



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 | 29 NOVEMBER 2024
香港 | 2024年11月29日

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CHRISTIE'S 佳士得

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

FRIDAY 29 NOVEMBER 2024 星期五 2024年11月29日

AUCTION 拍賣

Friday 29 November 2024 · 2024年11月29日 (星期五)
3.30pm (Sale 21659, Lots 1301-1467)

下午3時30分 (拍賣編號 21659, 拍賣品編號 1301-1467)

Location: HONG KONG, 6/F, The Henderson, 2 Murray Road, Central

地點: 香港, 中環美利道2號 The Henderson 6樓

Tel 電話: +852 2760 1766

VIEWING 預展

HONG KONG, 6/F, The Henderson
香港, The Henderson 6樓

Friday - Thursday, 22 - 28 November

11月22至28日 (星期五至四)

10.30am - 6.00pm

HIGHLIGHTS PREVIEW 精選拍品預展

TAIPEI, Taipei Marriott Hotel

台北, 台北萬豪酒店

Friday - Saturday, 11 - 12 October · 10月11至12日 (星期五至六)

11.00am - 6.00pm

BEIJING, Beijing Hong Kong Jockey Club Clubhouse

北京, 北京香港馬會會所

Thursday - Friday, 31 October - 1 November · 10月31日至11月1日 (星期四至五)

10.00am - 6.00pm

SHANGHAI, BUND ONE

上海, 久事國際藝術中心

Monday - Thursday, 4 - 7 November · 11月4至7日 (星期一至四)

10.00am - 6.00pm

AUCTIONEERS 拍賣官

Audrey Lee • Carmen Shek Cerne • Liang-Lin Chen

AUCTION CODE AND NUMBER 拍賣名稱及編號

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Property from a European Family Collection
歐洲家族珍藏

1301

A JUN PURPLE-GLAZED LOTUS-BUD FORM
WATER POT

SONG-YUAN DYNASTY (960-1368)

4¼ in. (11 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

Ludwig Bretschneider (1909-1987), Munich
Collection of Franz Hart (1910-1996), acquired in 1959
Thence by descent to Mrs Irene Hart

宋/元 鈎窯葡萄紫釉雞心罐

來源:

Ludwig Bretschneider (1909-1987年), 慕尼黑
Franz Hart (1910-1996年) 收藏, 入藏於1959年
後由Irene Hart夫人繼承



(base)



Property from a European Family Collection
歐洲家族珍藏

1302

A RARE LONGQUAN CELADON LOBED
PEAR-SHAPED VASE

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

6¾ in. (17.1 cm.) high, wood stand

HK\$180,000-260,000

US\$24,000-34,000

PROVENANCE:

A German collection, Wiesbaden, acquired in Cologne in the 1970s,
by repute

南宋/元 龍泉瓜棱花口瓶

來源:

德國珍藏, 威斯巴登, 入藏於科隆, 1970年代 (傳)



Property from a European Family Collection
歐洲家族珍藏

1303

AN INCISED GREEN-ENAMELLED 'DRAGON'
DISH

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

7 in. (17.7 cm.) diam.

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

Collection of Professor Alexander Feustel (1923-2013), acquired in
Germany in the 1960s, by repute

EXHIBITED:

Hetjens Museum, Düsseldorf, Dr. Daniel Suebsman and Thomas
Belz, *All the Colours of China*, 20 September 2018-30 April 2019,
p. 50

明正德 白地綠彩刻龍紋盤 雙圈六字楷書款

來源:

Alexander Feustel教授(1923-2013年)舊藏,1960年代入藏於德國(傳)

展覽:

赫特耶恩斯博物館, Dr. Daniel Suebsman和Thomas Belz, 《All the
Colours of China》, 2018年9月20日-2019年4月30日, 頁50



(mark)



Property from a European Family Collection
歐洲家族珍藏

1304

A VERY RARE BLUE AND WHITE 'BIRDS
AND FLOWERS' BOWL

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

6¼ in. (15.8 cm.) diam.

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE:

Max Müller (1867-1960), German Consul to China
By descent to Irmgard Müller-Doertenback (1909-2011)
Acquired by the present family in 1992

Compare to a similar bowl also decorated with flowers and birds,
currently preserved in the Palace Museum Collection, illustrated in
The Complete Collection of Treasures of the Palace Museum, *Blue
and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000,
p. 154, no. 143.

明嘉靖 青花喜上眉梢盤 雙圈六字楷書款

來源:

德國駐華領事Max Müller (1867-1960) 舊藏
由Irmgard Müller-Doertenback (1909-2011) 繼承
1992年由現歐洲家族購藏

故宮博物院藏一件相同例子, 著錄於故宮博物院藏文物珍品全集《青花釉
裏紅(中)》, 香港, 2000年, 頁154, 圖版143號



(interior)



Property from a European Family Collection
歐洲家族珍藏

1305

A RARE BLUE AND WHITE CIRCULAR
'CRANES' BOX AND COVER

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

10¾ in. (27.4 cm.) diam.

HK\$180,000-260,000

US\$24,000-34,000

PROVENANCE:

Dr. Adam Breur (1868-1944) Collection, Germany, and thence by
descent within the family

A related Wanli-marked example is illustrated in *The Complete
Collection of Treasures of the Palace Museum, Blue and White
Porcelain with Underglaze Red (II)*, Hong Kong, 2000, pl. 109.
Other examples are illustrated in *Chinese Ceramics in The Idemitsu
Collection*, Japan, 1987, fig. 732; one from the Toguri Collection,
illustrated in *Sekai toji zenshu*, vol. 14, Tokyo, 1976, pl. 103, which was
sold at Sotheby's London, 9 June 2004, lot 43.

明萬曆 青花靈芝桃鶴紋圓盒 雙圈六字楷書款

來源:

Adam Breur (1868-1944)醫生珍藏，德國，之後於家族中流傳



(base)



Property from a European Family Collection
歐洲家族珍藏

1306

A BLUE AND WHITE 'XU XUN QUELLING
THE GHOST' BRUSH POT

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The cylindrical brush pot is painted with a lively battle scene, depicting numerous
demons in a river battling ghost hunters in a continuous landscape; all set amongst
trees and rocks.

8¼ in. (20.5 cm.) diam., box

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Max Müller (1867-1908), German Consul to Shanghai, and later
Wuhan, during the late Qing period, who acquired the present lot
in Shanghai around 1905-1908

By descent to Irmgard Müller-Doertenback (1909-2011)
Acquired by the present family prior to 1996

明末/清初 青花許遜伏鬼圖筆筒

來源:

此為德國駐華領事Max Müller (1867-1960) 舊藏，其於清末先後駐
任上海、武漢。此拍品於1905-1908年間購於上海
由Irmgard Müller-Doertenback (1909-2011) 繼承
1996年之前由現歐洲家族購藏

參考英國牛津大學阿什莫林博物館所藏一件近似筆筒，館藏號
no. EA1978.2056。



(another view 另一面)



Property from a European Family Collection
歐洲家族珍藏

1307

A FAMILLE VERTE 'WATER MARGIN' BRUSH POT

KANGXI PERIOD (1662-1722)

7½ in. (19 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Max Müller (1867-1908), German Consul to Shanghai, and later Wuhan, during the late Qing period, who acquired the present lot in Shanghai around 1905-1908
By descent to Irmgard Müller-Doertenback (1909-2011)
Acquired by the present family in 1992

清康熙 五彩水滸人物圖筆筒

來源:

此為德國駐華領事Max Müller (1867-1960) 舊藏，其於清末先後駐任上海、武漢。此拍品於1905-1908年間購於上海
由Irmgard Müller-Doertenback (1909-2011) 繼承
1992年由現歐洲家族購藏



Property from a European Family Collection
歐洲家族珍藏

1308

A RARE UNDERGLAZE-BLUE AND COPPER-RED-DECORATED 'FIGURES IN LANDSCAPE' DISH

KANGXI XINHAI ZHONGHETANG ZHI MARK, DATED TO 1671 AND OF THE PERIOD

10⅞ in. (27.5 cm.) diam.

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Ludwig Bretschneider (1909-1987), Munich, by repute
Hopp Collection, formed before 1930, Esslingen, Germany

**清康熙辛亥年 (1671) 青花釉裏紅攜琴訪友圖盤
雙圈「康熙辛亥中和堂製」楷書款**

來源:

Ludwig Bretschneider (1909-1987年) 舊藏，慕尼黑 (傳)
Hopp舊藏，於1930年前入藏，埃斯林根，德國



(base)



Property from a European Family Collection
歐洲家族珍藏

1309

TWO CELADON-GROUND UNDERGLAZE
BLUE AND COPPER RED-DECORATED
'SANDUO' DOUBLE-GOURD VASES

KANGXI PERIOD (1662-1722)

Larger: 6¾ in. (17.2 cm.) high

(2)

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Left vase: Sold at Christie's London, 15 May 2009, lot 114

清康熙 青釉地青花釉裏紅三多紋葫蘆瓶兩件

來源:

左: 倫敦佳士得, 2009年5月15日, 拍品114號



Property from a European Family Collection
歐洲家族珍藏

1310

A RARE DOUCAI 'BATS' BOWL

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

4¾ in. (12 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Max Müller (1867-1908), German Consul to Shanghai, and later
Wuhan, during the late Qing period, who acquired the present lot
in Shanghai around 1905-1908

By descent to Irmgard Müller-Doertenback (1909-2011)

Acquired by the present family in 1992

清康熙 鬥彩蝠雲紋盤 雙圈三行六字楷書款

來源:

此為德國駐華領事Max Müller (1867-1960) 舊藏, 其於清末先後駐任
上海、武漢。此拍品於1905-1908年間購於上海
由Irmgard Müller-Doertenback (1909-2011) 繼承
1992年由現歐洲家族購藏



(base)



Property from a European Family Collection
歐洲家族珍藏

1311

TWO YELLOW-GROUND GREEN-ENAMELLED BOWLS

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

Larger: 4 7/8 in. (12.3 cm.) diam.

