.) wide, box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

Sold at Christie's Hong Kong, 29 May 2013, lot 2289

The inscription may be translated:

Fishing in solitude at the far end of the stream,  
On a leisurely boat ride into the wilderness with a flock of cranes for company,  
In the afternoon sun, one begins the journey home,  
While long shadows are cast among the distant dwellings.

Followed by the signature, 'Zepei'.

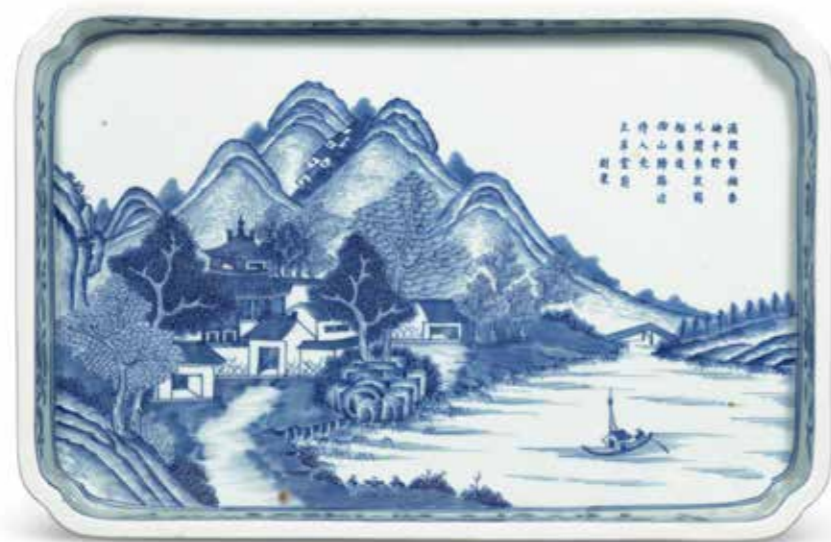
清嘉慶 青花山水人物圖長方盤 六字篆書款

來源:

香港佳士得, 2013年5月29日, 拍品2289號



(mark)



Property from the Kwong Yee Che Tong Collection  
光怡志堂珍藏

•2847

A SKY BLUE-GLAZED DOUBLE-GOURD VASE 天藍釉葫蘆瓶

10 1/8 in. (25.8 cm.) high

HK\$50,000-80,000

US\$6,500-10,000

The base is inscribed with a six-character Guangxu mark.

底書「大清光緒年製」款。



(mark)



2848

A RARE WHITE-GLAZED MEIPING

SUI DYNASTY (AD 581-618)

13 ¼ in. (33.6 cm.) high, box

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Warren E. Cox, New York, by repute  
Frederick Agassiz Prince collection (d. 1950), Boston, and thence by  
descent within the family, by repute  
An American private collection, Boston, purchased in 2009

It is extremely rare to find Sui dynasty white ware of this form and  
size, as this type of ware is more commonly found in cups and  
smaller jars.

A nearly identical *meiping* is preserved at the San Francisco Asian Art  
Museum, The Avery Brundage Collection, object number B60P155.  
A similarly shaped jar with a wider mouth from the Sui dynasty is  
preserved in the Beijing Palace Museum, illustrated in *The Complete  
Collection of Treasures of the Palace Museum, Porcelain of Jin and  
Tang Dynasties*, Hong Kong, 2016, p. 64, no.58 (fig. 1). A closely  
related *meiping* from Tang dynasty with a more exaggerated lower  
body and smaller lipped mouth, is preserved in the Beijing Palace  
Museum, collection number *xin-00136908*.

Compare to an almost identical Sui dynasty white-glazed *meiping*,  
sold at Tokyo Chuo Auction, 10 September 2022, lot 481. Compare  
also to a Sui dynasty white-glazed jar and cover with a taller and  
more slender body, formerly with J. J. Lally & Co., sold at Bonhams  
New York, 20 March 2023, lot 10.



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

隋 白釉梅瓶

來源:

Warren E. Cox, 紐約 (傳)  
Frederick Agassiz Prince 舊藏 (1950年卒), 波士頓, 後於家族中  
流傳 (傳)  
美國私人舊藏, 2009年購藏

此梅瓶小唇口、短頸、豐肩、腹漸收至平底, 通體施白釉, 釉質溼潤均勻,  
並有細開片。整體造型飽滿, 端莊敦厚, 與釉色相互托襯, 不僅為隋白瓷  
中的難得一作, 更為早期梅瓶中之典範。

隋朝白瓷燒造時間短暫, 傳世作品稀少, 多見盃及小罐, 如此瓶之器形及  
尺寸之作品極為罕見。美國舊金山亞洲藝術博物館藏有一件形制近乎相同  
之例, 為 Avery Brundage 舊藏, 館藏編號 B60P155。北京故宮博物院藏  
有一件器形相似、帶寬口之隋白釉罐, 載於故宮博物院藏文物珍品全集  
《晉唐瓷器》, 香港, 2016年, 頁64, 編號58 (圖一); 另藏有一唐代白釉  
梅瓶, 惟腹收幅度較大, 藏品編號: 新00136908。

拍賣市場上曾出現一極為近似之隋白釉梅瓶, 於東京中央2022年9月10日  
拍賣, 拍品481號; 另一瓶身較修長之隋白釉蓋罐, 為藍理捷舊藏, 2023年  
3月20日於紐約邦瀚斯拍賣, 拍品10號。





The Property of a Gentleman  
士紳珍藏

2849

A VERY RARE YAOZHOU PERSIMMON-  
GLAZED MEIPING

NORTHERN SONG DYNASTY (960-1127)

15 3/8 in. (38.5 cm. high)

HK\$2,200,000-4,000,000 US\$290,000-510,000

PROVENANCE:

Sold at Sotheby's London, 9 June 1992, lot 124

Offered at Sotheby's Hong Kong, 27 April 1999, lot 407 (front cover)

An Asian private collection

Sold at Sotheby's London, 12 June 2003, lot 117

Eskenazi, Ltd., London

Ten-views Lingbi Rock Retreat Collection, North America, no. EK172

Sold at Poly Beijing, 5 June 2019, lot 5464

The Yaozhou kilns, known for their celadon wares, began production of persimmon-glazed wares during the mid-Song dynasty. The thick reddish-brown glaze covering these vessels was developed to imitate contemporary lacquer wares. The majority of the Yaozhou persimmon-glazed wares took the form of bowls or dishes, with only a handful of examples found in a vertical form.

While several Yaozhou persimmon-glazed *meiping* are recorded, none share the same form or surpass the present example in size. Compare two smaller examples sold at auctions, one (30.8 cm.) at Sotheby's Hong Kong, 24 November 2014, lot 1005, the other at Christie's Hong Kong, 28 May 2014, lot 3216 (25.4 cm.) (fig. 1), both are potted with a waisted neck and a wider body; two truncated *meiping*, one (19 cm.) in the Idemitsu Collection, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 112, another (15 cm.) excavated from the Lü Family tombs in Shaanxi province, illustrated in *Yaozhou Kilns of China*, Beijing, 2014, p. 325, fig. 14; and a small *meiping* with a wide everted mouth and a straight neck in the National Museum of Korea, illustrated in *Sekai Toji Zenshu*, vol. 12, Tokyo, 1977, pp. 130-131, col. pl. 123 (14.6 cm.).



(Base)



fig. 1 Sold at Christie's Hong Kong, 28 May 2014, lot 3216  
圖一 香港佳士得，2014年5月28日，拍品3216號

北宋 耀州窯柿紅釉梅瓶

來源:

倫敦蘇富比，1992年6月9日，拍品124號

拍賣於香港蘇富比，1999年4月27日，拍品407號(封面)

亞洲私人舊藏

倫敦蘇富比，2003年6月12日，拍品117號

艾斯肯納齊，倫敦

十面靈壁山居舊藏，北美，編號EK172

《佞宋—十面靈壁山居暨東瀛雅蓄宋元清甌》，北京保利，2019年6月5日，拍品5464號

本瓶線條修美流暢，瓶身外壁施柿紅釉，色澤古穆。圈足露胎。耀州窯位於陝西省銅川市黃堡鎮，以燒製青釉為主。柿紅釉為宋代中期耀州窯出現的新品種，為仿宋代漆器之作，又稱為紅耀州，其器型以盤、盤居多，立件相當罕見。

雖有其他耀州窯柿紅釉梅瓶經著錄，但未見尺寸如此之大的例子。比較其他兩件束頸，腹部較寬的拍賣近似例，一於2014年11月24日於香港蘇富比拍賣，拍品1005號(30.8公分)，一於2014年5月28日於香港佳士得拍賣，拍品3216號(25.4公分)(圖一)。另比較兩件吐魯瓶，一為日本出光美術館珍藏，載於《出光美術館藏品圖錄—中國陶磁》，東京，1987年，圖版112號(19公分)，一於陝西省藍田北宋呂氏家族墓出土，見《中國耀州窯》，北京，2014年，頁235，圖14(15公分)，及韓國國立中央博物館所藏一件平口小梅瓶(14.6公分)，見《世界陶瓷全集—12—宋》，東京，1977年，頁130-131，彩色圖版123號。





Property from an Asian Private Collection  
亞洲私人珍藏

**2850**

**A CARVED YAOZHOU 'LOTUS' BOWL**

NORTHERN SONG DYNASTY (960-1127)

7 ¼ in. (18.5 cm.) diam., box

**HK\$60,000-80,000**

*US\$7,700-10,000*

PROVENANCE:

Chang Wei-Hwa & Company, Taipei

北宋 耀州窯青釉刻蓮花紋盃

來源:

雲中居, 台北



Property from an Asian Private Collection  
亞洲私人珍藏

**2852**

**A YAOZHOU LOBED EWER**

FIVE DYNASTIES-NORTHERN SONG DYNASTY (907-1127)

7 ⅞ in. (20 cm.) high, box

**HK\$150,000-250,000**

*US\$20,000-32,000*

PROVENANCE:

Chang Wei-Hwa & Company, Taipei

五代/北宋 耀州青釉瓜棱式執壺

來源:

雲中居, 台北



Property from an Asian Private Collection  
亞洲私人珍藏

**2851**

**A CARVED DING 'PEONY' LOBED-RIM DISH**

NORTHERN SONG DYNASTY (960-1127)

7 1/16 in. (19.5 cm.) diam.

**HK\$150,000-250,000**

*US\$20,000-32,000*

PROVENANCE:

Chang Wei-Hwa & Company, Taipei

北宋 定窯刻牡丹花口盤

來源:

雲中居, 台北



Property from an Asian Private Collection  
亞洲私人珍藏

**•2853**

**A QINGBAI FLUTED EWER AND A COVER**

NORTHERN SONG (960-1127)

7 ¾ in. (19.7cm.) high, box

**HK\$30,000-50,000**

*US\$3,900-6,400*

PROVENANCE:

Chang Wei-Hwa & Company, Taipei

北宋 青白釉瓜棱式執壺帶蓋

來源:

雲中居, 台北



Property from an Asian Private Collection  
亞洲私人珍藏

**2854**

**A RUSSET-SPLASHED BLACK-GLAZED JAR**

北宋/金 黑釉鐵鏽斑吐魯瓶

NORTHERN SONG-JIN DYNASTY (960-1234)

來源：  
雲中居，台北

10 <sup>7</sup>/<sub>16</sub> in. (26.5 cm.) high, box

**HK\$60,000-80,000**

*US\$7,700-10,000*

PROVENANCE:  
Chang Wei-Hwa & Company, Taipei



Property from an Asian Private Collection  
亞洲私人珍藏

**2855**

**A HENAN BLACK-GLAZED 'RIBBED' JAR**

北宋/金 河南黑釉稜線紋雙繫罐

NORTHERN SONG-JIN DYNASTY (960-1234)

來源：  
雲中居，台北

10 in. (25.5 cm.) high, box

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

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

PROVENANCE:  
Chang Wei-Hwa & Company, Taipei



Property from an Asian Private Collection  
亞洲私人珍藏

**2856**

**A WHITE-RIMMED 'OIL SPOT' TEA BOWL**

NORTHERN SONG-JIN DYNASTY (960-1234)

5 ½ in. (14cm.) diam., box

**HK\$80,000-120,000**

*US\$11,000-15,000*

PROVENANCE:  
Chang Wei-Hwa & Company, Taipei

北宋/金 油滴白覆輪盞

來源:  
雲中居, 台北



Property from an Asian Private Collection  
亞洲私人珍藏

**2858**

**A LONGQUAN GUAN-TYPE DISH**

SOUTHERN SONG DYNASTY (1127-1279)

6 ½ in. (16.5 cm.) diam., box

**HK\$100,000-150,000**

*US\$13,000-19,000*

PROVENANCE:  
Chang Wei-Hwa & Company, Taipei

南宋 龍泉窯仿官釉盤

來源:  
雲中居, 台北



Property from an Asian Private Collection  
亞洲私人珍藏

**2857**

**A HENAN RUSSET-SPLASHED BLACK-GLAZED BOWL**

NORTHERN SONG-JIN DYNASTY (960-1234)

5 ¼ in. (13.3 cm.) diam., box

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

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

PROVENANCE:  
Chang Wei-Hwa & Company, Taipei

北宋/金 河南黑釉褐斑盃

來源:  
雲中居, 台北



Property from an Asian Private Collection  
亞洲私人珍藏

**2859**

**A LONGQUAN CELADON BOWL AND A COVER**

SOUTHERN SONG DYNASTY (1127-1279)

Cover: 5 1/8 in. (13 cm.) diam.; Bowl: 4 3/4 in. (12.2 cm.) diam., box

**HK\$60,000-80,000**

*US\$7,700-10,000*

PROVENANCE:  
Chang Wei-Hwa & Company, Taipei

南宋 龍泉粉青釉蓮紋盃及蓋

來源:  
雲中居, 台北

Property from an Asian Private Collection  
亞洲私人珍藏

**•2861**

**A JIZHOU SPLASHED BLACK-GLAZED TEA BOWL**

SOUTHERN SONG DYNASTY (1127-1279)

6 1/4 in. (16 cm.) diam., box

**HK\$30,000-50,000**

*US\$3,900-6,400*

PROVENANCE:  
Chang Wei-Hwa & Company, Taipei

南宋 吉州窯黑地彩繪盃

來源:  
雲中居, 台北



Property from an Asian Private Collection  
亞洲私人珍藏

**2860**

**A SMALL LONGQUAN TRIPOD CENSER**

SOUTHERN SONG DYNASTY (1127-1279)

3 13/16 in. (9.7 cm.) diam., box

**HK\$80,000-120,000**

*US\$11,000-15,000*

PROVENANCE:  
Acquired in 1998 in Hong Kong

南宋 龍泉窯青釉三足爐

來源:  
1998年購自香港



Property from an English private collection  
亞洲私人珍藏

**•2862**

**A JIAN BROWN-GLAZED BOWL**

SOUTHERN SONG DYNASTY (1127-1279)

4 15/16 in. (12.5 cm.) diam., box

**HK\$30,000-50,000**

*US\$3,900-6,400*

PROVENANCE:  
Chang Wei-Hwa & Company, Taipei

南宋 建窯柿釉茶盞

來源:  
雲中居, 台北



2863

A CARVED DING 'LOTUS' DISH

NORTHERN SONG DYNASTY (960-1127)

8 in. (20.3 cm.) diam., Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000

北宋 定窯暗刻蓮紋盤



2864

A RARE WHITE-GLAZED HANDLED VASE

隋 白釉貫耳瓶

SUI DYNASTY (561-618)

來源:

11 7/16 in. (29 cm.) high

1983年購藏於香港

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Acquired in Hong Kong, 1983



2865

A RARE YAOZHOU CELADON LEYS JAR, ZHADOU

北宋 耀州窯青釉渣斗

NORTHERN SONG DYNASTY (960-1127)

此類器型之耀州例十分罕見。比較一陝西考古研究院藏耀州青釉菊瓣紋渣斗，比例同本拍品相似，見柯玫瑰著，《世界博物館及藝術學院藏耀州窯總覽-耀州窯真瓷器》，香港，2021年，397號。

7 5/16 in. (18.5 cm.) wide

HK\$700,000-900,000

US\$90,000-120,000

It is rare to find Yaozhou wares of this form. Compare to a Yaozhou leys jar of similar proportion in the Shaanxi Academy of Archaeology collection, illustrated in Rose Kerr, *Yaozhou Wares From Museums and Art Institutes Including Yaozhou Tribute Wares*, Hong Kong, 2021, no. 397.

本拍品經牛津熱釋光測年法測試（測試編號P120a37；2020年2月27日），證實與本圖錄之斷代符合。

The result of Oxford thermoluminescence test no. P120a37 (27 February 2020) is consistent with the dating of this lot.



2866

A LONGQUAN CELADON TRIPOD CENSER

SOUTHERN SONG DYNASTY (1127-1279)

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

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Bluett and Sons Ltd., London (according to label)  
Sakamoto Goro (1923-2016), by repute  
Property of a Gentleman, sold at Bonhams Hong Kong,  
31 November 2022, lot 16

南宋 龍泉青釉鬲式爐

來源:

Bluett and Sons Ltd., 倫敦 (據標籤)  
坂本五郎 (1923-2016) (傳)  
士紳舊藏, 香港邦瀚斯, 2022年11月31日, 拍品16號



2867

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

SOUTHERN SONG DYNASTY (1127-1279)

5 7/8 in. (15 cm.) diam.

HK\$200,000-300,000

US\$26,000-38,000

EXHIBITED:

Eskenazi, *Song: Chinese ceramics, 10th to 13th century (Part 5)*,  
London, 10 May - 1 June 2018, no. 18

南宋 吉州窯剪紙貼梅花紋盞

展覽:

埃斯肯納齊, 《宋瓷 (第五部分)》, 倫敦, 2018年5月10日-6月1日,  
圖版18號



(interior)





2868

A JIAN 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

5 in. (12.5 cm.) diam.

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE:

Sold at Bonhams London, 10 November 2003, lot 154

EXHIBITED:

Fine Art & Antiques Fair, Olympia, London, *One hundred of the best*, 3-13 June 2004

LITERATURE:

J.A.N. Fine Art, *One hundred of the best*, London, 2004, p.17, pl.15

For a similar example of the same size, attributed to the kilns at Shuiji, Jianyang County, Fujian Province, in the Baur collection, see J. Ayers, *Chinese Ceramics in the Baur Collection*, Geneva, Vol. 1, p. 96, no.50 (12.5 cm. diam.). Another similar example, without the metal mount, is in the collection of the Metropolitan Museum of Art, New York, is illustrated by R. Mowry, *Hare's Fur, Tortoiseshell and Partridge Feathers — Chinese Brown-And Black-Glazed Ceramics, 400-1400*, p. 220, no.83 (12.1 cm. diam.).

南宋 建窯黑釉兔毫盞

來源:

倫敦邦翰斯, 2003年11月10日, 拍品154號

展覽:

Fine Art & Antiques Fair, 倫敦, 《One hundred of the best》, 2004年6月3-13日

出版:

J.A.N. Fine Art, 《One hundred of the best》, 倫敦, 2004年, 頁17, 圖版15

參考相同口徑一例, 錄於約翰·艾爾斯, 《The Baur Collection Geneva: Chinese Ceramics》, 日內瓦, 1999年, 卷1, 頁96, 圖版50號(口徑12.5公分); 另一沒有鑲銅扣之例, 為紐約大都會藝術博物館藏品, 錄於依毛瑞著作《Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese Brown-and Black-Glazed Ceramics, 400-1400》, 頁220, 圖版83號(口徑12.1公分)。



(interior)



Property from a Hong Kong Family Collection  
香港家族珍藏

2869

A RARE FINELY CARVED LONGQUAN CELADON 'FLORAL' JAR

MING DYNASTY, 15TH CENTURY

11 in. (28 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

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

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

明十五世紀 龍泉青釉刻花卉紋鋪首耳罐

來源:

香港蘇富比, 1980年11月26日, 拍品206號

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

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



Property of a Hong Kong Collector  
香港藏家珍藏

2870

A LARGE CARVED LONGQUAN CELADON  
CHARGER

MING DYNASTY, 15TH CENTURY

18 ½ in. (47 cm.) diam.

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

Sold at Christie's New York, 23 March 2012, lot 1973

Large dishes of this type and approximate size, all dated to the 15th century, are illustrated by J. Ayers and R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, vol. I, London, 1986, pp. 328-9, nos. 353-6 and 359. Another example of this type sold at Christie's Hong Kong, 27 May 2008, lot 1840.

明十五世紀 龍泉青釉刻花錦紋盤

來源:

香港佳士得，2012年3月23日，拍品1973號

相同年代，類似造型及尺寸的大盤，錄於康蕊君及John Ayers著，《托卡比皇宮中的中國瓷器》，卷一，倫敦，1986年，頁328-9，圖版353-6及359。另有尺寸稍大一例，售於香港佳士得，2008年5月27日，拍品1840號。



The Property of a Gentleman  
士紳珍藏

2871

A FINE AND VERY RARE QINGBAI CARVED  
DOUBLE-GOURD-SHAPED EWER AND  
COVER

SOUTHERN SONG DYNASTY (1127-1279)

8 ½ in. (21.5 cm.) overall height

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

A French family collection, by repute

南宋 青白釉雕牡丹紋葫蘆式帶蓋執壺

來源:

法國家族珍藏(傳)



Property from a Hong Kong Collection  
香港私人珍藏

2872

AN EXTREMELY RARE QINGBAI GILT-  
DECORATED 'DRAGON' DISH

YUAN DYNASTY (1279-1368)

6 1/8 in. (15.5 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 4-5 November 1997, lot 1398

The dish was exquisitely decorated with a three-clawed dragon in gilt, although much of the decoration is worn, a clear delineation of the dragon is still visible.

元 青白釉描金龍紋盤

來源:

香港蘇富比，1997年11月4-5日，拍品1398號

大部分描金紋飾雖已失，盤內之三爪龍紋仍然清晰可見。



2873

A RARE LARGE YELLOW-GROUND GREEN-  
ENAMELLED 'DRAGON' BOWL

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

8 3/4 in. (22.4 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000

明嘉靖 黃地綠彩雙龍戲珠江崖海水紋盃  
雙圈六字楷書款



(mark)



Property from a Hong Kong Collection  
香港私人珍藏

2874

AN INCISED GREEN-ENAMELLED 'DRAGON'  
BOWL

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

6 ½ in. (16.5 cm.) diam.

HK\$120,000-180,000

US\$16,000-23,000

See a closely related example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures in the Palace Museum*, Beijing, 2009, no. 70; a bowl of this design in the Metropolitan Museum of Art, New York, is illustrated in S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, no. 156; and another from the collection of Sir Percival David, now in the British Museum, London, is published in *Daisy Lion-Goldschmidt, Ming Porcelain*, London, 1978, no. 106.

明正德 白地暗刻海水綠彩雲龍紋盃 雙圈六字楷書款

北京故宮博物院收藏一件近例，錄於《故宮博物院藏文物珍品大系·雜釉彩·素三彩》，上海，2009年，圖版70號；紐約大都會藝術博物館藏一件同紋飾盃，載於S. Valenstein，《A Handbook of Chinese Ceramics》，紐約，1989年，圖版156；另一件來自大維德爵士收藏，現存大英博物館，倫敦，刊錄於Daisy Lion-Goldschmidt，《Ming Porcelain》，倫敦，1978年，圖版106號。



(mark)



Property from a Hong Kong Collection  
香港私人珍藏

2875

AN INCISED GREEN-ENAMELLED 'DRAGON'  
DISH

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

8 ¾ in. (22.3 cm.) diam.

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

Offered at Christie's Hong Kong, 7 October 2014, lot 175

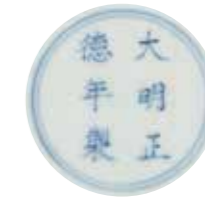
Compare a slightly larger example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures in the Palace Museum*, Beijing, 2009., no. 71; and another from the Leshantang Colletion, sold at Hong Kong Sotheby's, 9 April 2024, lot 112.

明正德 白地暗刻海水綠彩雲龍紋盤 雙圈六字楷書款

來源:

拍賣於香港佳士得，2014年10月7日，拍品175號

比較尺寸稍大一例，錄於《故宮博物院藏文物珍品大系·雜釉彩·素三彩》，上海，2009年，圖版71號；另一件來自樂山堂收藏，售於香港蘇富比，2024年4月9日，拍品112號。



(mark)



Property from a Japanese Private Collection  
日本私人珍藏

2876

A LARGE BLUE AND WHITE 'DRAGON AND PHOENIX' DISH 明萬曆 青花龍鳳呈祥紋大盤 雙圈六字楷書款

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

15 ¼ in. (34.8 cm.) diam., Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000



(mark)

Property from a Hong Kong Collection  
香港私人珍藏

2877

A FAMILLE VERTE 'PEONY BLOSSOM'  
MONTH CUP

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

2 5/16 in. (6.6 cm.) diam.

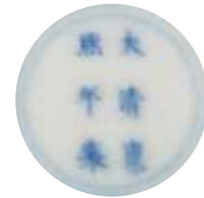
HK\$150,000-250,000

US\$20,000-32,000

The cup is delicately potted with flaring sides, with the exterior  
painted and enamelled representing the fourth month with flowering  
peony bushes among rockwork. The reverse has an inscription which  
may be translated to 'The radiant peony is worthy of the Immortals'  
dew; its fragrance is carried on breezes from the palatial halls',  
followed by a seal mark reading *Shang*, 'Appreciation'. Compare to  
a 'peony blossom' month cup, sold at Christie's Hong Kong, 29 May  
2013, lot 1913.

清康熙 五彩「牡丹花」花神盃 雙圈六字楷書款

盃通體青花五彩紋飾，一面繪四月花神牡丹花，背面青花書唐韓琮詩句：  
「曉豔遠分金掌露，暮香深惹玉堂風」，尾隨篆體「賞」方印。比較一「牡丹  
花」花神盃，售於香港佳士得，2013年5月29日，拍品1913號。



(mark)



2878

A RARE UNDERGLAZE-BLUE AND COPPER-  
RED DECORATED BRUSH POT

清康熙 青花釉裏紅山水人物圖筆筒

KANGXI PERIOD (1662-1722)

7 1/8 in. (18.1 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000



Property belonging to the late Professor C. M. Kauffmann  
邁克爾·考夫曼教授舊藏

2879

A PAIR OF BISCUIT-ENAMELLED INCISED  
'DRAGON AND SANDUO' DISHES

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

9 7/8 in. (24.9 cm.) diam.

(2)

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Collection of Professor C.M.Kauffmann (1931-2023), acquired in  
the early decades of the 20th century, then by descent within the  
family

Professor Kauffmann was former Keeper of the Department of  
Prints and Drawings at the Victoria and Albert Museum, London,  
and later Director of the Courtauld Institute of Art, London

Each dish is finely incised with five-clawed dragons chasing flaming  
pearls and is enamelled in yellow, aubergine, black, lime and green,  
and glazed on biscuit with auspicious fruits symbolising  
abundance of offspring, in an elegant palette of understated beauty,  
belongs to one of the most representative and sought-after types of  
porcelain from the imperial kilns of the Kangxi Emperor. They feature  
a highly unusual decoration that required remarkable skill, and it is  
extremely rare to find such dishes offered as a pair.

Due to the complicated and long manufacturing process, such dishes  
were produced in small numbers. Yet they are represented in world  
famous museums and private collections. A similar dish from the  
British Rail Pension Fund, exhibited on loan at the Dallas Museum  
of Art 1985-1988, is illustrated in Regina Krahl, Chinese Ceramics  
from the Meiyintang Collection, London, 1994-2010, vol. 4, no. 1818.  
Another dish from the collection of Edward T. Chow, illustrated in  
The Leshantang Collection of Chinese Porcelain, Taipei, 2005, p. 124-  
125, cat. no. 43. Further examples include a pair sold at Hong Kong  
Sotheby's, 11 April 2008, lot 2918.

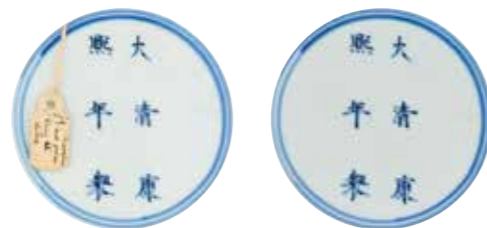
清康熙 素三彩瑞果暗刻龍紋盤一對 雙圈六字楷書款

來源:

邁克爾·考夫曼教授 (1931-2023 年) 的藏品, 購於 20 世紀早期, 後由  
家族傳承。考夫曼教授曾任倫敦維多利亞與艾伯特博物館的版畫和  
素描部研究員, 後任倫敦科陶德藝術學院院長。

此對素三彩盤, 素胎盤內外暗刻龍紋, 繪吉祥瑞果, 寓意多子多福, 配色  
雅緻, 屬康熙御瓷典型。因其燒製工序繁雜, 且頗費時日, 產量均甚少,  
如此成對者, 寥若星辰。

類似暗刻龍紋素三彩果紋盤, 於世界知名博物館以及私人收藏中有數例,  
可資比較, 如英國鐵路養老基金會舊藏一盤, 與此相近, 1985-88年間  
借展於達拉斯藝術博物館, 並錄於康蕊君, 《玫茵堂中國陶瓷》, 倫敦,  
1994-2010年, 卷4, 編號1818。另比較仇焱之舊藏盤, 刊於《樂山堂藏瓷》  
, 台北, 2005年, 頁124-125, 編號43。另見一器。還有一對例子, 售於香港  
蘇富比, 2008年4月11日, 拍品2918號。



(marks)



Property from a Hong Kong Collection  
士紳珍藏

2880

A SMALL *FAMILLE VERTE* 'FIGURAL' DISH

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

6 in. (15.2 cm.) diam.

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

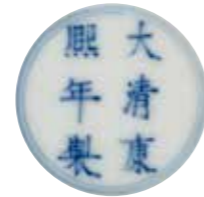
Sold at Christie's New York, 16 September 1999, lot 347

Compare the present lot to another Kangxi *famille verte* dish decorated in a similar style but with ladies instead of scholars, illustrated by R. Scott, *Elegant Form and Harmonious Decoration - Four Dynasties of Jingdezhen Porcelain*, London, 1992, p. 115, no. 125.

清康熙 五彩開雞起舞圖盤 雙圈六字楷書款

來源:

紐約佳士得, 1999年9月16日, 拍品347號



(mark)



Property from a Hong Kong Collection  
香港私人珍藏

2881

A LARGE *FAMILLE VERTE* 'BIRTHDAY' CHARGER

QING DYNASTY (1644 - 1911)

16 1/2 in. (42 cm.) diam.

HK\$240,000-320,000

US\$31,000-41,000

PROVENANCE:

Sold at Christie's Hong Kong, 29 May 2019, lot 3156

清 五彩麻姑獻壽圖盤

來源:

香港佳士得, 2019年5月29日, 拍品3156號





Property from a Hong Kong Collection  
香港私人珍藏

2882

A PAIR OF AUBERGINE AND GREEN-ENAMELLED 'DRAGON' DISHES

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

9 3/8 in. (25 cm.) diam. (2)

HK\$200,000-300,000 US\$26,000-38,000

PROVENANCE:  
Frank Partridge & Sons Ltd., London & New York, according to label

清康熙 綠地紫彩龍紋盤一對 雙圈六字楷書款

來源:  
Frank Partridge & Sons Ltd., 倫敦及紐約 (據標籤)



(marks)



Property from a Hong Kong Collection  
香港私人珍藏

2883

A RARE BLACK-GROUND COPPER-RED UNDERGLAZE-BLUE AND WHITE-SLIP-DECORATED VASE

KANGXI PERIOD (1662-1722)

17 1/2 in. (44 cm.) high

HK\$200,000-300,000 US\$26,000-38,000

The 'ghost' figure on the present vase is the God of Successful Examinations and Literature, Kuixing, who is generally depicted standing on a fish, tortoise or dragon, with one hand raised holding a pen and the other holding an ingot.

Although a popular subject during the Qing dynasty, it is rare to find on vessels of this size. Compare to a smaller vase of Yongzheng period, decorated with Kuixing in copper-red and underglaze-blue, is currently preserved in the Palace Museum, Beijing (fig. 1), collection number *xing*-00097055.

Compare to another Kangxi period celadon-ground brush pot, also decorated with Kuixing in copper-red and underglaze blue, formerly in the collection Jacob and Mary Stein, sold at Christie's New York, 20-21 March 2014, lot 2141.



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

清康熙 黑地青花釉裏紅堆白魁星點斗圖瓶

魁星為民間供奉之神，掌管科考文運和仕途亨通。此拍品描繪魁星踢斗，有高中魁首、金榜題名的祝願。因其考運亨通的寓意，魁星常為文房擺件之主題紋飾，如此拍品之大尺寸的立件上則極為罕見。

比較一件尺寸較小清雍正青花釉裏紅魁星圖瓶，為北京故宮博物院藏，藏品編號新00097055 (圖一)。比較另一件清康熙豆青地青花魁星點斗圖筆筒，為Jacob及Mary Stein伉儷舊藏，於紐約佳士得2014年3月20-21日拍賣，拍品2141號。



Property from a Hong Kong Collection  
香港私人珍藏

2884

A VERY RARE INCISED BISCUIT AND  
WHITE-GLAZED 'DRAGON' BOWL

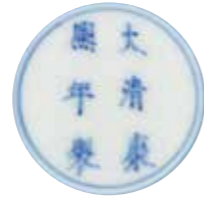
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A  
DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

4 7/16 in. (11.2 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

清康熙 內白釉外澀胎刻游龍趕珠紋盃  
雙圈六字楷書款



(mark)



2885

A RARE GREEN-ENAMELLED VASE,  
MEIPING

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

12 5/8 in. (32 cm.) high

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Ralph M. Chait Galleries, New York (according to label)

清乾隆 綠釉梅瓶 礬紅六字篆書款

來源:

Ralph M. Chait Galleries, 紐約 (據標籤)



(mark)



2886

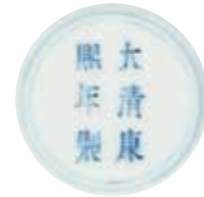
A DOUCAI 'DRAGON AND PHOENIX' BOWL 清康熙 鬥彩龍鳳呈祥紋盃 雙圈六字楷書款

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

6 1/8 in. (15.5 cm.) diam.

HK\$200,000-400,000

US\$26,000-51,000



(mark)



2887

A MING-STYLE DOUCAI 'MYTHICAL BEAST' JAR 清雍正 鬥彩海獸紋「天」字罐

YONGZHENG PERIOD (1723-1735)

4 in. (10 cm.) high

HK\$400,000-600,000

US\$52,000-77,000



(mark)





## Innovative Elegance – A Large and Rare Qianlong Celadon-glazed Vase

Rosemary Scott, Independent Scholar

This vase is of unusually large size and particularly rare form. Its relief decoration is meticulously rendered and its glaze typifies the richer celadon tones applied to certain imperial porcelains of the Qianlong reign. The glaze has achieved just the right level of viscosity and translucence to provide clear deep colour where it is thicker and paler highlighting tones where it is thinner on the low relief areas of the design.

One of the unusual features of the form of this vase is the elegant pendant *ruyi* band around the mouth of the vessel. This rare treatment of the mouth would have required great skill on the part of the potter, since the hanging *ruyi* would have been unsupported during firing – and, thus, at risk of distortion. Such turned-down *ruyi* mouths appear to have been an innovation on Qianlong imperial porcelain. It is possible that they ultimately derive from the vases with lobed turned-down mouths made in the 12th and 13th centuries. These latter vases were made at the Jun kilns and the Cizhou kilns, as well as being found amongst *qingbai* porcelains from the Jingdezhen kilns (see R. Kerr, *Song Ceramics*, London, 2004, p. 32, no. 22; T. Mikami, *Sekai Toji*

*Zenshu 13 Liao Jin Yuan*, Tokyo, 1981, pp. 110-11, no. 92; and S. Pierson (ed.), *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, London, 2002, pp. 136-7, no. 71). The mouths of these vessels, however, were created by throwing a widely flaring mouth and then pushing down the rim at regular intervals, rather than creating a separate mouth flange.

There is a very limited number of early 15<sup>th</sup> century Ming dynasty blue and white vases which have wide, slightly down-turned petal-shaped rims, such as the small (19 cm high) Xuande vessel with *lingzhi* fungus sprays decorating its body, illustrated in *Catalogue of the Special Exhibition of Hsüan-tê Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 80-1, no. 13 (fig. 1). Like the Qianlong vases, this Xuande vase has a distinct, visible, junction at the upper edge of the neck and the beginning of the turned-down mouth, which may provide a clue to the making process.