(2)

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE:

Max Müller (1867-1908), German Consul to Shanghai, and later Wuhan, during the late Qing period, who acquired the present lot in Shanghai around 1905-1908

By descent to Irmgard Müller-Doertenback (1909-2011)

Acquired by the present family in 1992

清康熙 黃地綠彩盃兩件 雙圈六字楷書款

來源:

此為德國駐華領事Max Müller (1867-1960) 舊藏，其於清末先後駐任上海、武漢。此拍品於1905-1908年間購於上海，由Irmgard Müller-Doertenback (1909-2011) 繼承，1992年由現歐洲家族購藏。



(marks)



Property from a European Family Collection
歐洲家族珍藏

1312

A CAFÉ-AU-LAIT-GLAZED BOWL

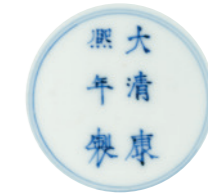
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

4 7/8 in. (12.4 cm.) diam.

HK\$80,000-120,000

US\$11,000-16,000

清康熙 紫金釉盃 雙圈六字楷書款



(mark)



Property from a European Family Collection
歐洲家族珍藏

1313

A BLUE AND WHITE MING-STYLE
ALBARELLO JAR

QIANLONG PERIOD (1736-1795)

9 1/8 in. (23.2 cm.) high

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

Collection of Hermann Dobrikow, a German diplomat (d. Beijing
1928), by repute

清乾隆 青花錦地花卉紋壯罐

來源:

德國駐華外交官Hermann Dobrikow (1928年卒於北京)之舊藏(傳)



Property from a European Family Collection
歐洲家族珍藏

1314

A GILT-DECORATED DOUCAI'EIGHT
BUDDHIST EMBLEMS' OGEE-FORM BOWL

QING DYNASTY, 18TH CENTURY

The base is inscribed with an apocryphal Chenghua six-character mark.
8 3/4 in. (22.1 cm.) diam.

HK\$150,000-180,000

US\$20,000-23,000

清十八世紀 鬥彩描金八吉祥紋折腰盤

款識:大明成化年製



(two views 兩面)

Property from a European Family Collection
歐洲家族珍藏

1315

A BLUE AND WHITE 'BOYS' CIRCULAR BOX
AND COVER

QING DYNASTY, 18TH-19TH CENTURY

6 1/8 in. (15.4 cm.) diam.

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE:

Collection of Consul General Heinrich Betz (1873-1957), acquired in
China before 1945, by repute

清十八/十九世紀 青花嬰戲圖蓋盒

來源:

總領事Heinrich Betz (1873-1957年) 舊藏, 1945年前入藏於中國(傳)



Property from a European Family Collection
歐洲家族珍藏

1316

A RARE ENAMELLED AND GILT-
DECORATED 'BATS AND CLOUDS' TRIPOD
CENSER AND COVER

QIANLONG PERIOD (1736-1795)

4 1/4 in. (11 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Otto Bernheimer (1877-1960), Munich

清乾隆 粉彩描金蝠雲紋三足蓋爐

來源:

Otto Bernheimer (1877-1960年) 舊藏, 慕尼黑



(base)

Property from a European Family Collection
歐洲家族珍藏

1317

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

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

Each: 7 in. (17.8 cm.) diam.

(2)

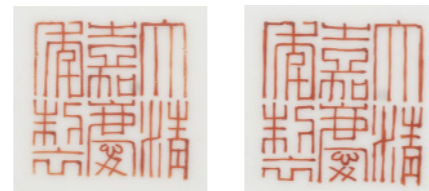
HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:
Collection of Ago von Maltzahn (1877-1927), Consul in Beijing between 1915-1917

清嘉慶 黃地粉彩開光上元節五穀豐登圖盃一對
礬紅六字篆書款

來源:
Ago von Maltzahn舊藏(1877-1927年), 1915年至1917年任駐北京領事



(marks)



Property from a European Family Collection
歐洲家族珍藏

1318

A *FAMILLE ROSE* PINK-GROUND 'FLORAL' MEDALLION BOWL

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

5 7/8 in. (14.8 cm.) diam.

HK\$300,000-500,000

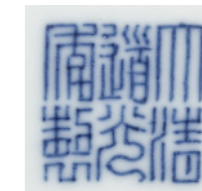
US\$39,000-65,000

PROVENANCE:
Voigt Family collection, Germany, acquired in China in 1910, by repute

EXHIBITED:
Hetjens Museum, Düsseldorf, Dr. Daniel Suebsman, *Alle Farben Chinas*, 20 September 2018- 30 April 2019, p. 103

清道光 粉紅地軋道外粉彩開光中秋節丹桂飄香圖內
青花玉兔紋盃 六字篆書款

來源:
Voigt家族舊藏, 德國, 1910年於中國入藏(傳)
展覽:
德國陶瓷博物館-赫特耶恩斯博物館, Dr. Daniel Suebsman, 《Alle Farben Chinas》, 2018年9月20日-2019年4月30日, 頁103



(mark)



Property from a European Family Collection
歐洲家族珍藏

1319

**A FAMILLE ROSE BLUE-GROUND 'FLORAL'
MEDALLION BOWL**

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

5¾ in. (14.6 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 20 November 1984, lot 420 (one of
a pair)

清道光 月牙地軋道粉彩開光重陽菊花圖盃 六字篆書款

來源:

香港蘇富比, 1984年11月20日, 拍品420號 (其一)



(mark)



Property from a European Family Collection
歐洲家族珍藏

1320

A FINE FAMILLE ROSE 'LI TIEGUAI' VASE

REPUBLIC PERIOD, WITH TWO SEAL MARKS OF WANG DAFAN
(1888-1961)

The base is inscribed with *Tiexianju Zhi*.

8¾ in. (22.2 cm.) high, wood stand

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Collection of Dr. Johannes Arends, acquired in Asia before 1940s

民國 王大凡繪粉彩李鐵拐圖瓶

款識: 鐵僊居製

來源:

Johannes Arends醫生舊藏, 1940年代前入藏於亞洲



(mark)



Property from a European Family Collection
歐洲家族珍藏

1321

A LARGE FAMILLE ROSE 'PEONY AND PHEASANT' VASE

20TH CENTURY

20 in. (50.8 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Collection of Dr. Herbert Reinhold, acquired in Hong Kong,
20 September 1961

二十世紀 粉彩錦雞花卉圖撇口觀音瓶

來源:

Herbert Reinhold醫生舊藏，1961年9月20日於香港入藏



Property from a European Family Collection
歐洲家族珍藏

1322

A FINELY CARVED RETICULATED 'LADY MUSICIANS' BAMBOO BRUSH POT

LATE MING-EARLY QING DYNASTY, 17TH-18TH CENTURY

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

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Zimmermann family collection, Germany, acquired in China in the
1940s

The current brush pot is attributed to Zhu Sansong. The carving of the ladies is comparable to a bamboo brush pot preserved in the National Palace Museum, Taipei, inscribed with a Zhu Sansong mark, which is illustrated in the collection database under *Gudiao*000013N000000000.

明末/清初 竹雕仕女伎樂圖筆筒

來源:

Zimmermann家族舊藏，德國，1940年代入藏於中國



(another view 另一面)



1323

A WHITE-GLAZED COMPRESSED PEAR-SHAPED JAR AND COVER

SUI DYNASTY (581-618)

6 1/8 in. (15.5 cm.) high, box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Acquired in Hong Kong in 1999

The compressed globular body is surmounted by a stepped neck rising to the flared rim, all covered in a white glaze stopping short above the spreading foot. The domed cover is surmounted by a bud-form finial and covered in a similar glaze. Compare to a very similar but slightly smaller example, sold at Hong Kong Christie's, 29 November 2022, lot 2909.



隋 白釉蓋壺

來源:

1999年購於香港

白釉帶蓋壺盤口、扁圓腹、平底。比較一件同類形制，尺寸較小之例，拍賣於香港佳士得，2022年11月29日，拍品2909號。

1324

A SANCAI-GLAZED TRIPOD 'BEAST-LEG' CENSER AND COVER

TANG DYNASTY (618-907)

9 in. (23 cm.) wide, Japanese double wood boxes

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Japanese collection, prior to 1995

Sold at Christie's New York, 26 March 2003, lot 196

Eskenazi, London

The Ten-views Lingbi Rock Retreat Collection, purchased from Eskenazi, London, no. EK152

LITERATURE:

Chinese Ceramics: Sancai, Vol 3, Tokyo, 1995, no. 44

Compare the related *sancai* splash-glazed tripod jar and cover from the Yokogawa Collection, now in the Tokyo National Museum, published in *Illustrated Catalogues of Tokyo National Museum, Chinese Ceramics*, 1988, p. 61, no. 235. On the present censer the glaze splashes are smaller and form a denser pattern, and the legs are surmounted by lion masks.

The result of Oxford Authentication Ltd. thermoluminescence test no. C103a68 is consistent with the dating of this lot.



唐 三彩獸足蓋爐

來源:

日本舊藏，1995年前

紐約佳士得，2003年3月26日，拍品196號

埃斯肯納齊，倫敦

北美十面靈璧山居舊藏，購自埃斯肯納齊，倫敦，編號EK152

出版:

《中國の陶磁—三彩》，卷三，東京，1995年，圖版44號

此式造型爐於金屬器中稱之為「鍱」，出現於春秋時代。此器沈穩敦實，精緻飽滿，敞口圓唇，其上配寶珠鈕蓋，短束頸，圓肩鼓腹，腹下承三獸面足，呈鼎立之勢。比較一件三彩三足蓋罐，現藏於東京博物館，錄於《東京國立博物館圖版目錄：中國陶瓷篇》，1988年，頁61，圖版235號。

拍品經牛津熱釋光測年法測試（測試編號 C103a68），證實與本圖錄之斷代符合。

A Massive Straw, Amber and Chestnut-Glazed Camel with a Central-Asian Rider Tang Dynasty (AD 618-907)

Rose Kerr, *Independent Scholar*

This magisterial figure portrays a Central Asian rider on a camel, with a falcon perched on his wrist. The modelling of both man and animal is superb, with a hint of humour in the characterisation of the camel, and a suggestion of grandeur in the depiction of the rider. The animal is a Bactrian camel, native to the steppes of Central Asia, with an ability to withstand extreme changes in temperature, and a shaggy winter coat that enables a tolerance to cold and high altitudes. Domesticated Bactrian camels have served as pack animals and as riding mounts since ancient times. Their patient nature and responsiveness to human command was understood by the potter who made this figure, with its raised head, pricked ears and open, bellowing mouth. The rider sits at ease on a large, elaborate saddle, with one leg bent across the saddle, his perfectly judged centre of balance ensuring that the bird on his wrist is secure. He wears a warm fur or fleece surcoat with wide lapels and a hat with chinstrap, indicating that his ride was taking place in autumn or winter, the most popular seasons for hunting.