There is another form that may be of interest in considering the shape of the current vase. This is the Buddhist longevity vase *bumpa*, which is usually found in metal, but was also copied in

### 青雲之巔 乾隆粉青釉凸花蓮紋捲口龍耳瓶

蘇玫瑰 獨立學者

本清朝乾隆年製粉青釉瓶端凝壯麗，尺寸殊巨，形制極罕，誠然一代宏構。浮雕紋飾縝緻，釉彩色調深艷，與一類乾隆御製粉青名瓷同出。瓶施釉厚薄精妙準繩，陰陽區域濃淡相間，使之虛實傳神，氣韻靈動。

瓶頂綿綿相扣的一圈如意雲捲口洵屬罕見。儼如懸掛半空的瓶口，燒造時無支架承托，常具變形風險，可見其製作甚艱，極考工夫。這種向外翻捲的如意形口起伏有致，該屬乾隆御窯所創，疑演變自十二至十三世紀的鈞窯、磁州窯，以及景德鎮窯青白瓷。（見柯玫瑰：《Song Ceramics》，倫敦，2004年，頁32，編號22；三上次男：《世界陶磁全集·卷十三·遼金元》，東京，1981年，頁110-111，編號92；畢宗陶（編）：《Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties》，倫敦，2002年，頁136-137，編號71）。捲口與瓶身一坯連造，拉成寬撇口後摺沿推壓漸收，而非分造拼合。



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

porcelain (decorated to resemble metal) in the Qianlong reign. An original metal example from the Palace Museum, Beijing, was included in the 2005 exhibition *China - The Three Emperors 1662-1795* held at the Royal Academy of Arts, London, exhibit no. 57. A Qianlong porcelain version of the form, simulating pewter with gilding and jewels, from the collection of the Victoria and Albert Museum, London, was included in the same exhibition, exhibit no. 56. These significantly smaller *bumpa* vases share with the current vase globular bodies and flaring feet, while at the top of the neck the mouth extends almost horizontally and then descends at a sharp angle. While neither of the *bumpa* vases has *ruyi*, the necks have petal decoration, which is seen around the lower part of several Qianlong porcelain vessels with turned-down mouths. The *bumpa* vases had their origins in Tibetan Buddhism and were predominantly used in Buddhist ritual to contain water. Documentary evidence also suggests that they were used to contain holy herbs or peacock feathers.

There are several features of the current vase form that suggest links with metalwork. The first of these is the application of finely-modelled masks on either side of the neck. These were clearly

intended to be accompanied by suspended rings, in similar manner to those seen on a number of bronze vase forms. It is also noticeable that several of the surviving Qianlong porcelain vessels, including the current vase, have distinct junctions where the neck joins the body. This is often a sign that the form has taken inspiration from metal forms.

While surviving Qianlong vases with down-turned *ruyi* or *lingzhi* head mouths are rare – probably due to the difficulty of making them – a small number have been published. Another celadon-glazed example – albeit with a paler celadon glaze – is in the collection of the Palace Museum, Beijing. This vase is *gu*-shaped, and decorated with dragons amongst clouds. The *lingzhi* heads that form its mouth are individually larger than those on the current vase and descend less sharply (illustrated in *Kangxi, Yongzheng, Qianlong - Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 461, no. 143) (fig. 2).

Two blue and white vases with similar turned-down mouths decorated with *lingzhi* fungus and dragons have been published; one from the collection of the National Palace Museum in

現存的明代十五世紀初青花瓶中，尚有少數採用這類捲口，例如一件宣德青花折枝靈芝紋石榴尊，高19公分，圖見《明代宣德官窯菁華特展圖錄》，臺北，1998年，頁80-81，編號13（圖一）。一如本瓶，該瓶頸端與捲口有明顯折沿，反映其工藝特色。

這種獨特捲口可與佛教供器藏草瓶（又稱奔巴瓶、貢巴瓶）比對。此瓶本為金屬製，至乾隆年間出現仿金器原型的瓷製品種。北京故宮博物院藏有一金製例子，2005年於倫敦皇家藝術研究院主辦的「China-The Three Emperors 1662-1795」展覽展出，展品編號57。該展涵蓋一件同形制的乾隆瓷製例子，施仿白鑽釉加金嵌寶，展品編號56，藏於倫敦維多利亞與艾伯特博物館。這些藏草瓶比本瓶小巧，但形制相似，皆呈圓腹，撇足，瓶口從瓶頸折沿水平式外伸，再以直角式下降。兩例雖無如意圖案，但頸部概以與本瓶相若的蓮瓣紋樣裝飾。藏草瓶起源於藏傳佛教，多作佛教儀式的淨水盛器。據文獻記載，此瓶除了供插藏草外，也放孔雀羽毛。



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



fig. 3 Sold at Christie's London, 11 July 2006, lot 142  
圖三 倫敦佳士得，2006年7月11日，拍品142號

細觀造型，本瓶之若干特徵可與金屬器比較。首先，瓶頸兩側塑貼模印精細的雙龍耳，與不少青銅器的獸首銜環式耳相似，反映本瓶耳之設計原意。其次，連本瓶在內的現存乾隆諸例之頸、身交界均有折沿，也是金屬瓶的常見標誌。

帶這類如意靈芝圖案捲口的乾隆瓶器傳世極少，與其燒製難度不無關係。屈指可數的已刊錄例子中，可參考北京故宮博物院藏一件粉青釉雲龍紋觚式瓶。其口之每片外翻如意比本瓶大，垂直幅度比本瓶小（圖見《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，頁461，編號143）（圖二）。

青花例子當中，可參考兩件乾隆御製靈芝九龍紋捲口瓶，一為臺北故宮博物院藏，圖見《故宮藏瓷—清青花瓷（二）》，香港，1968年，頁40-41，圖版10；另一於2006年7月11日經倫敦佳士得拍賣，拍品編號142（圖三）。另有一對乾隆年製青花團蓮紋龍耳瓶，捲口為一周細密延綿的如意圖案，2010年5月11日同經倫敦佳士得拍賣，拍品編號217。



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

*Porcelain of the National Palace Museum: Blue-and-White Ware of the Ch'ing Dynasty II*, Hong Kong, 1968, pp. 40-1, pl. 10; the other was sold by Christie's London on 11 July, 2006, lot 142 (fig. 3), while a further pair of blue and white Qianlong vases featuring turned-down mouths with *lingzhi* heads were sold by Christie's London on 11 May, 2010, lot 217.

However, the most interesting vases which may be compared to the current vessel, are to be found amongst those imperial Qianlong porcelains decorated in overglaze enamels. A *famille rose* vase in the Palace Museum, Beijing, which is illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with cloisonné enamel decoration and famille rose decoration*, Hong Kong, 1999, p. 137, no. 120 (fig. 4), not only shares motifs around the neck and the foot, but is close in form to the current celadon vase, and has quite elaborately formed *lingzhi* head down-turned mouth decoration. Another close comparable without a down-turned mouth is a celadon-glazed vase from the J.M Hu, Zhande Lou Collection, carved with composite floral scrolls, flanked by two *ruyi*-shaped handles suspending ribbons at the neck, and bears a similar Qianlong

mark on the base. This vase was previously exhibited at Shanghai Museum, Beijing Museum and Art Museum, The Chinese University of Hong Kong, *Qing Imperial Monochromes: The Zande Lou Collection* in 2005, and illustrated as the cover and pp. 120-121, no. 43 of the exhibition catalogue (fig. 5).

Although at a height of 29.2 cm a *famille rose* vase with generous use of gold enamel in the Palace Museum, Beijing (illustrated in *Views of Antiquity in the Qing Imperial Palace: special exhibition to celebrate the 80th anniversary of the establishment of the Palace Museum*, Museu de Arte de Macau, 2006, p. 25, no. 52) (fig. 6) is significantly smaller than the current vase, it is closer in proportions, since it shares the latter's longer, slimmer neck. It also shares both motifs and aspects of scrolling with the celadon vessel. However, the vase with down-turned *ruyi* or *lingzhi* mouth, which is nearest in shape to the current vase, is a smaller (26.5 cm high) Qianlong vase with overglaze enamel decoration on a ruby ground, which is in the Baur Collection, Geneva (illustrated by John Ayers in *Chinese Ceramics in The Baur Collection*, volume 2, Geneva, 1999, p. 132, no. 240) (fig. 7). The



fig. 6 Collection of the Palace Museum, Beijing  
圖六 北京故宮博物院藏品

Baur vase has a shorter neck and lacks the mask handles of the current vase, but the overall vessel form and the specific form of the pendant *ruyi* encircling the mouth are similar. The decoration on the Baur collection vase also shares certain floral scroll shapes and pendant chimes with the current vase. Both the pendant *ruyi* mouth form and the style of scrolling floral decoration continued to find favour amongst the finest enamelled porcelains made for the Jiaqing court. One of these with a yellow ground, formerly in the collection of the 1st Baron Margadale, was sold by Christie's Hong Kong in December 2010, lot 2981 (fig. 8). The Margadale vase (28 cm high) is smaller than the current vase, and is of a compressed pear-shape, but the inspiration for its decoration is clear.

The current magnificent vase appears to be the largest published example of this rare form, and also displays the most sophisticated auspicious scrolling designs under a subtle celadon glaze of ideal clarity.



fig. 8 Formerly in the collection of the 1st Baron Margadale of Islay, was sold by Christie's Hong Kong, 1 December 2010, lot 2981 (price realized HKD90,260,000)  
圖八 莫里森男爵舊藏，後於2010年12月1日香港佳士得拍賣，拍品2981號（成交價港幣90,260,000）



fig. 5 *Qing Imperial Monochromes: The Zande Lou Collection*, cover and pp. 120-121, no. 43  
圖五 《暫得樓清代官窯單色釉瓷器》展覽圖錄封面及頁43

更為有趣的例子，莫過於乾隆御製的釉上彩器，北京故宮博物院藏有一件粉彩例子，圖見《故宮博物院藏文物珍品全集39：琺瑯彩·粉彩》，香港，1999年，頁137，編號120（圖四），其頸、足繪飾之纏枝蓮紋、整體造型，以及如意捲口皆與本瓶遙相呼應。暫得樓胡惠春舊藏一件粉青釉雕纏枝蓮紋尊，無捲口，兩側作如意綬帶耳，底款與本瓶近似，曾展出於上海博物館、首都博物館，以及香港中文大學文物館，圖見《暫得樓清代官窯單色釉瓷器》展覽圖錄封面及頁120-121，編號43，2005年（圖五）。

北京故宮博物院所藏一件粉彩描金例子（圖見《邃古來今：慶祝故宮博物院建院八十周年清宮做古文物精品展特集》，澳門藝術博物館，2006年，頁25，編號52）（圖六），雖僅高29.9公分，與本瓶大相徑庭，但瓶頸造型與蓮紋圖案皆可與本



fig. 7 The Baur Collection, Geneva © Fondation Baur / Photo Marian Gérard  
圖七 鮑爾珍藏，日內瓦 © Fondation Baur / Photo Marian Gérard

品對照。日內瓦鮑爾珍藏一件乾隆胭脂紅地例子，尺寸更小，僅高26.5公分，但形制最為接近本瓶（圖見《Chinese Ceramics in The Baur Collection》下冊，日內瓦，1999年，頁132，編號240）（圖七）。其頸較短，無龍耳，然而如意捲口造型，以及紋飾圖案皆與本瓶雷同。嘉慶年間，這類如意捲口與吉祥圖案依然大放異彩，例見一件黃地粉彩福壽萬年瓶，為首任英國艾拉島馬加代爾男爵舊藏，2010年12月1日經香港佳士得拍賣，拍品編號2981（圖八）。該瓶高28公分，比本瓶小，形狀接近荸薺扁瓶，但其紋飾顯然與本瓶所代表的乾隆巨作一脈相承。

本粉青釉凸花蓮紋捲口龍耳瓶巨碩宏麗，尺寸居於迄今著錄所載之首，紋飾宛轉美妙，佈局精緻綿密，吉祥寓意盎然，釉色明澈純淨，盡顯乾隆御窯之絕頂超詣。

Property of a Lady  
女史珍藏

2888

A VERY RARE LARGE CELADON-GLAZED  
RELIEF-DECORATED 'LOTUS' AND  
'DRAGON-HANDLE' VASE

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

19 5/8 in. (49.8 cm.) high, box

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

US\$650,000-900,000

PROVENANCE:

Sold at Christie's New York, 24 March 2004, lot 238  
The Property of a Gentleman; sold at Christie's Hong Kong,  
29 May 2007, lot 1368

清乾隆 粉青釉凸花福慶連綿捲口龍耳瓶 六字篆書印款

來源:

紐約佳士得, 2004年3月24日, 拍品238號

士紳舊藏; 香港佳士得, 2007年5月29日, 拍品1368號



(mark)



Property from a Hong Kong Collection  
香港私人珍藏

2889

A RESERVE-DECORATED BLUE AND WHITE  
'CHRYSANTHEMUM' BOWL

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

7 ½ in. (19 cm.) diam.

HK\$300,000-500,000

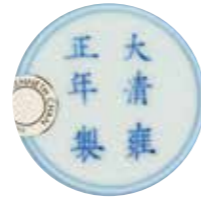
US\$39,000-64,000

A bowl of this pattern and size is illustrated in *The Tsui Museum of Art*, Hong Kong, 1991, no. 93, and another is illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, no. 842.



清雍正 灑藍地留白菊紋花口盃 雙圈六字楷書款

同類形制之例見《徐氏藝術館》，香港，1991年，圖版93號；另有一例錄於康蕊君，《玫茵堂中國陶瓷》，卷2，倫敦，1994年，圖版842號。



(mark)

2890

A RARE BLUE AND WHITE 'LOTUS  
BOUQUET' DISH

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

8 ¼ in. (21.3 cm) diam.

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

US\$110,000-150,000

PROVENANCE:

Sold at Christie's London, 10 June 1996, lot 94

Sold at Sotheby's Hong Kong, 12 October 2021, lot 39

The present dish is a rare example from the Yongzheng period inspired by a Yongle prototype, such as an example in the National Palace Museum, Taipei, accession number: *guci001823N000000000*, but in a much smaller size. Interestingly, the same pattern continued into the Qianlong reign but was made in a larger size again, closer to its Yongle original. This change is recorded in an entry from the Qing Imperial archives, dated the 6th of the 5th month of the third year of the Qianlong reign, states that the Emperor was presented with a 'flower bouquet' dish measuring 5 *cun* (approx. 16 cm) in diameter, and then ordered that future dishes of this type should feature a larger interior roundel.



清雍正 青花一把蓮紋盤 雙圈六字楷書款

來源:

倫敦佳士得，1996年6月10日，拍品94號

香港蘇富比，2021年10月12日，拍品39號

本盤紋飾雖取自永樂一把蓮盤，但尺寸精巧，直徑僅約21公分，遠小於約34公分大小的永樂原型。有趣的是，乾隆三年活計清檔記載：「五月初六日，司庫劉山久、催總白世秀來說太監高玉交...萱花把蓮五寸盤一件...傳旨：...萱花把蓮五寸盤將盤心內花樣放大些，花紋俱各畫細些，照樣燒造。」乾隆皇帝卻下令又將尺寸放大，可見父子二人審美觀念頗為不同。



(mark)



2891

A RARE BLUE AND WHITE 'DRAGON' VASE

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

15 3/16 in. (38.6 cm.) high

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

US\$390,000-640,000

PROVENANCE:

Collection of Sir Michael Stewart, purchased in Hong Kong in early 1960s, by repute  
The Anthony du Boulay Collection  
Sold at Bonhams London, 10 November 2003, lot 32

EXHIBITED:

The London Asian Art Fair, *Porcelain for Emperors*, June 2003, no.35

清雍正 青花海水雙龍戲珠紋撇口瓶 雙圈六字楷書款

來源:

Michael Stewart爵士舊藏，1960年代早期購於香港（傳）  
Anthony du Boulay舊藏  
倫敦邦瀚斯，2003年11月10日，拍品32號

展覽:

The London Asian Art Fair, 《Porcelain for Emperor》, 倫敦，  
2003年6月，圖版35號



(mark)



## 2891 Continued

This vase is finely painted in rich cobalt blue tones around the broad baluster body and trumpet neck with a pair of five-clawed scaly dragons in pursuit of a flaming pearl. One dragon is writhing amidst rocks and foaming waves while the other is in flight above the waves amidst *ruyi* cloud and fire scrolls. The base is inscribed with a six-character mark in regular script within a double-circle in underglaze blue.

In the quest to justify their right to the throne of China as a foreign dynasty, the Manchu emperors of the Qing dynasty often commissioned works of art to reflect their power and beneficence. In both its shape and decoration, the present vase immediately references great works of art of the past, with the dragon yielding an impressive evocation of imperial grandeur. As emblem of the Emperor's majestic and benevolent rule, the dragon had a long tradition in China. Dragons adorned every room of the Qing palace and the image of the five-clawed dragon can be considered the ultimate reflection of the Yongzheng emperor's imperial splendor.

The present vase is notable for the harmonious composition of dragons in pursuit of flaming pearls. In Chinese cultural imagery, the dragon is a symbol of the beneficent emperor, and often depicted emerging from the crested waves and flying among the clouds as it rises from winter hibernation at the spring equinox and brings rain to water the crops. A similar-sized Qianlong vase with globular body, decorated with nine dragons amongst clouds in underglaze blue, is published in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (III)*, Shanghai, 2000, no. 118.

Compare a related blue and white Yongzheng-marked covered dragon vase of cylindrical shape from the J. Insley Blair Collection, illustrated in *The J. Insley Blair Collection of Chinese Porcelain*, Tuxedo Park, New York, 1925, pl. XII, no. 62, sold at Christie's Hong Kong, 28 November 2012, lot 2121.

瓶敞口外侈，束頸豐肩，修腹下收成斂足。通體以青花為飾，口沿及近足處各飾兩道弦紋，瓶身主體繪海水龍紋圖案，兩條行龍張牙舞爪，騰越海上，利爪伸張，剛勁有力，軀體蜿蜒曲折，遨遊於雲海之間並追逐火珠。近足處繪海水江崖紋，波濤洶湧，象徵山川昌茂、國土永固之意。底面施滿釉，以青花書雙圈六字楷書款。

清朝滿族統治者入主中原後，為鞏固政權，下令製作了大批彰顯其權力及仁德的工藝品。此品形態和紋飾上溯古代經典臻作，古風新釋，器身龍紋更充分顯現出莊嚴大度之皇室氣派。龍素來是中國皇權的象徵，龍紋雕飾佈滿紫禁城內每一宮殿，五爪龍紋更是雍正帝皇風範之表表者。

瓶身所飾的一對五爪龍乃是本作品的一大亮點，在中國文化的意象中，龍是仁君的象徵，工匠經常描繪於春分從冬眠中甦醒的神龍，從翻騰的海浪中飛入雲間翱翔，令天降雨，滋養五穀。此類紋飾亦於乾隆時期的青花瓷器中常見，更有九龍一例，惟其下身更圓渾，錄於《故宮博物院藏文物珍品全集·青花釉裏紅（下）》，上海，2000年，圖版118號。

美國貝萊爾(J. Insley Blair)收藏曾收藏一件雍正青花雲龍紋蓋罐，著錄於1925年紐約出版《The J. Insley Blair Collection of Chinese Porcelain》(貝萊爾藏中國瓷器)，圖版XII，62號；後售於香港佳士得，2012年11月28日，拍品編號2121。



(another view 另一面)

2892

A PAIR OF FAMILLE ROSE BONELESS-STYLE  
'FLORAL' BOWLS

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

5 5/8 in. (14.2 cm.) diam., Japanese wood box (2)

HK\$600,000-800,000 US\$77,000-100,000

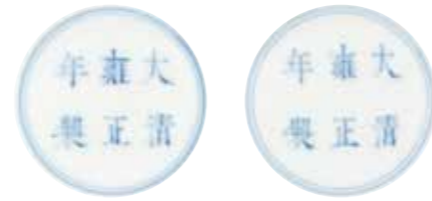
EXHIBITED:  
Fukuyama Castle Museum, *70 Selected Masterpieces of Chinese Porcelain*, 21 October to 26 November 1989, p. 81, no. 67

The present bowls are exquisitely enamelled using *famille rose* in the boneless-style, so called because the design is painted in without the use of outlines. This style of decoration is perhaps the least common of the enamelling techniques used at Jingdezhen as it was too complicated to use on a mass production scale, and if not handled well, gives the impression that the piece was unfinished. Compare a similar Yongzheng mark and period *famille rose* 'floral' bowl painted in the same style 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, 1997, p. 84, no. 73 (fig. 1).

清雍正 粉彩沒骨花卉紋盃一對 雙圈三行六字楷書款

展覽：  
福山城博物館，《中國古陶磁名品70選》，1989年10月21日-11月26日，頁81，圖版67

本對盃以粉彩採用沒骨畫法繪製而成，色調清新明亮，構圖簡潔。粉彩沒骨畫法始見於康熙晚期，至雍正時期技術更加成熟，筆觸更加流暢。比較北京故宮博物院藏一件雍正近似例，載於故宮博物院藏文物珍品全集《琺瑯彩·粉彩》，香港，1997年，頁84，圖73（圖一）。



(marks)



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



2893

AN EXTREMELY RARE BLUE AND WHITE 'PEACH' TEA CADDY

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

9 13/16 in. (25 cm.) high

HK\$1,800,000-2,500,000 US\$240,000-320,000

PROVENANCE: Field Marshal Earl Kitchener of Khartoum (1850-1916), and thence by descent through the family, by repute

It is extremely rare to find Yongzheng period blue and white vases decorated with peaches as main motif. Compare to an almost identical covered vase of this size and pattern in the Beijing Palace Museum collection, illustrated in The Palace Museum's Collection of Blue and White Porcelains from Yongzheng Period of Qing Dynasty, Beijing, 2017, no. 188 (fig. 1). It is more common to find Yongzheng cylindrical vase decorated with sprays of fruit and flowers, see one decorated with floral scrolls, sold at Christie's London, 6 November 2012, lot 278.

This vase is reputedly from Field Marshal Earl Kitchener of Khartoum collection, and thence by descent through the family. And it appears to be that the current vase was documented in the inventory of Field Marshal, The Right Honourable Earl Kitchener of Khartoum, K.G., deceased, The Collections of China, Eastern Arms and Armour, Decorative Objects, Furniture, Pictures, and Egyptian and other Antiquities, & c., Chirstie, Manson & Woods, December 1916, p.42, no 466 (fig. 2)



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

清雍正 青花纏枝桃紋茶葉罐 雙圈六字楷書款

來源：伯爵赫伯特·基奇納 (1850-1916)，隨後於家族中流傳 (傳)

瓶唇口，短頸，長腹，圈足。腹部以纏枝桃紋為主紋飾，上下稱以朵花及如意云頭。雍正青花瓶多見飾三多紋及纏枝花卉紋者，參考一例拍賣於倫敦佳士得，2012年11月6日，拍品278號。如本拍品飾纏枝桃紋者則十分罕見。比較北京故宮博物院藏一尊幾乎相同雍正例，著錄於《故宮博物院藏清雍正青花瓷器》，北京，2017年，圖版188號 (圖一)。

本瓶據傳為伯爵赫伯特·基奇納 (1850-1916) 舊藏，隨後於其家族中流傳，並登錄於《Inventory of The Collections of China, Eastern Arms and Armour, Decorative Objects, Furniture, Pictures, and Egyptian and other Antiquities, & c.》，Chirstie及 Manson & Woods，1916年12月，42頁，466號 (圖二)。



(mark)



fig. 2 圖二



2894

A RARE PAIR OF MING-STYLE BLUE AND WHITE 'PALACE' BOWLS

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

5 7/8 in. (15 cm.) diam.

(2)

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

US\$520,000-770,000

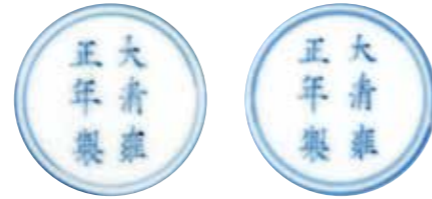
PROVENANCE:

Sold at Sotheby's London, 7 June 2000, lot 125

清雍正 青花花卉纹宫盘一對 雙圈六字楷書款

來源:

倫敦蘇富比, 2000年6月7日, 拍品125號



(marks)



## 2894 Continued

This pair of bowls is masterfully potted with smooth rounded sides, gracefully rising from a tapered foot to a slightly flared rim, superbly painted in characteristic soft tone of cobalt-blue in outlines infilled with wash. Each exterior is painted with a gently undulating meander of flowers with the blossoms in full bloom with tender flaring petals, all between double line bands at the rim and foot. The interior is painted with a central medallion enclosing a single flower head within a double circle, beneath a double-line band at the rim. Both bowls are covered overall in a thick unctuous glaze fired to a waxy finish. Each base is inscribed with the six-character mark within double circles in underglaze blue.

This pair of bowls exemplifies the deft ability of Yongzheng potters to adapt and modify Ming design in a distinctly contemporary manner. The inspiration can be found in Chenghua mark and period pieces companion pieces in Asia; there are four bowls preserved in the National Palace Museum, Taipei, recorded in the museum's porcelain catalogue *Gugong ciqi lu*, part II: Ming, vol.1, Taipei, 1962, p.214, three of which have been published with illustrations, two in the *Catalogue of the Special Exhibition of Ch'eng-hua Porcelain Ware, 1465 - 1487*, Taipei, 2003, cat.nos.33 and 34; the third in the exhibition catalogue *Ming Chenghua ciqi tezhan* [Special exhibition of Ming Chenghua porcelain], Taipei, 1976, no. 80.

Two similar Chenghua bowls are also in the British Museum, London, one, from the collection of Sir Percival David, was included in the exhibition *Flawless Porcelains: Imperial Ceramics from the Reign of the Chenghua Emperor*, Percival David Foundation, London, 1995, catalogue, no.1; the other from the collection of Mrs. Winnifred Roberts, given in memory of A.D. Brankston, is published in Jessica Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, no. 6:4.

Chenghua porcelain remained greatly treasured throughout the Ming and Qing dynasties. The rulers most interested in collecting ancient ceramics, the Wanli and Yongzheng Emperors both had copies commissioned from the Imperial kilns at Jingdezhen, the former with his own reign marks, the latter usually with a spurious Chenghua mark. It is extremely rare to find a palace bowl of Yongzheng mark and period, an example from the collection of Mrs. Alfred Clark, now in the British Museum, museum number: 1973.0124.2 (fig. 1), is illustrated in Sir Harry Garner, *Oriental Blue and White*, London, 1973, pl.36. Compare a Kangxi mark and period bowl of this design, which is equally rare, from the collection of Brian McElney and now in the Museum of East Asian Art, Bath, illustrated in *Inaugural Exhibition. Chinese Ceramics*, Bath, 1993, catalogue, no. 193.

本對盤口沿微撇，弧壁圓滑，內外皆以青花作畫，碗心繪纏枝花卉一朵，外壁口沿及圈足皆繪弦紋兩道，腹部主題飾纏枝花卉紋，枝葉繁茂，花葉舒展自如，近足處為仰蓮紋一周。底以青花書「大清雍正年製」六字二行楷書款。胎白料細，釉面柔光四溢，溫潤似玉，青花發色淡雅清麗，配以精巧的造型，格外清新，繪工筆觸細膩，與原作無異，極具成窯品格，幾可亂真，唯底款書寫本朝年號，彰顯出雍正皇帝非凡的自信。

成窯青花冠絕千古，成就中國美學之典範，後世對此推崇不已，由仰慕而後摹造，佳作迭出，其中成就最著者當推雍正皇帝。其品味脫俗超群，審美要求近乎苛刻，即位以來一直不懈努力推動與指導御窯摹制成窯，故其所仿最精，形神俱佳。本對盤以成窯青花梔子花紋碗為摹仿對象，成化原件可參見台北故宮博物院藏品的四件藏例，載於《故宮瓷器錄》，第二輯：明甲冊，台北，1962年，頁214，其中三件先後展出並刊載；兩件錄於《成化瓷器特展圖錄》，台北，2003年，圖版33、34號；第三件則刊於《明成化瓷器特展》，台北，1976年，圖版80號。

另外兩件成化類例，藏於倫敦大英博物館，其一屬大衛德爵士舊藏，錄《Flawless Porcelains: Imperial Ceramics from the Reign of the Chenghua Emperor》，大衛德基金會，倫敦，1995年，編號1；其二乃 Winnifred Roberts 夫人收藏，為紀念 A.D. Brankston 惠贈大英博物館，刊於 Jessica Harrison-Hall，《Catalogue of Late Yuan and Ming Ceramics in the British Museum》，倫敦，2001年，圖版6:4號。

成窯瓷器一直深得明清兩代珍重，其中尤以萬曆與雍正二帝酷愛仿製成瓷，前者落本朝年款，後者則更喜寫成化款，以徹底仿摹，因此雍正瓷器上書寫成化款不乏少數，反而本朝年號款不多，殊為難得，一例現藏倫敦大英博物館，編號1973.0124.2(圖一)，錄於 Harry Garner 爵士《Oriental Blue and White》，倫敦，1973年，圖版36，為 Alfred Clark 夫人舊藏。另可比較一件同樣罕有，署康熙年款之宮盤，為 Brian McElney 舊藏，現藏於巴斯東亞藝術博物館，並錄於《Inaugural Exhibition. Chinese Ceramics》，巴斯，1993年，圖版193。



(inside)



fig. 1 Collection of the British Museum © The Trustees of the British Museum  
圖一 大英博物館藏品

2895

A RARE ROBIN'S EGG-GLAZED VASE, ZUN

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

11 <sup>1</sup>/<sub>16</sub> in. (30 cm.) high

HK\$1,200,000-2,000,000

US\$160,000-260,000

PROVENANCE:

Acquired from D.C. Monk & Son, London, 1973, by repute

Advances in technology and experimentation at the Imperial kilns during the 18th century led to the introduction of various new intriguing monochrome glazes. The 'Robin's-Egg' glaze is generally thought to have been developed as a reinterpretation of Song dynasty *Jun* glazes.

The robin's egg glaze is more commonly seen on forms like lantern vases, see one in the collection of Musée Guimet, Paris, illustrated in *Oriental Ceramics: The World's Great Collections*, New York, 1980-82, vol. VII, fig. 184. A vase of the same form as the current vase can be found on other Qianlong period monochrome wares, see a celadon-glazed relief decorated vase, sold at Christie's New York, 21 March 2014, lot 2182.

清乾隆 爐鈞釉雙耳尊 六字篆書印款

來源:

購自D.C. Monk & Son, 倫敦, 1973年(傳)

爐鈞釉始於不斷創新實驗的十八世紀御窯廠, 被視為慕古、仿宋代鈞窯之作。爐鈞釉多見於燈籠瓶樣式, 如巴黎吉美博物館藏一乾隆例, 見《Oriental Ceramics: The World's Great Collections》, 紐約, 1980-82年, 第7冊, 圖版184號。本拍品之器型亦見其它乾隆單色釉例, 如一青釉尊, 拍賣於紐約佳士得, 2014年3月21日, 拍品2182號。



(mark)



The Property of a Gentleman  
士紳珍藏

2896

A VERY RARE *FAMILLE ROSE* 'FLOWERS  
OF THE FOUR SEASONS' RUBY-ENAMEL-  
DECORATED SQUARE VASE

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

9 5/8 in. (24.4 cm.) high

HK\$4,500,000-6,000,000

US\$580,000-770,000

PROVENANCE:

A French family collection since 1850s, and thence by descent, by  
repute

清乾隆 胭脂紅彩福壽連綿紋描金開光粉彩四喜方瓶  
礬紅六字篆書款

來源:

法國家族舊藏，自1850年起，後於家族中流傳（傳）



(mark)



(another view 另一面)





## 2896 Continued

Potted with an unusual square body, the present vase appears to be unique with no other identical example sharing the same shape and decoration. The rarity of square vases is probably associated with the difficulty of its making, as it would demand a higher structural integrity, a more intricate mould design, and a consistent material flow and distribution when pouring or shaping the molten material. The almost 1:1 neck to body ratio seen on the present vase is also unusual among square vases, for most other square vases have a more rectangular body rather than the cubic form seen on the present example. The closest other Qianlong-marked square vase in ratio and form to the present vase is probably a *yangcai* yellow-ground vase in the collection of the National Palace Museum, Taipei, illustrated in *Stunning Decorative Porcelains from the Ch'ien-lung Reign, Taipei, 2008*, pp.118-110, no. 34 (fig. 1), which is painted with a plethora of different types of flowers. Other square vases with a more rectangular body are often painted with vertical scenes of landscape, as exemplified by a few examples in the Qing Court collection, see ruby *sggrafito* ground example in the National Palace Museum, Taipei, *ibid.*, no. 53 (fig. 2), and another in the Palace Museum, Beijing, illustrated in *Poems and Porcelain: The Yu Zhi Shi Ceramics in the Palace Museum, Beijing, 2016*, pp. 76-79, no. 24, both vases are potted with a short neck and an elongated rectangular body very suitable for showcasing the vertical landscape design.



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

On the other hand, the square body of this vase provides an excellent canvas for representing album leaf painting. The painting style of the flowers on this vase, with their delicate shades and tones, and softness of the contours is clearly inspired by works painted by the scholar-official and court painter Jiang Tingxi (1669-1732), showing close resemblance in style and subject matter to the artist's album *Gathering of Flowers* (fig. 3).

According to the Qing imperial archives, on the 3rd day of the 4th month of the 48th year of the Qianlong reign, a square vase painted with four types of flowers with an addition of 'red flowers', was presented to the Qianlong Emperor, possibly referring to the present vase.

此瓶器身呈正方形，每面描金開光內繪粉彩四季花卉，分為牡丹、荷花、菊花、及梅花。白地部分以胭脂紅釉繪纏枝蓮蝠紋，有福壽連綿之意。器內、外底施以松石綠釉，外底中央鑿紅書「大清乾隆年製」篆書款。

乾隆時期國力鼎盛，製瓷業也達到歷史巔峰，此時的瓷器無論在器形還是紋飾上，皆大放異彩，種類繽紛，惟方瓶卻相當罕見，此應與其製作難度有關。此瓶器腹為正方形，腹部與頸部的比例近乎1比1，整體看來仿佛一件方形的紙槌瓶，為孤品。乾隆早期曾燒製器形類似的方槌瓶，但其頸部至器身的弧度較圓滑，見台北故宮博物院藏洋彩黃地洋花方瓶，《華麗彩瓷：乾隆洋彩》，台北，2008年，圖版34號（圖一）。

除該例之外，乾隆時期方瓶的腹部多為長方形，如台北故宮博物院藏洋彩錦上添花山水詩意方瓶，見前書，圖版53號（圖二），及北京故宮博物院藏粉彩開光題詩山水圖方瓶，《故宮博物院藏御製詩陶瓷器》，北京，2016年，圖版24號，兩件器型皆為短頸，長方形腹，利於展現掛軸式的山水圖樣。

本件方槌瓶相對矮潤的器身則更適合展現冊頁花卉，留白的四面開光恰好用於描繪四季花卉。風格寫實的花卉紋為乾隆時期盛行的題材，清宮舊藏中有諸多以此為主題的瓷瓶，其繪畫風格多取自於蔣廷錫（1669-1732）之作品。本瓶所繪之花卉風格與蔣廷錫繪《群芳擷秀》冊頁中所見尤其近似（圖三）。乾隆粉彩花卉紋瓶的紋飾組合不盡相同，背景亦各有特色，更有書以御題詩者，如北京故宮博物院藏黃地粉彩開光題詩花卉紋瓶、綠地粉彩開光題詩花卉紋雙耳蓋瓶、金地粉彩開光題詩花卉紋瓶等。

本瓶的紋飾及器形，符合乾隆四十八年四月三日貢檔進單中「紅花四喜方瓶」之描述。「喜」於清檔中可指螭龍，亦指花卉，如台北故宮博物院藏磁胎畫琺瑯三秋花白地三喜瓶一對，其外壁即繪以三種秋季花卉。



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



fig. 3 Comparison between details from the album *Gathering of Flowers* by Jiang Tingxi and details of painting on the present vase, showing close resemblance in painting style  
圖三 蔣廷錫繪《群芳擷秀》冊頁細部與本瓶花卉細部之比較，繪畫風格相當類似

2897

A RARE YIXING ROBIN'S EGG GLAZED TEAPOT AND COVER

CHEN YINQIAN MARK, QIANLONG PERIOD (1736-1795)

8 1/4 in. (21 cm.) wide

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Collection of Wilfrid Fleisher (1897-1976)  
Acquired in Sweden in 2021

The present teapot and cover is a rare example of robin's egg glazed Yixing wares of the Qianlong period, and the only example of this kind bearing a mark by Chen Yinqian. Chen Yinqian, dates unknown, was a Yixing potter active during the mid-Qianlong period. A nearly identical unglazed Yixing teapot and cover of the same design is in the National Palace Museum, Taipei, digital file number: K1B006545N000000000PAB (fig. 1), which has accumulated a beautiful patina from years of use, possibly by the Qianlong Emperor himself. The mottled glaze covering the exterior of the present teapot and cover, is similarly found on another Yixing teapot signed Sun Wei dating to the Qianlong period in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Monochrome Porcelain*, Hong Kong, 1999, p. 210, no. 189.

The present teapot and cover was in the collection of Wilfrid Fleisher (1897-1076), whose father Ben Fleisher moved from his native United States to Japan, and published the first English newspaper in Japan, *The Japan Advertiser* in 1908. Wilfrid grew up in Japan and was deeply interested in Chinese and Japanese works of art. He collected throughout the 1920s and 1930s, building a substantial collection comprising primarily of ceramics and jades. The Fleishers left Japan at the outbreak of the Second World and eventually settled down in Sweden. The collection had been handed down within the family since, part of which was auctioned in Sweden in 2021.

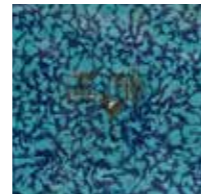
清乾隆 宜興窯爐鈞釉竹節提梁紫砂壺 「陳蔭千製」款

來源:

Wilfrid Fleisher (1897-1076) 舊藏  
2021年購於瑞典

宜興爐鈞釉傳世品極少，相當珍貴，本壺更為存世唯一一件施以爐鈞釉的陳蔭千製竹節提梁紫砂壺。陳蔭千為乾隆中期宜興製陶名家，生卒年不可考，善製竹節把壺。現傳世署「陳蔭千製」竹節提梁壺均為博物館所藏，台北故宮博物院（圖一）及北京首都博物館各藏一件器形與此相同之例，南京博物院另藏一件尺寸造型略異之例。台北故宮博物院該例為清宮舊藏，蓋內貼清宮黃紙原籤，裡外遺留舊有茶汁痕跡，表面因而飽覆光澤，可見乾隆如何鍾愛之，可能是乾隆品茗御所竹爐山房中煎泡茶器之一。煮茶，製茶湯之古法，必采選提梁大壺，兼合底爐材質為竹，乾隆皇帝的竹爐山房，納選陳蔭千竹節提梁壺於其中，順理成章。本壺施以標準的乾隆爐鈞釉，其釉色及紋路與北京故宮博物院所藏一件乾隆時期「荊溪孫渭徵製」款的宜興窯爐鈞釉壺一致。

本壺原為Wilfrid Fleisher (1897-1076) 舊藏。其父Ben Fleisher自美國移居日本，在1908年創辦了日本第一份的英文報紙《The Japan Advertiser》。Wilfrid於日本長大，曾擔任該報的總編輯。他深受中國和日本的藝術品吸引，於20世紀20年代至30年代間收藏了許多陶瓷和玉器。二戰爆發，Fleisher一家離開日本，最終定居於瑞典。Fleisher的珍藏一直於家族中保存著，其中一部分於2021年在瑞典拍賣。



(mark)



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



2898

A GILT-SPLASHED IMITATION-BRONZE  
VASE, *HU*

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

13 5/8 in. (34.5 cm.) high, box

HK\$1,800,000-2,500,000 US\$240,000-320,000

PROVENANCE:

A French private collection, Roujan, France, June 2012

The vase is potted in imitation of bronze vessels of the Zhou Dynasty (1046-221 B.C.) with two fixed turtledove head-form handles, which symbolise longevity. Vases of this form can also be found in Ding-type glaze and blue and white wares of the Qianlong period. However, it is extremely rare to find a gilt-splashed imitation bronze example. See a Qianlong mark and period censer in similar glaze in the Beijing Palace Museum collection, museum accession number: *gu* 00152646.

清乾隆 仿銅灑金釉鳩耳尊 描金六字篆書款

來源:

法國魯讓私人珍藏，2012年6月

尊侈口，短頸，斜肩，鼓腹，圈足。頸部兩側對稱置鳩耳銜環。鳩耳有‘長壽’之吉祥寓意。乾隆時期此造型的尊亦見仿定窯白釉及青花例，如本尊施仿銅灑金釉例極為少見。比較北京故宮博物館藏一乾隆六字篆書印款古銅彩雙耳爐，館藏編號：故00152646。



(mark)



2899

A SIMULATED PUDDINGSTONE BOX AND COVER

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

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

HK\$180,000-280,000

US\$24,000-36,000

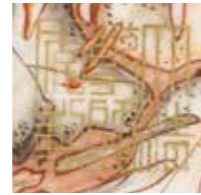
Compare to a very similar but slightly smaller box and cover (7.6 cm.) formerly in the Robert H. Blumenfeld collection, later sold at Christie's New York, 25 March 2020, lot 877 (fig. 1).



(fig. 1 圖一)

清乾隆 仿抱子石釉蓋盒 描金六字篆書款

比較一十分相似，但略小的(7.6公分)的乾隆仿抱子石蓋盒，為普孟斐舊藏，拍賣於紐約佳士得，2010年3月25日，拍品877號(圖一)。



(mark)



2900

A FAUX BOIS AND GRISAILLE-DECORATED 'LANDSCAPE' BRUSH POT

LATE QING- REPUBLIC PERIOD

7 1/2 in. (19 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Sold at Sotheby's London, 5 November 2014, lot 273

晚清/民國 仿木紋釉墨彩筆筒

來源:

倫敦蘇富比，2014年11月5日，拍品273號



## 2901

### AN UNUSUAL 'EEL-SKIN'-GLAZED BOTTLE VASE

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

12 15/16 in. (32.9 cm.) high, Japanese wood box

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

PROVENANCE:

Purchased from Eiji Nishikawa, Chinese Ceramics and Works of Art, Japan, December 2012

This unusual yellowish-green glaze belongs to the tea-dust glaze group and was first produced during Yongzheng period under the supervision of Tang Ying (1682-1756). In his famous *Taocheng jishi bei ji* (Commemorative stele on ceramic production), three types were specified based on the various shades - eel-skin yellow, snake-skin green, and spotted yellow. These are all opaque crystalline glazes, where their unique appearance is dependent on the firing environment, and were all prized highly at the Qing court.

Compare to a Qianlong mark and period 'eel-skin'-glazed bottle vase of slightly different shape and smaller in size, sold at Christie's Hong Kong, 28 November 2012, lot 2314 (fig. 1).

### 清乾隆 鱈魚黃釉荸薺瓶 六字篆書印款

來源:

購自西川美術店, 日本, 2012年12月

此瓶直口, 長頸, 鼓腹, 腹下漸收致圈足, 器形規整, 通體施鱈魚黃釉, 釉色細膩, 古樸端莊。

鱈魚黃為唐英(1682至1756年)於清雍正創燒的品種, 為鐵鎂結晶釉, 屬茶葉末釉一類, 並於其1735年的名篇《陶成紀事碑記》中提及, 將之細分為三: 鱈魚黃、蛇皮綠及黃斑點。它們的外觀因燒成氣氛的不同而呈色不同, 深受清宮推崇。

比較一件式乾隆本朝款之鱈魚黃釉長頸瓶, 器形與比拍品稍有不同且尺寸較小, 於2012年11月28日香港佳士得拍賣, 拍品2314號(圖一)。



(mark)



fig. 1 Sold at Christie's Hong Kong, 28 November 2012, lot 2314  
圖一 香港佳士得, 2012年11月28日, 拍品2314號



Japanese wood box



2902

AN EXTREMELY RARE PAIR OF *FAMILLE ROSE* AND GILT-DECORATED 'LOTUS' ALTAR VASES

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

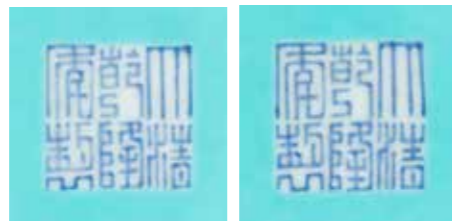
10 1/4 in. (26 cm.) high (2)

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

PROVENANCE:  
Property from a mid-Atlantic private collection, sold at Christie's New York, 19 March 2009, lot 761

清乾隆 粉彩描金夔龍紋蓮花口供瓶一對  
藍料六字篆書款

來源：  
美國中大西洋洲私人珍藏，紐約佳士得，2009年3月19日，拍品761號



(marks)



## 2902 Continued



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

The present pair of vases seems to be extremely unusual and no comparable examples in porcelain or metalwork appear to be published. However, they are related to other imperial Qianlong porcelain and works of art.

The prototype of this form appears to derive from Tibetan Buddhist ritual water vessel of *bhumpa* form, such as one exhibited in the National Palace Museum, *A Special Exhibition of Buddhist Gilt Votive Objects*, Taipei, 1995, no. 12 (fig. 1), with similar wide rounded shoulders and globular body, and lobed columnar necks on splayed feet.

During the early Qing period, traditional forms of Tibetan ritual vessels were frequently replicated or re-interpreted in different media, particularly in enameled gold or gilt-bronze, cloisonné and porcelain. Several such vessels in the National Palace Museum were exhibited in *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, February 1999, including no. 35, a cloisonné and gold *duomuhu* ewer; no. 36, a cloisonné and gilt-bronze covered butter-jar; no. 60, a cloisonné *kundika*, and no. 98, a Yongzheng-marked painted enamel and gilt-bronze *bhumpa* ovoid vessel.

The moulded lotus-petal hemispherical mouth, reminiscent of a lotus blossom, appears to be inspired by the metal-body prototype first seen during the Kangxi period (1664-1722). See an enameled gilt-copper lotus-petal bowl and stand in the Palace Museum collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - Metal-bodied Enamel Ware*, Hong Kong, 2002, no. 178 (fig. 2).



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

本對瓶紋飾華麗，造型獨特，瓷器亦或金屬器似無類似例。然處處彰顯乾隆時期藝術風格及精湛的製瓷工藝。

本瓶造型似源自藏傳佛教佛教法器。比較台北故宮博物院展覽一例清代銅鍍金寶瓶，其有相似之階式頸、圓腹、圈足外撇，見《金銅佛教供具特展》，台北，1995年，圖版12號（圖一）。清代常以藏傳佛教供器造型為藍本，或在其基礎上創新，製造出眾多樣式的瓷、掐絲琺瑯及金胎畫琺瑯器。如《故宮琺瑯器選萃》，台北，1999年，一書中第35號之掐絲琺瑯多穆壺，第60號之掐絲琺瑯淨瓶。

本拍品之蓮瓣式器口應從康熙一朝始見的畫琺瑯例，如北京故宮博物院藏一例畫琺瑯蓮花式盃及座，著於《故宮博物院藏文物珍品全集-金屬胎琺瑯器》，第43冊，香港，2002年，圖版178號（圖二）。



The Property from a Japanese Private Collection  
日本私人珍藏

## 2903

### A BLUE AND WHITE INSCRIBED 'LATTER ODE TO THE RED CLIFF' BOWL

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

6 1/16 in. (15.5 cm.) diam., Japanese wood box

HK\$120,000-180,000

US\$16,000-23,000

### 清康熙 青花後赤壁賦圖盃 雙圈六字楷書款

外壁書蘇軾名篇「後赤壁賦」，落款「松如主人清玩」，外底書雙圈「大清康熙年製」楷書款。



(mark)



(another view 另一面)



The Property from a Japanese Private Collection  
日本私人珍藏

## 2904

### A FINE BLUE AND WHITE 'SANSKRIT' STEM CUP

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

3 3/4 in. (9.8 cm.) high, Japanese wood box

HK\$200,000-300,000

US\$26,000-38,000

### 清乾隆 青花纏枝蓮梵文高足盃 六字篆書款



(mark)







2905

AN UNDERGLAZE BLUE AND IRON-RED  
DECORATED 'MYTHICAL SEA CREATURES'  
DISH

QING DYNASTY, 18TH CENTURY

7 ¾ in. (19.8 cm.) diam.

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

Collection of Lucien Thenlot, Paris, France, 1992  
The Duchange family collection, Paris, France

清十八世紀 青花礬紅海獸波濤紋盤

來源:

Lucien Thenlot夫人珍藏，法國巴黎，1992年  
杜尚家族珍藏，法國巴黎

2906

A BLUE AND WHITE 'FLORAL' LEYS JAR,  
ZHADOU

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

3 ½ in. (9 cm.) high

HK\$80,000-150,000

US\$11,000-19,000

PROVENANCE:

Mayuyama & Co. Ltd., Tokyo, 28 July 2011  
Sold at Christie's Hong Kong, 31 May 2017, lot 3221

清道光 青花纏枝蓮紋渣斗 六字篆書款

來源:

東京繭山龍泉堂，2011年7月28日  
香港佳士得，2017年5月31日，拍品3221號



(mark)

2907

A RARE PAIR OF BLUE AND WHITE  
RECTANGULAR-FORM CENSERS

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

18 ¾ in. (46.2 cm.) wide

(2)

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Collection of C.Z. and Winston Guest  
Property from the Collection of Cornelia Guest  
Sold at Sotheby's New York, 19 March 2016, lot 1455

清嘉慶 青花八吉祥紋四足長方爐一對 六字篆書款

來源:

C.Z. 及 Winston Guest舊藏  
Cornelia Guest舊藏  
紐約蘇富比，2016年3月19日，拍品1455號



(marks)



Property from a Hong Kong Collection  
香港私人珍藏

2908

A FAMILLE ROSE AND GILT-DECORATED  
BLUE-GLAZED PEAR-SHAPED VASE

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

16 5/8 in. (42.2 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

The Estate of Charles Harrison McClintick, sold at Christie's  
New York, 2 December 1989, lot 396

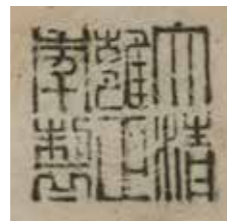
Compare to a Qianlong marked blue-glazed *meiping*, enamelled in  
the same style with a very similar design, sold at Sotheby's London,  
17 November 1999, lot 787. See also a Qianlong marked *flambe-*  
glazed bottle vase in the Musée Guimet collection, accession number  
G5720, also enamelled with similar design.

清雍正 藍地粉彩描金包袱瓶 六字篆書款

來源:

Charles Harrison McClintick舊藏，紐約佳士得，1989年12月2日，  
拍品396號

比較一同本拍品飾類似粉彩紋飾之乾隆藍釉梅瓶，拍賣於倫敦蘇富比，  
1999年11月17日，拍品787號。另比較一件巴黎吉美博物館藏乾隆窯變  
釉瓶，館藏編號G5720，亦飾相似紋飾。



(mark)



Property from a Hong Kong Collection  
香港私人珍藏

2909

AN EXTREMELY RARE MOULDED AND ENAMELLED ARCHAISTIC 'TRIGRAMS' VASE

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

14 1/8 in. (36 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Sold at Christie's London, 10 June 1991, lot 198

The present vase is extremely rare and only two other examples of identical form and design appear to be known, which are a pair on display in one of the cabinets in the Chateau de Fontainebleau, Paris (fig. 1 & fig. 2). These three vases represent an unusual Qianlong-period re-interpretation of archaic bronze vessels from the Zhou dynasty, combining archaic motifs such as taotie masks and swirl roundels with contemporaneous designs like the trigrams. The colour combination on these vases is also highly uncommon. The juxtaposition of iron-red, lemon-yellow and lavender-blue enamels create a stark contrast making the vase visually both pleasant and captivating.

清乾隆 粉彩獸面紋模印八卦太極雙鳳耳橄欖瓶  
六字篆書款

來源:

倫敦佳士得，1991年6月10日，拍品198號

橄欖瓶形制，器形婀娜。頸部飾以紅彩夔風形雙耳，瓶頸與外圈足部均以黃釉為地，飾以藍料蕉葉紋相互呼應。自瓶肩部至腰部以模印太極為中心，分別以兩組白釉地礬紅彩獸面紋與黃地模印藍料彩入卦紋裝飾，古樸的紋飾配以華麗的色彩，顯示出乾隆帝獨特之藝術品味。瓶底施松石綠釉，留底心白釉篆書青花乾隆六字官窯款。

《清檔》記載，乾隆二十二年：「八月十六日，郎中白世秀、員外郎金輝來說太監胡世傑交……五彩雙耳磁八卦瓶一件。傳旨：著江西照樣每樣各燒一對。」此筆記載描述的極有可能就是此類品種。

法國楓丹白露宮珍藏一對相同例子，現存放於宮內陳列櫃（圖一、圖二）。



fig. 1 & fig. 2 Archives du château de Fontainebleau  
圖一 & 圖二 楓丹白露宮藏品



(mark)



Property of a Gentleman  
士紳珍藏

2910

A LARGE BLUE AND WHITE 'SANDUO'  
HEXAGONAL VASE

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

26 1/4 in. (66.7 cm.) high

HK\$3,000,000-5,000,000 US\$390,000-640,000

PROVENANCE:

Sold at Christie's Hong Kong, 27 April 1998, lot 724

清乾隆 青花三多折枝花果紋六方尊 六字篆書款

來源:

香港佳士得, 1998年4月27日, 拍品724號



(mark)



## 2910 Continued

The current vase is particularly well painted and superbly potted amongst vases of this type. A comparable pair is displayed in the *Chuxiu Gong*, 'Palace of Assembled Elegance', in the Forbidden City, indicating that impressive and elegantly decorated vases of this type were made as display objects for the Imperial palace.

Vases of this shape and decoration were first made in the Yongzheng reign. Refer to a Yongzheng-marked example in the collection of Musée Guimet, Paris, illustrated in *Sekai Toji Zenshu - Qing Dynasty*, vol.15, Japan, 1983, p. 149, pl. 150.

A Qianlong vase of this pattern is illustrated in Geng Baochang, *Ming Qing ciqi jian ding, Qingdai bufen*, fig. 146. Another is included in *Selected Masterpieces of the Matsuoka Museum of Art*, 1975, no. 102.

Compare also to a very similar Qianlong vase, sold at Christie's Hong Kong, 30 May 2022, lot 2877 (fig. 1).

此尊體型碩大，發色艷麗，造工規整，為同類器中之佼佼者。紫禁城儲秀宮內陳設一對相同例子，可見此類作品為珍貴的宮廷陳設品。此尊的形制及紋飾在雍正朝已出現，如巴黎吉美美術館藏一件例子，器型、高度及紋飾均與本尊一致，底書雍正年款，載於1983年日本出版《世界陶磁全集-清》，第15冊，頁149頁，圖版150號。耿寶昌在《明清瓷器鑒定》清代部分中著錄了一件同類的乾隆青花六方尊，圖146。另一件為日本松岡美術館珍藏，著錄於1975年松岡美術館出版《館藏東洋陶磁名品圖錄》，圖版102號。另一例於香港佳士得拍賣，2022年5月30日，拍品2877號（圖一）。



fig. 1 Sold at Christie's Hong Kong, 30 May 2022, lot 2877  
圖一 香港佳士得，2022年5月30日，拍品2877號



2911

A TURQUOISE-GROUND *FAMILLE ROSE*  
NARCISSUS BOWL

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

7 ¾ in. (19.8 cm.) wide

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Offered at Sotheby's Hong Kong, 8 October 2006, lot 1124

清乾隆 松石綠地粉彩蕃蓮紋水仙盆  
描金六字篆書刻款

來源：  
拍賣於香港蘇富比，2006年10月8日，拍品1124號



(mark)



Property of a Gentleman  
士紳珍藏

2912

A LARGE GILT-DECORATED *DOUCAI*  
'PHOENIX AND *BAJIXIANG*' CHARGER

QING DYNASTY, 19TH CENTURY

The base is inscribed with an apocryphal Qianlong six-character mark.

21 ¼ in. (53.7 cm.) diam, box

HK\$450,000-650,000

US\$58,000-83,000

PROVENANCE:

Sold at Kunsthaus Lempertz, Cologne, 7 December 1984, lot 1388

清十九世紀 鬥彩描金雙鳳八吉祥紋大盤

底書「大清乾隆年製」寄託款。

來源：  
蘭佩茨拍賣行，德國科隆，1984年12月7日，拍品1388號





Afternoon Session  
(lots 2913-3012)



# Dragons Soaring Across the Heaven: 17th Century Ming-Style ‘Dragon’ Polychrome and *Qiangjin* Lacquer *Qin* Table

Zhang Rong

Ming and Qing furniture can be categorised based on the materials used, mainly including lacquer furniture, hardwood furniture, softwood furniture, and bamboo furniture. Before the emergence of hardwood, lacquer furniture was the mainstream, especially during the Yuan, Ming, and early Qing periods, which saw a prosperous development of lacquer furniture. After the appearance of hardwood furniture in the late Ming period, the production of lacquer furniture decreased, especially in the Qing dynasty, where the imperial court favored zitan furniture with its hard texture, delicate grain, and deep colour. Lacquer furniture was mostly used in palace Buddhist halls, temples, and other religious buildings. During the Yuan, Ming, and early Qing periods, there were various techniques used in the production of lacquer furniture, including monochrome, carved, filled, qiangjin and tianqi, gilt-decorated, polychrome, and mother-of-pearl inlay lacquer. There were also lacquer furniture pieces that combined two or three of these techniques. For example, the Beijing Palace Museum houses a Ming-style incised and lacquered chest with dragon motifs, which features mother-of-pearl inlay on one of the dragon motifs, combining the vibrant beauty of polychrome-lacquer with the lustrous charm of mother-of-pearl.

## 龍行天下——十七世紀戧金填彩漆雲龍紋琴桌

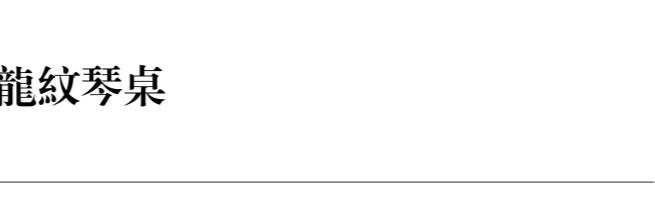
張榮

明清家具以用材劃分，主要有漆家具、硬木家具、柴木家具和竹家具等。在硬木出現以前，漆家具一直是主流，特別是元、明及清早期是漆家具發展的繁榮時期。明晚期硬木家具出現以後，漆家具產量有所減少，特別是清代宮廷崇尚質地堅硬、紋理細膩、色澤沉穩的紫檀家具，漆家具則大部分用於宮廷佛堂、寺觀、廟宇等。元、明及清早期用於製作漆家具的工藝種類繁多，主要有單色素髹漆、雕漆、填漆、填漆戧金、描金漆、描彩漆、螺鈿漆等，也有兩種或三種漆工藝混搭使用的漆家具，如故宮博物院收藏一件萬曆款描彩漆龍紋箱式櫃，其中的一條龍紋就採用了螺鈿鑲嵌，使其即有彩漆的華麗之美，又有螺鈿的光澤之美。

十七世紀是指明萬曆二十九年（1601）到清康熙三十九年（1700）。跨越明、清兩個朝代，六個皇帝，即明代萬曆、泰昌、天啟和崇禎，清代順治、康熙，文博界通常稱之為“晚明清初”。縱觀整個十七世紀，雖然跨越兩個王朝，僅從物質文化角度審視，在很多方面都呈現出延續與繼承，比如器物的造型、紋樣和署款方式等，幾乎是一脈相承。家具中的“明式家具”，就是最好的詮釋。

The 17th century refers to the period from the 29th year of the Wanli era (1601) in the Ming dynasty to the 39th year of the Kangxi era (1700) in the Qing dynasty. Spanning across both Ming and Qing dynasties and six emperors, namely Wanli, Taichang, Tianqi, Chongzhen in the Ming dynasty, and Shunzhi, Kangxi in the Qing dynasty, this period is commonly referred to as the “Late Ming and Early Qing” in the field of cultural and artistic heritage. Throughout the entire 17th century, despite the transition between two dynasties, there is a noticeable perpetuation in many aspects from a material and cultural perspective. This can be observed in the design, patterns, and inscriptions of art works, showing a consistent thread. The “Ming-style furniture” is a prime example that best embodies this perpetuation.

The focus of this article is the polychrome and qiangjin lacquer ‘dragon’ table. The table measures 93.9 cm in length, 29.8 cm in width, and 77 cm in height. It has a long and narrow shape, with a flat surface, shaped aprons and straight legs with inward-turned hoof feet. The outermost band surrounding the tabletop is decorated in qiangjin with key frets, the central panel in qiangjin and tianqi depicting a front-facing dragon on a reddish-ochre



本文重點介紹的戧金填彩漆雲龍紋桌，屬於漆家具。長93.9釐米，寬29.8釐米，高77釐米。長條形，平面，壺門式牙，直腿內翻馬蹄足，腿中部飾雲紋翅，四腿直接承托桌面。桌面四周飾戧金二方連續回紋，紅褐色漆地上飾正面龍紋，採用戧金填漆工藝，龍髮向兩側飄去，眉毛下垂，雙眼突出，如意形鼻子，方形嘴。龍身從左到右，從上到下呈三彎形弧線，龍尾甩向右上方，充滿力量的四爪分佈於上下左右，龍兩側祥雲朵朵，下方是有規律的水紋，水中泛起浪花，隱現卍、如意、戟、磬等紋樣，組成“如意萬年”、“吉慶平安”圖案，這種設計方式及組合實屬罕見，將明萬曆朝常用的吉祥紋樣由雙龍中間（圖一）改為水面漂浮，若隱若現。四面牙板飾雙龍戲珠紋，共8條龍，四腿裝飾龍紋12，加上桌面的一條正面龍，共計21條龍。二十一條龍氣勢如虹，張力十足，整體形態既有萬曆、崇禎龍紋的影子，又比萬曆、崇禎龍紋體態粗壯有力，彰顯了文化傳承的魅力。四腿內部飾戧金彩漆流雲紋。桌裡髹紅漆，呈現出歲月留下的斑駁斷紋。龍紋基本採用了戧金工藝，線條流暢，金色如新，雲紋基本採用了填漆工藝，以紅、黑二色為主，亦稱為填彩漆。



top view of lot 2913 拍品2913號之桌面

ground. The dragon’s mane flows to both sides, with drooping eyebrows, prominent eyes, a ruyi-shaped nose, and a square-shaped mouth. The dragon’s sinuous body forms three arcs, while the tail swings upward to the right corner as it stretches its powerful claws.

Cloud motifs are present on both sides of the dragon; hidden in the waves underneath the dragon are auspicious patterns, such as the wan symbol, ruyi, ji (polearm), and qing (standing bell). These elements form the design of Ruyi wannian, ‘endless good fortune, and Jiqing pingan, ‘auspiciousness and peace’, a combination that is rarely seen. This design diverges from the commonly used auspicious motifs that are usually positioned between two dragons in the Wanli era (**fig. 1**) and instead depicts them as floating on the water surface. The four sides of the apron are decorated with eight intertwined dragon and pearl motifs. Together with the twelve dragons on the legs and the front-facing dragon on the tabletop, there are a total of twenty-one dragons. The twenty-one dragons exude a vibrant and powerful presence. Similar yet more robust and powerful than the dragons



戧金填彩漆是諸多漆器工藝之一，是戧金與填漆（填彩漆）兩種漆工藝的有機結合。填彩漆一般是指使用多色漆填飾而成的技法，即填漆。填漆的做法是，在漆地上按照設計的圖案剔刻出低陷的花紋，花紋之內填所需要的色漆，充滿之後，全部磨平，顯露出平整光滑的圖案。目前所見最早的填漆實物是臺北私人收藏的宣德款填漆雲龍紋盒。所謂戧金，是在朱漆或黑漆地上，用針尖或刀鋒刻劃出花紋輪廓或紋理，其內填金箔或銀箔，經過打磨處理，形成金色或銀色的花紋。明末楊明為《髹飾錄》作注曰：“余見宋元之諸器，稀有重漆劃花者，戧跡露金胎或銀胎，文圖燦爛分明也。戧金銀之制，蓋源於此矣。”直到約400年後宋代戧金漆器才重現。1977年到1978年在江蘇武進南宋墓葬中出土了紅漆戧金花卉人物奩、紅漆戧金人物長方盒、戧金攢犀地柳塘圖長方盒等，為髹漆工藝史填補了空白。1991年江蘇江陰夏港宋墓又出土了一件黑漆酣睡江舟圖長方盒。元末明初陶宗儀著《輟耕錄》和明初曹昭著《格古要論》皆誇讚元代戧金漆工藝之絕妙，遺憾的是國內尚未見元代實物。1970年春至1971年初，山東鄒縣發掘了明魯荒王朱檀墓，出土了紅漆戧金漆箱、紅漆戧金漆盒。故宮博物院收藏有明早

A photograph showing the top view of a lacquer table. The table is rectangular and features a central panel with a raised, carved dragon motif. The dragon is depicted in a dynamic, coiled pose, facing forward. The background of the table is decorated with intricate, multi-colored patterns, likely representing clouds and waves. The table is shown from a slightly elevated perspective, highlighting its elegant design and craftsmanship.

期紅漆地戧金經版 和雲龍紋大明譜系長方盒。從傳世漆器實物觀察，直到明代嘉靖時期，填漆與戧金漆工藝才完美結合，演變成新的漆器裝飾工藝，即填漆戧金工藝，使填漆花紋有金色的陰文邊框和紋理，圖案愈加金光燦燦。單純的戧金工藝從宋代一直延續到明代中晚期，嘉靖之後即以新的填漆戧金面貌出現，到清代乾隆時期又達到一個製作高峰，在藝術表現方面，無論是花鳥紋，還是雲龍紋，已達到戧劃與繪畫渾然一體的效果。

<sup>[1]</sup> 本文重點介紹的戧金填彩漆雲龍紋桌，屬於漆家具。長93.9釐米，寬29.8釐米，高77釐米。長條形，平面，壺門式牙，直腿內翻馬蹄足，腿中部飾雲紋翅，四腿直接承托桌面。桌面四周飾戧金二方連續回紋，紅褐色漆地上飾正面龍紋，採用戧金填漆工藝，龍髮向兩側飄去，眉毛下垂，雙眼突出，如意形鼻子，方形嘴。龍身從左到右，從上到下呈三彎形弧線，龍尾甩向右上方，充滿力量的四爪分佈於上下左右，龍兩側祥雲朵朵，下方是有規律的水紋，水中泛起浪花，隱現卍、如意、戟、磬等紋樣，組成“如意萬年”、“吉慶平安”圖案，這種設計方式及組合實屬罕見，將明萬曆朝常用的吉祥紋樣由雙龍中間（圖一）改為水面漂浮，若隱若現。四面牙板飾雙龍戲珠紋，共8條龍，四腿裝飾龍紋12，加上桌面的一條正面龍，共計21條龍。二十一條龍氣勢如虹，張力十足，整體形態既有萬曆、崇禎龍紋的影子，又比萬曆、崇禎龍紋體態粗壯有力，彰顯了文化傳承的魅力。四腿內部飾戧金彩漆流雲紋。桌裡髹紅漆，呈現出歲月留下的斑駁斷紋。龍紋基本採用了戧金工藝，線條流暢，金色如新，雲紋基本採用了填漆工藝，以紅、黑二色為主，亦稱為填彩漆。



Qiangjin, on the other hand, refers to the technique of carving patterns or textures on vermilion or black lacquer surfaces with a needle or knife, and then filling the carved areas with gold foil or silver foil. After polishing, the patterns appear in gold or silver. Yang Ming, a scholar in the late Ming dynasty, commented in his book *Xiushi Lu* (On Lacquer Decoration): “I have seen few Song and Yuan dynasty artifacts with heavy lacquer carvings, revealing gold or silver patterns that are brilliant and distinct. The production of raised-gold and silver likely originated from this period.” It was not until about 400 years later, during the Song dynasty, that qiangjin lacquer reappeared. In 1977 and 1978, red qiangjin floral and figurative lacquer vessels and other qiangjin lacquer works were unearthed in Southern Song tombs in Wujin, Jiangsu Province, filling a gap in the history of lacquer craftsmanship. In 1991, a black lacquer raised-gold rectangular box depicting a boat in a peaceful river was excavated from the Song tomb in Xiagang, Jiangyin, Jiangsu Province. Both Tao Zongyi’s *Chuigeng Lu* (Record of Plowing in the Fields of



fig. 1 A carved cinnabar lacquer ‘dragon’ square dish. Wanli mark and period. Collection of the Palace Museum, Beijing  
圖一 萬曆款剔紅雙龍紋方盤 北京故宮博物院藏品



fig. 2 A polychrome and *qiangjin* Luohan bed (detail), Chongzhen mark and period. Collection of the Palace Museum, Beijing  
圖二 崇禎款戩金彩漆雲龍紋羅漢床 (局部) 北京故宮博物院藏品



fig. 3 Detail of the Chongzhen mark on the polychrome and *qiangjin* Luohan bed in the Palace Museum, Beijing  
圖三 北京故宮博物院藏戩金彩漆羅漢床之款識

a Village) and Cao Zhao’s *Gegu Yaolun* (Important Discussions About Assessing Antiques) from the early Ming dynasty praised the exquisite craftsmanship of qiangjin lacquer from the Yuan dynasty. Unfortunately, no physical artifacts from the Yuan dynasty have been found in China.

In the spring of 1970 to early 1971, the tomb of Zhu Tan in Zouxian, Shandong Province, was excavated, revealing red lacquer qiangjin chests and boxes. The Beijing Palace Museum also houses early Ming red lacquer qiangjin screens and rectangular boxes with dragon motifs. From the observations of surviving lacquer wares, it can be seen that it was not until the Jiajing period of the Ming dynasty that the techniques of tianqi and qiangjin were perfectly combined, evolving into a new decorative technique known as tianqi qiangjin, which gave the filled lacquer patterns golden outlines and textures, making the designs more radiant. The qiangjin technique continued from the Song dynasty to the mid- and late-Ming dynasty. After Jiajing period, a new form of tianqi qiangjin emerged. The technique reached another pinnacle during the Qianlong period, perfectly integrating carving with painting to achieve the ideal artistic expression regardless of floral, bird, or dragon motifs.

After the Jiajing period, various types of lacquer furniture continued to be produced during the Wanli, Tianqi, and Chongzhen reigns. The Palace Museum in Beijing houses over ten pieces of Wanli-style lacquer furniture, including chest-style cabinets, upright cabinets, drawer cabinets, medicine cabinets, tables, desks, and bookshelves. These pieces employ techniques such as polychrome, painted-gold, tianqi, tianqi qiangjin, and

戲珠紋長方盤，該盤的器形、花紋與萬曆漆器相同。盤底正上方刀刻填金“大明天啟癸亥年製”款。癸亥為天啟三年（1623）。崇禎款漆器，目前知道有四件，其中家具三件，盒一件。故宮博物院收藏一件戩金彩漆雲龍紋（圖二）羅漢床，在床的背部有大明崇禎辛未年製（崇禎四年1631）橫款（圖三）。兩件日本私人收藏，一件是大明崇禎辛未年製款戩金彩漆雲龍紋盒；另一件是大明崇禎丁丑（崇禎十年1637）年製款戩金彩漆雲龍紋几。倫敦藏家Speelman收藏的是大明崇禎庚申（崇禎十三年1640）年製款戩金彩漆雙龍戲珠紋條案。天啟崇禎漆器的署款方式是萬曆朝風格的延續，帶有干支紀年。

清代康熙朝（1662-1722）漆家具的署款有兩種形式，一是繼承晚明風格的“干支紀年款”，一是“大清康熙年製”年號款。故宮博物院收藏的康熙朝干支紀年款家具具有4種，即大清康熙癸丑年製款（康熙十二年1673）黑漆嵌薄螺鈿山水花卉紋書格；大清康熙甲寅年製款（康熙十三年1674）黑漆嵌螺鈿花蝶紋條案；大清康熙丙辰年製款（康熙十五年1676）黑漆嵌薄螺鈿雲龍紋翹頭案；大清康熙辛未年製款（康熙三十年1691）黑漆嵌薄螺鈿雲龍紋條案。這些帶有干支紀年款的家具完全繼承了晚明漆器署款風格。特別是康熙甲寅年（十三年）製作的黑漆嵌螺鈿花蝶紋條案，除裝飾工藝及尺寸不同外，幾乎是崇禎庚申款條案的再現。足以說明，不論朝代如何更迭，文化的內在力量與傳承的繼續。此外，康熙朝還有四對

mother-of-pearl inlay. The most representative examples include the Wanli-period black lacquer medicine cabinet with raised-gold motifs and the black lacquer table inlaid with mother-of-pearl cloud dragon patterns.

There are very few surviving lacquer pieces from the Tianqi (1621-1627) and Chongzhen (1628-1644) periods, and even fewer with inscriptions. Currently, only two Tianqi-period lacquer pieces are known, one piece of furniture and one tray, which are respectively housed in museums in the United Kingdom and Germany. The National Museum of Scotland houses a qiangjin polychrome lacquer square table with dragon and phoenix motifs, inscribed with the mark “Made in the guihai year of the Tianqi reign.” The Linden Museum in Stuttgart, Germany, houses a qiangjin polychrome painted lacquer rectangular tray with twin dragons chasing a pearl motif, which shares the same shape and patterns as Wanli-period lacquerware. The tray bears a carved gilt inscription on the base, stating “Made in the guihai year of the Tianqi reign” (1623). Regarding Chongzhen-period lacquerware, only four pieces are known, including three pieces of furniture and one box. The Palace Museum Collection houses a qiangjin polychrome lacquer bed with cloud dragon motifs (fig. 2), bearing a horizontal inscription on the back that reads “Made in the xinwei year of the Chongzhen reign” (1631) (fig. 3). Two pieces are privately held in Japan, one being a lacquer box with dragon motifs, and the other being a lacquer table with dragon motifs, inscribed with “Made in the dingchou year of the Chongzhen reign” (1637). London-based collector Speelman has a qiangjin polychrome lacquer side table with twin dragons playing with a pearl motif, inscribed with “Made in the gengshen

year of the Chongzhen reign” (1640). The inscriptions on the Tianqi and Chongzhen lacquerware pieces follow the style of the Wanli period, including the use of the stems-and-branches to indicate the year.