唐 裘服馴鷹胡人駱駝陶俑

柯玫瑰 獨立學者

駱駝雙峰，背騎一胡人，手持鷹隼，造型生動，裝飾手法極為寫實傳神。雙峰駱源自中亞草原，能夠承受極端的氣溫變化，冬季的長毛使其能夠抵禦嚴寒並適應高海拔環境。自古以來，馴化的雙峰駱就被用作馱畜和騎乘的動物。拍品引項昂首，雙眼炯視，立耳張口作嘶鳴狀，胡人悠然坐於鞍上，一腿盤起，確保重心平衡，使手腕上的鷹隼安全無虞。胡人身穿羊毛外衣，頭戴羊毛帽，可見其正處秋冬時分，正是狩獵的最佳時機。

騎手的五官造型與濃密的鬍鬚表明他並非漢族，而是來自中亞，很可能是來自索格底亞（位於今天的烏茲別克斯坦、土庫曼斯坦、塔吉克斯坦、哈薩克和吉爾吉斯斯坦）。索格底亞人曾作為仲介，與中國北部邊疆的兇猛突厥部落打交道，他們還沿著絲綢之路將商品貿易到中國。商人攜帶著藥物、酒和香料等異國商品，同時也傳

The man's large eyes, nose and luxuriant moustache indicate that he is not Han Chinese, but from Central Asia, most probably from Sogdia (located across present-day Uzbekistan, Turkmenistan, Tajikistan, Kazakhstan, Kyrgyzstan). The Sogdians acted as intermediaries in dealing with fierce Turkic tribes along China's northern borders, and they also traded commodities into China along the Silk Route. Merchants carried exotic goods such as medicines, wines and spices, and they also conveyed accessories like metalwork and jewellery. Some traded luxuries were intangible, such as music and dance. Music in the first half of the Tang dynasty came from every part of Asia, but the most popular style was from the Western Regions (Sogdia and Kucha).

Hunting on horseback or on camelback with birds of prey that had been tamed by their owners was a common pursuit for peoples living along the Eurasian Steppes, and a vital part of their food procurement. In China, descriptions of hunting with raptors (falconry) first appeared in Chinese texts during the Eastern Han

遞金屬製品和珠寶等配件，音樂、舞蹈等文化也在無形中得到了傳播。唐代早期，西亞音樂最受亞洲各地人民的歡迎，特別是索格底亞和庫車地區的音樂風格。

騎馬或騎駱駝的同時，攜帶主人馴養的鷹隼進行狩獵，是歐亞草原地區居民常見的活動，也是他們獲取食物的重要方式。在中國，獵鷹術的記載最早出現在東漢時期（西元25-220年）。至唐代，鷹獵已成為統治者和貴族的運動，是一種精英的消遣。掌握獵鷹術及其他狩獵技巧成為官員、侍從甚至普通百姓上升階層或飛黃騰達的重要手段。這一時期的文學作品中常常出現獵鷹術，如白居易（772-846年）的詩作《放鷹》。

dynasty (25-220 CE), though it was certainly practised earlier than that. By the Tang dynasty, it had become the sport of rulers and nobles, an elite activity. Proficiency in falconry and other hunting skills became advantageous for officials, attendants or even commoners seeking to gain an intimate relationship with the ruling classes. Falconry was described in literature and there were many poems describing the pastime, such as “Hawking” by the famous poet Bai Juyi (772-846 CE).

By the early 8th century, when this figure was made, the Tang dynasty capital Chang'an was home to many Sogdians, some of them well-established and wealthy. Excavation of Sino-Sogdian tombs revealed that Sogdian *sabao* (administrators) were integrated into the Chinese cosmopolitan society of the time. The massive size, careful modelling and intricate decoration of this piece indicate that it came from a lavish burial, and was part of an impressive tomb retinue for a wealthy merchant, official or nobleman who filled his tomb with precious and expensive items.

拍品製作可追溯至西元8世紀早期左右，此時唐朝都城長安已經聚居了許多粟特人，其中不乏根基穩固的富紳。在相關粟特墓的挖掘報告中可以看出，粟特的薩保（管理者）已融入當時的國際化社會。此件三彩器體型龐大，造型生動，裝飾繁複，或出自貴族名門之墓，分段模具成型，而後拼接而成。各個部件如突出的鞍、男子和獸頭，以及手臂、腿、手、耳朵和鷹隼等個體元素均單獨製作，之後再與主體拼接。此類體型龐大且結構複雜的三彩雕塑作品，塑造與組裝均難度極大，成品率低故珍貴異常。拍品品相良好，鞍和駱駝頭上添加了精美的彩繪細節。稻草釉與琥珀釉的結合、未施釉區域的質感處理以及精細的彩繪細節，使其外觀極為引人注目。

The figure was moulded in piece moulds in several sections, and then luted together. Individual elements such as the projecting saddle, the heads of both man and beast, arms, legs, hands, ears and the falcon, were made separately and joined on to the core. Big, complex sculptures like this were difficult to model and to assemble, and many large Tang pieces were reinforced internally with armatures. Firing such glazed figures was also hazardous, and wastage rates must have been high. This assemblage came out of the kilns intact (though it probably suffered subsequent damage in burial) and went on to have fine, painted details added to the saddle and camel's head. The combination of straw and amber glazes, textured unglazed areas and brilliant painted detail, gave an eye-catching appearance.



1325

A MASSIVE STRAW, AMBER AND CHESTNUT-GLAZED CAMEL WITH A CENTRAL-ASIAN RIDER

TANG DYNASTY (618-907AD)

26 ¾ in. (68 cm.) high

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

US\$520,000-780,000

PROVENANCE:
Shimojo Art, Tokyo, prior to 1980
Japanese Private Collection

EXHIBITED:
Nezu Museum, *Toji* (Tang Ceramics), Tokyo, 23 September –
30 October 1988, p.38, no.33

LITERATURE:
Tomita Tetsuo and Hasebe Gakuji, *Chinese Ceramics 2, Ceramic
Figures*, Tokyo, 1998, no.74

唐 裘服馴鷹胡人駱駝陶俑

來源:
古美術下條, 東京, 1980年前
日本私人舊藏

展覽:
根津美術館, 《唐磁》, 東京, 1988年9月23日-10月30日, 頁38,
圖版33號

出版:
富田哲雄及長谷部樂爾, 《中国的陶磁2: 陶俑》, 東京, 1998,
圖版74號



(another view 另一面)



1326

A RARE WHITE-RIMMED 'OIL SPOT' TEA BOWL

NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY

4 ¼ in. (10.8 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Acquired in Hong Kong in 1996

Compare to two bowls of this kind, one in the Museum of Oriental Ceramics, Osaka and the other one classified as Important Cultural Property, in the Fujita Art Museum Osaka, illustrated by Asahi Shimbun, *Song Ceramics*, Tokyo, 1999, pp. 120-121, no. 82-83.

The result of Oxford thermoluminescence test no. P123k88 (10 August 2023) is consistent with the dating of this lot.

北宋/金 白覆輪油滴茶盞

來源:

1996年購於香港

如同此器的白覆輪油滴茶盞，尺寸略大之例，一件藏於大阪市立東洋陶磁美術館，另一藏於藤田美術館，被定為重要文化財，分別著錄於《宋磁》，1999年，東京，頁120-121，圖版82-83號。

本拍品經牛津熱釋光測年法測試（測試編號：P123k88；2023年8月10日），證實與本圖錄之斷代符合。



1327

A RARE DING-TYPE WHITE-GLAZED 'BOYS' OIL LAMP

SONG DYNASTY (960-1279)

5 ⅛ in. (13 cm.) high, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

Acquired in Hong Kong in the 1990s

The crisply moulded boys that surround the stem of the lotus-form censer are an extremely rare decorative feature.

Compare with the mid-relief design of boys on a *dingyao* pillow in the Museum of Fine Arts, Boston, accession number: 47.1313, illustrated in *Oriental Ceramics, The World's Great Collections*, Vol. 11, Tokyo, 1978, p. 147. A bronze square censer cast with boys flanking its sides and dated to the Song dynasty was sold at Christie's Hong Kong, 28 May 2014, lot 3236.

宋 定窯系白釉持蓮式童子燈

來源:

1990年代購於香港

比較一件同樣以童子及蓮花為題材之例子，見金代定窯枕，藏於波士頓美術館，館藏編號47.1313，著錄於《東洋陶磁大觀》，卷11，東京，1978年，頁147。另比例一宋代箱形嬰戲紋爐，箱形爐上方及旁邊鑄兩童子，拍賣於香港佳士得，2014年5月28日，拍品3236號。



1328

A RARE CARVED YAOZHOU CELADON 'DRAGON' VASE

SONG DYNASTY (960-1279)
6 ¼ in. (16 cm.) high

HK\$800,000-1,200,000 US\$110,000-160,000

PROVENANCE:
Sold at Christie's New York, 5 June 1986, lot 182
The Collection of Robert Hatfield Ellsworth

The slender oviform body carved with a wide band of flowers and leaves above overlapping petals, the shoulder with a remarkable openwork frieze of biscuit-molded dragons chasing flaming pearls pinched on to loop handles at the base of the short trumpet neck, the olive celadon glaze pooling attractively in the recesses of the crisp molding and carving. A similar example in the is illustrated in *Chugoku Toji Zenshu*, vol. 10, Kyoto, 1985, no. 38.

宋 耀州窯青釉貼塑行龍盤口瓶

來源:
紐約佳士得, 1986年6月5日, 拍品182號
安思遠私人舊藏

比較一器形及製作手法相似的青釉龍紋瓶, 錄於《中國陶瓷全集10: 耀州窯》, 京都, 1985年, 圖版38號。



(base)



(detail)



Property of an Asian Collector
亞洲私人珍藏

1329

A VERY RARE DING WHITE-GLAZED
FOLIATE-RIM VASE

SONG DYNASTY (960-1279)

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

HK\$600,000-800,000

US\$78,000-100,000

Vases of this shape are rarely found in Ding ware. This distinctive shape, termed *hua kou ping* (vase with foliate mouth rim), was first introduced during the Tang dynasty and became a popular shape employed at a variety of kilns during the Song dynasty. Compare the present vase to another Ding bottle vase of similar shape and size, sold at Sotheby's Hong Kong, 30 November 2017, lot 412.

Although this form is very rare in Ding ware, it was a popular form in other wares such as Cizhou ware. For an example of a Cizhou vase of this shape, see Tsugio Mikami, *Sekai toji Zenshu 13 Liao Jin Yuan*, Shogakukan, Tokyo, p. 243, no. 278. Vases of this type are also found in Jun ware, such as an example of similar size, but of broader proportions, sold at Christie's New York, 17-18 September 2015, lot 2320.

宋 定窯花口長頸瓶

花口長頸瓶形制，始於唐代，流行於宋。比較一器形及尺寸相近之例，拍賣於香港蘇富比，2017年11月30日，拍品412號。

此形制之定窯例子存世甚少，多見於其他窯址。一件磁州窯花口瓶，錄於《世界陶瓷全集·十三》，東京，1981年，頁243，圖版278號。另一例子為鈞窯花口瓶，形制相似，尺寸較大，拍賣於紐約佳士得，2015年9月17-18日，拍品2320號。



(base)



1330

A RARE WHITE-RIMMED BLACK-GLAZED WASHER

NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY
5 in. (12.7 cm.) diam. Japanese wood box

HK\$200,000-300,000 US\$26,000-39,000

PROVENANCE:
Sold at Christie's Hong Kong, 4 April 2017, lot 31

北宋/金 磁州窯系黑釉白覆輪羅漢盥

來源:
香港佳士得, 2017年4月4日, 拍品31號



1331

A LONGQUAN CELADON GLAZED TRIPOD CENSER

SOUTHERN SONG DYNASTY (1127-1279)
3 1/2 in. (9 cm.) diam., Japanese wood boxes

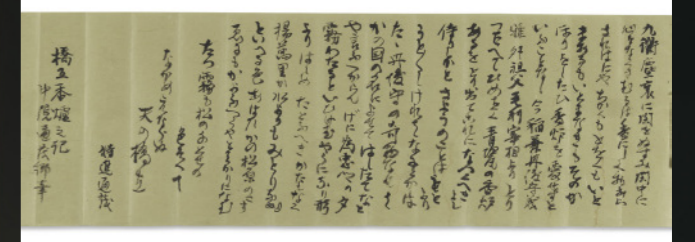
HK\$300,000-500,000 US\$39,000-65,000

PROVENANCE:
Inaba Masakatsu (1597-1634), according to the inscription on the cover
Nakanoin Michishige (1631-1710)

With a silver cover made by Nakagawa Joeki 10h (according to the inscription on the wood box) and the handwritten note by Nakanoin Michishige

南宋 龍泉窯青釉三足爐

來源:
稻葉正勝 (1597-1634) 舊藏, 根據盒上題字
中院通茂 (1631-1710) 舊藏
內附中川淨益十代製作之銀蓋 (根據木盒上題字) 及中院通茂書手稿



Handwritten note by Nakanoin Michishige
中院通茂書手稿

1332

A VERY RARE LONGQUAN CELADON GUAN-
TYPE VASE

SONG DYNASTY (960-1279)

10 ½ in. (26.7 cm.) high, Japanese wood box

HK\$1,800,000-2,200,000 US\$240,000-280,000

PROVENANCE:

Sold at Sotheby's New York, 2 June 1993, lot 295

The broad globular body surmounted by a tall nearly cylindrical neck with widely flaring angled everted rim, raised on a tall ring foot, covered overall on the interior and exterior with a thick opaque greyish-green glaze falling precisely short of the foot rim, the underside similarly glazed leaving the unglazed neatly finished foot rim burnt orange in the firing and revealing the grey body.

A vase of similar form excavated from one of the kiln sites at Dayao, Longquan, which is characterised as the site yielding the most mature style of Longquan celadon dating from the late Southern Song dynasty, is illustrated in *Longquan Qingci Yanjiu*, Beijing, 1989, pl. 23, fig. 3, and p. 56, fig. 10(10).

宋 龍泉窯仿官釉瓶

來源:

紐約蘇富比, 1993年6月2日, 拍品295號

此件紙槌瓶釉色青綠微黃, 釉厚乳潤, 釉不及底, 見青灰胎骨並墊燒痕。造型簡潔, 再無雕飾豔彩, 唯以流暢敦厚之器型, 素淨端麗之釉色示其風采, 充分體現了宋代極簡主義的審美情趣。

南宋後期, 龍泉窯製品中, 受官窯啟發的薄胎厚釉器最被推崇, 胎色有灰白和黑灰兩種, 灰白胎器造型豐富, 釉色有粉青、梅子青等。黑灰胎器的面貌與官窯更接近, 釉色粉青居多, 也有蟹甲青等, 普遍帶開片, 「紫口鐵足」, 故此類器一說龍泉仿官, 一說龍泉官。

本品之長頸瓶形, 或源自九至十世紀晚期的伊斯蘭玻璃器。印尼井里汶沉船(五代十國南漢時期)出土一件玻璃長頸瓶, 其形與拍品極為相似, 相關學者論及沉船中出土的玻璃器及玻璃原料或由伊斯蘭地區經海上絲綢之路, 最終運至中國, 相同造型之玻璃器還可參考浙江省里安縣北宋慧光塔基出土刻花藍色玻璃瓶, 現藏於浙江省博物館。

比較器形相似的龍泉窯青釉瓶, 見《龍泉青瓷研究》, 北京, 1989年, 頁23, 圖版3號及頁56, 圖版10(10)號。



(base)



Property of a Gentleman
士紳珍藏

1333

A QINGBAIMEIPING

SONG DYNASTY (960-1279)

10 15/16 in. (27.8 cm.) high, Japanese wood box

HK\$200,000-300,000

US\$26,000-39,000

LITERATURE:

Sekai Toji Zenshu, vol. 10, Tokyo, 1954, no. 88

宋 青白梅瓶

出版:

《世界陶瓷全集》, 第10冊, 東京, 1954年, 88號



Property of a Gentleman
士紳珍藏

1334

A LONGQUAN CELADON 'IMMORTAL'
CENSER

YUAN DYNASTY (1271-1368)

8 7/8 in. (22.5 cm.) high.

HK\$100,000-150,000

US\$13,000-19,000

Compare to a similar Ming Dynasty Longquan figure in the British Museum collection, depicting Bodhisattva Puxian riding a caparisoned elephant, illustrated by Jessica Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, p. 501, pl. 16:97.

元 龍泉青釉露胎仙人騎獅熏爐

比較倫敦大英博物館藏一件類似明代例, 飾普賢菩薩騎象, 見Jessica Harrison-Hall著《Catalogue of Late Yuan and Ming Ceramics in the British Museum》, 倫敦, 2001年, 501頁, 圖16:97。



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

1335

A LONGQUAN CELADON BISCUIT
RESERVED AND CARVED 'FISH POND' BASIN

MING DYNASTY (1368-1644), 15TH CENTURY

12 $\frac{3}{16}$ in. (31 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 29 April 1997, lot 514
T. T. Tsui Collection

EXHIBITED:

Tsui Museum of Art, Hong Kong

明十五世紀 龍泉窯青釉貼雙魚紋洗

來源:

香港蘇富比, 1997年4月29日, 拍品514號
徐展堂舊藏

展覽:

香港徐氏藝術館



(base)



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

1336

A LONGQUAN CELADON BISCUIT
RESERVED AND CARVED 'FISH' BARBED-
RIM CHARGER

YUAN DYNASTY (1279-1368)

12 $\frac{13}{16}$ in. (32.5 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

Spink & Son, London, 1988
T. T. Tsui Collection

EXHIBITED:

Tsui Museum of Art, Hong Kong

元 龍泉青釉暗花露胎貼魚大盤

來源:

Spink & Son, 倫敦, 1988年
徐展堂舊藏

展覽:

香港徐氏藝術館



(two views 兩面)

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

1337

A MASSIVE BLUE AND WHITE 'DRAGON'
BASIN

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

28 5/16 in. (72 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:
T. T. Tsui Collection, acquired in 1997

EXHIBITED:
Tsui Museum of Art, Hong Kong

明嘉靖 青花龍紋大缸 六字楷書橫款

來源:
徐展堂舊藏,入藏於1997年

展覽:
香港徐氏藝術館

製年靖嘉明大

(mark)



Property from the Yidetang Collection
藝德堂珍藏
(Lots 1338-1372)



Property from the Yidetang Collection
藝德堂珍藏

1338

A PURPLE-SPLASHED JUN PEAR-SHAPED VASE, YUHUICHUNPING

JIN/YUAN DYNASTY (1115-1368)

8 in. (20.4 cm.) high

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Sold at Christie's London, 3 November 2009, lot 189

The present vase is delicately potted, standing on a short straight-cut foot, the pear-shaped body with a tall neck ending in a flaring rim, covered overall with a milky-blue glaze and attractively splashed purple on one side.