During the Kangxi reign (1662-1722), the inscriptions on lacquer furniture had two forms: one followed the late Ming style of “stem-branch chronogram” (*gan-zhi jiniankuan*), and the other was the imperial reign mark. The Palace Museum has four types of Kangxi lacquer furniture with stem-branch chronograms. These pieces of furniture with stem-branch chronograms fully inherited the style of inscriptions seen in late Ming lacquerware. In particular, the black lacquer chest with inlaid mother-of-pearl flower and butterfly patterns made in the Kangxi jiyin year is almost identical to the chest with inscriptions from the Wanli reign’s *gengshen* year, except for differences in decorative techniques and dimensions. This demonstrates the continuity of cultural heritage, regardless of dynastic changes. Additionally, in the later period of the Kangxi reign, there were four pairs of stands, all of which bear the six-character Kangxi mark. These pieces are exhibited in the Furniture Gallery of the Palace Museum. By examining lacquer furniture from the Wanli, Tianqi, Chongzhen, and Kangxi reigns, it is evident that there was an evolutionary pattern in 17th-century lacquer furniture. The lacquer furniture of the Wanli reign mainly featured gilt-lacquer, polychrome lacquer, tianqi, tianqi with qiangjin, and lacquer with mother-of-pearl inlays. The Tianqi and Chongzhen reigns mostly adopted the technique of tianqi qiangjin, while the Kangxi reign used both the technique of tianqi qiangjin and mother-of-pearl inlay. In terms of decorative patterns and inscriptions, there

署款几，即長方形、海棠式、雙圓式和梅花式，均在幾面底部陰刻“大清康熙年製”楷書款，皆在故宮博物院家具館展出。

通過梳理萬曆、天啟、崇禎和康熙朝的漆家具，不難看出，十七世紀漆家具的演變規律，萬曆朝漆家具以描金漆、描彩漆、填漆、填漆戩金、螺鈿漆為主，天啟、崇禎朝漆家具基本採用的是填漆戩金工藝，康熙朝使用的是填漆戩金工藝和螺鈿工藝。在裝飾紋樣和署款方式上，幾乎一脈相承。康熙朝後期基本形成了自己署款風格，去掉干支紀年，直接署年號款。

家具中桌的造型有圓桌、半圓桌、方桌、長方桌、長條桌、梯形桌、鼎式桌等，功能上有書桌、畫桌、琴桌、棋桌、炕桌、供桌、八仙桌等。本文介紹的戩金填彩漆雲龍紋桌從使用功能上判斷，屬於琴桌還是用於陳設的條桌呢？琴桌是古代文人士大夫彈琴的專用之物，宋代趙佶聽琴圖（圖四）不僅是繪畫史上之傑作，亦可管窺宋代琴桌，元明雕漆中攜琴訪友題材常常出現，古琴即可置於桌上亦可置於雙腿之上。流傳至今的琴桌並不多見，胡德生先生曾撰文，認為故宮博物院收藏的兩件琴桌是明代之物，即戩金彩漆雲龍紋琴桌和黑漆描金蓮花紋琴桌。戩金彩漆雲龍紋琴桌（圖五），長97釐米，寬45釐米，高70釐米。紅漆地，桌面長方形，下承束腰，直腿，壺門式牙，桌面錦紋地上飾雙龍戲珠紋（圖六），雙龍張吻對舞，牙板及腿亦裝飾雲龍紋。雖無款識，從構圖與雲龍、海水紋



fig. 4 *Listening to the qin*, Zhao Ji, Northern Song dynasty. Collection of the Palace Museum, Beijing  
圖四 北宋 趙佶《聽琴圖》北京故宮博物院藏品



fig. 5 A polychrome and *qiangjin* 'dragon' *qin* table, Ming dynasty. Collection of the Palace Museum, Beijing  
圖五 明 戲金彩漆雲龍紋琴桌 北京故宮博物院藏品



fig. 6 Top of the polychrome and *qiangjin* *qin* table in the Palace Museum, Beijing  
圖六 北京故宮博物院藏戲金彩漆琴桌之桌面

was a significant continuity. In the later period of the Kangxi reign, a distinct style of inscriptions emerged, eliminating the stem-branch chronograms and directly inscribing the imperial reign marks.

Chinese furniture includes various types of tables in different shapes. In terms of functionality, there are tables for painting, qin, chess, and kang, as well as altar tables, side tables, and square tables. Based on its usage, should this polychrome and qiangjin lacquer table be classified as a qin table or a display table? The qin table was solely dedicated for ancient literati to play the qin. Zhao Ji's "Listening to the Qin" painting from the Song Dynasty (fig. 4) is not only a masterpiece in the history of Chinese painting but also provides a glimpse into the qin table from the Song Dynasty. Depictions of friends visiting with a qin in carved lacquerware from the Yuan and Ming dynasties are also common. The guqin could be placed on the table or on the lap. There are few surviving qin tables, and Mr. Hu Desheng has written an article suggesting that two qin tables in the collection of the Palace Museum are from the Ming Dynasty: the polychrome qiangjin qin table and the black lacquer with gold-painted lotus pattern qin table.

The polychrome qiangjin qin table (fig. 5) measures 97 cm in length, 45 cm in width, and 70 cm in height. It has a red lacquer ground with a rectangular tabletop, waist, straight legs, and tooth-shaped brackets. The tabletop is decorated with intertwined dragon patterns playing with pearls (fig. 6), while the brackets and legs are also adorned with dragon motifs. Although there are no inscriptions, the composition and the patterns of dragons and waves indicate a Wanli-style design. What makes it unique is that there is a certain gap between the table and the tabletop, with a black lacquer openwork coin pattern drawer panel, serving as a resonance box. This qin table is exquisitely decorated and

intelligently designed, making it a rare table for imperial use. The other piece is a black lacquer with gold-painted lotus pattern qin table (fig. 7), measuring 96 cm in length, 45 cm in width, and 71 cm in height. It has a black lacquer ground with a plain tabletop, waistband, tooth-shaped brackets, square straight legs, and inward-turned horseshoes. The edges, waistband, brackets, and leg feet are adorned with gold-painted lotus patterns, and there is a hidden resonance box beneath the tabletop. Wang Shixiang's book *Research on Ming-style Furniture* also records a double-layered qin table.

In Mr. Hu Desheng's book *A Comprehensive Collection of Ming and Qing Furniture in the Palace Museum*, an early Qing Dynasty tieli wood qin table carved with intertwined lotus pattern is featured. Hence, perhaps this very polychrome qiangjin table is a dedicated piece of furniture for placing a guqin. It features a simple and flowing design, typical of Ming-style furniture. The craftsmanship is exquisite, and even after nearly four centuries, the golden colour remains bright and fresh. The dragon, cloud, and water patterns are reminiscent of the imperial style, with of Wanli and Chongzhen period patterns, as well as the majestic dragon patterns of the Kangxi period. Although there is no inscription, it is likely a product of the imperial workshop. As for its purpose, there is plenty of room for further discussions.

In celebration of the jiachen Year of the Dragon, Christie's Hong Kong is presenting this magnificent 17th-century Ming-style polychrome and qiangjin qin table. This table retains the simplicity of Ming-style furniture design while incorporating the popular Chinese lacquer craftsmanship—characterised by red and gold colours—into furniture decoration. It perfectly combines artistic aesthetics in its design, structure, and meticulous patterns. This exemplifies the unique aesthetic enjoyment brought to us by 17th-century lacquer furniture.



fig. 7 A gilt-decorated black lacquer 'lotus' *qin* table, Ming dynasty. Collection of the Palace Museum, Beijing  
圖七 明 黑漆描金蓮花紋琴桌 北京故宮博物院藏品

樣可斷定為萬曆風格。最特別之處是，桌裡與桌面隔出一定空隙，另鑲黑素漆鏤空錢紋屨版，以起到音箱的作用。此琴桌裝飾華麗，設計科學，為少有的皇家用具。另一件黑漆描金蓮花紋琴桌（圖七），長96釐米，寬45釐米，高71釐米。黑漆地，桌面光素，束腰，壺門牙板，方形直腿，內翻馬蹄。面沿、束腰、牙板、腿足處飾有描金蓮花紋，桌面下有一暗音箱。王世襄先生編著的《明式家具研究》一書，亦著錄了一件雙層面琴桌。

胡德生先生著錄的《故宮博物院藏明清家具大觀》中收錄了一件清初鐵梨木雕纏枝蓮紋卷頭琴几，受此啟發，也許這件戲金填彩漆雲龍紋桌是放置古琴的專用品。它是一件造型簡約，線條流暢，典型的明式家具；製作工藝精湛，雖近四百年，金色依然光亮如新；龍紋、雲紋、水紋宮廷範十足，即有萬曆崇禎朝紋樣的影子，又有康熙朝龍紋的氣勢，雖無款識，應為宮廷所造。至於其用途，還可以繼續探討。

適逢甲辰龍年，香港佳士得隆重推出十七世紀明式家具戲金填彩漆雲龍紋桌。該桌即保留了明式家具的簡潔形制，又將中國人喜歡的以紅色、金色為主的漆工藝運用到家具裝飾中，將造型的藝術性、結構的合理性及紋樣的嚴謹性完美地結合，這正是十七世紀漆家具帶給我們的獨特審美與享受。

The Property of a Lady  
女史珍藏

2913

A VERY RARE IMPERIAL POLYCHROME  
AND QIANGJIN LACQUER QIN'DRAGON'  
TABLE

17TH CENTURY

30 ¼ in. (77 cm.) high, 37 in. (93.9 cm.) wide,  
11 ¾ in. (29.8 cm.) deep

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

US\$520,000-770,000

PROVENANCE:

A French private collection, by repute

十七世纪 御製戧金填彩漆雲龍紋琴桌

來源:

法國私人舊藏(傳)



Property from a Hong Kong Private Collection  
香港私人珍藏

~2914

A HUANGHUALI RECESSED-LEG PAINTING TABLE, *PINGTOUAN* 十七世紀 黃花梨平頭案

17TH CENTURY

31 in. (78.8 cm.) high, 86 $\frac{1}{8}$  in. (219.2 cm.) wide,  
19  $\frac{3}{8}$  in. (49.1 cm.) deep

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

US\$240,000-360,000



(another view 另一面)



## 2914 Continued



fig. 1 A similar *huanghuali pingtou'an* (192 cm. wide), sold at Christie's Hong Kong, *A Connoisseur's Studio - The Cissy and Robert Tang Collection of Chinese Classical Furniture*, 30 May 2023, lot 2707 (Price realised: HKD 3,276,000)  
圖一 鄧氏伉儷舊藏黃花梨平頭案 (寬192公分), 《明窗淨几 - 鄧氏伉儷藏中國古典家具》, 香港佳士得, 2023年5月30日, 拍品2707號 (成交價: 港元3,276,000)

The recessed-leg table is one of the most well-known and recognizable forms in classical Chinese furniture. Tables of this elegant and restrained form trace their origins to the furniture design of the Song dynasty, and several variations on this type are known. The basic proportions were adapted to make large painting tables, smaller tables, benches and stools. Tables of the size of the present table are generally referred to as painting tables.

For a similar *huanghuali* recessed-leg table, see the 16th-17th century example illustrated by Wang Shixiang and Curtis Everts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago, 1995, p. 114, no. 54, later sold at Christie's, New York, 19 September 1996, lot 75 (228 cm. wide); and one, slightly narrower (192 cm. wide) example sold at Christie's Hong Kong, *A Connoisseur's Studio - The Cissy and Robert Tang Collection of Chinese Classical Furniture*, 30 May 2023, lot 2707 (fig. 1).

Please note these lots incorporate material from endangered species which could result in export restrictions. You should check the relevant customs laws and regulations before bidding on this lot if you plan to import the lot into another country. Please refer to Christie's Conditions of Sale.

平頭案為經典之明式家具，質樸簡練，清新雋永。其設計源自古代中國建築大木梁架的造型與結構，並後續衍生出更多形制。

比較一類似十七/十八世紀黃花梨平頭案，見王世襄及柯惕思著《Masterpieces from the Museum of Classical Chinese Furniture》，芝加哥，1995年，114頁，圖版54號，後拍賣於紐約佳士得，1996年9月19日，拍品75號（寬228公分）。及鄧氏伉儷舊藏一件（寬192公分），2023年5月30日於香港佳士得《明窗淨几 - 鄧氏伉儷藏中國古典家具》拍賣，拍品2707號（圖一）。

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



Property from an English Private Collection  
英國私人珍藏

~2915

A HUANGHUALI HIGH-WAIST SQUARE  
INCENSE STAND

MING DYNASTY, LATE 16TH-EARLY 17TH CENTURY  
THE PROCEEDS FROM THE SALE OF THIS LOT WILL BE DONATED  
TO THE PARKINSON'S, UK

30  $\frac{3}{8}$  in. (77.2 cm.) high, 24  $\frac{7}{16}$  in. (62.1 cm.) wide,  
24  $\frac{3}{8}$  in. (61.9 cm.) depth

HK\$480,000-650,000

US\$62,000-83,000

LITERATURE:  
Grace Wu Bruce, *Ming Furniture - Rare Examples from the  
16th and 17th Centuries*, Hong Kong, 1999, pp. 8-9 (fig. 1)

明十六世紀末至十七世紀初 黄花梨高束腰霸王棍方香几

此拍品拍賣所得將捐贈給英國帕金森氏症慈善機構

出版：  
嘉木堂，《嘉木堂中國家具精萃展》，香港，1999年，頁8-9 (圖一)



(fig. 1 圖一)



## 2915 Continued

The top of standard mitre, mortise and tenon frame construction with a two-board, tongue-and-grooved flush, floating panel supported by two dovetailed transverse stretchers underneath and an additional cross stretcher. The edge of the frame top is decorated with a wide groove above a recessed high waist. The plain, straight beaded-edged apron is half-lapped mortised and tenoned into the tall legs ending in exquisitely drawn hoof feet. Four S-curved braces are mortised and tenoned into the legs and the transverse stretchers underneath the top.

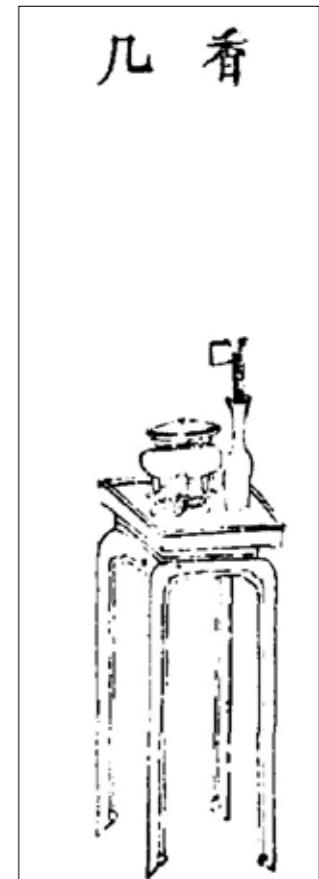
This incense stand of simple classic proportions epitomizes the ideal aesthetic of its period. Stands of this design belong to a type of classic Ming furniture designs, as frequently mentioned in contemporaneous paintings and woodblock print illustrations, for example, in the 16th century publication *Eight Discourses on the Art of Living Zunsheng Bajian*, vol. 15 by Gao Lian. However, surviving examples are rare. They were used for displaying a rock sculpture, fragrant *penzai* miniature plants, flower vases or an incense burners. They were sometimes placed outdoors for worship. A similar square incense stand with base stretchers, is illustrated by Gustav Ecke, *Chinese Domestic Furniture*, Hong Kong, 1978, pl. 6; a smaller example is illustrated in the Ming dynasty encyclopedia *Sancai tuhui* [Assembled pictures of the three realms], vol. 12, p. 32 (fig. 2). A shorter stand of similar design, but without S-curved braces, was sold at Sotheby's New York, 18 March 2014, lot 408. A smaller example has an inset burl panel in the top, is illustrated by Grace Wu Bruce, *Dreams of Chu Tan Chamber and the Romance with Huanghuali Wood: The Dr. S. Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, p. 98.

Please note these lots incorporate material from endangered species which could result in export restrictions. You should check the relevant customs laws and regulations before bidding on this lot if you plan to import the lot into another country. Please refer to Christie's Conditions of Sale.

此几以黄花梨为材，几面方正，四面邊沿為雙層冰盤沿，高束腰。腿足內側霸王槓與桌面底部連接，提高方几的穩定性。方形腿足，腿足往下至末端為內翻馬蹄腿，兜轉有力。縱觀此方桌，選料精良，造型周正。

此造型簡約，比例纖細優美，是典型明朝家具設計，常見於明代繪畫和木刻版畫圖例中，但傳世品相當稀少，十六世紀高濂所著《遵生八牋》卷十五中便有提及，這類几案可用於陳設賞石、盆栽、花瓶或香爐。一件造型相似，黃花梨馬蹄足霸王槓帶泥托方香几，錄於古斯塔夫·艾克著，《中國花梨家具圖考》，香港，1978年，圖版6號。一尺寸較小的方几，可見於晚明版畫《三才圖會》，〈器用十二卷〉，頁32（圖二）。另見一外形設計相近但缺少霸王槓的黃花梨束腰香几，可參紐約蘇富比拍賣一例，見2014年3月18日，拍品408號。葉承耀醫生藏尺寸較小一例長方香几，錄於伍嘉恩著《攻玉山房藏明式黃花梨家具：楮檀室夢旅》香港，1991年，頁98。

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。



(fig. 2 圖二)

Property of a Gentleman  
士紳珍藏

~2916

A PAIR OF IMPORTANT AND EXTREMELY  
RARE *HUANGHUALI* YOKE-BACK  
ARMCHAIRS, *SICHUTOUGUANMAOYI*

17TH CENTURY

The yoke-back armchairs are constructed of fine *huanghuali*, each 'official's hat' top rail with strongly swept-back ends supported on round corner posts which continue through to the back legs. The well matched backsplats are flanked at the sides by openwork *ruyi*-scroll flanges, pierced and exquisitely carved in deep and layered technique from both sides with a *ruyi*-shaped cartouche enclosing auspicious emblems surrounding a lion on one and a spotted deer on the other. The out-scolled arms supported on sinuous tapering stiles and curved front posts with beaded cloud spandrels continue through the rectangular frame of the soft mat seat to form the front legs, which joined in front by beaded scrolling aprons and long flange spandrels carved with dragons, lotus buds, *ruyi* and clouds, with similarly carved aprons and spandrels on all four sides, and with a shaped footrest and stepped stretchers, each with a curvilinear apron carved with dragon heads or leafy tendrils.

37 in. (119.4 cm.) high, 25 ½ in. (64.7 cm.) wide,  
19 in. (48.2 cm.) deep (2)

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

PROVENANCE:

The Gangolf Geis Collection of Fine Classical Chinese Furniture  
Sold at Christie's New York, 18 September 2003, lot 38 (cover lot,  
fig. 1)

十七世紀 黃花梨四出頭官帽椅一對

來源:

Gangolf Geis舊藏

紐約佳士得, 2003年9月18日, 拍品38號(封面, 圖一)



(fig. 1 圖一)









lot 2916 details  
拍品 2916 細部

The name *guanmaoyi* or 'official's hat-shaped chair' is derived from its resemblance to the winged hat that was part of the formal attire of the Ming officials. They were regarded as high chairs and retained a connotation of status and authority associated with the elite gentry in Chinese society. The classical text *Lu Ban jing* [Manuscript of Lu Ban], a 15th-century carpenter's manual, gives specifications for these chairs and describes the joinery as the embodiment and fine example of Chinese furniture.

The present chairs are distinguished by their elaborate and refined carving, particularly in the most unusual, pierced medallion in the splat. Invariably pairs, or sets, of chairs have uniform decoration, identical, within the given parameters of hand carving, from chair to chair.

These chairs, and another two appear to come from the same set, the pair from the Cissy and Robert Tang Collection sold at Christie's Hong Kong, 30 May 2023, lot 2705. The Tang chairs have different animals carved to the back rest, a *qilin* on one, and two mythical animals on the other (figs. 2a.b).

It has been suggested by Curtis Evarts in his foreword in the Christie's catalogue when the current pair of chairs was auctioned in 2003 that this decoration might relate to rank badges or some sort of hierarchical seating arrangement amongst family or guests. It is also most unusual to find such elaborate carved decoration to the aprons beneath the seat and beneath the foot stretcher and side and back stretchers. These elaborately carved chairs were crafted by an exceptional master carpenter.

Please note these lots incorporate material from endangered species which could result in export restrictions. You should check the relevant customs laws and regulations before bidding on this lot if you plan to import the lot into another country. Please refer to Christie's Conditions of Sale.

本對四出頭官帽椅造型舒朗大氣，雕工精湛。搭腦彎弧有力，中成枕形，兩端出頭上翹。三彎背板一木雕成，其上設如意形開光，分別透雕獅子及梅花鹿於雜寶之間，兩側飾鏤雕卷草紋掛牙。後腿上截出榫納入搭腦，穿過椅盤成為腿足一木連做，前腿亦為相似作法。扶手亦三彎，中間支以三彎形上細下粗圓材連幫棍。座面下四面安起線雕螭龍紋券口牙子，前腿間施一踏腳枱，下飾壺門牙板。官帽椅因其外觀與古代官吏所戴頂帽相似而得名。十五世紀木匠典籍《魯班經》詳細描述官帽椅製式，並稱許其榫卯結合方式為中國傢俱之典範。比較一對同本拍品似原為一組的黃花梨官帽椅，為鄧氏伉儷舊藏，2023年5月30日於香港佳士得拍賣，拍品2705號（圖二 a.b）。其背板上分別雕刻麒麟及瑞獸兩隻。Curtis Evarts於2003年佳士得圖錄前序中寫道背板之上的紋飾似與官服補子相關，或與落座時家人、賓客次序關聯。

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。



fig. 2a details of a similar pair of chairs, from the Collection of Cissy and Robert Tang, sold at Christie's Hong Kong, 30 May 2023, lot 2705  
圖二a 相似椅子之細部，鄧氏伉儷舊藏，香港佳士得，2023年5月30日，拍品2705號



fig. 2b From the Collection of Cissy and Robert Tang, sold at Christie's Hong Kong, 30 May 2023, lot 2705  
圖二b 鄧氏伉儷舊藏，香港佳士得，2023年5月30日，拍品2705號



(side view)



(back view)



~2917

A HUANGHUALI RECTANGULAR SIDE TABLE

17TH CENTURY

35 in. (88.8 cm.) high, 44½ in. (113 cm.) wide,  
21¼ in. (54.2 cm.) deep

HK\$600,000-800,000

US\$77,000-100,000

The current table is of classic Ming side table form, with the top board set within a wide rectangular frame above a narrow waist and beaded apron carved in relief with *chi*-dragons, all supported on four legs of square section joined by humpback stretchers, terminating in hoof feet.

However, it is unusual as the table as a hidden drawer on the apron. The shallow drawer may indicate that the table may intended for use as incense stand as it would be perfect for storing incense and tools.

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

十七世紀 黃花梨有束腰螭龍紋條桌

高束腰，羅鍋棍，馬蹄足。尤為特別之處為其三面牙條淺雕螭龍紋，并於一面設暗屨一具，背面則光素。因此推測本桌或為香桌。

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



~2918

A PAIR OF HUANGHUALI HORSESHOE-BACK  
ARMCHAIRS

17TH CENTURY

38½ in. (97.5 cm.) high, 23⅞ in. (58.8 cm.) wide,  
17⅞ in. (45.6 cm.) deep

(2)

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

US\$110,000-150,000

PROVENANCE:

A Hong Kong private collection

十七世紀 黃花梨圈椅一對

來源:

香港私人珍藏

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

本拍賣品由黃檀屬的木製造而成。從2017年1月2日起，所有由黃檀屬的木製成的物品受CITES出入口管制。除非獲得CITES再出口許可，此拍賣品只可運送至香港境內的地點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。



~2919

A HUANGHUALI SLOPING-STILE CABINET

18TH CENTURY

70 $\frac{7}{8}$  in. (179.9 cm.) high, 36 $\frac{1}{2}$  in. (93 cm.) wide,  
20 $\frac{1}{4}$  in. (51.2 cm.) deep

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE:

Hei Hung Lu, Hong Kong  
A Hong Kong private collection

Compare to a similar *huanghuali* round-corner cabinet of the same size, but with *huamu* burl inset cartouche on the doors, sold at Christie's New York, 22 March 2019, lot 1667 (fig. 1).

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

十八世紀 黃花梨圓角櫃

來源:

黑洪祿, 香港  
香港私人珍藏

比較一相似的黃花梨圓角櫃, 尺寸相似, 惟繚環板如意開光嵌樺木瘻木, 拍賣於紐約佳士得, 2019年3月22日, 拍品1667號 (圖一)。

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



fig. 1 Sold at Christie's New York, 22 March 2019, lot 1667  
圖一 紐約佳士得, 2019年3月22日, 拍品1667號



~2920

A HUANGHUALI RECESSED-LEG BENCH

17TH CENTURY

19 5/8 in. (50 cm.) high, 52 in. (132.1 cm.) wide,  
15 3/4 in. (40 cm.) deep

HK\$400,000-600,000

US\$52,000-77,000

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

十七世紀 黃花梨夾頭榫條凳

本拍賣品由黃檀屬的木製造而成。從2017年1月2日起，所有由黃檀屬的木製成的物品受CITES出入口管制。除非獲得CITES再出口許可，此拍賣品只可運送至香港境內的地點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。



~2921

A HUANGHUALI SQUARE TABLE

KANGXI PERIOD (1662-1722)

35 ½ in. (90.5 cm.) square, 34 ½ in. (87.5 cm.) high

HK\$500,000-600,000

US\$65,000-77,000

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

清康熙 黄花梨拐子龍紋方桌

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





~2922

A HUANGHUALI BRUSH POT

MING DYNASTY (1368-1644)

The brush pot is inscribed with a later-added inscription.

6 ¾ in. (17.2 cm.) diam.

HK\$80,000-120,000

US\$11,000-15,000

The inscription is later added.

Please note, these lots, contain a type of Dalbergia wood that is subject to CITES export/import restrictions. However, as each lot (or each individual item in the lot) the weight of this type of Dalbergia does not exceed 10 kg, starting from 1 May 2021, CITES license is no longer required for importing the lot (or the individual item in the lot) into Hong Kong. Before you decide to bid, please check whether your destination country permits import without CITES license. If CITES license is required, we will make the lot available for your collection in Hong Kong. We will not cancel your purchase due to any CITES restrictions impacting the import of the lot to the destination country.



(inscription 銘文)



明 黃花梨筆筒

款識：

「嘉靖丙申春日作  
白陽山人衛復」

銘文後刻：

「君子之德  
碗長舍幽  
各自芬芳  
陳公妙跡  
永傳珍賞  
歲在己丑秋  
憲齋吳大澂」

請注意所列拍賣品包含一種黃檀屬的木。所有含有黃檀屬木的拍賣品受CITES出/入口管制。但由於每件拍賣品(或拍賣品內的個別物品)該類黃檀木的重量不超過10公斤，由2021年5月1日起，該拍賣品(或拍賣品內的個別物品)分別進口香港不再需要CITES許可證。在您決定競投之前，閣下應確定目的地國家是否允許在沒有CITES許可證的情況下入口。如果目的地需要CITES許可證，您可選擇在香港提取拍賣品。佳士得不會因為目的地國家對拍賣品有CITES規定限制出口該國而取消您的交易。

~2923

A HUANGHUALI SEAL CHEST,  
GUANPIXIANG

17TH-18TH CENTURY

16 in. (41 cm.) high, 12 ½ in. (33 cm.) wide, 12 ¼ in. (31 cm.) deep

HK\$200,000-300,000

US\$26,000-38,000

The current lot contains a type of Dalbergia wood that is subject to CITES export/import restrictions. However, as each lot (or each individual item in the lot) the weight of this type of Dalbergia does not exceed 10 kg, starting from 1 May 2021, CITES license is no longer required for importing the lot (or the individual item in the lot) into Hong Kong. Before you decide to bid, please check whether your destination country permits import without CITES license. If CITES license is required, we will make the lot available for your collection in Hong Kong. We will not cancel your purchase due to any CITES restrictions impacting the import of the lot to the destination country.

十七/十八世紀 黃花梨官皮箱

請注意所列拍賣品包含一種黃檀屬的木。所有含有黃檀屬木的拍賣品受CITES出/入口管制。但由於每件拍賣品(或拍賣品內的個別物品)該類黃檀木的重量不超過10公斤，由2021年5月1日起，該拍賣品(或拍賣品內的個別物品)分別進口香港不再需要CITES許可證。在您決定競投之前，閣下應確定目的地國家是否允許在沒有CITES許可證的情況下入口。如果目的地需要CITES許可證，您可選擇在香港提取拍賣品。佳士得不會因為目的地國家對拍賣品有CITES規定限制出口該國而取消您的交易。



(another view 另一面)



~2924

AN EMBELLISHED LACQUER HANGING PANEL

LATE QING DYNASTY-REPUBLIC PERIOD

43 ¾ x 30 ½ in. (111 x 77.5 cm.)

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Sold at Christie's Hong Kong, 4 April 2017, lot 208

The yellow-lacquered panel is inlaid with a variety of materials including jades, hardstones, soapstones, mother-of-pearls, cloisonné and carved wood to depict various precious objects, all demarcated by *hongmu* panels into variously sized spaces to simulate a cabinet of curios, all within a hardstone-inset *hongmu* frame surmounted by a gilt-metal hook.

晚清/民國 百寶嵌博古圖掛屏

來源:

香港佳士得, 2017年4月4日, 拍品208號

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出入口管制。除非獲得CITES再出口許可, 此拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以瞭解詳情。

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.



2925

A ZITAN MIRROR FRAME AND STAND

QIANLONG PERIOD (1736-1795)

18 7/16 in. (46.8 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

LITERATURE:

*Art & Imitation in China*, The Oriental Ceramic Society of Hong Kong, Hong Kong, 2006, no. 186

While the imitation and evocation of Chinese styles, known as chinoiserie, was popular at the courts of Europe in the 18th century, there was a reciprocal vogue at the Chinese court for finely made items in European style. This 'occidentalist' fashion was seen at its most magnificent in the European Palaces, *Xiyanglou*, built by the Qianlong emperor in the northern part of the Yuanmingyuan. These European Palaces, built between 1747 and 1759, were designed for the emperor by European Jesuit missionary artists employed at the Chinese court. The resulting buildings combine a mixture of Italian rococo style with possibly Mughal-inspired foliate and floral elements.

清乾隆 紫檀雕花葉紋插屏式鏡臺

出版:

《馳騁古今: 中國藝術的仿摹與創新》, 香港東方陶瓷學會, 香港, 2006年, 圖版186號

It is precisely this style that has also been created by the craftsman carving this *zitan* mirror frame and stand. The beautifully carved shell and floral forms, and especially the elegant scrolling leaves on the frame and stand replicate some of the finest stone carving in the European Palaces. It seems most likely that this mirror and stand were made at the height of the Chinese court's fascination with European style, which the Chinese carver has so successfully translated into the classic Chinese medium of highly prized *zitan* wood.



2926

A LARGE LIMESTONE CARVING OF A SEATED LION

SONG DYNASTY (960-1279)

35 in. (89.1 cm.) high

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

US\$110,000-150,000

PROVENANCE:

An English private collection, purchased circa 2000's

宋 石灰岩雕坐獅

來源:

英國私人珍藏，購於2000年代



(another view 另一面)



2927

A RARE GILT-BRONZE FIGURE OF A SEATED BUDDHA

SUI-TANG DYNASTY (AD 581-907)

5 1<sup>3</sup>/<sub>16</sub> in. (14.7 cm.) high

HK\$350,000-550,000

US\$45,000-71,000

PROVENANCE:

Mandala Fine Arts Ltd., Hong Kong, 1999

The present figure of Buddha is seated in *dhyanasana* on an octagonal base with double lotus ring, with proper left hand resting on the corresponding knee, and right hand raised in *abhaya mudra*. Compare to a gilt-bronze figure of seated Buddha with *Abhaya mudra*, is in the National Palace Museum, illustrated in *The Crucible of Compassion and Wisdom, Special Exhibition Catalog of the Buddhist Bronzes from the Nitta Group Collection at the National Palace Museum*, Taipei, 1987, p. 172, no. 75, another similar example sold at Sotheby's London, 4 November 2020, lot 148; and another figure of seated Buddha with a more elaborate drapery, sold at Sotheby's New York, 23 March 2022, lot 292.

隋/唐 銅鑲金佛坐像

來源:

Mandala Fine Arts Ltd., 香港, 1999年

此鑲金銅佛結跏趺坐於蓮花上, 施無畏印。比較一施無畏印之坐佛, 載於《金銅佛造像特展圖錄》, 台北, 1987年, 頁172, 圖版75。另一例於2020年11月4日倫敦蘇富比拍賣, 拍品148號; 一件坐佛身著較多摺之袈裟, 2022年3月23日於紐約蘇富比拍賣, 拍品292號。



2928

A RARE CARVED LIMESTONE FIGURE OF STANDING GUANYIN

EARLY TANG DYNASTY, 7TH CENTURY AD

25 3/4 in. (65.5 cm.) high

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Mandala Fine Arts, Hong Kong, early 1990s  
An Asian private collection

唐初 石灰岩雕觀音像

來源:

Mandala Fine Arts, 香港, 1990年代初  
亞洲私人舊藏



2929

A GILT-BRONZE FIGURE OF BUDDHA

NEPAL OR TIBET, CIRCA 15TH CENTURY

11 in. (28 cm.) high

HK\$3,000,000-5,000,000 US\$390,000-640,000

PROVENANCE:

Christian Humann (d. 1981), New York, before 1965, named the Pan-Asian Collection by 1977  
Collection of Robert H. Ellsworth, New York, acquired by 1983  
Christie's New York, 21 September 2007, lot 173

EXHIBITED:

*The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection:*  
Los Angeles County Museum of Art, 25 October 1977 – 15 January 1978  
Seattle Art Museum, 9 March – 23 April 1978  
Denver Art Museum 26 May – 30 July 1978  
William Rockhill Nelson Gallery, Kansas City, 15 September – 29 October, 1978

LITERATURE:

P. Pal, *The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection*, 1977, p. 169, cat. no. 98  
P. Pal, *The Arts of Nepal, Volume 1: Sculpture*, 1978, fig. no. 175

尼泊爾或西藏 約十五世紀 鎏金銅佛陀立像

來源:

紐約Christian Humann珍藏，於1965年前購入；1977年前歸納入其泛亞洲藝術品珍藏  
紐約安思遠，於1983年前購入  
紐約佳士得，2007年9月21日，拍品173號

展覽:

洛杉磯縣博物館，《The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection》，1977年10月25日–1978年1月15日  
西雅圖美術館，1978年3月9日–4月23日  
丹佛美術館，1978年5月26日–7月30日  
堪薩斯州William Rockhill Nelson Gallery (納爾遜-阿特金斯藝術博物館前身)，1978年9月15日–10月29日

出版:

P. Pal，《The Sensuous Immortals: A Selection of Sculptures from the Pan Asian Collection》，1977年，169頁，圖錄編號98  
P. Pal，《The Arts of Nepal, Volume 1: Sculpture》，1978年，圖175號





## 2929 Continued

This unique image of a Buddha standing in graceful poise pays homage to ideal images from earlier periods of Buddhist art. The proportions of the body, hand positions, stance and slight turnout of the left foot echo a 7th-century Licchavi image from the Kimbell Art Museum (see U. von Schroeder, *Indo-Tibetan Bronzes*, 1981, fig. 75F, p. 307). Especially similar is the treatment of the *sanghati*; in both works, it falls in stylized semicircular folds that abstract the body, rather than enhancing its volume. In the present example, the drapery between the arms and body remains smooth, outlining the torso and legs in a golden halo accentuating the separation of positive and negative space.

The facial features of the present work are unique – with a trapezoidal face, flat top of the head, aquiline nose, and large, flat earlobes pressed against the sides of the face and neck. Compare with a seated figure of the Future Buddha, dated to the 9th century (P. Pal, *Himalayas: An Aesthetic Adventure*, 2003, cat. no. 4). The facial features are similar, with prominent noses descending from high, arched brows, full lower lips and similarly-shaped heads. The robes are both rendered, with tight gathers at the neck descending into slightly protruding folds that, once again, abstract instead of model, the body. The ends of the *sanghati* flutter very similarly at the sides, swirling with animated flourish in the present example.

For another work with frothy folds, compare with a large gilt bronze figure of the Buddha Shakyamuni in the Norton Simon Museum, dated to the 12th century (see P. Pal, *Asian Art at the Norton Simon Museum*, vol. 2, 2003, p. 80, cat. no. 49). Each figure stands on a simple, flat base which would have been inset into a larger lotus pedestal. The body is in the same position, with weight on the right leg and the hip swaying out, and the hands are also in the same *mudras*. The proportions of the Norton Simon Buddha are wider – broader face, square shoulders and wider hips, all circumscribed by a nearly flat *sanghati* that frames and also sets off the body within a golden square. In contrast, the present figure is more rounded and integrated within his robes. However both figures employ undulating, nearly serpentine hems to create movement and brio in an otherwise tranquil image.

In terms of dating, this work bears similarities to another standing figure from the Qing Court collection; both are cast with square faces, wide noses and prominent hair curls, and there are striking similarities in the treatment of the robes and body beneath. While it has been dated to the 11th-12th century in some sources, certain characteristics of the Qing Court figure indicate it, like the present example, is likely of later date. Both figures echo the basic form of earlier traditions, but include characteristics such as stylised, vigorous hems and abrasions in the gilding along the body. These abrasions, which are seen in other works of similar date, are likely attempts to induce archaism, and convey that the both present figure and the Qing Court example are emulating an ideal aesthetic in homage of an earlier period.