金/元 鈞窯天藍釉紫斑玉壺春瓶

來源:

倫敦佳士得，2009年11月3日，拍品189號

瓶撇口，細長頸，垂腹，圈足。通體施帶乳光的天藍釉，瓶身一側有紫紅色斑潑灑其上，色澤瑰麗濃鬱，如紫霞彩照，渾若天成。

Property from the Yidetang Collection
藝德堂珍藏

1339

A PURPLE-SPLASHED JUN TRIPOD CENSER

NORTHERN SONG DYNASTY (960-1127)

2 ¾ in. (7 cm.) high

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

US\$160,000-320,000

PROVENANCE:

Sold at Christie's London, 8 June 1987, lot 188

Muwen Tang Collection

Sold at Sotheby's London, 12 November 2003, lot 49

EXHIBITED:

Min Chiu Thirtieth Anniversary Exhibition, Hong Kong Museum of Art, Hong Kong, 1990, no. 100

Song Ceramics from the Kwan Collection, Hong Kong Museum of Art, Hong Kong, 1994, p. 120, no. 42

During the Song dynasty, the practice of incense burning transformed from a functional level to a spiritual quest for scholars, this spurred further development and refinement in the production of censers.

Compare with similar examples: a smaller one covered with moon-white glaze in the Palace Museum, Beijing, illustrated in *Jun Ware*, Beijing, 2016, pp. 74, pl.29; another is in the Palace Museum Collection, Beijing, included in *Chugoku toji zenshu*, vol. 12, Kyoto, 1983, pl.18; and another illustrated in John Ayers, *The Baur Collection Geneva. Chinese Ceramics*, Geneva, 1968, vol. 1, pl. A 37.

北宋 鈞窯天藍釉玫瑰紫斑三足爐

來源:

倫敦佳士得，1987年6月8日，拍品188號

沐文堂舊藏

倫敦蘇富比，2003年11月12日，拍品49號

展覽:

《敏求精舍三十週年紀念展》，香港藝術館，香港，1990年，圖版100號

《關氏所藏宋代陶瓷》，香港藝術館，香港，1994年，頁120，圖版42號

此三足香爐釉色厚潤純正，玫瑰紫斑肆意潑灑期間，恰同天際雲霞，色彩和諧瑰麗，更添貴重之氣。整體瑩潔光麗，雖小而精，當為宋人雅好之器。

時至宋代，焚香已從驅蟲除穢的實用功能層面脫胎而發展至一種精神風尚，被文人雅士賦予了「雅」的標籤，與點茶、掛畫、插花一同稱為「四般閒事」，香爐、香譜均因此而有飛躍性的發展。宴客、獨坐、讀書皆以香為伴，這與宋代士大夫階層整體的文治風氣密不可分。

比較以下相似例：北京故宮博物院收藏一例月白釉紫紅斑三足爐，尺寸稍小，圖見於《鈞窯瓷器》，北京，2016年，頁74，圖版29；清宮另一舊藏，載於《中國陶瓷全集12：鈞窯》，京都，1983年，圖版18號；另一為日內瓦鮑氏收藏，圖載於John Ayers, *The Baur Collection, Geneva. Chinese Ceramics*》，卷1，日內瓦，1968年，編號A37。



Property from the Yidetang Collection
藝德堂珍藏

1340

A VERY RARE CORAL-RED ENAMELLED BOWL

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

6 3/8 in. (16.3 cm.) diam.

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

US\$110,000-190,000

PROVENANCE:

Mr. and Mrs. Alfred Clark, no.687

Sold at Christie's Hong Kong, 26 April 1998, lot 502

EXHIBITED:

Oriental Ceramic Society, London, 1948, *Transactions of the Oriental Ceramic Society*, 1948-1949, vol.49, pl.23

Compare with a Zhengde *zhadou* enamelled on the exterior in coral-red and glazed white on the interior, exhibited at the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935, no.2705; also a smaller one decorated with scattered flowers and insects, sold at Christie's New York, 24 September 2021, lot 948.

明正德 珊瑚紅釉盃 雙圈六字楷書款

來源:

Alfred Clark伉儷珍藏，編號687

香港佳士得，1998年4月26日，拍品502號

展覽:

東方陶瓷協會，倫敦，《Transactions of the Oriental Ceramic Society》，1948-1949年刊，卷49，圖版23號

盃撇口，弧腹，圈足，內壁、盃底施白釉，光潔擬雪，外壁施珊瑚紅釉，嬌艷明麗。嘉靖本《江西省大志》「陶書·建置」載：「正德初，置御器廠，類瑯御器。」。

比較一件正德珊瑚紅釉渣斗，內施白釉，展於《International Exhibition of Chinese Art》，皇家藝術學院，倫敦，1935年，圖錄2705號。另參考一件尺寸略小的珊瑚紅地粉彩花卉小盃，於紐約佳士得拍賣，2021年9月24日，拍品948號。



(mark)



Property from the Yidetang Collection
藝德堂珍藏

1341

A VERY RARE UNDERGLAZE BLUE AND GREEN-ENAMELLED 'DRAGON' BOWL

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

5 7/8 in. (14.9 cm.) diam.

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

US\$110,000-190,000

PROVENANCE:

Sold at Sotheby's London, 16 June 1999, lot 795

Of deep U shape, the present bowl is decorated with two five-clawed dragons in pursuit of a flaming pearl among flames and clouds. The spines and claws of the dragons are painted in underglaze-blue and the body in green enamel, with a key fret border at the foot. The interior left white.

It is very unusual to find a Wanli bowl of this shape and colour design. See a similar Wanli bowl painted with dragons in underglaze blue and aubergine enamels, illustrated in the Min Chiu Society Thirtieth Anniversary Exhibition, *Selected Treasures of Chinese Art*, the Hong Kong Museum of Art, 1990, p.324, no.147; and one housed in the Tokyo National Museum, recorded in *Illustrated Catalogues of Tokyo National Museum-Chinese Ceramics*, Tokyo, 1965, p.131, no.539.

明萬曆 青花綠彩雲龍紋盃 雙圈六字楷書款

來源:

倫敦蘇富比，1999年6月16日，拍品795號

盃弧壁、深腹、高圈足。外壁繪兩條綠彩五爪龍，龍脊與龍爪以青花裝飾，奔騰於祥雲、火珠之間。圈足飾回紋一周，內壁素白。

此萬曆盃器形與用色均少見。比較一十分相似的萬曆青花紫彩雲龍紋盃，龍身施淡茄皮紫釉，龍脊青花繪就，錄於《歷代文物萃珍：敬求精舍三十周年紀念展》，1990年，頁324，圖版147號；另一件藏於東京國立博物館，載於《東京國立博物館圖版目錄：中國古陶磁篇》，東京，1965年，頁131，圖版539號。



(mark)



Property from the Yidetang Collection
藝德堂珍藏

1342

A RARE LARGE BLUE AND WHITE 'DRAGON'
GARLIC-MOUTH VASE, SUANTOUPING

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

19 1/2 in. (49.5 cm.) high

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

PROVENANCE:

Sold at Christie's London, 16 November 1998, lot 78

The pear-shaped body painted in blue tones with two lively pairs of
five-clawed dragons contesting a flaming pearl reserved on a ground
of leafy flower sprays, above a band of plantain leaves around the
foot, the neck enclosing curled leaves beneath birds in flight and
perched on flowering trees.

The design of the present vase differs slightly from its comparable
examples in being a 'dragon' vase rather than a 'dragon and phoenix'
vase. Compare to a nearly identical vase in the Idemitsu Collection,
illustrated in *the 15th Anniversary Exhibition Catalogue*, Tokyo, 1981,
p.202, no.844; one illustrated by She Cheng, *Mingdai Qinghua Ciqi
Fazhan yu Yishu zhi Yanjiu*, Taipei, 1986, p. 343, no. 175; and one
in Shanghai Museum, included in *Studies of the Shanghai Museum
Collections: Ming Ceramics*, Shanghai, 2007, p.56, no.1-73.

Also see a 'dragon and pheonix' example illustrated in *Mayuyama,
Seventy Years*, vol. 1, Tokyo, 1976, p. 320, no.956, and sold at
Christie's Hong Kong, 1 June 2011, lot 3591 (fig. 1). An example of
an enamelled vase of this design is in the National Palace Museum,
Taipei, and recorded in *Enamelled Ware of the Ming Dynasty*,
Book III, Taipei, 1966, p. 30, no. 1(fig. 2).



fig. 1 Sold at Christie's Hong Kong, 1 June 2011, lot 3591
圖一 香港佳士得，2011年6月1日，拍品3591號



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

明萬曆 青花龍穿纏枝花紋蒜頭瓶
長方框六字楷書橫款

來源:

倫敦佳士得，1998年11月16日，拍品78號

瓶蒜頭口，長頸，垂腹，圈足。通體青花紋飾，口沿繪纏枝蕃蓮，頸繪閑鳥栖
花，腹部飾騎龍戲珠，脛以蕉葉紋為邊飾。外口沿青花橫書「大明萬曆年製」
楷書款。此瓶器型秀美，比例流暢自然，恰到好處。

本瓶以龍紋為主題，比較一近乎一致例，藏於出光美術館，並載於《開館十
五周年紀念展圖錄》，東京，1981年，頁202，圖版844號；另一例載於《明代
青花瓷器發展與藝術之研究》，台北，1986年，頁343，圖版175號；一例藏
上海博物館，錄於《上海博物館藏品研究大系—明代官窯瓷器》，上海，
2007年，頁56，圖版1-73號。

以龍鳳紋為題材的蒜頭瓶可比較繭山龍泉堂藏一例，錄於《龍泉集芳》，
卷一，東京，1976年，頁320，圖版956號，後拍賣於香港佳士得，2011年6月
1日，拍品3591號（圖一）。

另比較一件五彩龍紋花鳥蒜頭瓶，與本品紋飾極相似，藏於台北故宮博物
院，見《故宮藏瓷·明彩瓷三》，台北，1966年，頁30，圖版1號（圖二）。



(mark)



1343

A RARE BLUE AND WHITE 'LOTUS' DISH

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

10 ¾ in. (27.4 cm.) diam.

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

PROVENANCE:

J.M.Hu Family Collection

Sold at Christie's New York, 20 March 1997, lot 71

LITERATURE:

Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, pl. 42

The present dish is decorated with five lotus blossoms in the centre and below a composite floral scroll that is repeated on the exterior between a band of conjoined trefoils and a narrow band of *lingzhi*-scroll motif.