此尊佛像造型獨特、立姿優美，是向前期佛教經典造像致敬之作。無論是身材比例、手的形態、站立姿勢或略為外撇的左足，本拍品均與金貝爾美術館藏七世紀尼波羅國造像遙相呼應，圖見舒洛德 (U. von Schroeder) 著作《Indo-Tibetan Bronzes》(1981) 頁30圖75F。它們對袈裟的描寫尤為相似，兩者皆飄垂而下，袍沿為寫意的半圓褶襖，令身體曲線看來似有還無，而不是彰顯其豐盈飽滿。就本拍品而言，佛陀雙臂與軀體之間的衣料渾無褶皺，恍如在軀幹和雙腿之後勾勒出一道金色身光，頗具虛實相生之妙。

本尊佛陀面相獨特，其方臉上寬下窄，頭頂平坦，鼻樑高挺，長耳平貼臉頰兩側。就此可參照一尊公元九世紀的彌勒佛像，圖見帕爾 (P. Pal) 著作《Himalayas: An Aesthetic Adventure》(2003) 圖錄編號4。它們五官近似，其高聳的彎眉均與鼻脛相連，且唇形飽滿、頭形類似。兩者的袈裟在頸部均褶襖稠密，下垂部份微有起伏，其身體曲線亦朦朧寫意，而非具像寫實。二例袈裟下擺飄揚的方式極為相似，而本拍品則更為飛揚靈動。

另有一件褶襖飄逸的近似例，即諾頓·西蒙博物館藏公元十二世紀大型鎏金銅釋迦牟尼像，圖見帕爾著作《Asian Art at the Norton Simon Museum》(2003) 卷二頁80圖錄編號49。二佛足下為簡單的平座，可將之嵌入較大型的蓮座。他們體態相同，重心均在右腳，腰部輕擺，所持手印也一模一樣。諾頓·西蒙銅像潤臉方肩、腰臀較粗，整體比例較寬，身披袈裟幾乎毫無褶痕，既勾勒出曲線輪廓，亦狀若佛身背後的金色方框。相對而言，本拍品袈裟下的軀體看來較豐滿圓潤，衣物也更輕薄貼體。但兩者的褶邊皆起伏有致、曲折柔美，給沉靜肅穆的佛像平添了一絲生機與活力。

就斷代而論，本拍品與清宮舊藏一尊佛立像頗為相似(圖A)。兩者均有方正臉形、略寬鼻翼及滿頭螺髮等特徵，後者的年代在過去的出版中曾被定為十一/十二世紀，然而就風格而言，這兩尊像的年代均應以十五世紀為宜。本拍品與北京故宮博物院藏佛像均以前代的基本造型為基礎，並增添了一些特有的元素，如生動寫意的袍緣下擺，以及身上的鎏金磨擦痕跡。這些磨痕亦見於其他作品，其用心在於仿效前期的圭臬之作，以顯好古慕雅之意。

The Property of a Swedish Collector  
瑞典私人珍藏

2930

A GILT-COPPER FIGURE OF CHANGKYA  
ROLPAI DORJE

TIBET, 18TH CENTURY

6 ½ in. (16.8 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

A Stockholm private collection, by repute  
Ulla Nordström Private Collection, Ostindiska Kompaniet,  
Stockholm, 1979, by repute  
Lars Bonsse Collection, Stockholm, 2001, by repute  
Claes Engberg Collection, Båstad, 2018

The present lot is included on the Himalayan Art Resources website,  
item no. 13724.

西藏 十八世紀 鎏金銅三世章嘉呼圖克圖若必多吉像

來源:

斯德哥爾摩私人舊藏(傳)  
Ulla Nordström舊藏, 瑞典, 1979年(傳)  
Lars Bonsse舊藏, 瑞典, 2001年(傳)  
Claes Engberg收藏, 巴斯塔德, 2018年

本拍品被收錄於喜馬拉雅藝術資源網站, 編號為13724。



2931

A GILT-BRONZE FIGURE OF BUDAI

MING DYNASTY, 16TH CENTURY

11 ¾ in. (29.8 cm.) high

HK\$220,000-320,000

US\$29,000-41,000

PROVENANCE:

Sold at Christie's Hong Kong, 31 May 2010, lot 1964

The monk Budai, also known as the Laughing Buddha, is an incarnation of the Bodhisattva Maitreya, the Buddha predicted to succeed Gautama Buddha in the future. Typically depicted with a joyful expression and wearing loose fitting robes to reveal his plump stomach representing contentment and abundance, Budai is also associated with the protection of children and is often shown with small children playfully climbing on his belly or back.

明十六世紀 鎏金銅布袋和尚坐像

來源:

香港佳士得, 2010年5月31日, 拍品1964號



2932

A VERY RARE CREAM SILK BUDDHIST  
PRAYER SCARF, *KATA*

QING DYNASTY, 18TH CENTURY

143 <sup>5</sup>/<sub>16</sub> in. x 1 <sup>1</sup>/<sub>8</sub> in. (364 cm. x 79 cm.) including fringes

HK\$600,000-800,000

US\$77,000-100,000

清十八世紀 錦緞十相自在八吉祥龍鳳紋哈達



(inscriptions)







## 2932 Continued

This damask weave scarf is luxuriously woven in the centre with syllables of the Kalachakra mantra poised on a lotus base, flanked by a pair of five-clawed dragons, with flaming pearls beneath each paw, between pairs of dragons and phoenix above and below, with the Eight Buddhist Emblems and other precious objects in between. There is a Tibetan inscription woven on the top, and another on the bottom, which can be loosely translated as follows,

Top:  
Prayer sloka (verse) dedicated to the founder of Yellow Hat Gelugpa Sect, Lama Tsongkhapa,  
The last two verses say,  
Tsongkhapa, more than victorious one the Bodhisattva,  
May his morality radiate to all three worlds.

Bottom:  
May the teachings of Lama Tsongkhapa flourish,  
The assembled collection of teachings stands unimpaired,  
By long-loved omniscient bodhisattvas.  
May we attain the ten-level wisdom of enlightenment,  
Like Manjusri Bodhisattva, with all-encompassing wisdom.  
Long live the emperor, the appointed king,  
By his leadership, like a brightened day,  
May happiness and peace prevail widely to all sentient beings.

The content of the inscriptions suggests that the present scarf could have been a gift presented by a high-ranking lama of the Gelugpa Sect, possibly the Dalai Lam himself, to the Qing Emperor.

本哈達上匯集了各色紋飾，包括了龍鳳紋、十相自在紋、八吉祥紋、各式雜寶紋等。上、下兩端各有一段藏文。上端內容為獻給黃帽格魯派創始人宗喀巴大師的頌文，最後兩句為：「宗喀巴大師，勝利者之上的菩薩，願他的道德光芒照耀三界眾生」。下端內容大意為：「願宗喀巴大師的教誨能被廣為傳播，所集結的教義完整無損，由深受敬愛、無所不知的菩薩主持。願我們獲得覺悟的智慧，如智慧無邊的文殊菩薩。願皇帝，被任命的君王，萬壽無疆，憑藉其領導力，猶如明亮的白晝，願幸福與和平普及于眾生。」據此文字內容，本哈達很可能為西藏重要僧侶如達賴喇嘛，送給清帝之獻禮。

2933

AN EXTREMELY LARGE AND RARE  
PAINTED BANNER OF BUDDHA

TIBET, 17TH-18TH CENTURY

226½ in. x 101½ in. (575.1 cm. x 257.8 cm.)

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE:

Offered at Sotheby's New York, 22 September 2004, lot 57  
Acquired from Mandala Gallery in the 2000's

The monumental size of this banner indicates that it was likely created specifically for religious celebrations. Consequently, encountering a painted thangka of such impressive size is exceedingly rare. Tsong Khapa and the bodhisattva Manjusri are both seated to the top left and right of the banner respectively, and the bodhisattvas Avalokitesvara and Vajrapani are depicted standing flanked on both sides of the throne.

西藏十七/十八世紀 彩繪佛陀經幡

來源:

拍賣於紐約蘇富比，2004年9月22日，拍品57號  
於2000年代購於Mandala Gallery

此經幡尺寸碩大，運色流暢自然，或專為慶祝宗教活動而製。巨大的彩繪佛陀容貌豐滿，其神悲憫祥和，罕見程度可見一斑。宗喀巴大師和文殊菩薩分坐於經幡上方兩角，觀世音菩薩和金剛手菩薩則立於寶座兩側，形神兼具，意味雋永。





~2934  
AN ALOESWOOD ROSARY

11 3/8 in. (28.9 cm.) long overall

HK\$100,000-150,000 US\$13,000-19,000

PROVENANCE:  
Sold at Christie's Hong Kong, 30 April 2000, lot 627

This item is subject to CITES export/import restrictions. The historical CITES paperwork for this lot is not available and it will not be possible to obtain a CITES export permit to ship this item to addresses outside Hong Kong post-sale. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office. Please contact the department for further information.

沉香木十八子手串

來源：  
香港佳士得，2000年4月30日，拍品627號

本拍賣品受制於CITES出入口限制。由於本拍賣品無法提供先前的CITES歷史證明文件，因此本拍賣品將不能獲取允許其於拍賣後運送至香港境外的CITES出口許可證。本拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以了解詳情。



2935  
A HARDSTONE ROSARY BRACELET

9 in. (23 cm.) long overall

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

寶石十八子手串

Property of a Gentleman  
士紳珍藏

~2936  
AN ALOESWOOD ROSARY

13 7/8 (35 cm.) long, box

HK\$100,000-150,000 US\$13,000-19,000

This item is subject to CITES export/import restrictions. The historical CITES paperwork for this lot is not available and it will not be possible to obtain a CITES export permit to ship this item to addresses outside Hong Kong post-sale. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office. Please contact the department for further information.

沉香木十八子手串

本拍賣品受制於CITES出入口限制。由於本拍賣品無法提供先前的CITES歷史證明文件，因此本拍賣品將不能獲取允許其於拍賣後運送至香港境外的CITES出口許可證。本拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以了解詳情。



Property of a Gentleman  
士紳珍藏

2937

A VERY RARE CLOISSONNÉ ENAMEL  
CINQUEFOIL INCENSE STAND

KANGXI PERIOD (1662-1722)

30% in. (77.7 cm.) high

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

PROVENANCE:

Collection of Robert Charles Bruce, MC (1898-1953), London, possibly  
Collection of The C. Ruxton and Audrey B. Love  
Sold at Christie's New York, *The C. Ruxton and Audrey B. Love Collection: Important European Furniture, Antiquities and Asian Works of Art*, 20 October 2004, lot 704

EXHIBITED:

London, Royal Academy of Arts, *International Exhibition of Chinese Art*, 1935 - 6, possibly no. 2507

LITERATURE:

*Catalogue of the International Exhibition of Chinese Art*, 1935 - 6, p.215, possibly no. 2507 (fig. 1)

清康熙 掐絲琺瑯螭龍蓮紋梅花式五足香几

來源:

Robert Charles Bruce, MC (1898-1953) 舊藏，倫敦（或為）  
C. Ruxton及Audrey B. Love 伉儷舊藏  
《The C. Ruxton and Audrey B. Love Collection: Important European Furniture, Antiquities and Asian Works of Art》  
紐約佳士得，2004年10月20日，拍品704

展覽:

倫敦，皇家藝術學院，「中國藝術國際展覽會」，1935-6年，或為編號  
2507

出版:

《中國藝術國際展覽會展覽圖錄》，1935-6年，頁215，或為編號2507  
(圖一)



(fig. 1 圖一)



(top view 頂部)





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



fig. 3 Sold at Christie's New York, 20 October 2004, lot 703  
圖三 紐約佳士得，2004年10月20日，拍品703號

There were two Kangxi cloisonné stands in the International Exhibition of Chinese Art, London, 1935 - 6, p. 215, nos. 2504 and 2507, both belonging to R.C. Bruce of London. It seems possible that with the huge task of cataloguing some 3,078 items for that exhibition, the sizes of the two Bruce cloisonné stands became transposed. If that were the case then the size of the exhibited stand and the current lot would be comparable and, it is very likely that the current lot is the Bruce stand exhibited in 1935 - 6 as no. 2507.

The form of this stand is exceedingly rare in cloisonné enamel, but is known in lacquer and wood. An incised and painted lacquer stand with a Kangxi mark is in the Beijing Palace Museum, of the same form as the present stand, with its cinquefoil top, is illustrated by Hu Desheng, *Gu gong bo wu yuan cang Ming Qing gong ting jia ju da guan*, vol. 2, Beijing, 2006, p. 637, pl. 756 (fig. 2).

Compare to a closely related example that is similar in size and decoration, also formerly in The C. Ruxton and Audrey B. Love Collection, sold at Christie's New York, 20 October 2004, lot 703 (fig. 3).

1935-6年倫敦中國藝術國際展覽會上，有兩件康熙掐絲琺瑯香几，均為倫敦Robert C. Bruce舊藏，載於展覽圖錄頁215，編號2504和2507。當時為該展覽會3078件展品做圖錄登記中，或許不小心將這兩件掐絲琺瑯香几的尺寸互換。若是如此，所展出的香几便與本拍品相當接近，因此此拍品很有可能正是1935-6年展覽中編號2507的掐絲琺瑯香几。

此香几造型在掐絲琺瑯作品中極為罕見，較常見於漆器和木器。一康熙款戲金填漆龍紋梅花式香几，圖見胡德生，《故宮博物院藏明清宮廷家具大觀》，卷2，北京，2006年，頁637，圖版756（圖二）。拍賣市場上出現過一件與此拍品形式紋飾幾乎一致之掐絲琺瑯例，為C. Ruxton及Audrey B. Love伉儷舊藏，2004年10月20日於紐約佳士得拍賣，拍品703號（圖三）。



Property of a Gentleman  
士紳珍藏

2938

A CLOISONNÉ ENAMEL TRIPOD CENSER  
AND COVER

QIANLONG PERIOD (1736-1795)

9 ¾ in. (24.7 cm.) high

HK\$150,000-280,000

US\$20,000-36,000

PROVENANCE:

Alfred Morrison (1821-1892) Collection

Sold at Christie's London, *Chinese Porcelains and Enamels from The Alfred Morrison Collection, Fonthill House, sold by order of the Lord Margadale of Islay, D.L.*, 9 November 2004, lot 23

清乾隆 掐絲琺瑯藍地花卉紋雙龍耳三足蓋爐

來源:

艾爾佛萊德·莫里森 (1821-1892) 舊藏

《Chinese Porcelains and Enamels from The Alfred Morrison Collection, Fonthill House, sold by order of the Lord Margadale of Islay, D.L.》, 倫敦佳士得, 2004年11月9日, 拍品23號



2939

A CLOISONNÉ ENAMEL TIGER-FORM WATER  
DROPPER

QING DYNASTY, 18TH CENTURY

8 ⅝ in. (21.8 cm.) long, box

HK\$300,000-500,000

US\$39,000-64,000

The form of the present lot may have been inspired by the archaic bronze vessels of the Six Dynasties and Han Dynasty, which included chariot fittings, weights and finials and often featured zoomorphic designs. This tradition continued into the 18th century, as evidenced by a number of cloisonné enamel animal-form vessels found in the Palace Museum, Beijing. Compare to a very similar crouching tiger cloisonné enamel water pot with Qianlong four-character mark and of the period, formerly in the collection of General Charles George Gordon, sold at Christie's London, 5 December 1994, lot 259, and then at Sotheby's London, 9 November 2011, lot 400.

清十八世紀 掐絲琺瑯臥虎水丞

此拍品形制或受六朝和漢代青銅器之啟發, 包括車飾、席鎮及鈕。如此以動物為器形及紋飾的傳統延續至十八世紀, 可見北京故宮博物院所藏之數件掐絲琺瑯動物形器。比較一件刻有乾隆款的掐絲琺瑯臥虎水丞, 為查理·喬治·戈登將軍舊藏, 分別拍賣於倫敦佳士得, 1994年12月5日, 拍品259, 以及倫敦蘇富比, 2011年11月9日, 拍品400號。



# Emperor Qianlong’s *Tianhuang* ‘Dragon’ Rectangular Seal

Guo Fuxiang

乾隆皇帝田黃“幾暇鑒賞之璽”

The Forbidden City is not only the residence of emperors and the site of important political events, but also a treasure trove of art and literature. The collection of Chinese calligraphy and painting, as well as ancient books and documents, is particularly impressive and far surpasses any private collection. Some of these works were inherited from previous dynasties, while others were collected from the public, and some were created by imperial artists. There are also works that bear the emperor’s own seal, indicating that they were personally inspected and appreciated by the emperor. Throughout various dynasties, emperors often studied and admired these works, and many of them left their seals on the artworks as a sign of their appreciation. Over time, these seals became a distinctive feature of the palace’s collection of books and paintings. The Qing dynasty emperors’ seals, which can be seen in large numbers in the Forbidden City, are also an important reference for understanding the collection and transmission of books and cultural artifacts in the palace. This *tianhuang* ‘dragon’ seal, known as *Jixia Jianshang zhi xi*, “Seal for Leisurely Appreciation” is one of the important collection seals of Emperor Qianlong.

The seal is made of *tianhuang* stone and the finial is carved with a pair of dragons playing a pearl amidst clouds. It measures

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

## 關於乾隆帝田黃“幾暇鑒賞之璽”

郭福祥

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

紫禁城不僅是帝后的起居之所、朝政重地，同時還是一座巨大的藝術典藏的寶庫。尤其是其中所藏中國歷代書畫作品以及古籍文獻之精，遠遠高出民間收藏。這些書畫和古籍文獻有的是直接從前朝內府收藏中承繼過來的，有的是自民間徵集而來，有的是當時臣工的創作，還有的則是皇帝的御筆。歷朝歷代的皇帝們在研習鑒賞書畫之餘，常常要在其上鈐蓋收藏印記，累朝迭加，有的作品上的鑒藏印可多達幾十方甚至上百方，這也成為宮藏書畫和文獻的一大特點。與之相應，清代皇帝寶璽中亦可見大量鑒藏璽印。通過這些鑒藏璽，我們可以瞭解清宮收藏尤其是書畫及古籍文獻的著錄流傳情況。因此清帝的這些鑒藏璽也就成為我們鑒別清宮書畫和典籍文物的重要依據。佳士得香港徵集到的此方田黃雲龍鈕“幾暇鑒賞之璽”即是乾隆皇帝重要的鑒藏寶璽之一。

該璽為田黃質地，隨形雕雙龍戲珠雲龍紋鈕。通高4.4釐米，印面2.05釐米見方。印文為陽文“幾暇鑒賞之璽”六字。此璽在現藏於北京故宮的《乾隆寶藪》、《嘉慶寶藪》和《道光寶藪》中均有明確著錄，經與實物比對，無論是材質、體量，還是篆法佈局都與《寶藪》中的記載完全相合，可以確定此璽為乾隆皇帝寶璽的真品。作為乾隆皇帝重要的鑒藏璽，要充分理解此璽的價值，就必須對清宮特別是乾隆時期與宮廷收藏密切相關的鑒藏璽情況進行考察，對其製作的歷史背景有所瞭解。

4.4 cm in height and 2.05 cm in width, with the inscription on the seal face carved in relief. This seal is recorded in several historical documents, including the *Qianlong Baosou*, *Jiaqing Baosou*, and *Daoguang Baosou*, which are compedium of imperial seal impressions from the Qing dynasty. The seal’s material, size, and calligraphy style all match the descriptions in the *Baosou* catalogues, which confirms its authenticity as a genuine imperial seal of the Qing dynasty. As an important imperial seal of Emperor Qianlong, it is necessary to fully understand its value by conducting a comprehensive study of the seal’s history and cultural significance, particularly in relation to the palace’s collection during the Qianlong period. This research should cover the background of the seal’s creation, its cultural and artistic achievements, and its relationship with other artifacts from the same period.

乾隆皇帝田黃“幾暇鑒賞之璽”

Paintings and calligraphy have always been an important category of the Chinese imperial collection, and the Qing Dynasty was one of the most prosperous period for the collection of paintings and calligraphy in Chinese history. Therefore, starting from the Kangxi Emperor, almost every emperor of the Qing dynasty had seals of connoisseurship made to leave their mark on the works that they had appreciated.

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

書畫典籍歷來是中國皇室收藏的重要品類，清代是中國歷史上內府書畫典籍收藏最為鼎盛的時代之一，因此從康熙皇帝開始，幾乎每位清朝皇帝繼位後都要刻制鑒藏璽，鈐蓋於御覽或御鑒過的作品之上。根據現有資料，可知清代製作鑒藏璽最多的皇帝當屬乾隆皇帝，這與當時清宮藝術收藏的鼎盛有密切關係。乾隆皇帝對古代藝術品鍾愛之至，搜集不遺餘力，在他統治的六十餘年中，內府收藏堪稱宏富，歷代珍品無不囊括府庫。特別是書畫收藏，可謂空前絕後。針對這些內府收藏，乾隆帝不但欽命廷臣還編纂了較為詳實的著錄典籍，成為後人研究十分重要的資料，而且他自己也經常觀摩鑒賞，品評題識，不斷加鈐鑒藏璽印於其上。由於乾隆帝本人喜歡炫耀和張揚的性格，使他的鑒藏璽及其鈐用也顯示出他自己的習慣和特點。一是數多量大。據載，乾隆“逐年御題書畫巨幅長卷，每條皆鈐有小璽，其文往往相同，甚有重至一百九十餘璽者”，是在各類作品上留存印跡最多的皇帝。二是大璽多，組合鈐用多。從乾隆璽印的實物來看，大璽的數量遠遠超過其他皇帝，尤其是殿名璽。這些大型璽印經常被鈐蓋于宮藏書畫之上。我們知道，乾隆是中國歷史上最長壽的皇帝之一，能活到七十歲、八十歲的皇帝已是少之又少，而他居然壽登耄耋，並創造了文治武功鼎盛的時代，最後在位滿六十年時又傳位給嘉慶，成為太上皇帝。所有這些，都成為乾隆一生中值得驕傲，值得炫耀的亮點。因此，他在七十歲時刻“

The emperor who had the most seals made during the Qing dynasty was Emperor Qianlong, who had a great love for ancient art and spared no effort in collecting it. He amassed an impressive collection encompassing treasures from various dynasties during his reign of over sixty years. Especially in the realm of calligraphy and painting, the collection was unparalleled. Emperor Qianlong not only appreciated the artworks in his private collection but also commissioned comprehensive catalogues of them, which have become valuable resources for later scholars. He also frequently inspected and evaluated the artworks, leaving behind numerous impressions that have become an important part of their provenance. Qianlong’s seals and the way he used them reflect his personality. First, he had a large quantity of seals. According to records, Emperor Qianlong inscribed on long scrolls of calligraphy and paintings, and each scroll would bear multiple small seals, often with identical inscriptions. Some works had as many as over 190 seals, making him the emperor with the most impressions on various artworks.

乾隆皇帝田黃“幾暇鑒賞之璽”

Secondly, Emperor Qianlong had many large seals that are often used in different combinations. From the surviving seals, it can be seen that the number of large seals far exceeds that of other emperors, especially the hall name seals. These large seals were often impressed on works in the imperial collection. It is worth

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

古稀天子之寶”，八十歲時刻“八徵耄念之寶”，成為太上皇後又刻“太上皇帝之寶”，而且一刻就是幾十方。這種狀況體現在書畫上則是這三個階段的璽印相互組合鈐用的大量出現。儘管每一璽印的具體位置可能會有所變化，但此三階段代表璽印的相互組合則是乾隆鑒藏璽印鈐用的常態。三是突顯自我。鈐印時不免總是將自己置於突出的位置，通觀全幅，往往他的印記給人的觀感最為醒目。綜觀宮廷收藏的書畫典籍，便會發現鈐蓋鑒藏璽最多的就是乾隆皇帝。根據《乾隆寶藪》的著錄，乾隆皇帝自繼位開始，便刻制了大量鑒藏鈐用的寶璽，這些璽印多用凍石刻制，精緻而富有韻味。此方“幾暇鑒賞之璽”即是乾隆早期製作的鑒藏璽之一。

乾隆皇帝田黃“幾暇鑒賞之璽”

在乾隆帝諸多鑒藏璽中，此方“幾暇鑒賞之璽”鈐蓋的頻率很高，僅《石渠寶笈》和《秘殿珠林》著錄的作品就不下30件。包括：元趙孟俯尺牘冊、唐閻立本王會圖卷、明邊景昭胎仙圖卷、明仇英水仙臘梅寫生軸、明董其昌書陰符經冊、宋趙伯駒漢宮圖軸、宋張擇端清明易簡圖卷、明董其昌戲鴻堂墨刻冊、明仇英雙駿圖軸、明文徵明竹菊圖軸、明丁雲鵬掃象圖軸、清張照臨米芾別譯心經冊、張照書普門品冊、清丁觀鵬太平春市圖卷、丁觀鵬畫飲中八仙圖卷、丁觀鵬摹丁雲鵬掃象圖軸、王原祁仿董源疎林浮黛軸、王原祁仿米友仁雲山新霽軸、王原祁仿



fig. 1 *Letter to Meng-Te* (detail), Su Shi, Northern Song Dynasty. Collection of the Palace Museum, Beijing
圖一 北宋 蘇軾《渡海帖》（局部）北京故宮博物院藏品

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”

乾隆皇帝田黃“幾暇鑒賞之璽”



fig. 3 *Washing the Elephant*, Ding Yunpeng, Ming dynasty.  
Collection of the National Palace Museum, Taipei  
圖三 明丁雲鵬《掃象圖軸》國立故宮博物院藏

different combinations. Although the specific placement of each seal on a scroll may vary, the combination of seals representing these three stages is a common feature of Emperor Qianlong's collection seals.

Lastly, Emperor Qianlong emphasised his presence through his seals. He always placed himself in a prominent position when using his seals. When viewing the entire artwork, his seal impression often stood out the most. Looking at the paintings and calligraphy in the imperial collection, it can be observed that Emperor Qianlong had the most collection seals. According to the *Qianlong Baosou*, Emperor Qianlong started producing a large number of collection seals since the beginning of his reign, with most of them made of soapstone. This seal is one of the earlier seals made during Qianlong's reign.

Among the Qianlong Emperor's many seals of connoisseurship, this seal was used very frequently, with more than 30 works recorded in the *Shiqu Baoji* series and *Midian Zhulin* bearing the impression of this seal, including but not limited to *Timely Clearing After Snowfall* by Wang Xizhi, *Letter to Meng-Te*, *The Palace Instructor* by Su Shi, and *Autumn Boating on a Maple River* by Sheng Mao. Through an analysis of the seal usage on these works, it can be inferred that the seal was either used as a *yajiao* seal for imperial calligraphy and inscriptions, either alone or in conjunction with other small seals, or it was affixed as part of Emperor Qianlong's imperial calligraphy inscriptions. Alternatively, it may have been on blank spaces of the work at

惠崇江南春色軸、王原祁仿趙孟俯桃源春畫軸、王原祁仿黃公望翠峯精舍軸、王原祁仿吳鎮溪山無盡軸、董邦達畫靜宜園二十八景冊、李世倬畫靜寄山莊十六景冊、張若靄書高宗純皇帝御制喜雨賦並圖卷、高宗純皇帝御臨文徵明書蘇軾赤壁二賦卷、高宗純皇帝御筆玉蘭花軸、高宗純皇帝御臨王寵書出師二表卷、高宗純皇帝御筆仿宋人梅花詩意圖卷、高宗純皇帝御筆仿宋人歸去來辭圖卷等。當然，這還不是鈐蓋此璽的內府收藏書畫的全部，就筆者所知，在清宮所藏的晉王羲之快雪時晴帖、宋蘇軾渡海帖、元盛懋江楓秋艇圖卷上也都鈐蓋有此方鑒藏璽。通過對以上作品鈐用狀況的分析，可以得知此璽的鈐蓋或者是作為御筆書法和題記上的壓腳章使用，單獨或與其他小璽配合鈐用；或者是在乾隆皇帝的御筆題簽中鈐用；或者是根據書畫上的空餘之處相機鈐蓋，在位置上沒有固定的格式要求。但不管如何，此璽在乾隆內府收藏的書畫作品上大量鈐用確是不爭的事實。



fig. 4 *The Han Palace*, Zhao Boju, Song Dynasty.  
Collection of the National Palace Museum, Taipei  
圖四 宋趙伯駒《漢宮圖軸》國立故宮博物院藏

the Emperor's discretion with no specific formats. Regardless, it is an undeniable fact that this seal was used quite extensively on the paintings and calligraphy in Emperor Qianlong's collection. There are also several noteworthy points. First, the material used for the seal is worth mentioning. The material of this seal is identified as *dongshi* in the catalogue of seals of Emperor Qianlong, Jiaqing, and Daoguang. *Dongshi* is a term used by the Qing court to refer to high-quality stone materials, including the rare and precious variety of stone known as *tianhuang* and *furong*. The stone is said to have been produced in the water fields of Fujian Province and was renowned for its fine texture and translucency. The seal is coloured like a ripe persimmon and has a smooth, delicate texture, and a glossy surface. It is a typical example of *Shoushan tianhuang dongshi* which is consistent with the records imperial seal catalogue.

Second, the carving technique used for the seal is also noteworthy. The lower half of the seal is in a standard rectangular shape, while the upper half features a carving of two dragons playing with a pearl. The dragons' heads protrude from the clouds, reaching towards the pearl in the center. The dragons' heads and the pearl are carved in high-relief, creating a striking focal point. The remaining three sides are carved in shallow reliefs with clouds and rocks that blend seamlessly with the main design. The use of different engraving techniques creates a sense of depth and dimension, adding to the overall beauty of the seal. The overall design is intricate, layered, and well-proportioned, showcasing exceptional craftsmanship and artistic skill.

關於此方“幾暇鑒賞之璽”，還有以下值得關注之點：一是田黃材質。此璽材質在《乾隆寶璽》、《嘉慶寶璽》和《道光寶璽》中都標注為“洞石”。“洞石”是清宮對通靈溫潤的石質印材的通常稱謂，包括現在被認為頂級材質的田黃、芙蓉石等，在清宮多被稱之為洞石。田黃石產于福建福州壽山鄉壽山溪兩旁的水田之下，是壽山石中極珍貴的品種，素有石帝之美譽。此璽的材質色如蒸栗，晶瑩剔透，溫潤綿密，光射之下均勻純淨，筋絡明顯，極為通靈可愛，確是典型的壽山田黃凍石，這也與《寶璽》的著錄相符合。二是印鈕的雕刻技法。此璽下半部分材質規整，上半部分隨形雕雙龍戲珠。正面綿延不斷的雲霧之中，兩條龍頭探出雲端，伸向中間的寶珠。龍頭和寶珠採用高浮雕技法，成為整個印鈕經營的重點。其餘三面則採用平地陰線淺浮雕技法，刻畫出疏疏的幾縷雲紋和山石，與正面雲霧相銜接，給人以雲蒸霞蔚之感。整體佈局繁簡有致，層次分明，體現出高超的經營佈局和雕刻技藝，具有相當的典型性。



## 2940

### AN IMPERIAL TIANHUANG JIXIA JIANSANG ZHI XI SEAL

QIANLONG PERIOD (1736-1795)

1 1/16 in. (4.4 cm.) high, 36g

**HK\$3,800,000-5,500,000**      *US\$490,000-710,000*

PROVENANCE:

Acquired at Tokyo Bijutsu Club in 1993, by repute

The impression of the current seal, *Jixia jianshang zhi xi*, 'Seal for Leisurely Appreciation', is included in *Gugong bowuyuan cang Qingdai dihou xiyin pu* [An Album of Impressions of the Qing-dynasty Emperors and Empresses' seals in the Palace Museum, Beijing], vol. 5, *Qianlong juan*, no. 1, Beijing, 2005, p. 30 (fig. 1), *ibid.*, vol. 8, *Jiaqing juan*, no. 1, p. 68, and *ibid.*, vol. 10, *Daoguang juan*, Beijing 2005, p. 71.

### 清乾隆 田黃「幾暇鑑賞之璽」雲龍鈕章 (36克)

來源:

1993年購自於東京美術俱樂部(傳)

此印文收錄於《故宮博物院藏清代帝后璽印譜》，第五冊，乾隆卷一，北京，2005年，頁30(圖一)；《故宮博物院藏清代帝后璽印譜》，第十冊，嘉慶卷一，北京，2005年，頁68；及《故宮博物院藏清代帝后璽印譜》，道光卷，北京，2005年，頁71。此方璽曾鈐蓋於諸多收錄於《石渠寶笈》中之作品，詳見佳士得官網。



(fig.1 圖一)



(seal impression)



(seal face)



Property of a Lady  
女史珍藏

2941

A SPINACH-GREEN JADE 'DRAGON' SEAL

QING DYNASTY (1644-1911)

5 7/8 in. (12.8 cm.) square, wood stand, box

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

PROVENANCE:

An English private collection, by repute  
Sold by S. Marchant & Son, London, 23 September 1998  
Marchant & Son, London, 2010

LITERATURE:

Marchant & Son, London, *85th Anniversary Exhibition of Chinese Jades from Tang to Qing*, 2010, *Catalogue* no. 15

The seal face is uncarved. Compare to two Qianlong emperor's spinach-green jade seals that have inscriptions to both seal face and the sides, surmounted by the same double-dragon finial as present seal, both preserved in the Taipei National Palace Museum, and exhibited in the special exhibition and illustrated by Feng Ming-chu, *Emperor Chi'ien-lung's Grand Cultural Enterprise*, Taipei, 2002, p.38, pls. 1-20 and 1-21 (fig. 1 & fig. 2).

清 碧玉雙龍鈕方璽料

來源:

英國私人舊藏(傳)  
S. Marchant & Son, 倫敦, 1998年9月23日  
馬錢特, 倫敦, 2010年

出版:

馬錢特, 倫敦, 《85th Anniversary Exhibition of Chinese Jades from Tang to Qing》, 2010年, 編號15

此方璽無印文及邊款, 與台北故宮博物院所藏兩方乾隆雙龍鈕御璽之造形極為相似, 展於《乾隆皇帝的文化大業》並收錄於其展覽圖錄, 馮明珠主編, 台北, 2002年, 頁38, 圖版1-20及1-21(圖一 & 圖二)。



fig. 1 & 2 Collection of the National Palace Museum, Taipei  
圖一 & 圖二 國立故宮博物院藏品



(another view 另一面)



## 2942

### A CARVED SOAPSTONE 'BUTTERFLY AND FLOWER' RECTANGULAR SEAL

LATE QING DYNASTY-REPUBLIC PERIOD

2 3/8 in. (5.9 cm.) high, 78g, box

HK\$120,000-180,000

US\$16,000-23,000

晚清/民國 壽山石薄意蝶戀花紋陳寶琛自用印(78克)

印文：花映樓頭香壓酒

邊款：弢庵珍玩，田石絕品



(seal impression)



(seal face)



## 2943

### A CARVED SOAPSTONE 'PRUNUS AND BAMBOO' SEAL FOR YUAN KEWEN

REPUBLIC PERIOD

1 1/8 in. (5 cm.) high, 42g, box

HK\$80,000-120,000

US\$11,000-15,000

民國 壽山石薄意梅竹雙清紋袁克文自用印(42克)

印文：袁克文洵上精鑿印

邊款：寒雲珍玩



(box label 盒籤)



(seal impression)



(seal face)



2944

A TIANHUANG 'EAGLE AND LION' SEAL

2 7/16 in. (6.1 cm.), 45g

HK\$150,000-250,000

US\$19,000-32,000

The side is carved with a two-character signature, Zhou Bin.

田黃鷹獅鈕方印(45克)

邊款:周彬



(signature 邊款)



2945

A TIANHUANG 'CHILONG' SQUARE SEAL

QING DYNASTY (1644-1911)

1 7/16 in. (3.7 cm.) high, 60g

HK\$200,000-300,000

US\$26,000-38,000

The inscription on the present seal comprises two parts: a two-character inscription on the top carved in a horizontal line reading *yuci*, 'imperially bestowed', above an inscription in vertical line below reading *daniao changde*, flanked by a pair of *chilong*.

清 田黃螭龍鈕方印(60克)

印文: 御賜大年長德



(seal impression)



(seal face)



## 2946

### A CARVED TIANHUANG SHALLOW-RELIEF 'PRUNUS' BOULDER-FORM SEAL

3 1/8 in. (8 cm.) long, 184g

HK\$150,000-250,000

US\$19,000-32,000

The inscription on the side can be translated as 'a supremely exquisite treasure, collection of Xuzhai'. The seal face is carved with a 14-character inscription excerpted from a poem by Lin Bu.