Of the published dishes of this type and date, almost all have a chrysanthemum scroll on the exterior, unlike the composite foliate scroll which decorates both the well and exterior of the present dish. See a Xuande dish decorated with chrysanthemum scrolls, sold at Christie's Hong Kong, 29 May 2019, lot 2812. Compare also with a very similar example painted with composite floral scroll, discovered at Zhushan in 1982 and published in *Xuande Imperial Porcelain Excavated at Jingdezhen*, Taipei, 1998, no. 92; and one example sold at Christie's Hong Kong, 30 May 2012, lot 3972 (fig. 1).

Early 15th century dishes of this pattern are very rarely marked. See an unmarked Yongle example with chrysanthemum on the exterior, illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, p. 49, no. 662; and two examples recorded by Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington D.C., 1956, no. 29.118-119.



fig. 1 Sold at Christie's Hong Kong, 30 May 2012, lot 3972
圖一 香港佳士得，2012年5月30日，拍品3972號

明宣德 青花纏枝蓮紋盤 六字楷書橫款

來源:

胡惠春家族舊藏

紐約佳士得，1997年3月20日，拍品71號

出版:

Helen D. Ling及仇焱之，《暫得樓珍藏歷代名瓷影譜》，第一冊，香港，1950年，圖版42號

盤敞口，弧腹，圈足。盤心繪以五朵纏枝蓮紋，中央一朵花心向上，內外壁皆繪纏枝花卉，內口沿飾回紋一圈，外口沿飾纏枝靈芝紋，近足處繪三葉紋。

絕大多數明宣德青花盤均於外壁繪纏枝菊紋，如本盤內外壁皆繞以纏枝花卉者極少見。參考一件纏枝菊紋例，拍賣於香港佳士得，2019年5月29日，拍品2812號。與本盤外壁相似者，參考1982年珠山發現一例，見《景德鎮出土明宣德官窯瓷器》，台北，1998年，圖版92號；及2012年5月30日香港佳士得拍賣一例，拍品3972號（圖一）。

此紋飾的青花盤多無款，見玫茵堂舊藏一件，錄於《玫茵堂中國陶瓷》，卷2，倫敦，1994年，頁49，圖版662號；兩件記錄於波普著《Chinese Porcelains from the Ardebil Shrine》，華盛頓特區，1956年，編號29.118-119。



(mark)



(two views 兩面)

Property from the Yidetang Collection
藝德堂珍藏

1344

A LARGE BLUE AND WHITE 'FOUR SCHOLARLY PURSUITS' JAR

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

13 1/2 in. (34.2 cm.) high

HK\$450,000-600,000

US\$59,000-78,000

PROVENANCE:

Sold at Sotheby's London, 16 June 1999, lot 793

The impressive jar is painted in rich cobalt blue, to the exterior with four figural scenes, each depicting scholars participating in leisurely pursuits with their servants in attendance.

It is unusual to find a jar of this design bearing a Wanli mark. A similar example in the Palace Museum, Beijing, is recorded in The Complete Collection of Treasures of the Palace Museum, *Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000, no. 100. Another nearly identical Jiajing example, is illustrated in *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 36, later sold at Christie's Hong Kong, 30 November 2023, lot 2706.

明萬曆 青花四面開光文士閑趣圖大罐
雙圈六字楷書款

來源:

倫敦蘇富比, 1999年6月16日, 拍品793號

罐短頸、豐肩、鼓腹、圈足。青花紋飾, 四面開光, 繪四幅文人雅趣圖, 包括「及第歸府」、「捉柳花圖」、「流連觀賞」、「畫梅品茶」, 意在表現古代名士不慕名利、淡泊歸隱、自得其樂的情致。

此類大罐帶有萬曆款識的略少見。北京故宮博物院藏一例, 見故宮博物院藏文物珍品全集《青花釉裏紅(中)》, 香港, 2000年, 圖版100號。比較一件相似的嘉靖款例子, 為天民樓舊藏, 錄於《天民樓藏瓷》, 香港, 1987年, 圖版36號, 於2023年11月30日拍賣於香港佳士得, 拍品2706號。



(mark)



(another view 另一面)



1345

A VERY RARE PEACHBLOOM-GLAZED
CIRCULAR CENSER

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

5 1/4 in. (13.2 cm.) wide

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

PROVENANCE:

Stephen Junkunc, III (d. 1978)

Sold at Christie's New York, 21 September 1995, lot 231

Sold at Christie's Hong Kong, 29 April 2001, lot 535

The present censer is of compressed globular shape, covered with an attractive pinkish-red glaze suffused with darker copper-red pin-prick mottling, stopping neatly around the slightly splayed foot ring and thinning to white at the mouth rim. The moulded lion-mask handles applied on either side of the body with a glaze ranging from pale-green to copper-green in tone.

The shape of this censer is inspired from examples made in bronze. Compare with a similar bronze example in the National Palace Museum, Taipei, collection number: *gutong-002602N000000000* (fig. 1).

As one of the most difficult glazes to fire, the peachbloom glaze is more often applied to vessels displayed on scholar's desk, such as the set from Jingquantang Collection, sold at Christie's Hong Kong, 3 November 1996, lot 557, and was illustrated on the front cover. This censer may have been a precious object to delight a scholar's table.

No other peachbloom-glazed censer appears to have been published, compare with a teadust-glazed censer bearing a Xianfeng mark in the Palace Museum, Beijing, collection number: *xin00041169*.

清康熙 豇豆紅釉鋪首耳香爐 三行六字楷書款

來源:

史蒂芬·瓊肯三世 (1978年逝)

紐約佳士得, 1995年9月21日, 拍品231號

香港佳士得, 2001年4月29日, 拍品535號

爐撇口、鼓腹、圈足、足略外撇, 腹部兩側置對稱鋪首耳, 通體施豇豆紅釉, 釉質凝厚溫潤, 足沿、口沿留白。該瓷爐造型古樸清雅, 為仿銅器作品, 古意盎然。比較台北故宮博物院藏一件尺寸接近的清代銅香爐, 藏品編號: 故銅002602N000000000 (圖一)。

豇豆紅, 釉色瑰麗多變, 是康熙年間的名貴品種。豇豆紅常見的器形有八種, 多為文房用具, 俗稱「八大碼」。參考靜觀堂舊藏一套豇豆紅文房瓷器, 拍賣於香港佳士得, 1996年11月3日, 拍品557號, 為圖錄封面作品。香爐一向是中國古代最為典型的文房擺件, 所謂「塵烟細細臨黃卷, 疑在香爐最上頭」, 可見文人雅士對焚香的喜愛與追捧。清文人多於書案焚香以淨心明志, 此香爐雖未列入「八大碼」, 但應為文人案台常常賞玩的器物。

如本品豇豆紅釉者暫未見它例。比較一尺寸略大的咸豐款茶葉末釉例, 藏於北京故宮博物院, 藏品編號: 新00041169。



(mark)



(detail)



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



Property from the Yidetang Collection
藝德堂珍藏

1346

A PAIR OF YELLOW-GROUND DOUCAI
'DRAGON' BOWLS

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

4 3/8 in. (11 cm.) diam. (2)

HK\$400,000-600,000 US\$52,000-78,000

PROVENANCE:
Sold at Sotheby's London, 11 June 1996, lot 96

LITERATURE:
*In Pursuit of Antiquities, 40th Anniversary Exhibition of the Min
Chiu Society*, Hong Kong, 2001, p. 283, pl.174

Each bowl is decorated with two five-clawed dragons on a pale-
yellow ground in pursuit of a flaming pearl among colourful scrolling
clouds, all painted in brilliant enamels.

A pair of similarly decorated bowls is illustrated in *The Tsui Museum
of Art: Chinese Ceramics IV: Qing Dynasty*, Hong Kong, 1995, pl.120;
compare also with a larger bowl decorated with dragons and phoenix,
illustrated by Wang Qingzheng, *Kangxi Porcelain Wares from the
Shanghai Museum*, Hong Kong, 1998, p. 248, no. 160.

清康熙 黃地鬥彩祥龍戲珠盃一對 雙圈六字楷書款

來源:
倫敦蘇富比, 1996年6月11日, 拍品96號

出版:
《好古敏求: 敏求精舍四十周年紀念展》, 香港, 2001年, 頁283,
圖版174號

盃外壁繪五爪雙龍趕珠, 四周祥雲繚繞, 脛部繞蓮瓣紋一周。底心白釉書
「大清康熙年製」六字楷書款。青花發色濃鬱, 色彩明麗和諧。

一對相似例載於《徐氏藝術館·陶瓷IV·清代》, 香港, 1995年, 圖版120號;
另一近似例藏於上海博物館, 紋飾為祥雲龍鳳紋, 載於汪慶正編, 《上海博
物館藏康熙瓷圖錄》, 香港, 1998年, 頁248, 圖版160號。



(marks)



Property from the Yidetang Collection
藝德堂珍藏

1347

**A RARE AND LARGE AUBERGINE-GLAZED
ROULEAU VASE**

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

17 1³/₁₆ in. (45.2 cm.) high

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE:

Professor Edward T. Hall Collection (1924-2001), no. 443

Sold at Christie's London, 7 June 2004, lot 171

The cylindrical body is covered overall in a dark purple glaze thinning
to a slightly paler aubergine glaze towards the rim, stopping neatly
above the foot.

Compare with a very similar Kangxi example covered with a rich
coral-red glaze, sold at Christie's New York, 17 September 2019,
lot 62.

清康熙 茄皮紫釉棒槌瓶 雙圈六字楷書款

來源:

Edward T. Hall教授舊藏(1924-2001), 編號443號

倫敦佳士得, 2004年6月7日, 拍品171號

盤口, 粗頸, 折肩, 圈足。瓶身外壁施深沉的茄皮紫釉, 瓶底留白, 造型端
莊規整, 釉面光潤, 為康熙朝單色釉華貴大方之作。

參考一造型、尺寸均十分相似的康熙珊瑚紅釉棒槌瓶, 拍賣於紐約佳士
得, 2019年9月17日, 拍品62號。



(mark)



1348

AN ENAMELLED AND COPPER-RED-
DECORATED WATER POT, *MATIZUN*

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

5 1/8 in. (12.9 cm.) diam.

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

US\$110,000-160,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 25 April 2004, lot 46

Sold at Sotheby's Hong Kong, 9 October 2007, lot 1507

LITERATURE:

*In Pursuit of Antiquities, 40th Anniversary Exhibition of the Min
Chiu Society*, Hong Kong, 2001, p. 282, pl.173

A water pot of this shape and design also with a Kangxi reign
mark, is illustrated in *Kangxi, Yongzheng, Qianlong. Qing Porcelain
from the Palace Museum Collection*, Hong Kong, 1989, p.42, pl.25
(fig. 1); another waterpot, sold at Christie's Hong Kong, 29 May
2019, lot 2801; and one in the Baur Collection, illustrated in *Chinese
Ceramics in The Baur Collection*, vol. 2, London, 1991, no. 148.

Also included in this rare group of scholars desk vessels are globular
water pots decorated with a very similar rose motif design, such
as the example in the Palace Museum, Beijing, *op.cit.*, p. 41, pl.24;
and one sold at Christie's Hong Kong, *The Au Bak Ling Collection*,
26 September 2024, lot 8.



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

清康熙 釉裏紅加彩月季紋馬蹄尊 三行六字楷書款

來源:

香港蘇富比, 2004年4月25日, 拍品46號

香港蘇富比, 2007年10月9日, 拍品1507號

出版:

《好古敏求: 敏求精舍四十周年紀念展》, 香港, 2001年, 頁282,
圖版173號

此器大口、卷唇、斜肩、平底。因造型似馬蹄, 故稱為「馬蹄尊」。器身大部
分留白, 一側以釉裏紅繪兩朵月季, 並蒼翠枝葉, 小巧自然, 典雅得趣。

比較一清宮舊藏康熙款月季紋馬蹄尊, 錄於《故宮珍藏康雍乾瓷器圖錄》,
香港, 1989年, 頁42, 圖版25號(圖一); 另比較一近乎一致的康熙馬蹄
尊, 拍賣於香港佳士得, 2019年5月29日, 拍品2801號; 及一例藏瑞士
鮑氏東方藝術館, 見John Ayers 著《Chinese Ceramics in The Baur
Collection》, 第2冊, 倫敦, 1991年, 圖版148號。

此類品種及紋飾的水丞亦見有蘋果尊造型, 一例出處同上, 頁41, 圖版24
號; 一例為區百齡珍藏, 拍賣於香港佳士得, 2024年9月26日, 拍品8號。



(mark)



Property from the Yidetang Collection
藝德堂珍藏

1349

A *CLAIR-DE-LUNE* GLAZED 'BATS AND CLOUDS' VASE

YONGZHENG PERIOD (1723-1735)

11 5/8 in. (30.2 cm.) high

HK\$1,200,000-2,400,000

US\$160,000-310,000

PROVENANCE:

Collection of Thomas English Cody (1889-1948), United States, acquired during the 1930s

Sold at Sotheby's Hong Kong, 7 April 2013, lot 3066

See a closely related Yongzheng example from the Qing court, which is similar in size and with plantain leaf decoration, illustrated in *The Complete Collection of Treasures of the Palace Museum, Monochrome Porcelain*, Hong Kong, 1999, p.165, pl.149 (fig. 1), where it is mentioned that the shape of the vase is an imitation of an archaic bronze *zun*.



清雍正 天藍釉浮雕洪福齊天紋洗口瓶

來源:

Thomas English Cody (1889-1948)舊藏，美國，1930年代購入
香港蘇富比，2013年4月7日，拍品3066號

比較清宮舊藏一雍正款孔雀綠釉近似例，惟腹部紋飾不同，見故宮博物院藏文物珍品全集《顏色釉》，香港，1999年，頁165，圖版149號（圖一），並提及此類器型為「仿古代青銅器」之作。



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

Property from the Yidetang Collection
藝德堂珍藏

1350

A *FAMILLE ROSE AND DOUCAI* 'FLORAL' MEDALLION BOWL

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

4 5/8 in. (11.7 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Property from a private collection, California

Sold at Sotheby's New York, 23 September 1995, lot 481

A very similar pair of bowls is illustrated in *Chinese Porcelain, The S.C. Ko. Tianminlou Collection*, Hong Kong, 1987, p. 142, pl.100; and a larger example in the Palace Museum, Beijing, is recorded in *The Complete Collection of Treasures of the Palace Museum, Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 250, pl.229.

清雍正 鬥彩團菊紋盃 雙方框六字楷書款

來源:

加州私人舊藏
紐約蘇富比，1995年9月23日，拍品481號

盃以鬥彩及粉彩裝飾，外壁繪以菊花為主的五團花紋，上下隙地飾以纏枝蓮紋，外加青線兩道。色彩輕快明麗，繪功精細。

比較一對近乎一致的例子，圖見《天民樓藏瓷》，香港，1987年，頁142，圖版100號；另一尺寸較大者藏於北京故宮博物院，載於故宮博物院藏文物珍品全集《五彩·鬥彩》，香港，1999年，頁250，圖版229號。



(two views 兩面)

Property from the Yidetang Collection
藝德堂珍藏

1351

A RARE GE-TYPE GLAZED VASE, ZUN

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

10 ¼ in. (26 cm.) high

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

US\$110,000-160,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 1 November 1999, lot 350

The present vase is of slender ovoid form, applied on either side with strap handles with *ruyi*-head terminals, covered in a thick pale greyish glaze suffused with black and brown crackles.

From the Kangxi period, potters at Jingdezhen experimented with the simulation of Song dynasty *Ge* wares, and perfected it in the Yongzheng period. Compare with a *Ge*-type square vase bearing a Yongzheng mark in the Palace Museum, Beijing, recorded in *The Selection of Ge Ware: the Palace Museum Collection and Archaeological Discoveries*, Beijing, 2017, p. 276, no. 135; and a flask sold at Christie's Hong Kong, 30 May 2023, lot 3069.

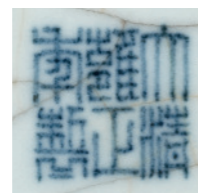
清雍正 仿哥釉如意耳尊 六字篆書款

來源:

香港蘇富比，1999年11月1日，拍品350號

瓶呈細長橢圓形，鼓腹，瓶身對稱貼如意形耳，通體施灰青色仿哥釉，滿布不規則開片紋，有「鐵線」之效果。瓷胎堅實，釉色清澈勻潤，十分雅致。

清代仿哥窯瓷器始於康熙，興於雍正。唐英《陶成紀事碑》中曾提及「仿鐵骨大觀釉（官）」、「仿鐵骨哥釉」、「仿銅骨魚子紋釉」、「鈞釉仿內發舊器」等，本品即為「仿鐵骨哥釉」之代表。比較一雍正款仿哥釉雙耳四方瓶，載於《哥窯雅集—故宮博物院珍藏及出土哥窯瓷器薈萃》，北京，2017年，頁276，圖版135號；及香港佳士得2023年5月30日拍賣一件如意耳扁壺，拍品3069號。



(mark)



Property from the Yidetang Collection
藝德堂珍藏

1352

A RARE AND LARGE ROBIN'S EGG-GLAZED
MOONFLASK

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

19 3/8 in. (49.2 cm.) high

HK\$1,500,000-2,600,000 US\$200,000-340,000

PROVENANCE:

Sold at Christie's New York, 20 March 1997, lot 100

EXHIBITED:

Hong Kong Museum of Art, *Splendor of the Qing Dynasty*,
June 9-August 2, 1992, no. 225

LITERATURE:

The Tsui Museum of Art, Chinese Ceramics IV, Hong Kong, 1995,
no. 33

清雍正 爐鈎釉雙耳扁壺 六字篆書刻款

來源:

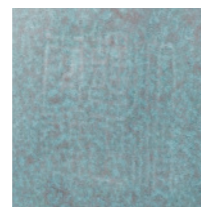
紐約佳士得，1997年3月20日，拍品100號

展覽:

香港藝術館，《清朝瑰寶》，1992年6月9日-8月2日，編號225

出版:

徐氏藝術館，《中國陶瓷》，卷四，香港，1995年，圖版33



(mark)



1352 Continued

This shape of the current vase is based on an early Ming dynasty blue and white flask decorated in Islamic style and with flat, unglazed back with a countersunk medallion in the centre. See an example in the Freer Gallery of Art, Washington, D.C., illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 9, Tokyo, 1981, no. 94.

It is rare to find a Yongzheng-marked vase of this form and size covered in a monochrome glaze. Compare with an example housed in the National Palace Museum, Taipei, accession number: 000266N000000000 (fig. 1); and a *flambé*-glazed example with differently shaped handles illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. II, London, 1994, p. 187, no. 835, and sold at Sotheby's Hong Kong, 3 April 2012, lot 9; a smaller one bearing a Qianlong mark, sold at Christie's Hong Kong, 28 November 2006, lot 1305 (fig. 2).

Vases of this form are more commonly decorated in blue and white. See an example bearing a Yongzheng mark included in the exhibition, *Beauty and the Selfless Mind*, and illustrated in *the 15th Anniversary Catalogue*, The Idemitsu Museum of Arts, Tokyo, 1981, p. 218, no. 964.