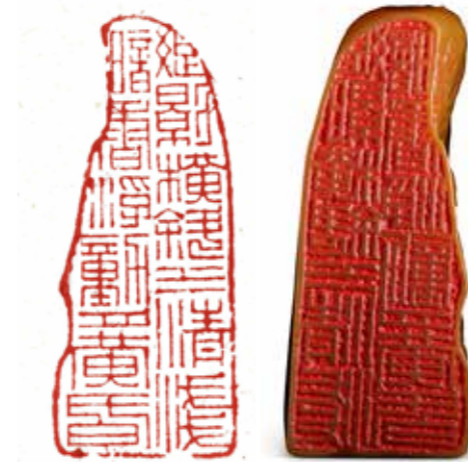


(inscription)

### 田黃薄意「疏影橫斜水清淺」山子印章 (184克)

邊款：無上妙品，虛齋珍藏  
印文：疏影橫斜水清淺，暗香浮動月黃昏  
印文取自北宋詩人林逋的七律《山園小梅》。

龐元濟 (1864-1949)，字萊臣，號虛齋。浙江吳興南潯人。晚清、民國時期著名書畫收藏大家。



(seal impression)

(seal face)



## 2947

### TWO SHOUSHAN SOAPSTONE SEALS FOR HE SHAOJI

QING DYNASTY, 19TH CENTURY

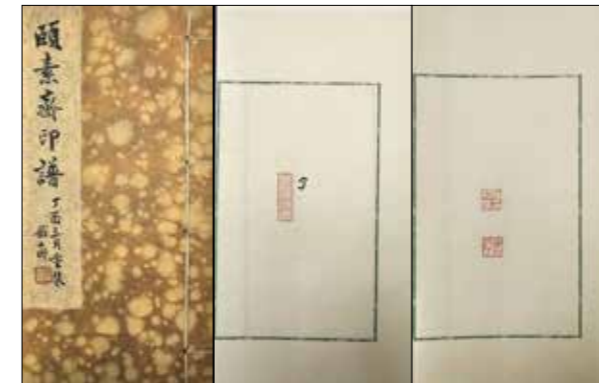
Rectangular seal: 2 3/8 in. (5.9 cm.) high

(2)

HK\$220,000-350,000

US\$29,000-45,000

The seal face of the rectangular seal is carved with a five-character inscription reading Zhou He Shaoji *zhenwan*, 'precious curio of He Shaoji', and the seal faces of the double-sided seal are carved with He Shaoji *yin*, 'seal of He Shaoji', and Dongzhou *jushi*, 'The present seals were personal seals of He Shaoji (1799-1873), a scholar-official and a renowned painter, calligrapher of the late Qing dynasty. The impressions of the seals are included in He Shaoji's personal seal catalogue titled *Yisuzhai yinpu* [Seal Catalogue of Yisu Studio] (fig. 1).



(fig. 1 圖一)

### 清十九世紀 壽山石何紹基自用印兩方

印文：州何紹基珍玩 / 何紹基印、東州居士

此印文收錄於何紹基自用印集成《頤素齋印譜》(圖一)。



(seal impressions)



(seal faces)



# An Imperial Inscribed Gilt-bronze Musical and Automaton ‘Acrobat’ Clock

Wang Jin

Guangzhou was one of the most important centers for the production of mechanical clocks and watches in the Qing Dynasty and was one of the earliest places in China to come into contact with European clocks, which the Chinese referred to as *zi ming zhong* ‘self-chiming’ clocks for their musical chimes and striking bells. The rise of clock and watch manufacturing in Guangzhou benefited from its favourable geographical environment. In the late Ming and early Qing dynasties (mid-17th century), European missionaries brought clocks to Guangzhou, and presented them to Chinese officials, sparking the locals’ interest in European clocks. In addition, during the mid-Kangxi period (late 17th to early 18th century), Emperor Kangxi ordered the lifting of maritime trade restrictions, and established customs offices along the southeastern coast to supervise and manage import-export trade, transforming Guangzhou into the center of Sino-Western trade, which in turn led to a substantial import of European curiosities into China, among them the European clocks. Such historical circumstances paved the way for the foundation of Guangzhou’s clock and watch manufacturing prowess. Historical archives support that the history of clockmaking in Guangzhou can be traced back to the Kangxi period. The “Gazetteer of Guangzhou Prefecture” compiled during the Qianlong period states: “Self-ringing clocks originated from the West. They use a winding mechanism and chime when activated, ringing twelve times during day and night. Note: People in Guangzhou can also make them, but they are not as sophisticated as those from the West.” By the Qianlong period, clockmaking in Guangzhou had reached a considerable scale and had become an important production base for mechanical clocks and watches in China.

## 清嘉慶銅鑲金御題詩翻傘遊戲人物鐘

王津

廣州是清代民間機械鐘錶製造的重要中心之一，是中國最早接觸自鳴鐘的地方。廣鐘以其獨特的風格受到人們的關注。廣州鐘錶的興起得益於其得天獨厚的地理環境。明末清初（十七世紀中期），歐洲傳教士把自鳴鐘帶到廣州，並用其疏通宮府，拉攏討好中國官員，引起了人們對自鳴鐘的興趣。此外，康熙中期（十七世紀末至十八世紀初）下令開海禁，在東南沿海設海關，監督和管理進出口貿易，廣州是當時中西方貿易的中心，由外國進口的西洋鐘大量在廣州集散。受這些因素的影響，廣州開始出現鐘錶製造業。檔案記載證明廣州造鐘的歷史可追溯到康熙時期。乾隆時編纂的《廣州府志》在談到廣州的鐘錶生產時說：“自鳴鐘，本出西洋，以索轉機，機激則鳴，晝夜十二時皆然。按：廣人亦能為之，但未及西洋之精巧。”到乾隆時期已經具備相當規模，成為我國生產機械鐘錶的重要基地。

當年，廣州既有本土人開設的製鐘作坊，也有歐洲人開辦的鐘錶工廠。歐洲商人為了獲得更大利潤，從國內運來機械設備，派遣匠師，在廣州開設了鐘錶工廠。如英國東印度公司的船長，英國人馬金圖斯

At that time, Guangzhou had clock workshops established by local craftsmen as well as clock factories founded by Europeans with mechanical equipments brought over from Europe. For example, Captain William Mackintosh of the British East India Company, who frequently travelled between London and Guangzhou, opened a factory in Guangzhou. Another factory was established by descendants of James Cox, a famous London clockmaker in the 18th century.

As Guangzhou clocks and watches were offered as tribute by local officials to the emperor, the Qing Court amassed a substantial collection of the Guangzhou clocks. One prominent feature invariably found on these examples is the colourful enamels adorning their surfaces. Also known as ‘Guang enamels’, these enamels come in various colours such as yellow, green, and blue. The decorative patterns accomplished by using ‘Guang enamels’ are intricate and orderly, demonstrating a level of detail and precision that distinguishes them apart from clocks and watches from other regions.

“Guangzhou clocks” can be divided into three main categories: the first category is the finest Guangzhou clocks, which were primarily offered as tributes by court officials to the emperor for his enjoyment, collection, and use; the second category is the exquisite Guangzhou clocks, which were mainly purchased and collected by wealthy merchants and high-ranking officials; the third category is the ordinary Guangzhou clocks, which were bought and used by the general public.

(William Mackintosh), 經常來往於倫敦和廣州，他就在廣州開設了一個工廠。另一工廠是十八世紀倫敦著名的鐘錶匠詹姆斯·考克斯 (James Cox) 的後人所開。

有清一代，廣州鐘錶被地方官員“任土作貢”作為貢品獻給皇帝，使清宮成為廣州鐘錶最集中的典藏地。從清宮現存的廣鐘藏品來看，廣州鐘錶一個最突出的特點即其表面多是色彩鮮豔的各色珐瑯。這種珐瑯又稱“廣珐瑯”，有黃、綠、藍等顏色。珐瑯上的裝飾花紋細密繁縟，很有規律，是其他地方的鐘錶所不具備的。

“清嘉慶銅鑲金御題詩翻傘遊戲人物鐘”為嘉慶時期廣州地區製造的鐘錶，簡稱“廣鐘”。“廣鐘”可以分為三大類：第一類為極品廣鐘，極品廣鐘主要為朝臣進貢給皇帝把玩、收藏和使用的鐘錶；第二類為精品廣鐘，精品廣鐘主要為富商及大臣採買和收藏的鐘錶；第三類為普品廣鐘，普品廣鐘則為大眾百姓所購買及使用。



The dial on the present clock is composed of hands, Roman numerals, and a circle of Chinese characters. It is worth noting that this circle of Chinese characters is a self-motivational poem written by Emperor Jiaqing before his accession to the throne: “Day and night, the cycle keeps turning, with the flow of time never ceasing. Quietly observe each passing moment, never daring to feel complacent.” The dial also bears the inscription “Recited by the current emperor,” confirming that this clock was completed after Emperor Jiaqing’s ascension to the throne in 1796.

Clocks played a similar admonishing role to Emperor Kangxi. In the poem *Yong Zi Ming Zhong*, ‘Ode to self-chiming clocks’, Emperor Kangxi writes, “The method originated from the West, skillful minds impart and receive knowledge; as the wheels rotate, the hands move according to the marks and the dial is pressed to indicate the divisions.” In this poem, Emperor Kangxi not only discusses the relationship between the form, appearance, and timekeeping of clocks, but also states, “In the early morning, diligently handling state affairs, I inquire about memorials with delay.” Therefore, for Emperor Kangxi, clocks were not only objects for collection and amusement but also



Detail of Lot 2948  
拍品2948細圖

practical timekeepers that served as self-motivation and self-discipline tools.

The poem inscribed on the present dial, titled *Qing Qianlong-Jiaqing Gilt-Bronze Folding Fan Clock with Acrobat Figures*, was composed by Emperor Jiaqing before he ascended to the throne as the crown prince. The National Palace Museum in Taipei also houses a pocket watch with a poem by Emperor Jiaqing, which can be translated as: “Day and night, the functions never cease, revolving through the Twenty-Four Solar Terms. With the mechanism turning, the divisions and marks shift subtly.” (fig. 1) The poem on this timepiece in the collection of the National Palace Museum in Taipei was composed by Emperor Jiaqing after his accession to the throne. It is evident that Emperor Jiaqing had a special affection for timepieces and regarded them as part of courtly life.

The most prominent feature of Guangzhou clocks was their decorative scheme. Taking the present clock as an example, the sides of the clock are decorated in intricate details simulating peacock feathers with ‘Guang enamels’, characterised by the blue tone and achieved through the use of enamel foils. In the



fig. 1 An imperial inscribed gilt-bronze pocket watch, Jiaqing period.  
Collection of the National Palace Museum, Taipei  
圖一 清嘉慶 銅鍍金詩文懷表 國立故宮博物院藏

本件“清嘉慶銅鍍金御題詩翻傘遊戲人物鐘”其鐘盤由指標、羅馬數字刻度及一圈中國漢字組成。值得一提的是，這一圈中國漢字是嘉慶皇帝在登基之前題寫的一首自勉詩：“晝夜迴圈轉，隨時運不停，靜觀分刻數，豈敢自安寧”。鐘盤上還有“當今御詠”等字樣，可以證明，此鐘錶製作完成於1796年嘉慶皇帝登基之後。

康熙皇帝在《詠自鳴鐘》裡提到：“法自西洋始，巧心授受知；輪行隨刻轉，表按指分移。”在這句詩裡，康熙帝不僅提到了鐘錶的形態、外形和走時三者之間的關係。同時他還提到：“清晨勤政務，數問奏章遲。”這樣看來，鐘錶對於康熙帝來說不僅僅是一件收藏和把玩的玩具，還是自勉及自我督促的計時器，它是非常具有實用性的。

乾隆皇帝在乾隆三十七年冬天的時候，寫下了“何處生冬早，東生洋表中。來之經大海，運不畏寒風。”的詩句。乾隆皇帝在詩中指出：洋表從西方傳進來，春夏秋冬四季之時，對鐘錶並無影響。這件“清嘉慶銅鍍金御題詩翻傘遊戲人物鐘”的御製詩是嘉慶皇帝沒有登基之前作為皇子的時候寫的。臺北故宮博物院同樣有一塊帶有嘉慶皇帝御題詩的表，表中的詩句為：“晝夜功無間，迴圈二六時。樞機迭輪轉，分刻細

遷移。”（圖一）臺北故宮博物院館藏的這塊表中的御題詩則是嘉慶皇帝登基之後所作。這首詩的全文比這件“清嘉慶銅鍍金御題詩翻傘遊戲人物鐘”上的詩文要長。可以看出，嘉慶皇帝對於鐘錶有某種特殊的感情，同樣也將鐘錶視為宮廷生活中的一部分。

18世紀末期，廣鐘的生產規模及製作工藝都已達到相當成熟的狀態，廣鐘最大的特點就是非常具有裝飾性，就拿這件“清乾隆-嘉慶銅鍍金御題詩翻傘遊戲人物鐘”來看，鐘錶的側面由“廣珞瑯”製作而成，“廣珞瑯”是廣州地區所特有的一種珞瑯工藝，這種工藝最重要及特殊的就是藍色色調，這種藍色色調採用了貼箔珞瑯，同時還有孔雀羽毛及紋絡的細節處理。它旁邊還有一個葫蘆造型，葫蘆在古代有著福祿及多子多福的美好寓意。可以把這件“清乾隆-嘉慶 銅鍍金御題詩西洋遊戲人物鐘”定位於本土製作的鐘錶，也可以稱它為廣州極品鐘錶的代表作。即使這件“清乾隆-嘉慶銅鍍金御題詩翻傘遊戲人物鐘”跟故宮博物院藏“18世紀銅鍍金太平有象水法轉花音樂自鳴鐘”比較起來顯得小巧許多，但它的視覺衝擊力比較強，整體的對比感也非常強烈。因它的體積較為小巧，移動時較為方便，所以，這件“清嘉慶銅



Detail of Lot 2948  
拍品2948細圖

middle of each side panel is a double-gourd-shaped ornament, symbolising good luck, prosperity, and fertility. Although the present clock is smaller than other contemporary examples, it has a strong visual impact with strong contrast in colour tones. Due to its compact size, it is convenient to move around, suggesting that it was likely placed in Emperor Jiaqing’s study or in an intimate setting.

The present clock not only has a strong visual presence, but is also equipped with intricate mechanical functionalities. The clock’s timekeeping system is connected to a musical and an automaton system. It not only tells the time but also chimes at intervals and marks the hours. At every quarter (15 minutes, 30 minutes, 45 minutes), it chimes to mark the quarter. At each hour, it chimes to indicate the time, and after the chime, the music plays while the gilded leaves on top of the clock open, and the figure underneath begins performing on the horizontal bar. Once the music finishes, the figure ceases moving, and the gilded leaves gradually close, returning to the shape of a dome.

鍍金御題詩翻傘遊戲人物鐘”很大可能是放在嘉慶皇帝書房或貼身使用的。由此可以看出，嘉慶皇帝不僅要觀賞它、聆聽它還要為它題寫詩句，也足以證明這件“清嘉慶銅鍍金御題詩翻傘遊戲人物鐘”深得嘉慶皇帝所喜愛。

這件“清嘉慶銅鍍金御題詩翻傘遊戲人物鐘”不僅具有帝王氣，更重要的是它所具備的機械功能。此鐘走時系統與音樂、活動玩意裝置系統相連。不僅能走時還可以報時、報刻。每逢刻點（15分，30分，45分）報刻。每逢整點，報時，報時後音樂響起，鐘頂部鍍金傘葉打開，傘下人偶開始攀杠表演。音樂畢，人偶攀杠表演停止，銅鍍金傘葉漸漸合攏，恢復圓形屋頂狀。

鐘錶的頂部是一個鳳梨，17世紀，一位名叫卜彌格的傳教士寫了一本《中國植物志》。這本《中國植物志》裡記錄了鳳梨的影像（圖二），後來這本書傳到了西方，西方人認為中國的鳳梨非常特別，之後，便把鳳梨的作用發揮到了極致。這件“清嘉慶銅鍍金御題詩翻傘遊戲人物鐘”就是很好的體現。



fig. 2 *Flora Sinensis* (detail), Michał Boym, 1656  
圖二 卜彌格《中國植物志》(細圖)，1656年

At the uppermost part of the present clock, there is an ornamental depiction of a pineapple. During the 17th century, a missionary by the name of Michał Boym authored a botanical publication titled *Flora Sinensis*, in which he documented visual representations of pineapples (fig. 2). Subsequently, this publication reached the Western world, where Chinese pineapples were perceived as highly distinctive. As a result, the role and significance of the pineapple were magnified to an extraordinary extent. The present clock, decorated with a pineapple on the top, serves as an exemplary embodiment of this cultural phenomenon.

The dial of this timepiece is inscribed with an imperial poem, and it is extremely rare to find similar objects that have survived to this day. Despite the passing of nearly a century, when the spring is fully wound, it still emits a clear and pleasing sound at each hour or quarter. It is accompanied by its original glass cover, which adds to its perfect condition and highlights its rarity. It is a valuable item that is suitable for both collection and investment.

此外，鳳梨元素還被引申為中國特有的風土人情。廣州鐘錶另一特點是具有非常濃郁的民族和地方特色。就其造型而言，整體外型多為房屋、亭、臺、樓、閣等建築式樣，或者做成葫蘆、盆、瓶等具有吉祥含義的器物形狀；具體到活動玩意裝置的主題設計方面，廣鐘上附加的活動玩意或者以文字對聯形式表達祝願，由人持握展開，如“福壽齊天”“萬壽無疆”、“時和世泰”、“人壽年豐”等；或者以特定的景物搭配，使其具有吉祥祝福的意義。如以三隻羊寓意“三陽開泰”，以“福祿壽”三星、靈芝、仙鶴、鹿、佛手寓意“福祿長壽”等。廣州鐘錶上還安設有水法、轉花、變花、跑人、跑船、轉鴨、鳥音等。這些活動玩意在音樂伴奏下表現著自然界的各種運動現象。

本品錶盤以御製詩為裝飾，現存於世之同類器物極為稀少，經過近百餘年的歲月流逝，發條上滿之後，依然在整點或整刻之時會發出清脆悅耳之音，外有原配玻璃罩，品相狀態之完美，更顯珍貴，可貴可藏！

2948

AN IMPERIAL INSCRIBED GILT-BRONZE  
ENAMEL, PASTE-INSET, QUARTER-  
STRIKING, MUSICAL AND AUTOMATON  
'ACROBAT' CLOCK

JIAQING PERIOD (1796-1820)

13 ½ in. (34 cm.) high, 18 ½ in. (47.3 cm.) high overall with box

HK\$5,000,000-8,000,000 US\$650,000-1,000,000

Compare to two imperial musical and automaton clocks with similar style and mechanism in the Palace Museum, Beijing, illustrated in *Qinggong zhongbiao zhencang*, Hong Kong, 1995, p 60 (fig. 1), and p. 61.

清嘉慶 銅鑲金御題詩翻傘遊戲人物鐘

比較清宮舊藏中兩件風格及裝置與此類似的廣珙瑯翻傘自鳴鐘，  
載於《清宮鐘錶珍藏》，香港，1995年，頁60（圖一）及頁61。



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





Property from a Hong Kong Collection  
士紳珍藏

2949

A PAIR OF GILT-METAL PAINTED ENAMEL  
AND PASTE-INLAID PEACH-FORM WALL  
CLOCKS

QING DYNASTY, 18TH-EARLY 19TH CENTURY

6¾ in. (17.1 cm.) long

(2)

HK\$120,000-180,000

US\$16,000-23,000

One movement is engraved 'Clerke London', while another movement is engraved 'Rob(ert) Chassereau London'; each clock comes with a winding key.

清十八/十九世紀初 銅胎畫琺瑯嵌料八吉祥桃形掛鐘一對

機芯刻款為「Clerke London」、「Rob(ert) Chassereau London」；各帶一發條鑰匙。



(inscriptions and winding keys 刻款及發條鑰匙)



2950

A RARE SET OF FOUR GILT-COPPER AND  
PASTE-INLAID OVAL BOXES AND COVERS

QING DYNASTY, 18TH CENTURY

Each box is delightfully embellished with multi-coloured glass paste against a chased gilt ground. It is also attached with a bat-form thumb tab for opening.

3¼ in. (8.4 cm.) long

(4)

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

An English private collection

These dazzling boxes and covers are inlaid with multi-coloured paste glass, a decorative technique that was inspired by European automaton clocks that so enchanted the Qianlong Emperor. Although the technique is western, the style of the boxes and their decorative theme is undoubtedly Chinese.

These boxes and covers are a great example of how Western techniques and aesthetics were adapted by Chinese artists for the Palace. Compare to a related pair of Canton gilt-copper snuff boxes inlaid with agate which were tribute boxes to the Qing court; *Tributes from Guangdong to the Qing Court*, Hong Kong, no.29, 30, p. 76.

A similarly rendered gilt-bronze vase inlaid with polychrome paste glass of the same colour scheme was sold at Christie's Hong Kong, 28 May 2014, lot 3011.

清十八世紀 鑲金銅嵌料蓋盒四件

來源:

英國私人珍藏

盒身鑲彩色料石，造型富麗，乃受乾隆皇帝鐘愛的西洋鐘啟發而成。其鑲嵌技術雖源於西洋，蓋盒的樣式與紋飾卻極富中國韻味，為中國匠人將西方技藝與美學融入清廷器物的絕妙呈現。

清宮舊藏中有廣東進貢的銅鍍金刻花嵌石盒一對，其製法與本品極為相似，載於《Tributes from Guangdong to the Qing Court》，香港，圖版29-30，頁76。另一件鑲金銅鑲花鑲彩料福壽如意蓋瓶2014年5月28日於香港佳士得拍賣，其風格與本品有異曲同工之妙。



2951

A LARGE IMPERIAL GILT-BRONZE  
ARCHAISTIC TEMPLE BELL, *BIANZHONG*

DATED QIANLONG TENTH YEAR, CORRESPONDING TO 1745, AND  
OF THE PERIOD

The bell is heavily cast in high relief with alternating decorative bands enclosing bosses and stylised trigrams, separated by bowstring borders interrupted on two sides by a rectangular panel enclosing an inscribed tablet raised on a lotus base and surrounded by *ruyi* scroll. One panel is inscribed with the seven-character mark, *Da Qing Qianlong shinian zhi*, corresponding to 1745; the other side is inscribed with three characters, *Bei yi ze*. The lowest register is cast with two large discs separating pairs of archaistic motifs. The flat top of the bell is surmounted by a four-sided fretwork handle.

12¼ in. (31.1 cm.) high

HK\$350,000-550,000

US\$45,000-71,000

PROVENANCE:

Sold at Christie's New York, 21 March 2000, lot 167

One of the rectangular panels on the present bell reads *Da Qing Qianlong shinian zhi*, 'made in the 10th year of the Qianlong reign', corresponding to 1745. Another panel reads *Bei yi ze*, which refers to a classical pitch corresponding to G-sharp in Western musicology.

This bell would have been one of a group of sixteen bells, each with its own tone, which together made up a set of *bianzhong*. These would have been suspended from a wooden frame, and all were similar in size, shape and design, but with varying thickness of walls in order to produce the different musical notes. These bells played a prominent role in Imperial ritual ceremonies and banquets.

The current bell is possibly modelled after the Qianlong Emperor's own collection of archaic bronze bells, which were illustrated in the *Xiqing gujian*, and some of the Zhou dynasty examples have a similar design to the present bell such as the bosses and archaistic motifs. The trigrams on the bell may possibly be an innovative stylisation of the trigram *qian*, which symbolises the 'son of heaven' and was the Qianlong Emperor's favoured symbol.

Compare to a bronze bell, also dated to the tenth year of the reign of Qianlong, included in the exhibition, *Oriental Works of Art*, The Oriental Art Gallery, London, June 1993, no. 136. See also a very similar bell inscribed with the characters *Yi zhe*, sold at Christie's New York, 21-22 September 1995, lot 492. Another Qianlong bell, dated to 1743, but cast with dragons motifs, was sold at Christie's Hong Kong, 27 May 2008, lot 1540.

清乾隆 御製鎏金銅拐子龍鈕八卦紋倍夷則編鐘  
鑄「大清乾隆拾年製」楷書銘款

來源:

紐約佳士得, 2000年3月21日, 拍品167號

鐘圓體, 中空, 腰部稍大, 小口齊平, 頂飾拐子龍鈕。鐘分為三層, 上層光素無紋飾; 主體中層六道弦紋隔開五層紋飾, 三層罔紋間以兩層變形「☰」卦; 正面鑄陽文「大清乾隆拾年製」銘款, 背面鑄陽文「倍夷則」楷書律名, 款及律名均下承蓮花座、三面圍飾如意雲; 鐘下部鑄兩個圓形音乳, 以供敲擊之用, 音乳間飾兩組夔紋。此鐘鑄於乾隆拾年, 即1745 (乙丑) 年。

此鐘紋飾有仿古、也有創新。罔紋、夔紋是古青銅鐘常見的紋飾, 而「乾卦」紋飾是乾隆常用的紋飾。乾隆酷愛《周易》, 對陰陽八卦學說甚有研究。「乾」暗示中天, 而「敬天」是他的畢生追求, 天即當朝天子, 他取「乾」為年號, 刻「乾卦」為璽印, 並用以裝飾瓷器、玉器及此編鐘。此鐘鑄造精細, 頗具心思, 盡顯乾隆盛世的皇家氣派。

編鐘一組十六枚, 此鐘為四個低音中的最低音「倍夷則」。



(mark)



Property of a Gentleman  
士紳珍藏

2952

A CARVED BAMBOO FIGURE OF LI BAI

LATE MING-EARLY QING DYNASTY

17¾ in. (45 cm.) long, lacquered wood stand

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Peter Kemp, 1970s

Sold at Christie's Hong Kong, *Fine Chinese Bamboo Carvings from the Personal Collection of Mr and Mrs Gerard Hawthorn*, 3 December 2008, lot 2322

No other comparable bamboo carving appears to have been published. The figure is particularly rare for its large size, exquisite detail, unusual form and subject matter. Extant bamboo carvings of this size are generally crudely carved with little attention to detail but the carver of the present example uses highly sophisticated and fluid carving to depict the folds of the robes, the poet's dreamy expression and the fine details of the jar and rank badge. The crane among scrolling clouds depicted on the rank badge denotes a minister of the first rank in the Qing dynasty ranking system.

Li Bai (701-762) was the foremost poet of the Tang dynasty and remains one of the most famous poets in Chinese history. His ambition to serve the Huizong Emperor as a statesman was thwarted when the Emperor employed him as a palace poet composing mundane lyrics for the Court. Upon leaving the Court, he spent the rest of his life wandering the country and indulging in his love for wine.

明末清初 竹雕太白醉酒臥像

來源:

Peter Kemp, 1970年代

《好善簪竹雕珍藏》，香港佳士得，2008年12月3日，拍品2322號

此像以圓雕技法雕成。李白身穿一品仙鶴官服，頭戴烏紗，臥於以奇石疊錯而成的石床之上，他眯着雙眼，朦朧虛醉的眼神中含著高傲之氣，五綵清鬚，面戴微笑，一手撐著腦袋，一手抱著飾有如意紋和花卉紋的酒甕，神情怡然自得。此器工匠以寥寥數刀似不甚經意，把酒仙李白高傲、豪放瀟灑之氣表露無遺，可見工匠技藝高超，匠心獨運。

李白（公元701-762年），字太白，號青蓮居士，唐代偉大的詩人，民間的「謫仙人」。其母夢天上太白金星而生，故名「李白」。他愛詩若癡，愛酒成狂，既具有俠客豪飲之風，也不失文人品茗之氣。



2953

A RARE BAMBOO TRIPOD CENSER

QING DYNASTY, 17TH-18TH CENTURY

8 ⅛ in. (20.4 cm.) wide

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Sue Ollemans, London

清十七/十八世紀 竹幾何紋三獅首足香爐

來源:

Sue Ollemans, 倫敦



The Property from a Hong Kong Collector  
士紳珍藏

2954

A FINELY CARVED LARGE BAMBOO  
'ZHONG KUI AND DEMONS' GROUP

QING DYNASTY, 18TH CENTURY

5 ¾ in. (14.7 cm.) high, wood stand

HK\$1,200,000-1,500,000

US\$160,000-190,000

PROVENANCE:

Sold at Christie's Hong Kong, 30 May 2005, lot 1294

清十八世紀 竹圓雕鍾馗役鬼擺件

來源:

2005年5月30日, 香港佳士得, 拍品1294號



(another view 另一面)





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

The group, superbly carved in the round, depicts Zhong Kui seated on a rocky outcrop. He is surrounded by four little demons whom he has quelled, each in various attitudes. This artwork stands out as one of the most notable and animated bamboo carvings in private hands.

During the Qing dynasty, bamboo carvers often drew inspiration from religious and popular stories. One of the most renowned bamboo figural carvings is the carving of Luohan by Feng Xilu, an early-Qing carver from the Jiading region, now housed in the Shanghai Museum, see *Zhongguo meishu quanji - gongyi meishu bian*, vol. 2, Zhumu yajiao qi, no. 17 (fig. 1). Feng Xilu's carving style, characterised by its fluidity and strong expressionism, served as an inspiration for many contemporary and later carvers, including a carving of Shoulao, in the National Palace Museum, Taipei, which shares several similarities to the present group, including the depiction of the facial features and the finely detailed beard, see *Jiangxin yu xiangong: Ming Qing diaokezhan zhu mu guohe pian*, Taipei, 2014, p. 87, no. 21 (fig. 2).



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

圓雕鍾馗像，鍾馗坐於洞石之上，周圍圍繞著五個小鬼，姿態各異。整體風格極其生動，為竹人物圓雕中之佼佼者。

竹刻立雕人物盛於清早期封氏一門，以封錫祿作品最精，上海博物館藏封錫祿作竹雕羅漢像，為其唯一一件署名之傳世作品，見《中國美術全集—工藝美術編》第2卷，竹木牙角器，編號17，圖1（圖一）。封氏作品生動、傳神，對當代及後世的雕刻家產生了廣大的影響，譬如台北故宮博物院藏一件清中期竹雕壽星，其人物與座石皆有封氏遺風，見《江心與仙宮：明清雕刻展 竹木過河篇》，台北，2014年，第87頁，編號21，圖2（圖二），並與此像在人物表情及諸多細節上有異曲同工之妙。



2955

AN INLAID ZITAN 'EIGHT IMMORTALS'  
BEGONIA-SHAPED BOX AND COVER

QING DYNASTY, 18TH CENTURY

14 in. (35.5 cm.) long

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

US\$110,000-150,000

清十八世紀 紫檀百寶嵌八仙祝壽圖海棠式盒

The box is carved in quatrefoil form, with a flat cover exquisitely decorated with a scene of the Eight Immortals carrying their respective attributes facing towards Shoulao sitting under the pine tree, all surrounding a large bowl at the centre overflowing with auspicious emblems, bordered with a silver wire-inlaid band of keyfret pattern. The curving sides are decorated with garden scenes in which the scholars and their attendants are surrounded by rockwork and gnarled trees.

The intricate inlay of various colourful materials to depict the figures and landscape scene against a rich, lustrous dark wood ground is outstanding. The box is skillfully inlaid with malachite as the treasure bowl, soapstone and lapis lazuli as the rock, dyed ivory as the pine tree leaves, mother-of-pearl as the cloud, and amber and agate as the robes.

明清紫檀百寶嵌作品多見小尺寸方形或圓形作品，如本拍品之大尺寸且為海棠形者十分少見，非宮廷無以為之，故目前發現同本拍品相似者，僅有兩例，並由兩岸故宮分藏，拍品為市場僅見者。

盒以紫檀為材，海棠花式，材料大而奢侈，制器工藝複雜。盒身下承隨形矮足。整器採用錯銀、鑲嵌技法，將螺鈿及各種寶石嵌在攢盒表面。蓋面以銀絲嵌成海棠形回紋開光，內飾「八仙祝壽圖」，八仙各持法器，兩兩相對，立於雲端。上方正中壽老坐於松下，中間置聚寶盆，與著名乾隆漆器之「春壽」題材相合。盒外壁雕遊春圖，一路上奇花異石，綠樹成蔭，小橋流水，景物宜人，春意盎然。

此盒所用鑲嵌材料十分貴重，工匠以壽山石、青金石作為靈石，綠松石作為寶盆，黃白二色螺鈿作為流雲，人物衣裙以瑪瑙、琥珀製成，各種七彩奪目的瑩石嵌飾襯托在深沉的紫檀木色之上，顯得格外精美華貴。百寶嵌所成之器，有兩種表現形式：一是隱起如浮雕，一是與胎地齊平。本拍品隆起如浮雕，富有強烈的立體感，視覺效果更佳。



## 2955 Continued



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

There are total three pairs of boxes of the same design and size. One of them is illustrated in *Bamboo, Wood and Rhinoceros Horn Carvings, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2002, p.288, pl.233 (fig. 1).

See also another example of identical design with silk-lined cavities fitted for two archer's rings, in the National Palace Museum, Taipei (museum no. 001679N000000002) (fig. 2). According to the *Records of the Qing Imperial Workshops (Qinggong zaobanchu huoji dang)* vol. 32, the twenty-second year of the Qianlong reign, the Eunuch Hu Shijie submitted a gold-and-silver-inlaid quaterfoil box containing eight rhinoceros horn rings. Then he transmitted the imperial decree, stating that the emperor ordered eight more *zitan* quaterfoil boxes with the cover decorated with Eight Immortals and Shoulao, encircled by a band of keyfret pattern and seasonal landscape scenes. The current box matches the description in the record and was very likely manufactured under this imperial order.



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

目前所知與本品樣式及尺寸相同之攢盒清宮遺存共三對，現藏北京故宮博物院，其中一件收錄於故宮博物院藏文物珍品全集《竹木牙角雕刻》，香港，2002年，頁288，圖版233（圖一）。

另見一例藏於國立故宮博物院，編號故玉001679N000000002（圖二），此例內附襯墊，可放扳指兩枚。據《清宮內務府造辦處檔案總匯23》記載：乾隆二十二年（1757）五月十一日，郎中白世秀，員外郎金輝來說，「太監胡世傑交商金銀海棠盒一件，內盛犀角班指八件傳……再照樣做紫檀木海棠盒一件，面上雕八仙慶壽，上下邊雕回紋，堂內雕四季景人物，先畫樣呈覽，欽此」。本品樣式與清檔記載相符，且工精紋細，材料昂貴，充分體現了皇家工藝與氣派，為少見的宮廷紫檀百寶嵌之精品。

## 2956

A CARVED BAMBOO 'FIGURAL' BRUSH POT 清十八世紀 竹雕高士圖筆筒

QING DYNASTY, 18TH CENTURY

6 13/16 in. (17.3 cm.) high

HK\$300,000-500,000

US\$39,000-64,000



Property of a Gentleman  
士紳珍藏

2957

A HARDSTONE AND MOTHER-OF-PEARL  
EMBELLISHED LACQUERED WOOD  
RECTANGULAR BOX AND COVER

QING DYNASTY (1644-1911)

11½ x 7¼ in. (29.1 x 18 cm.), box

HK\$80,000-100,000

US\$11,000-13,000

清 黑漆嵌百寶仕女圖長方蓋盒



~2958

A HARDSTONE AND MOTHER-OF-PEARL  
INLAID HUANGHUALI 'BIRD AND  
FLOWERS' BOX AND COVER

QING DYNASTY, 17TH CENTURY

3 ¾ in. (9.6 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

Please note, these lots, contain a type of Dalbergia wood that is subject to CITES export/import restrictions. However, as each lot (or each individual item in the lot) the weight of this type of Dalbergia does not exceed 10 kg, starting from 1 May 2021, CITES license is no longer required for importing the lot (or the individual item in the lot) into Hong Kong. Before you decide to bid, please check whether your destination country permits import without CITES license. If CITES license is required, we will make the lot available for your collection in Hong Kong. We will not cancel your purchase due to any CITES restrictions impacting the import of the lot to the destination country.

清十七世紀 黃花梨百寶嵌銀絲花鳥圖蓋盒  
嵌銀絲「莫氏珍玩」款

請注意所列拍賣品包含一種黃檀屬的木。所有含有黃檀屬木的拍賣品受CITES出/入口管制。但由於每件拍賣品(或拍賣品內的個別物品)該類黃檀木的重量不超過10公斤，由2021年5月1日起，該拍賣品(或拍賣品內的個別物品)分別進口香港不再需要CITES許可證。在您決定競投之前，閣下應確定目的地國家是否允許在沒有CITES許可證的情況下入口。如果目的地需要CITES許可證，您可選擇在香港提取拍賣品。佳士得不會因為目的地國家對拍賣品有CITES規定限制出口該國而取消您的交易。



(mark)





2959

A GILT-SPLASHED BRONZE CENSER

QING DYNASTY, 17TH CENTURY

6 in. (15 cm.) wide across the handles

HK\$120,000-200,000

US\$16,000-26,000

The base is cast in relief with an apocryphal six-character Xuande mark.

清十七世紀 灑金銅爐



(mark)

2960

A BRONZE CENSER

QING DYNASTY, 17TH-18TH CENTURY

6 7/8 in. (17.5 cm.) wide across the handles

HK\$300,000-400,000

US\$39,000-51,000

The base is cast in relief with *ming yue gu shan*, which may be translated as 'Bright moon and solitary mountain'.

清十七/十八世紀 銅戟耳爐



(mark)

2961

A CARVED POLYCHROME LACQUER 'LONGEVITY' BOX AND COVER

QIANLONG/JIAQING PERIOD (1736-1820)

8 3/4 in. (22.2 cm.) wide

HK\$150,000-200,000

US\$20,000-26,000

This rectangular box is intricately carved through multiple layers of red, green, and yellow lacquer. The cover is centered with the character *chun* enclosing Shoulao, the God of Longevity, flanked by a deer and a crane under a pine tree. All these are raised above a large bowl overflowing with auspicious emblems and radiating waves worked in tri-coloured tiers, reserved against a *wan* diaper ground and bordered by a band of keyfret pattern.

The present box follows related *chun* lacquer boxes and covers first produced during the Jiaqing period; see an example from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, p.176, pl.134. A similar Qianlong period example can be found from the Qing Court Collection. See a circular box and cover, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Ware of the Qing Dynasty*, Hong Kong, 2006, p.88, pl.61.

清乾隆/嘉慶 剔彩春壽圖長方委角蓋盒

盒剔彩備紅、綠、黃三色，蓋呈長方形委角，邊緣飾迴紋一周，蓋面隨形開光內萬字錦地上雕寶聚寶盆，滿盛珍寶，發出紅、黃、綠色霞光，上托一「春」字，春字中心設圓形開光，居中刻一壽老，坐於松柏之下、仙鶴和文鹿之間，取「春壽」之意，寄託「長春不老、壽與天齊」之吉祥祝願。春字及寶盤兩側飾折枝花卉紋，盒身外壁刻錦地紋，盒內及底髹黑漆。此盒紋飾樣式乃承襲嘉靖朝的春壽盒，可參考北京故宮博物院之藏品，著錄於故宮博物院藏文物珍品全集《元明漆器》，香港，2006年，頁176，圖版134號。北京故宮博物院藏另外一件清中期的春壽盒，見故宮博物院藏文物珍品全集《清代漆器》，香港，2006年，頁88，圖版61號。此題材的蓋盒多為圓形，方者較為珍罕。



2962

A WHITE JADE-INSET CARVED CINNABAR LACQUER RUYI

清十八世紀 剔紅嵌白玉如意

QING DYNASTY, 18TH CENTURY

16½ in. (42 cm.) long

HK\$150,000-200,000

US\$20,000-26,000



Property of a Hong Kong Collector  
香港藏家珍藏

2963

A RARE GILT-BRONZE INLAID LAPIS LAZULI 'BAJIXIANG' RUYI

清乾隆 銅鑲金八吉祥紋嵌青金石如意

QIANLONG PERIOD (1736-1795)

21 7/16 in. (54.5 cm.) long

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE:

Property of a Gentleman; offered at Sotheby's Hong Kong, 25 April 2004, lot 134

Compare to a *ruyi* of similar design, the head, shaft and terminal in dark blue on gold ground made of porcelain and measuring 53.6 cm. long, illustrated in *Selected Porcelain of the Flourishing Qing Dynasty at the Palace Museum, Beijing, 1994, p. 337, pl. 72 (fig. 1)*.

來源:

士紳舊藏; 拍賣於香港蘇富比, 2004年4月25日, 拍品134號

「三鑲如意」為乾隆所創, 參考故宮博物院藏一件款式相似的瓷製如意。金色為地, 如意頭部, 腹部及末端為深藍色, 長53.6公分, 與本品相約, 載於《故宮博物院藏: 清盛世瓷選粹》, 北京, 1994年, 頁337, 圖版72號(圖一)。



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



2964

A CARVED WHITE JADE 'PRUNUS AND BAMBOO' TEA POT AND COVER

QING DYNASTY, 18TH-19TH CENTURY

6 7/8 in. (17.5 cm.) wide, box

HK\$500,000-800,000

US\$65,000-100,000

The current vessel represents the pinnacle of jade artistry in the 18th century when large boulders of very fine white jade became readily available after the Qianlong Emperor's conquest of the Khotan area in 1759 and were worked to perfection befitting the taste of the imperial family. Records can be found in the palace archives in which the Emperor ordered jade teapots to be made. For example according to the Comprehensive Records of *Zaobanchu* Workshops, on the twenty third day of the second month of Qianlong 33rd year, the Emperor ordered the Palace painting workshop to draw drafts of a jade teapot and jade tea cup, which were then made into wooden samples and sent to the Lianghuai Salt Distribution Commissioner for their production.

A number of jade teapots and wine ewers are in the Palace Museum Collection, Beijing. Compare four examples of differing forms illustrated in *Jadeware (III)*, The Complete Collection of Treasures of The Palace Museum, Hong Kong 1995, pp.257-262, pl. 212-215 (fig. 1); and another two examples illustrated in *Compendium of Collections in the Palace Museum - Jade - 10*, Beijing, 2011, pls. 132 and 134.

Compare to a white jade tea pot of similar form and size, with plain sides and a similar bud-form finial on the cover, formerly in the collection of T.Y. Chao, sold at Sotheby's Hong Kong, 18 November 1986, lot 160.

清十八/十九世紀 白玉雕梅竹雙清紋茶壺

此器玉質上乘，均勻澄潤，有玻璃光澤，壺身一側雕梅竹紋，非常難得。乾隆二十四年清廷平定準噶爾部，使大量的優質新疆和闐玉得以進宮，被打造成各式雕工超卓的玉器。清宮檔案數有皇帝敕令打造玉茶壺的記錄，如據《活計檔》記載：乾隆三十三年二月二十三日太監胡世傑傳旨「交如意館做玉茶壺一件茶鍾一件欽賜。於本日挑得本年進到玉內大白玉石子一塊，畫得茶壺一件茶鍾一件玉鐸紙樣一張交太監胡世傑呈……俱照樣做成木樣交兩淮鹽政尤拔世處成做起茶壺茶鍾……」

北京故宮博物院藏數件玉茶壺及酒壺，四件著錄於故宮博物院藏文物珍品全集《玉器（下）》，香港，1996年，頁257-262，圖版212-215號（圖一）。另外兩件見故宮博物院藏品大系《玉器（10）》，圖版132及134號。

亦可參考一件形制及尺寸皆近似之乾隆御製白玉壺，壺身光素，蓋帶花苞形鈕，為趙從衍舊藏，於1986年11月18日香港蘇富比拍賣，拍品160號。



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



## 2965

### A RARE LAPIS LAZULI 'FIGURES IN LANDSCAPE' BRUSH POT

QIANLONG PERIOD (1736-1795)

4 3/8 in. (11.1 cm.) high

**HK\$400,000-600,000**

*US\$52,000-77,000*

PROVENANCE:

A private collection, Monaco

清乾隆 青金石山水人物圖筆筒

來源:

摩洛哥私人舊藏



## 2966

### A LAPIS LAZULI GARNITURE SET

QING DYNASTY, 19TH CENTURY

Censer: 6 1/4 in. (15.8 cm.) across handles

(3)

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

*US\$65,000-100,000*

PROVENANCE:

Sold at Christie's Hong Kong, 29 November 2005, lot 1662 (censer)

清十九世紀 青金石爐瓶盒三式

來源:

香港佳士得，2005年11月29日，拍品1662號（爐）



## 2967

### A QISHA LACQUER INK STONE AND AN INLAID LACQUER STAND AND COVER

QING DYNASTY, 19TH CENTURY

Stand and cover: 5 1/4 in. (13.5 cm.) long, Japanese wood box

HK\$120,000-180,000

US\$16,000-23,000

The underside of the ink stand is inscribed in vermillion lacquer with a two-character signature Kuisheng. 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.



### 清十九世紀抄手式漆砂硯連百寶嵌毫蓋紋硯座及蓋

硯座底款：葵生

硯作抄手式，形制仿宋，硯背有一橢圓形凸起處。硯蓋上以螺鈿、青金石等材料嵌出毫蓋圖，襯以漆砂地。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。

## 2968

### A LARGE DUAN 'PHOENIX' INK STONE

QING DYNASTY, 17TH CENTURY

9 1/2 in. (24 cm.) long, wood box

HK\$380,000-500,000

US\$49,000-64,000

There is a four-character inscription on of the sides, reading *Changlin shanzhuang*, 'The Changlin Mount Villa', and another six-character inscription on the lower right of the base reading *Wumen Gu dajia zhi*, signed Lin Ji, followed by a seal of Ji, with a further five-character seal to the lower left side reading *Renjian yu fu xian*, 'An immortal with a jade axe among the living.' The current lot is accompanied by a hanging scroll (fig. 1) with the rubbing of the present ink stone and a colophon signed by contemporary scholar, collector, and calligrapher Dong Yanfang (b.1946).

### 清十七世紀 端石鳳紋硯

硯壁刻：「長林山莊」；硯底右側刻：「吳門顧大家製。林佶。」下為「佶」印，左側為「人間玉斧仙」印。附董衍方題跋（圖一）。



(inscription 銘文)



(fig. 1 圖一)

# 2969

## A DUAN TIGER-FORM INK STONE AND COVER

QING DYNASTY, 18TH CENTURY OR EARLIER

5 ½ in. (14 cm.) wide, double Japanese wood boxes

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Genyo Yukawa (1867-1935)

Osaka Bijutsu Club, 15 June 1937, no. 289 (fig. 1)

Yamanaka Company, acquired from above (fig. 2)

The present ink stone was in the collection of Genyo Yukawa (1867-1935), a Japanese medical doctor and the father-in-law of Yukawa Hideki (1907-1981), a Japanese theoretical physicist and the first Japanese Nobel laureate. The underside of the cover of the Japanese wood box accompanying this lot bears an inscription by Genyo Yukawa (fig. 3). Accompanied by the 1937 Osaka Bijutsu Club catalogue.

Compare a Qianlong-period tiger-form ink stone and cover made of *chengni* with an imperial inscription by Emperor Qianlong in the National Palace Museum, Taipei, museum number: *guwen-00054N000000000* (fig. 4).

## 清十八世紀或以前 端石虎符硯

來源:

湯川玄洋 (1867-1935) 舊藏

日本大阪美術俱樂部, 1937年6月15日, 編號289 (圖一)

山中商會自以上購入 (圖二)

本硯曾為日本湯川玄洋舊藏。湯川玄洋, 號七石翁, 日本明治大正時期醫師及藝術品藏家, 其女婿為湯川秀樹 (1907-1981), 日本理論物理學家及首位獲得諾貝爾獎之日本人。本拍品之日本木盒蓋內有其所書之銘文 (圖三)。附1937年大阪美術俱樂部拍賣圖錄。

比較台北故宮博物院藏一件造型近似的乾隆御銘澄泥虎伏硯, 典藏編號: 故文-00054N000000000 (圖四)。



(fig. 1 圖一)



(fig. 2 圖二)



(fig. 3 圖三)



(underside 底部)



fig. 4 Collection of the National Palace Museum, Taipei  
圖四 國立故宮博物院藏品



2970

AN OVAL SONGHUA INK STONE AND 'BUTTER STONE' BOX AND COVER

QING DYNASTY (1644-1911)

Box: 3 3/8 in. (8.5 cm) long, Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Acquired in Kansai, Japan in 2014

It was not until the Kangxi period that the usage of Songhua stone from modern-day Jilin province became to be highly regarded for its qualities in the grinding of ink. From the Kangxi period through the Qianlong period it was one of the preferred stones used for grinding ink. The present ink stone is accompanied by a highly unusual box and cover made of 'butter stone'. While the exact composition of this kind of material remains uncertain, its name is well recorded in the Qing imperial archive. An entry dated to the 17<sup>th</sup> day of the 4<sup>th</sup> month of the 11<sup>th</sup> year of the Yongzheng reign mentions that 'nine Duan ink stones with "butter stone" boxes were presented by the viceroy of the Guandong region to the Yongzheng Emperor. A purple Duan ink stone with a 'butter stone' box and cover dating to the Jiaqing period (fig. 1) was included in the exhibition titled *Selected Qing Court Inkstones from the Palace Museum Collection* in 2018 held at the Palace Museum, Beijing. The underside of the present ink stone is incised with a four-character seal mark reading Yongzheng *nian zhi*.

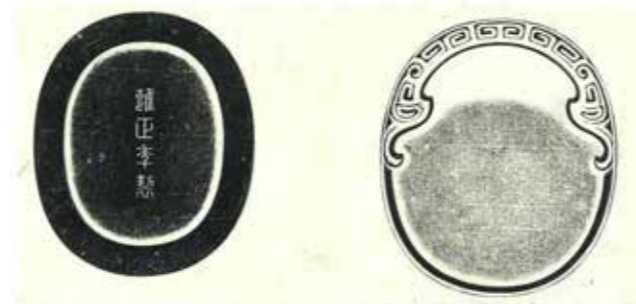
清 松花石回紋橢圓硯連牛油石隨形硯盒

硯底部款識：「雍正年製」篆書刻款

來源：

2014年購於日本關西

松花石又稱烏拉石，產於東北長白山松花江流域，是受到歷代清代皇家青睞的硯台石材。本硯盒材質特殊，清宮檔案裏稱之為牛油石。據養心殿造辦處活計檔案記載：「雍正十一年（1733）四月十七日據圓明園來帖內稱：太監王常貴交牛油石盒九件（內盛端石硯九方，係廣東總督鄂彌達進）。」2018年北京故宮博物院舉辦《硯德清風 - 故宮博物院藏清代宮廷用硯精品展》中有展出一方嘉慶時期連牛油石硯盒之松花紫石鐘形硯，可資比較（圖一）。



(rubbing)



(mark)



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



2971

A YELLOW GLASS BOWL

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

6 in. (15.2 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000

清乾隆 黃玻璃盃 方框「乾隆年製」楷書刻款



(mark)



2972

A BLUE GLASS OCTAGONAL BOTTLE VASE

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

6 in. (15 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

清乾隆 藍玻璃八棱瓶 方框「乾隆年製」楷書刻款



(mark)





2973

A RARE JADE SHIELD-FORM ORNAMENT

LIANGZHU CULTURE, CIRCA 3300-2300 B.C.

2 ¼ in. (5.7 cm.) wide.

HK\$400,000-600,000

US\$52,000-77,000

EXHIBITED:

J.J. Lally & Co., *Archaic Chinese Bronzes, Jades and Works of Art*, New York, 1- 25 June 1994, cat. no. 28

J.J. Lally & Co., *Ancient Chinese Jade*, New York, 15-29 March 2018, cat. no. 42

良渚文化 盾形神獸面紋玉飾

展覽:

藍理捷, 《Archaic Chinese Bronzes, Jades and Works of Art》, 1994年6月1日-25日, 圖錄圖版28號

藍理捷, 《Ancient Chinese Jade》, 2018年3月15日-29日, 圖錄圖版42號



2974

A JADE NOTCHED DISC, YABI

LATE NEOLITHIC PERIOD- SHANG DYNASTY, CIRCA 2000-1500 B.C.

4 ¼ in. (10.8 cm.) wide

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Acquired in Hong Kong, 1987

EXHIBITED:

J.J. Lally & Co., *Ancient Chinese Jade From the Neolithic to the Han*, New York, 10 March - 2 April 2016, cat. no. 25

新石器時代晚期/商 玉牙璧

來源:

1987年購藏於香港

展覽:

藍理捷, 《Ancient Chinese Jade From the Neolithic to the Han》, 2016年3月10日-4月2日, 圖錄圖版25號



2975

A GREY STONE ADZE

LIANGZHU CULTURE, CIRCA 3300-2300 B.C.

4 7/8 in. (12.5 cm.) long

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE:

J.J. Lally & Co., *Archaic Chinese Bronzes, Jades and Works of Art*, New York, 1- 25 June 1994, cat. no. 12

J.J. Lally & Co., *Ancient Chinese Jade*, New York, 15-29 March 2018, cat. no. 36 (one of two)

良渚文化有段石鏃

來源:

藍理捷, 《Archaic Chinese Bronzes, Jades and Works of Art》, 1994年6月1日-25日, 圖錄圖版12號

藍理捷, 《Ancient Chinese Jade》, 2018年3月15日-29日, 圖錄圖版36號(兩件其一)

2976

A JADE THREE-PRONG ORNAMENT

LIANGZHU CULTURE, CIRCA 3300-2300 B.C.

2 in. (5.1 cm.) wide

HK\$40,000-60,000

US\$5,200-7,700

EXHIBITED:

J.J. Lally & Co., *Archaic Chinese Bronzes, Jades and Works of Art*, New York, 1- 25 June 1994, cat. no. 27

J.J. Lally & Co., *Ancient Chinese Jade*, New York, 15-29 March 2018, cat. no. 38

良渚文化三叉形玉飾

展覽:

藍理捷, 《Archaic Chinese Bronzes, Jades and Works of Art》, 1994年6月1日-25日, 圖錄圖版27號

藍理捷, 《Ancient Chinese Jade》, 2018年3月15日-29日, 圖錄圖版38號



2977

A JADE ANIMAL HEAD FINIAL

3RD-2ND CENTURY B.C.

1 3/4 in. (4.5 cm.) long

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE:

Collection of Mr. and Mrs. Richard Bull

EXHIBITED:

Asia House Gallery, 'Animal style' Art from East to West, New York, 1970, cat.p. 103, no. 82, illustrated on p.99

J.J. Lally & Co., *Ancient Chinese Jade*, New York, 15-29 March 2018, cat. no. 129

公元前三/二世紀 玉獸首飾

來源:

Richard Bull夫婦舊藏

展覽:

亞洲協會藝廊, 《'Animal style' Art from East to West》, 紐約, 1970年, 圖錄103頁82號, 圖版99號

藍理捷, 《*Ancient Chinese Jade*》, 2018年3月15日-29日, 圖錄圖版129號



2978

A JADE COLLARED DISC

SHANG DYNASTY, CIRCA 1200 B.C.

7 1/8 in. (18.1 cm.) diam.

HK\$280,000-350,000

US\$36,000-45,000

PROVENANCE:

David David-Weill Collection (1871-1952)

Sold at Sotheby's Paris, *Tresors de la Chine Ancienne - de la Collection David David-Weill*, 16 December 2015, lot 18

商 玉有領璧

來源:

David David-Weill 舊藏 (1871-1952)

巴黎蘇富比, 《*Tresors de la Chine Ancienne - de la Collection David David-Weill*》, 2015年12月16日, 拍品18號



The Property from a European Collector  
歐洲私人珍藏

2979

A LARGE CELADON AND RUSSET JADE GE-  
HALBERD BLADE

20 ¾ in. (52.5 cm.) long, box

**HK\$200,000-300,000**

*US\$26,000-38,000*

PROVENANCE:

Ashkenazie & Co., San Francisco, 1986

青玉戈

來源:

Ashkenazie & Co., 三藩市, 1986年



Property from a Distinguished Private Belgian Collection  
比利時私人珍藏

2980

A THIN MOTTLED BUFF AND GREY JADE  
BLADE

NEOLITHIC PERIOD, NORTHWEST CHINA, 2ND MILLENNIUM B.C.

6½ in. (16.5 cm.) long, box

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

Tai Sing Fine Antiques Ltd., Hong Kong, November 1987

EXHIBITED:

*Chinese Jade and Scroll Paintings from the Dongxi Collection*,  
Kredietbank Gallery, Brussels, 25 October - 17 December 1995;  
Kredietbank Luxembourg, 1 February -13 April, no. 5.

LITERATURE:

Nicole De Bisscop, *Chinese Jade and Scroll Paintings from the  
Dongxi Collection*, Brussels, 1995, p. 30, no. 5.

新石器時代 公元前二千紀 玉鉞

來源:

大成古玩有限公司，香港，1987年11月

展覽:

Kredietbank Gallery，《Chinese Jade and Scroll Paintings from the  
Dongxi Collection》，布魯塞爾，1995年10月25日至12月17日，  
Kredietbank Luxembourg，1996年2月1日至4月13日，5號

出版:

Nicole De Bisscop，《Chinese Jade and Scroll Paintings from the  
Dongxi Collection》，布魯塞爾，1995年，5號



Property from a Distinguished Private Belgian Collection  
比利時私人珍藏

2981

A MOTTLED SEMI-OPAQUE GREYISH-  
GREEN JADE BLADE

NEOLITHIC PERIOD, NORTHWEST CHINA, 2ND MILLENNIUM B.C.

9¾ in. (23.8 cm.) long, box

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

Tai Sing Fine Antiques Ltd., Hong Kong, November 1987

EXHIBITED:

*Chinese Jade and Scroll Paintings from the Dongxi Collection*,  
Kredietbank Gallery, Brussels, 25 October - 17 December 1995;  
Kredietbank Luxembourg, 1 February - 13 April 1996, no. 4

LITERATURE:

Nicole De Bisscop, *Chinese Jade and Scroll Paintings from the  
Dongxi Collection*, Brussels, 1995, p. 30, no. 4

The stone of this blade appears to be similar to a blade with three  
holes, Qijia culture, found at the Zongri site, Tongde, Qinghai  
province, illustrated in *The Complete Collection of Jades Unearthed  
in China*, vol. 15, Beijing, 2005, p. 151.

新石器時代 公元前二千紀 玉刀

來源:

大成古玩有限公司，香港，1987年11月

展覽:

Kredietbank Gallery，《Chinese Jade and Scroll Paintings from the  
Dongxi Collection》，布魯塞爾，1995年10月25日至12月17日，  
Kredietbank Luxembourg，1996年2月1日至4月13日，4號

出版:

Nicole De Bisscop，《Chinese Jade and Scroll Paintings from the  
Dongxi Collection》，布魯塞爾，1995年，4號



2982

A PALE CELADON JADE 'DRAGON' PENDANT

東周 玉龍紋珮

EASTERN ZHOU DYNASTY, 6TH-5TH CENTURY B.C.

4 ¾ in. (12 cm.) long, box

HK\$150,000-260,000

US\$20,000-33,000

PROVENANCE:

A.W. Bahr Collection, Weybridge, 1963

Arthur M. Sackler Collection

Sold at Christie's New York, *Fine Chinese Art from the Arthur M. Sackler Collections*, 18 March 2009, lot 313

來源:

A.W. Bahr舊藏，韋布里奇，英格蘭，1963年

亞瑟·米切爾·賽克勒舊藏

《Fine Chinese Art from the Arthur M. Sackler Collections》，紐約佳士得，2009年3月18日，拍品313號



2983

A JADE 'TAOTIE' PENDANT

宋 玉雕饕餮紋珮

SONG DYNASTY (960-1279)

3½ in. (9 cm.) long

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE:

Glenn and Lucille Vessa Collection

來源:

Glenn and Lucille Vessa珍藏



2984

A JADE LOTUS LEAF-FORM WASHER

明 玉荷葉洗

MING DYNASTY (1368-1644)

6 5/16 in. (16.2 cm.) wide, wood stand

HK\$60,000-80,000

US\$7,700-10,000



Property of a Gentleman  
士紳珍藏

2985

A RETICULATED JADE 'DOUBLE DEER'  
PLAQUE

JIN DYNASTY (1115-1234)

2 7/8 in. (7.5 cm.) wide, box

HK\$150,000-180,000

US\$20,000-23,000

This plaque is well carved with several layers of depth to give an idea of movement and naturalism. Such oval plaques would have been worn on the belts or as ornaments by senior officials. A nearly identical plaque also dated to the Jin dynasty is in the collection of Changsha Museum.



金 玉鏤雕秋山圖牌飾

此牌採用鏤雕工藝，雕琢雌雄兩鹿於山石之中，上部為如意雲紋，中央麗日當空，描繪了一幅北方游牧民族狩獵於秋的景象，為典型的遼金玉器風格。長沙博物館藏有一件紋飾近乎相同的牌飾，可資比較。

Property of a Gentleman  
士紳珍藏

2986

A RETICULATED CELADON AND RUSSET  
JADE 'LONGEVITY' MOUNTAIN

SONG-YUAN DYNASTY (960-1368)

4 5/8 in. (12 cm.) high, box

HK\$200,000-300,000

US\$26,000-39,000

This mountain is carved and reticulated with an immortal holding a *ruyi* sceptre, surrounded by pine trees, a tortoise and a crane grasping further *lingzhi* sprays, which are all symbols of longevity. Compare with a similar jade reticulated mountain dated to the Song dynasty, carved with a bearded figure on one side, an attendant accompanied by a deer on the other in the Palace Museum, Beijing, illustrated in *Zhongguo yuqi quanji - 5 - Sui-Tang-Ming*, Hebei, 1993, p. 81, nos. 130 (fig. 1) and 131.



宋/元 青玉透雕松鶴遐齡紋山子

比較北京故宮博物院藏一件玉質、雕刻風格及題材近似的宋代青玉人物山子，載於《中國玉器全集-隋-唐-明》，河北，1993年，頁81，圖版130（圖一）及131號。



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

Property of a Gentleman  
士紳珍藏

**2987**

A WHITE JADE 'HORSE AND GROOM' GROUP 明 白玉人物牽馬擺件

MING DYNASTY (1368-1644)

4 ¾ in. (12 cm.) wide, box

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

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



Property of a Gentleman  
士紳珍藏

**2988**

A WHITE JADE CARVING OF A RAM 宋 白玉臥羊

SONG DYNASTY (960-1279)

2 ¾ in. (6.8 cm.) wide, box

**HK\$200,000-300,000**

*US\$26,000-38,000*





Property of a Gentleman  
士紳珍藏

## 2989

### A WHITE JADE 'DRAGON AND PHOENIX' CIRCULAR PENDANT

MING DYNASTY (1368-1644)

2 ¼ in. (5.5 cm.) diam., box

**HK\$150,000-250,000**

*US\$20,000-32,000*

明 白玉龍鳳呈祥紋珮



(two views 兩面)

## 2990

### A WHITE JADE 'TRIGRAM' CIRCULAR BOX AND COVER

QING DYNASTY, 18TH-19TH CENTURY

2 ½ in. (6.3 cm.) diam., box

**HK\$200,000-400,000**

*US\$26,000-51,000*

清十八/十九世紀 白玉八卦紋圓蓋盒



## 2991

### A PIERCED WHITE JADE 'THREE FRIENDS OF WINTER' DISC

YUAN DYNASTY (1279-1368)

4 7/8 in. (12.4 cm.) diam.

**HK\$400,000-600,000**

*US\$52,000-77,000*

PROVENANCE:

Richard Drew collection (1938-2017)

元 白玉鏤雕歲寒三友紋瑗

來源:

Richard Drew 珍藏 (1938-2017)



2992

A CARVED CELADON AND RUSSET JADE BOULDER

QIANLONG PERIOD (1736-1795)  
7 7/8 in. (20 cm.) high, wood stand

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:  
Sold at Sotheby's London, 2 May 1985, lot 239

清乾隆 青玉雕鹿鶴同春山子

來源:  
倫敦蘇富比, 1985年5月2日, 拍品239號



(back view 背面)



2993

A CELADON JADE 'DRAGON' BRUSH REST

YUAN-MING DYNASTY (1279-1644)  
8 in. (20 cm.) high, wood stand

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:  
The Muwen Tang Collection, Hong Kong  
Sold at Sotheby's Hong Kong, *The Muwen Tang Collection of Chinese Jades*, 30 November 2016, lot 231

元/明 青玉透雕雲龍紋筆擱

來源:  
沐文堂舊藏  
《沐文堂藏中國玉雕》, 香港蘇富比, 2016年11月30日, 拍品231號



## 2994

### A ROCK CRYSTAL SPHERE AND A JADE STAND

LATE MING DYNASTY

the sphere: 3½ in. (8.9 cm.) diam.;  
the jade stand: 5¼ in. (13.2 cm.) high

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 28 October 1992, lot 501

### 晚明 水晶球及玉雕雲龍紋座

來源:

香港蘇富比, 1992年10月28日, 拍品501號



## 2995

### A SMALL CARVED PALE CELADON JADE ARCHAISTIC 'DRAGON' VASE AND COVER

MING DYNASTY (1368-1644)

2⅞ in. (7.5 cm.) high, wood stand, box

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

A distinguished European private collection, and thence by descent within the family, by repute

Sold at Bonhams London, 7 November 2016, lot 639

Jade vessels from Ming dynasty often inherit aesthetics and characteristics of ones from Song and Yuan dynasties. The present lot may be modelled after a jade vase from Song dynasty, which has a very similar pair of *chi* dragon handles and monster mask decoration on the body and neck, currently in the collection of Anhui Museum.

The present jade vase and cover, along with its wood stand, is visually identical to one illustrated in the famous handscrolls *Guwan Tu*, 'Pictures of Ancient Playthings', from Yongzheng period; these handscrolls serve as inventories, depicting antiques in the Imperial collection during Yongzheng's reign, and one of which is currently in the collection of Victoria and Albert Museum, London (fig. 1).

For other related jade vases from Ming dynasty, one without cover and decorated with similar motifs, is in the Taipei National Palace Museum, collection number *guyu*-004593N; another with similar dragon-shaped handles but decorated with Eight Buddhist Treasures, is in the Beijing Palace Museum, collection number *gu*-00086519.

### 明 青白玉雕瑞獸紋雙龍耳獅鈕蓋瓶

來源:

歐洲顯赫私人舊藏, 後於家族中流傳(傳)  
倫敦邦瀚斯, 2016年11月7日, 拍品639號

明代玉器繼承了宋、元玉器的美學和特徵; 此拍品可能以安徽博物館所藏一件宋代玉卣為藍本, 兩者之雙龍耳、頸及腹部紋飾均極為相似。

在外觀形制上, 此玉蓋瓶連木座與清雍正著名手卷《古玩圖》中所繪之一件白玉蓋瓶幾乎完全一致。《古玩圖》猶如雍正朝廷珍藏選粹, 描繪了當時宮內的精選藏品, 其中一手卷現藏於倫敦維多利亞和艾伯特博物館(圖一)。

比較其他幾件近似的明代玉瓶, 一件器形相似的獸面紋瓶藏於臺北故宮博物院, 藏品編號: 故玉004593N; 另一件帶有類似龍形耳但飾八寶紋之例藏於北京故宮博物院, 藏品編號: 故00086519。



fig. 1 Detail of *Pictures of Ancient Playthings*, Yongzheng period.  
Victoria and Albert Museum, London  
圖一 清雍正「古玩圖」(局部)  
英國倫敦維多利亞與艾爾伯特博物館藏品



Property from an Important Asian Collection  
重要亞洲私人珍藏

2996

A WHITE JADE 'QILIN AND BOOK' CARVING 清乾隆 白玉麒麟吐書擺件

QIANLONG PERIOD (1736-1795)

4¼ in. (10.8 cm.) long, box

HK\$300,000-500,000

US\$39,000-64,000



Property from an Important Asian Collection  
重要亞洲私人珍藏

2997

A CARVED WHITE JADE ARCHAISTIC  
POURING VESSEL, *YI*

QIANLONG PERIOD (1736-1795)

6½ in. (16.5 cm.) wide, box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 30 April - 1 May 1996, lot 623

Sold at Sotheby's Hong Kong, 27 April 2003, lot 123

清乾隆 白玉雕螭龍耳活環匱

來源:

香港蘇富比, 1996年4月30日至5月1日, 拍品623號

香港蘇富比, 2003年4月27日, 拍品123號



2998

A CARVED WHITE JADE 'THREE FRIENDS  
OF WINTER' VASE AND COVER

QIANLONG PERIOD (1736-1795)

6 7/8 in. (16.2 cm.) high, wood stand

HK\$700,000-900,000

US\$90,000-120,000

It is rare to find openwork decoration on jade vase, and it is even rarer to find flower as the subject matter like present lot. Compare to a white jade vase and cover with double handles, carved in high relief on the body with prunus, bamboos and pines, and the base bears a Qianlong four-character incised mark, is preserved at the National Palace Museum, Taipei, collection number: *guyu*-001057N.

Compare to another mid-Qing dynasty celadon jade vase and cover that is similar in form, carved with prunus blossoms in openwork, is preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of The Palace Museum- Jade ware (III)*, Hong Kong, 1995, p. 79, pl. 67 (fig. 1).

清乾隆 白玉雕歲寒三友蓋瓶

用鏤雕技法在玉瓶上做裝飾的作品為數不多，而如本拍品以花卉植物為題材的更是少見。比較一件底刻有乾隆款的白玉雙耳扁蓋瓶，瓶身以浮雕刻有歲寒三友紋，現藏於台北國立故宮博物院藏，藏品編號：故玉001057N。另一件以鏤雕刻有梅花紋飾的清中期青玉蓋瓶，為北京故宮博物院藏，載於故宮博物院藏文物珍品全集《玉器（下）》，香港，1995年，頁79，圖版67號（圖一）。



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



2999

A WHITE JADE TIGER

SONG DYNASTY (960-1279)

2 in. (4.7 cm.) wide

HK\$150,000-250,000

US\$20,000-32,000

宋 白玉虎



3000

A CELADON JADE TIGER AND A SMALL GREENISH-WHITE JADE COCKEREL-FORM PENDANT

SONG DYNASTY (960-1279)

Tiger: 2 in. (5.3 cm.) wide

HK\$120,000-180,000

US\$16,000-23,000

宋 青玉虎及青白玉天雞墜各一

(2)



3001

A RUSSET AND WHITE JADE RECUMBENT MYTHICAL BEAST

LATE MING/QING, 17TH/18TH CENTURY

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

HK\$100,000-200,000

US\$13,000-26,000

晚明/清 十七/十八世紀 褐白玉瑞獸

來源：  
歐洲私人舊藏(傳)

PROVENANCE:  
An European private collection, by repute



Property of a Lady  
女史珍藏

3002

A CARVED AND INSCRIBED WHITE JADE  
'CHRYSANTHEMUM' TEAPOT AND COVER

QIANLONG PERIOD (1736-1795)

6 5/8 in. (17 cm.) wide

HK\$400,000-600,000

US\$52,000-77,000

The tea pot is inscribed on one side with an imperial poem composed by the Qianlong emperor in praise of the chrysanthemum. This imperial poem is included in *Qing Gaozong Yuzhi Shiwen Quanj*, 'An Anthology of Imperial Poetry and Prose Composed by Gaozong of the Qing Period', vol. 2, *juan* 82 (fig. 1).

清乾隆 白玉雕菊花詩文茶壺

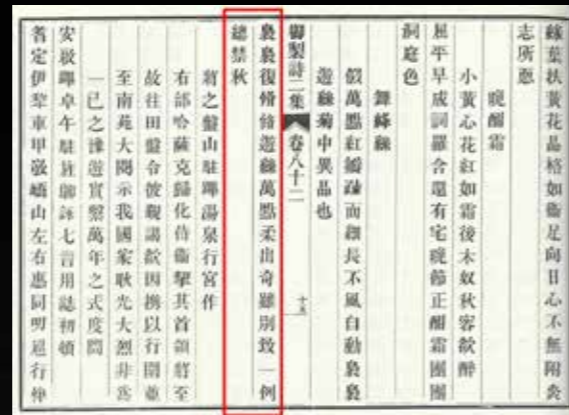
此首御題詩載於御製詩二集卷八十二(圖一)。

詩文：

御題

裊裊復脩脩，遊絲萬點柔。

出奇雖別致，一例總禁秋。



(fig. 1 圖一)



Property of a Lady  
女史珍藏

3003

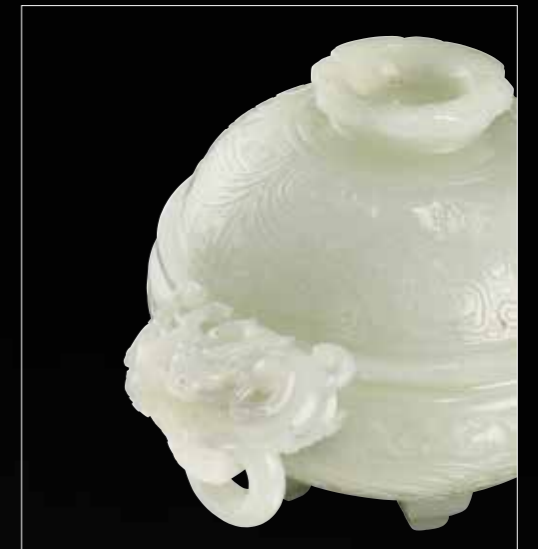
A CARVED WHITE JADE CENSER AND COVER 清十八/十九世紀 白玉雕獸面紋螭龍活環耳蓋爐

QING DYNASTY, 18TH-19TH CENTURY

6 1/4 in. (16 cm.) wide, box

HK\$600,000-800,000

US\$77,000-100,000



(detail)



Property of a European Lady  
歐洲女史珍藏

3004

A RUBY-EMBELLISHED WHITE JADE  
'PHOENIX' GOURD-FORM VASE AND COVER

QING DYNASTY (1644-1911)

9 7/8 in. (24.5 cm.) high

HK\$150,000-200,000

US\$20,000-26,000

Compare with a similarly embellished white jade garniture set in the collection of the Palace Museum, Beijing, illustrated in *Zhongguo guyu quanji - 6 - Qing*, Hebei, 1991, p. 61, no. 93 (fig. 1).

清 白玉嵌紅寶石夔鳳紋弧形蓋壺

比較北京故宮博物院藏一套同以紅寶石鑲嵌裝飾之白玉爐、瓶、盒三式，載於《中國玉器全集-6-清》，河北，1991年，頁61，圖版93（圖一）。



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



Property of a European Lady  
歐洲女史珍藏

3005

A WHITE JADE 'ELEPHANT-HANDLE' VASE AND COVER 清 白玉象首銜活環耳蓋瓶

QING DYNASTY (1644-1911)

11 1/8 in. (28.8 cm.) high

HK\$100,000-150,000

US\$13,000-19,000





3006

A YELLOW JADE CEREMONIAL BELL,  
*GHANTA*

QING DYNASTY (1644-1911)

6¾ in (17.2 cm.) high, case, Japanese wood box

HK\$200,000-300,000

US\$26,000-38,000

清 黃玉金剛鈴



3007

A LARGE CARVED CELADON JADE FIGURE  
OF DONGFANG SHUO

KANGXI PERIOD (1662-1722)

15 cm. (6 in.) high

HK\$200,000-300,000

US\$26,000-38,000

清康熙 青白玉東方朔擺件

來源:

史蒂芬·瓊肯三世 (1978年逝) 舊藏

《Junkunc: Chinese Jade Carvings》, 蘇富比紐約, 2020年9月22日, 拍品236號

PROVENANCE:

Collection of Stephen Junkunc, III (d.1978)

Sold at Sotheby's New York, *Junkunc: Chinese Jade Carvings*,  
22 September 2020, lot 236



Property from a Hong Kong Collection  
香港私人珍藏

3008

A CARVED JADEITE 'CRANE AND PINE TREE' BRUSH POT

QING DYNASTY, 18TH-19TH CENTURY

5 1/8 in. (13 cm.) high

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE:

T.Y. Chao Collection, no.161

Sold at Sotheby's Hong Kong, *The T. Y. Chao Private and Family Trust Collections of Important Chinese Ceramics and Jade Carvings: Part I*, 18 November 1986, lot 156

The Property of a Gentleman; sold at Christie's Hong Kong, 1 April 1992, lot 1314

清十八/十九世紀 翡翠雕松鶴遐齡圖筆筒

來源:

趙從衍舊藏，編號161

《趙從衍私人及家族基金會藏重要中國瓷器及玉雕：第一部分》，

香港蘇富比，1986年11月18日，拍品156號

士紳舊藏：香港佳士得，1992年4月1日，拍品1314號



Property from a Hong Kong Collection  
香港私人珍藏

3009

A PAIR OF LARGE SPINACH-GREEN JADE 'LANDSCAPE' CIRCULAR TABLE SCREENS INSCRIBED WITH IMPERIAL POEMS

EARLY 20TH CENTURY

15 3/4 in. (38.6 cm.) diam., wood stands

(2)

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

Collection of S. Bulgari, Rome (according to labels)

二十世紀初 碧玉雕御題詩「清溪會友」圖圓插屏一對

來源:

S. Bulgari舊藏，羅馬（據標籤）



(reverse view 背面)



Property of an European Lady  
歐洲女士珍藏

### 3010

#### A MINIATURE YELLOW JADE BUDDHA AND A SPINACH-GREEN JADE GAHU

QING DYNASTY (1644-1911)

Yellow jade buddha: 1½ in. (3.8 cm.) high

Green jade box: 2¾ in. (5.5 cm.) long

HK\$80,000-120,000

US\$11,000-15,000

The spinach-green jade gahu is embellished with a character reading *fo* (buddha), surrounded by a border of turquoise beads; there are four characters incised on the back reading Qianlong *nian zhi*.

#### 清 黃玉佛坐像及碧玉「佛」字紋嘎鳴

嘎鳴款識：「乾隆年製」



(mark)

### 3011

#### A JADEITE 'CHILONG' SEAL

QING DYNASTY (1644-1911)

2 in. (5.2 cm.) long

HK\$50,000-80,000

US\$6,500-10,000

The seal face of the rectangular seal is carved with a four-character inscription reading *Wei Jing Wei Yi*, 'The utmost precision and unity', and the seal face of the circular seal is carved with *Le Tian*, 'Embracing a carefree attitude towards life'.

#### 清 翠玉螭龍鈕印



(seal impression)



(seal face)



Property from the Kwok Family Collection  
郭仲易、郭春浦家族珍藏

### 3012

#### A CARVED JADEITE 'DRAGON' BELT HOOK

3¾ in. (9.4 cm.) long, wood box

HK\$200,000-300,000

US\$26,000-38,000

This beautifully carved jadeite dragon belt hook came from the collection of the Kwok Family. Kwok Zhongyi (1900-1994), also revered as his studio name *Qin Yan Zhai* (Studio of *Qin* and Inkstone), as inscribed on the wood box, is a distinguished art connoisseur from Jiangsu Shanghai during the Republic period.

Mr. Kwok cultivated a profound appreciation for calligraphy, painting, seals and scholar's objects. His close camaraderie with esteemed Shanghai artists like Wu Hufan, Xie Zhiliu, as well as notable figures including Zhang Daqian, Pu Ru, and the acclaimed Peking Opera performer Mei Lanfang, immensely enriched his artistic pursuits and appreciation.

Continuing the family legacy, Kwok's son, Kwok Chunpu (1938-2022), inherited and perpetuated *Qin Yan Zhai's* artistic traditions and knowledge. Graduating from the Shanghai Conservatory of Music, Kwok Chunpu was celebrated as a tenor singer. After relocating to Hong Kong, he actively immersed himself in the world of collecting of antiques and paintings.

#### 翠玉龍紋帶鉤

郭仲易 (1900-1994)，籍貫江蘇省上海縣，字效青、仲逸，民國時期著名鑒藏家，號「琴硯齋」，精于書畫、印石鑒賞，與吳湖帆、謝稚柳等滬上名家往還密切，亦與民國畫壇名家張大千、溥儒，京劇名家梅蘭芳友好。郭氏興趣廣泛，琴棋書畫，無不雅愛，家中藝術氛圍濃厚。其子郭春浦先生 (1938-2022)，幼承庭訓，紹繼「琴硯齋」家學，於藝文及收藏用力尤多。郭氏早年畢業於上海音樂學院，乃享有時譽之男高音歌唱家，後輾轉赴港，活躍於書畫古玩收藏界。



# HIGH VALUE LOT PRE-REGISTRATION

**IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURY EVENING SALES AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.**

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not

accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the timefor 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土後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。

- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。

- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。

- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。

- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

## 查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或電郵至 infoasia@christies.com。

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- 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" within seven days after the date of sale, we do not guarantee when you will receive the payment as the timefor banks to process a fund transfer or refund varies.
- 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

- 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.
- 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

- 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.
- 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

- 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.
- It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- 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.

- Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- 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.

## B WATCHES & CLOCKS

- 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.
- 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.
- 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(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- 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:
  - 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);
  - 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;
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- 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

- As authorised bidder:** If you are bidding on behalf of another person who will pay Christie's directly, 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.

- As agent for a principal:** If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

### 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 [www.christies.com/LiveBidding/OnlineTermsOfUse.aspx](http://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx).

#### (c) Written Bids

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com) or on the Christie's WeChat Mini Program. We must receive your completed Written Bid 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:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6); and
- (c) 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 at <https://www.christies.com/en/help/buying-guide-important-information/financial-information>.

#### 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.

Exception for wine: the **buyer's premium** for wine is 25% of the **hammer price**.

##### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

#### E WARRANTIES

##### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
  - (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not

be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

##### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **saleroom notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

- (h) In order to claim under the **authenticity warranty** you must:
  - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - (ii) at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - (i) This additional **warranty** does not apply to:
    - (A) 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;
    - (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - (C) books not identified by title;
    - (D) **lots** sold without a printed **estimate**;
    - (E) books which are described in the catalogue as sold not subject to return; or
    - (F) defects stated in any **condition** report or announced at the time of sale.
  - (ii) 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), (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**.

- (m) **Guarantee in relation to Wines and Spirits**

- (i) Subject to the obligations accepted by Christie's under this **authenticity warranty**, none of the seller, Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or **provenance** of any **lot**, for any other error of description or for any fault or defect in any **lot**. Further, no **warranty** whatsoever is given by the seller, Christie's, its employees or agents in respect of any **lot** and any express or implied condition or **warranty** is hereby excluded;
- (ii) If, (i) within twenty-one days of the date of the auction, Christie's has received notice in writing from the buyer of any **lot** that in his view the **lot** was at the date of the auction short or ullaged or that any statement of opinion in the catalogue was not well founded, (2) within fourteen days of such notice, Christie's has the **lot** in its possession in the same **condition** as at the date of the auction and (3) within a reasonable time thereafter, the buyer satisfies Christie's that the **lot** was as notified in writing by the buyer (as above) and that the buyer is able to transfer a good and marketable title to the **lot** free from any lien or encumbrance, Christie's will set aside the sale and refund to the buyer any amount paid by the buyer in respect of the **lot** provided that the buyer shall have no rights under this **authenticity warranty** if: (i) the defect is mentioned in the catalogue; or (ii) the **catalogue description** at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or (iii) it can be established that the **lot** was as notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impracticable or likely to have caused damage to the **lot**. (See also notes on ullages and corks);
- (iii) The buyer shall not be entitled to claim under this **authenticity warranty** for more than the amount paid by him for the **lot** and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by him;
- (iv) The benefit of this **authenticity warranty** shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the **lot** when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.

##### 3 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

- (b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
- (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
- (iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iv) you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
- (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction.

You will make such documentation available for immediate inspection on our request.

#### F PAYMENT

##### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- (c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most **lots**, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer
  - You must make payments to:
    - HSBC
    - Head Office
    - 1 Queen's Road, Central, Hong Kong
    - Bank code: 004
    - Account No. 062-305438-001
    - Account Name: Christie's Hong Kong Limited
    - SWIFT: HSBCHKHHKH
  - (iii) Credit Card

- (iii) 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 HKD80,000 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 [postsalesia@christies.com](mailto:postsalesia@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 G4(a) and (b). In such circumstances paragraph G4(d) 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

1. 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**).
2. For information on collecting **lots**, please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: [postsalesia@christies.com](mailto:postsalesia@christies.com).
3. 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.
4. 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:
  - (a) we or a third party warehouse will charge you storage costs from that date.
  - (b) 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.
  - (c) we may sell the **lot** in any commercially reasonable way we think appropriate.
  - (d) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.
  - (e) 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 [postsalesia@christies.com](mailto:postsalesia@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 [postsalesia@christies.com](mailto:postsalesia@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.

If you are the successful purchaser of a **lot** of (i) liquor or cordials, including Irish and Scotch whiskeys, from Germany, Ireland, Italy, Spain or the U.K. or (ii) non-carbonated wine, containing less than 14% alcohol and in bottles smaller than 2 litres, from France, Germany, Spain or the U.K. and you plan to import it into the US, you are solely responsible for and must pay any relevant tariff for the **lot** at the time of importation. For more information, please contact Christie's Post-Sale service Department on +852 2760 1766/ Email: [postsalesia@christies.com](mailto:postsalesia@christies.com).

- (c) **Lots made of protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue.

This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations prior to purchasing any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. **Lots** made of or including elephant ivory material are marked with the symbol – and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol – or – and further information can be found in paragraph H2(h) below.

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**  
As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as "gold" and may be refused import into those countries as "gold".

- (g) **Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in

# 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”

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**.

## (h) Handbags

A **lot** marked with the symbol **=** includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale.

A **lot** with the symbol **=** is subject to CITES export/import restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible for obtaining and paying for the necessary permits. Please contact the department for further information.

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

1. 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**.

2. (a) 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

(b) 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.

3. 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.

4. We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

5. 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](http://www.christies.com). If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie’s, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie’s also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer’s premium** and do not reflect costs, financing fees, or application of buyer’s or seller’s credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie’s.

**authentic**: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer’s premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

**Christie’s Group**: Christie’s International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical **condition** of a **lot**.

**due date**: has the meaning given to it paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of “special”, “incidental” or “consequential” under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**Subheading**: has the meaning given to it in paragraph E2.

**UPPERCASE 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.

◊

**Christie’s** has a direct financial interest in the **lot**. See Important Notices in the **Conditions of Sale** for further information.

◊♦

Christie’s has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie’s has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

△

**Christie’s** has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

△♦

**Christie’s** has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

◻

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**.

–

**Lot** incorporates material from endangered species which could result in export restrictions. See paragraph H2 of the **Conditions of Sale** for further information.

=

Handbag **lot** incorporates material from endangered species. The **lot** can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. See paragraph H2 of the **Conditions of Sale** for further information.

■

Handbag **lot** incorporates materials from endangered species. International shipping restrictions apply and export / import permits are required in order to ship the bag outside Hong Kong SAR post sale. See paragraph H2 of the **Conditions of Sale** for further information.

∞

**Lot** incorporates elephant ivory material. See paragraph H2 of the **Conditions of Sale** for further information.

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 paragraph H2 of 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**.

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### CHRISTIE’S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

**△ Property in which Christie’s has an ownership or financial interest**

From time to time, Christie’s may offer a **lot** in which Christie’s has an ownership interest or a financial interest. Such **lot** is identified with the symbol **△** in the next to its **lot** number.

#### ◊ 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 **lot**. 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**.

### △♦ Property in which Christie’s has an interest and Third Party Guarantee/ Irrevocable bid

Where Christie’s has a financial interest in a **lot** and the **lot** fails

to sell, Christie’s is at risk of making a loss. As such, Christie’s may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified in the catalogue with the symbol **△♦**. Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie’s may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie’s has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie’s has a financial interest that is subject to a contractual written bid, 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](http://www.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’.

### PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

#### QUALIFIED HEADINGS

**“Attributed to...”**: in Christie’s qualified opinion probably a work by the artist in whole or in part.

**“Studio of ...”/“Workshop of ...”**: in Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**“Circle of ...”**: in Christie’s qualified opinion a work of the period of the artist and showing his influence.

**“Follower of ...”**: in Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.

**“Manner of ...”**: in Christie’s qualified opinion a work executed in the artist’s style but of a later date.

**“After ...”**: in Christie’s qualified opinion a copy (of any date) of a work of the artist.

**“Signed ...”/“Dated ...”/ “Inscribed ...”**: in Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.

**“With signature ...”/“With date ...”/ “With inscription ...”**: in Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with ‘circa’) when the impression was printed or published.

## CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS QUALIFIED HEADINGS

“**Attributed to ...**”: In Christie’s qualified opinion probably a work by the artist or maker in whole or in part.

“**With signature ...**”.: In Christie’s qualified opinion the signature appears to be by a hand other than that of the artist.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with ‘circa’) when the impression was printed or published.

**JEWELLERY**

“**Boucheron**”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“**Mount by Boucheron**”: in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

**QUALIFIED HEADINGS**

“**Attributed to**”: in Christie’s **qualified** opinion is probably a work by the jewellery/maker but no warranty is provided that the **lot** is the work of the named jeweller/maker.

**Other information included in the catalogue description**

“**Signed Boucheron / Signature Boucheron**”: in Christie’s qualified opinion has a signature by the jeweller.

“**With maker’s mark for Boucheron**”: in Christie’s qualified opinion has a mark denoting the maker.

**Periods**

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

**WATCHES**

**Authenticity Certificates**

As certain manufacturers may not issue certificates of authenticity, Christie’s has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie’s is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

**Removal of Watch Batteries**

A **lot** marked with the symbol Ⓜ in the catalogue incorporates batteries which may be designated as “dangerous goods” under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

**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 upercase 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

**HANDBAGS**

**Condition Reports**

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. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaption. They are not an alternative to examining a lot in person or taking your own professional advice. Lots are sold “as is,” in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie’s or by the seller.

**Grades in Condition Reports**

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each lot before bidding.

Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.

Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condition notes.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading. We recommend you examine the lot in person or take your own professional advice.

**REFERENCE TO “HARDWARE”**

Where used in this catalogue the term “hardware” refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and/or straps, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware” etc. refer to the stone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

**WINES**

**OPTIONS TO BUY PARCELS**

A parcel consists of several lots of the same wine of identical lot size, bottle size and description. Bidding will start on the first lot of the parcel and the successful buyer of that lot is entitled to take some or all of the remaining lots in the parcel at the same hammer price. If the buyer of the first lot does not take further lots, the remaining lots of the parcel will be offered in a similar fashion. We recommend that a bid on a parcel lot be placed on the first lot of the parcel. If the bid is superseded, Christie’s will automatically move your bid to the next identical lot and so on. In all instances, such bids will be handled at the auctioneer’s discretion.

**CLASSIFICATIONS**

Bordeaux Classifications in the text are for identification purposes only and are based on the official 1855 classification of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise.

**ULLAGES AND CORKS OF OLD WINES**

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accepted.

**ULLAGE**

The amount by which the level of wine is short of being full: these levels may vary according to age of the wines and, as far as can be ascertained by inspection prior to the sale, are described in the catalogue. A chart explaining level and ullage descriptions and interpretations, together with a visual presentation, appears in this catalogue. We hope you will find this helpful.

# 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目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

**6. 撤回**

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

**7. 珠寶**

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 除非經過寶石學實驗室的測試，否則我們無法明顯知道鑽石是天然還是合成的。如果鑽石經過測試，

我們將提供寶石學報告。

(c) 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。

(d) **目錄描述**中的某些重量僅供參考，因為它們是通過測量估算的，因此不應被依賴為精確。

(e) 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時實驗室所知悉的改進及處理進行報告。我們不保證，也不對寶石鑒定實驗室可能附帶拍賣品的任何報告或證書負責。

(f) 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(g)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：公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，被授權競投者附有相片的身分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和最終受益人的文件證明；
- (iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

**2. 再次參與競投的客人**

我們可選擇要求您提供以上B1(a)段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910或電郵至bidsasia@christies.com。

**3. 如果您未能提供正確的文件**

如果我們認為，您未能滿足我們對競投者身份及登記手

續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得拍賣品，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

**4. 代表他人競投**

(a) **作為授權競投人**：如果您代表他人競投而此委託人會直接向佳士得付款，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) **作為委託人的代理人**：如果您以自己的名義註冊但以代理人身份為他人（“最終買方”）進行競投而此人會在您向我們付款之前向您提供資金，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。我們將要求您披露最終買家的身份，並可能要求您根據E3(b)段提供文件以驗證其身份。

**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的免費服務，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™

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**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**www.christies.com/LiveBidding/OnlineTermsOfUse.aspx**。

(c) 書面競投

您可於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**低端估價**的50%進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

**C. 舉行拍賣**

**1. 進入拍賣現場**

我們有權不允許任何人土進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

**2. 底價**

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁濶用，標記。**底價**不會高於**拍賣品**的**低端估價**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被設為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號，以資識別。

**3. 拍賣官之酌情權**

**拍賣官**可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；及
- (f) 如果有關於競投的錯誤或爭爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後3個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第7個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第B(3)、 E(2)(i)、 F(4)及J(1)段中所列的取消權，取消出售一件**拍賣品**的權利。

#### 4. 競投

**拍賣官**接受以下競投：

- (a) 拍賣會場參與競投的競投人；
- (b) 從電話競投人，和通過Christie’s LIVE™（如第B6部分所示）透過網絡競投的競投人；及
- (c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

#### 5. 代表賣方競投

**拍賣官**可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低端估價**的50%開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為**流拍拍賣品**。

#### 6. 競投價遞增幅度

競投通常從低於**低端估價**開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。在網址<https://www.christies.com/en/help/buying-guide-important-information/financial-information>顯示的是一般遞增幅度，僅供您參考。

#### 7. 貨幣兌換

拍賣會的顯示板、Christie’s LIVE™和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得不受其約束。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您競投是否成功。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。

名酒例外：名酒的**買方酬金**按**落槌價**之25%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**或其在法律上有權這麼做；及
- (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的索賠權。

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。賣方不會就您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**”）。如果在拍賣日後五年的內，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**：
  - (i) 此額外**保證**不適用於：
    - (A) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑄造的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
    - (B) 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；
    - (C) 沒有標題的書籍；
    - (D) 沒有標明**估價**的已出售**拍賣品**；
    - (E) 目錄中表明售出後不可退貨的書籍；
    - (F) **狀況**報告中或拍賣時公告的瑕疵。
  - (ii) 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官。
- (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**。
- (m) **與名酒及烈酒有關的保證**。
  - (i) 除佳士得按此**真品保證**有所接受的責任外，賣家、佳士得、佳士得僱員或代理人均不會對任何有關**拍賣品**的創作者、產地、日期、年代、作品歸屬、真實性或來源所作的任何陳述的真實性或就任何其他有關於任何**拍賣品**的任何缺陷或瑕疵所作的錯誤描述負上責任。此外，賣家、佳士得、佳士得僱員或代理人對任何**拍賣品**均不作出任何**保證**且任何明示或默認的條款或條件均被免除；
  - (ii) 如果(i)在拍賣日後二十一日內，佳士得接獲任何**拍賣品**的賣方所提交的書面通知，當中表示按買方的意見認為在拍賣日之時該**拍賣品**有短缺或損耗的情況或圖錄所載的任何意見並無根據，(2)在該通知的十四日內，佳士得管有該**拍賣品**而該**拍賣品**的狀況與拍賣日時的狀況一樣及(3)在此後於合理時間內，買方能夠滿足佳士得該**拍賣品**和買方通告內所述一致（見前述）而買方可以將**拍賣品**的良好而尚可交易的產權於沒有任何留置權或產權負擔的情況下作轉讓，則佳士得將會擱置在交易並退還買

方其就**拍賣品**所付的款項。然而，如果(i) 瑕疵在目錄中有所描述；或 (ii)在拍賣日的圖錄描述符合當時被普遍接受的學者或專家意見或已經指出意見衝突的地方；或 (iii)買方在通知中所指出的**拍賣品**的狀況（見前述）只有通過在出版目錄之日還未存在或未被普遍接納的科學鑒定方法或在拍賣日價格太昂貴或不實際或者可能損害**拍賣品**的方法才可得以證明，則買方不可獲得此條款下的權利（參見就損耗及酒塞的備注）；

(iii) 買方無權按此**真品保證**作出相比其就**拍賣品**所付金額更高之索償。買方無權就其所蒙受的任何直接或間接的損失、連帶損失或損害作出申索；

(iv) 此**真品保證**的權益不可作轉讓，僅為按佳士得在拍賣時就**拍賣品**所發出之原始發票所載之買方所獨有，且買方需在拍賣後對**拍賣品**持有無間斷而未有產權負擔之擁有權。

#### 3. 您的保證

- (a) 您**保證**用於結算的資金與犯罪活動（包括逃稅）沒有任何關係，而您沒有基於洗錢、恐怖活動或其他罪行而被調查，起訴或定罪。
- (b) 如果您以代理人身份為最終買方進行競投，而此最終買方會在您向我們為**拍賣品**付款之前向您提供資金，您**保證**：
  - (i) 您已經對最終買方進行必要的客戶盡職調查，並已經遵守所有適用的反洗錢，打擊恐怖分子資金籌集及制裁法律；
  - (ii) 您將向我們披露最終買家（包括其任何職員，最終受益人以及代表其行事的任何人士）的身份，並應我們的要求提供文件以驗證其身份；
  - (iii) 您和最終買方之間有關**拍賣品**或其他方面的安排不是為了完全或部分便於任何稅務罪行；
  - (iv) 您不知曉並且沒有理由懷疑最終買方（或其職員，最終受益人以及代表其行事的任何人士）被列入制裁名單，因洗錢，恐怖活動或其他罪行而被調查，起訴或定罪，或用於結算的資金與犯罪活動（包括逃稅）有關；
  - (v) 如果您是根據歐洲經濟區法律，或根據其他與歐盟第4條洗錢指令有等效要求的司法管轄區的法律下因反洗錢目的被監管的人士，而我們在您註冊時沒有要求您提供文件來驗證最終買家的身份，您同意我們將依賴您就最終買家進行的盡職調查，並同意將在由交易之日起不少於5年的期間裏保存盡職調查的證明和驗證文件。您將根據我們的要求提供此類文件供即時檢查。

### F. 付款

#### 1. 付款方式

(a) 拍賣後，您必須立即支付以下**購買款項**：

- (i) **落槌價**；和
- (ii) **買方酬金**；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後7個日曆天內悉數付清（“**到期付款日**”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
  - (i) 佳士得通過MyChristie’s網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢(如您還未註冊線上賬戶，請登錄[www.christies.com/MyChristies](http://www.christies.com/MyChristies)進行註冊)。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
  - (ii) 電匯至：香港上海匯豐銀行總行

香港中環皇后大道中1號
銀行編號：004
賬號：062-305438-001
賬名：Christie’s Hong Kong Limited
收款銀行代號：HSBCHKHHHKH

(iii) 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP)的方式支付，本公司每次拍賣接受總數不超過港幣1,000,000元之付款。CNP付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下(d)段。

(iv) 現金

本公司每年只接受每位買方於售後服務部作總數不超過港幣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；或
- (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物品作為抵押品並以

抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等權利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G4(a)及(b)段向您收取倉儲和運輸費用。在此情況下，G4(d)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**公司的物品。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，您方可領取有關物品。我們亦可選擇將您的物品按照我們認為適當的方式出售。我們將用出售該物品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

### G. 提取及倉儲

- 我們要求您在拍賣之後立即提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不可以提取拍賣品**）。
- 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話：+852 2760 1766或發電郵至：postsaleasia@christies.com。
- 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。

4. 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：

- (a) 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。
- (b) 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。
- (c) 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**。
- (d) 倉儲的條款適用，條款請見[www.christies.com/storage](http://www.christies.com/storage)。
- (e) 本段的任何內容不限制我們在F4段下的權利。

### H. 運送

#### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766或發郵件至：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。許多國家就物品出境要求出口聲明及/或就物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發郵件至：postsaleasia@christies.com。

- (b) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

如果您是(i)來自德國、愛爾蘭、意大利、西班牙或英國的烈酒或利口酒，包括愛爾蘭及蘇格蘭威士忌；或(ii)來自法國、德國、西班牙或英國的不含碳酸且酒精量不足14%的兩公升以下的瓶裝酒類此類**拍賣品**的成功買方，而您打算將此**拍賣品**入口到美國，您個人將負有在入口時支付此**拍賣品**的關稅的責任。如要瞭解更多信息，請聯繫我們的售後服務部：+852 2760 1766或發郵件至電郵：postsaleasia@christies.com。

- (c) **含有受保護動植物料的拍賣品**

由瀕危物種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在**拍賣詳情**中注有 ~ 號。這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些珊瑚品種、玫瑰木、鱈魚皮、短吻鱔皮及駝鳥皮。由於您或需要獲得相關牌照，若您有意將含有野生動物物料的任何**拍賣品**從出售地進口至其他國家，您須於競投該**拍賣品**之前瞭解有關海關法例和規定。在某些情況下，**拍賣品**必須附有獨立物種的科學證明和/或年期證明，方能運送，而您需要自行安排上述證明並負責支付有關的費用。部分國家對象牙交易設有限制，例如美國全面禁止進口象牙，而部分國家則嚴格規管進口、出口及售賣象牙。由象牙材料製成或包含象牙材料的**拍賣品**均標有 ∞ 符號，並根據英國《象牙法》登記為“豁免”物品。含有瀕危或受保護物種物料的手袋注有 ≈ 號或 = 號，進一步資料請參見以下第H2(h)段。

如果您無法出口或進口該**拍賣品**或**拍賣品**因任何原因被政府部門查收，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**

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。一些國家禁止或限制購買和/或進口伊朗原產的財產。您有責任確保您的競標或您進口**拍賣品**時不會違反任何制裁、貿易禁運或其他有關適用條例。例如，美國禁止在沒有適當許可證的情況下交易和進口原產於伊朗的“傳統工藝作品”（如地毯、紡織品、裝飾品和科學儀器）。佳士得擁有OFAC的一般牌照，在符合某些條件的情況下，買家可以將此類**拍賣品**進口到美國。如您使用佳士得的一般OFAC牌照作此用途，即表示您同意遵守牌照條件，並向佳士得提供所有相關信息。您亦確認佳士得會向OFAC披露您的個人資料及您對牌照的使用。

- (f) **黃金**  
含量低於18k的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

- (g) **鐘錶**

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的

錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 ♣ 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。若買方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。請就個別拍賣品與相關部門聯絡。

- (h) **手袋**

注有 ≈ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制。這些手袋只可運往香港特別行政區境內地址或從香港的拍賣場領取。獲取瀕危野生動植物種國際貿易公約出口許可可以將這些手袋在售後運送到香港特別行政區境外是不可能的。注有 = 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制，需要出口/進口許可可以將這些手袋在售後運送到香港特別行政區境外。買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得進一步資料。

H2段中的標記是佳士得為了方便您而在有關**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。

1. **佳士得之法律責任**

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。

## 2.

(a) 除非我們有所欺詐或作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其他事項）；和

(b) 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。

3. 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。

4. 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

5. 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、商機或價值喪失、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賣方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在Christie’s LIVE™競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

### 3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投

得的**拍賣品**會取得任何版權或其他複製的權利。

### 4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

### 5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼您責任的人具有約束力。

### 6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

### 7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在**www.christies.com**上找到本公司私隱政策，如您是加利福尼亞州居民，您可在**https://www.christies.com/about-us/contact/ccpa**看到我們的《加州消費者隱私法》(California Consumer Privacy Act)聲明。

### 8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

### 9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

### 10. www.christies.com的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及價款都可在**www.christies.com**上查閱。銷售總額為**落槌價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從**www.christies.com**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：

- (i) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；
- (ii) **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；
- (iii) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- (iv) 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E2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**：供拍賣的一件物品（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。

**大楷字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

# 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**就此**拍賣品**持有直接的經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

## ◆

**佳士得**已經提供最低出售價保證並對此**拍賣品**持有直接經濟利益。**佳士得**的全部或部分利益通過第三方融資。如果具保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

## △

**佳士得**對此**拍賣品**持有經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

## △◆

**佳士得**對此**拍賣品**持有經濟利益，該利益全部或部分通過第三方融資。如果具保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

## ▽

請注意對**拍賣品**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。

<sup>[1]</sup> 此手袋拍賣品含有瀕危物種，受國際運輸限制約束。拍賣品在售後需要獲得出口/入口許可可以將其運送到香港特別行政區境外。請參見業務規定中的第H2段以獲得進一步資料。

<sup>[2]</sup> 此拍賣品含有象牙材料。請參見業務規定中的第H2段以獲得進一步資料。

<sup>[3]</sup> 瀕危物種錶帶只用作展示用途並不作銷售。出售後，此手錶或會配以不受瀕危野生動植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。請參閱業務規定H2項。

## 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。

**○ 保證最低出售價**

佳士得有時就某些受委托出售的**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。

**▲◆ 佳士得的權益及第三方保證**

佳士得對此**拍賣品**持有經濟利益。如果**拍賣品**未能出售，佳士得將承擔遭受損失的風險。為此，佳士得或選擇與在拍賣之前簽訂合同同意就此**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。此**拍賣品**在拍賣詳情中注有 **▲◆** 符號。

如果第三方成功競投，第三方將不會獲得任何作為承擔風險而交換所獲的酬金。如果第三方不是成功競投人，佳士得或者會給予補償予第三方。此外，我們要求第三方向其客戶披露其在佳士得所持有經濟利益的**拍賣品**中的經濟利益。如果您通過代理人競投一件佳士得擁有經濟利益的**拍賣品**而該**拍賣品**已有合同訂明的書面競投出價，您應要求您的代理人確認其是否對**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。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對**拍賣品**創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄**拍賣品**之創作者或**拍賣品**於某時期、統治時期或朝代內創作的真贋，並不承擔任何風險、法律責任和義務。而**真品保證**條款，亦不適用於以該詞語所描述的**拍賣品**。目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決**真品保證**或「有保留的標題」下產生的任何問題以及爭議。

**繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器**

**有保留的標題**

佳士得認為屬於該藝術家之作品

「傳」、「認為是...之作品」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。「...之創作室」及「...之工作室」指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

「...時期」指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。「跟隨...風格」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。「具有...創作手法」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

「...複製品」指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

「簽名...」、「日期...」、「題寫...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期〔或大概日期〕而不一定是作品印刷或出版之日。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

**中國古代書畫及中國近現代畫及當代水墨**

**有保留的標題**

「傳」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

**珠寶**

“Boucheron”：若製造商之名稱出現於**拍賣品**標題，則表示根據佳士得之意見，此件**拍賣品**為該珠寶製造商所製造。

“Mount by Boucheron”：根據佳士得之意見，該珠寶製造商在生產該**拍賣品**時使用了由珠寶商的客戶所提供的原石。

**有保留的標題**

“Attributed to”：根據佳士得**有保留**之意見，有可能是其珠寶商/製造商的作品，但不能保證該**拍賣品**是指定珠寶商/製造商的作品。

**目錄描述中包含的其他資訊**

“Signed Boucheron / Signature Boucheron”：根據佳士得有保留之意見，**拍賣品**上載有珠寶商的簽字

“With maker’s mark for Boucheron”：根據佳士得

有保留之意見，**拍賣品**上載有生產商的標記。

**時期**

Art Nouveau 1895-1910

Bella Epoque 1895-1914

Art Deco 1915-1935

Retro 1940年代

**手錶**

**真品證書**

因有些製造商不會提供**真品證書**，所以（除非佳士得在圖錄內另有特別說明），佳士得沒有義務向買家提供製造商的**真品證書**。除非佳士得同意其應該按**真品保證**條款取消交易，否則不能以製造商不能提供**真品證書**作為取消交易的理由。

**拆除手錶電池**

目錄中**拍賣品**注有 **⊕** 標誌代表其含有的電池可能被管轄航空運輸的國際法律法規認定為「危險物品」。如果買家要求將此手錶運送到拍賣會場所在的以外地區，電池將在運送手錶之前被拆除並予以保存。若該**拍賣品**由拍賣會場提取，其電池將供免費提取。

**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

**手袋**

**狀況報告及評級**

拍賣中所出售**拍賣品**的狀況可受多種因素如年代、先前損壞、修復、修理及損耗等因素而有較大變化。狀況報

告及評級為我們所免費提供，僅為方便我們的買家並謹供參閱用。狀況報告及評級反映了我們的如實意見但未必足以覆蓋**拍賣品**的所有缺陷、修復、更改及改造。它們不能取代由您親身檢驗**拍賣品**或您自行就**拍賣品**尋求的專業意見。**拍賣品**均以拍賣時的「現狀」出售且佳士得或賣家對於**拍賣品**的狀況不設任何陳述或保證。

**狀況報告評級**

我們提供概況性、數字階梯式狀況等級以對物品的總體性狀況提供指引。另外，請在競投前閱讀每個**拍賣品**的狀況報告及附加圖像。

**第1級：** 該物品未呈現使用或磨損的跡象，可被視為如新，沒有瑕疵。原裝包裝及保護膠膜可能完整無缺，請參考**拍賣品**描述。

**第2級：** 該物品呈現細微的瑕疵，可被視為幾乎全新。該物品可能從未使用過，或可能被使用過幾次。該物品上僅有在狀況報告中所述的細微的狀況備註。

**第3級：** 該物品呈現可察覺的被使用過的痕跡。任何使用或磨損的跡象都很輕微。狀況良好。

**第4級：** 該物品呈現頻繁使用後一般的磨損跡象。該物品存在輕度總體性磨損或小範圍內的重大磨損。狀況不錯。

**第5級：** 該物品呈現出因經常或重度使用所造成的損耗。此物品處於可被使用的狀況，請參照狀況記錄。

對於**拍賣品**狀況，由於目錄版面所限未能提供對**拍賣品**的全面描述，而所載圖像亦可能無法清楚顯示**拍賣品**狀況。**拍賣品**實物與透過印刷及顯示屏展示的圖像色彩和色調或會存在色差。閣下有責任確保閣下已收到並已考慮到任何狀況報告及評級。我們建議閣下親身檢驗**拍賣品**或自行就**拍賣品**尋求專業意見。

**有關「配件」**

在本目錄中，「配件」所指為皮具之金屬部分，如鑲以有色金屬（例如金、銀或鈀金）袋扣、底部承托配件、掛鎖、鑰匙、及/或掛帶。目錄中之「黃金配件」、「純銀配件」或「鈀金配件」純粹為配件顏色或處理方法而非實際原料之描述。若任何**拍賣品**之配件完全以某種金屬製造，相關條目將附以特別說明。

**名酒**

**購買一系列貨批的選擇權**

一組貨批內含多批相同批量、瓶容量及種類的名酒。競投將會由一系列貨批之中的第一貨批開始，成功競投的買家有權以相同的**落槌價**購入系列中部分或全部貨批。若果第一貨批的買家未有進一步購入，該系列貨批的餘下貨批將會相似的方式開放競投。佳士得建議對貨批的出價應在該系列貨批的第一貨批之上。如果出價被取代，佳士得將會自動把買家的出價置在下一相同貨批，如此類推。在所有情況下，有關出價均全權由拍賣官處理。

**分類**

內容中的波爾多分類標準僅作識別之用，並且根據Médoc 1855年正式的分類標準及其他標準來源。除註明外，所有名酒均在莊園內裝瓶。

**舊酒的自然耗損及酒塞**

在本目錄內列明的名酒均在印刷前盡量確定內容正確，惟舊酒買家必須對自然程度的耗損、酒箱狀況、標籤、酒塞及名酒的差異作出包容。恕不接受退貨。

**耗損**

名酒水位未能達至滿的水位之差距，有關差距會根據名酒之年期而有所不同，而在銷售前能通過檢驗確定的，均會在目錄中註明。本目錄以圖表的形式詳細說明水位與損耗量形容及解釋以方便閣下參考。

# CHRISTIE'S 佳士得



22ND FLOOR ALEXANDRA HOUSE 18 CHARTER ROAD CENTRAL HONG KONG  
香港 中環 遮打道18號 歷山大廈22樓