爐鈞釉，是清雍正年間景德鎮官窯在仿燒鈞釉過程中出現的一個新品種。唐英在《陶成紀事碑》中撰：「仿古採今……俱仿內發宋器色澤……。」清世宗慕古，此釉色的創制既承宋鈞之遺韻，又創清一代之新風。據清宮檔案記載，雍正八年，世宗下旨要求多燒製「仿鈞窯瓷爐」，可見其獨特品味。

此雙耳扁瓶器型渾圓端莊，仿明早期青花樣式，靈感來源於中東伊斯蘭器型。參考佛利爾美術館一件，載於《Oriental Ceramics, The World's Great Collections》，第九冊，東京，1984年，圖版94號。

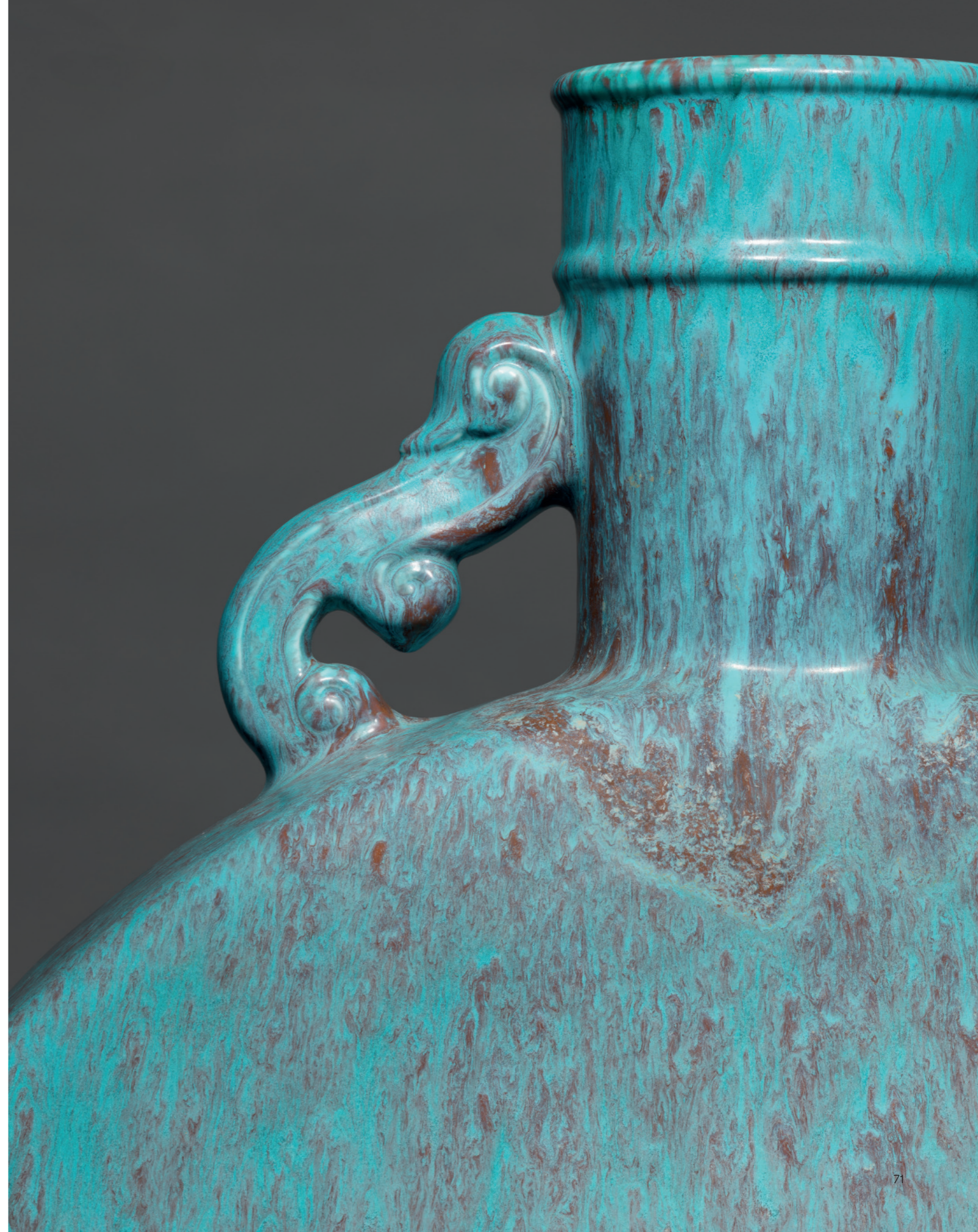
如本品尺寸之碩大的雍正款爐鈞釉扁瓶十分珍罕，參考一例，為台北故宮博物院藏，尺寸略小，編號中瓷000266N000000000（圖一）。及一件雙耳形狀略不同的雍正款窯變扁瓶，見康蕊君，《玫茵堂中國陶瓷》，卷二，頁187，編號835，後拍賣於香港蘇富比，2012年4月3日，拍品9號。另比較一乾隆款孔雀藍釉抱月瓶，拍賣於香港佳士得，2006年11月28日，拍品1305號（圖二）。此類器型以青花裝飾為主。比較一件雍正款青花雙耳扁瓶，錄於《開館十五周年紀念展圖錄》，出光美術館，東京，1981年，頁218，編號964。



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



fig. 2 The Robert Chang Collection, sold at Christie's Hong Kong,
28 November 2006, lot 1305
圖二 香港佳士得，2006年11月28日，拍品1305號



Property from the Yidetang Collection
藝德堂珍藏

1353

A RARE WHITE-GLAZED MOULDED
ARCHAISTIC VESSEL, *JUE*

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

6 7/8 in. (17.4 cm.) high

HK\$180,000-320,000

US\$24,000-41,000

PROVENANCE:

J.M. Hu Family Collection

Sold at Christie's New York, 21 March 1997, lot 404 (one of a pair)

LITERATURE:

Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics
from the Pavilion of Ephemeral Attainment*, vol. IV, Hong Kong,
1950, pl. 189

Of ancient bronze form, this tripod vessel is encircled by an archaistic
geometric band moulded in low relief between bowstring borders,
covered overall with a pale bluish-white glaze.

清乾隆 白釉仿古紋爵 六字篆書刻款

來源:

胡惠春家族舊藏

紐約佳士得，1997年3月21日，拍品404號（兩件其一）

出版:

Helen D. Ling及仇焱之，《暫得樓珍藏歷代名瓷影譜》，第四冊，
香港，1950年，圖版189號



(mark)



Property from the Yidetang Collection
藝德堂珍藏

1354

A VERY RARE SMALL GILT-DECORATED
IMITATION-BRONZE WATER POT

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

2 7/8 in. (7.2 cm.) diam.

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Acquired in Essex, England, in 1992-1993

Sold at Christie's London, 18 May 2012, lot 1296

Potted in imitation of bronze vessels and finely gilded with a band
of archaistic *kui* dragons, the rest of the water pot is covered overall
with a teadust glaze suffused with red speckles.

清乾隆 仿銅釉描金夔龍水丞 描金方框六字篆書印款

來源:

1992-1993年購自英格蘭埃塞克斯

倫敦佳士得，2012年5月18日，拍品1296號

本水丞仿銅器，器身飾描金仿古夔龍紋一周，滿罩茶葉末釉，上灑紅釉，再
以描金繪以紋飾，別出心裁，古風新釋。



(mark)



Property from the Yidetang Collection
藝德堂珍藏

1355

A RARE SMALL DOUCAI 'BOYS' JAR AND COVER

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

3 ¼ in. (8.2 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 28 April 1992, lot 219

Sold at Sotheby's Hong Kong, 30 October 2002, lot 249

The subject of boys was very popular in the decorative arts of the Ming and Qing dynasties. Traditionally, they represent the wish for abundant offspring and wealth. This subject can be found on a variety of Qianlong vessels, with boys at play within a garden setting against a mountainous backdrop.

Compare to a closely related Qianlong 'hundred boys' jar with cover, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p.146, no.128.

清乾隆 鬥彩嬰戲圖小蓋罐 六字篆書款

來源:

香港蘇富比, 1992年4月28日, 拍品219號

香港蘇富比, 2002年10月30日, 拍品249號

罐身細膩地描繪了嬰戲圖景, 畫中可見木石芭蕉、花卉欄杆, 一片春光爛漫, 孩童身著各色長衣, 或立或坐, 捉棋撲蝶, 千姿百態, 童真率性, 場面喜慶熱鬧。

嬰孩作為家人丁、財富興茂的象徵, 向來為中國古代所重。中國很早已有繪畫嬰孩的傳統, 宋代更是嬰戲圖發展的黃金時期, 飽含多子多福、美好安樂的寓意。明清以來, 嬰戲圖在瓷器上占有很大比重, 尤其乾隆時期, 嬰戲圖的規模之大、內涵之廣遠超前朝, 蘊含豐富的日常生活氣息, 孩童天真可愛, 山水疏朗怡人, 惠風和暢, 暗合乾隆一朝社會興旺、繁盛的主題。

比較一類似的乾隆粉彩紫地嬰戲蓋罐, 載於故宮博物院藏文物珍品全集《琺瑯彩·粉彩》, 香港, 1999年, 頁146, 圖版128號。



(mark)



(another view 另一面)



Property from the Yidetang Collection
藝德堂珍藏

1356

A SMALL GRISAILLE-DECORATED 'TANG YING' BRUSH POT

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

2 1/2 in. (6.5 cm.) high

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 27 April 2003, lot 178

Of cylindrical form, the brush pot is finely painted with a powerful dragon emerging from clusters of clouds, the reverse with a nine-character cursive inscription and two iron-red seals reading 'tao' and 'zhu'.

Compare with a very similar brush pot housed in the Art Gallery, the Chinese University of Hong Kong, illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, pl.85. Both brush pots are decorated with a similar dragon on one side and a poem on the reverse. As discussed in the article *Tan Tang Ying kuan de ciqi ji qita*, Jingdezhen Taoci, 1982, no. 2, Geng Baochang mentioned 'tao' and 'zhu' are the typical seals used by Tang Ying, and listed brush pots made by Tang Ying in the Palace Museum, Beijing, carrying these two seals, which further helps identify the present brush pot as a work by the legendary ceramicist Tang Ying.



清乾隆 唐英製墨彩雲龍紋題字筆筒 礬紅四字篆書款

來源:

香港蘇富比, 2003年4月27日, 拍品178號

圓筒形, 直壁, 一面繪墨彩雲龍, 筆墨濃淡得宜, 栩栩如生, 另一面墨書寫「王之春日寫於如意居程珍」, 引首「半日」長方印, 下鈐「陶」與「鑄」二字。

參考一件非常相似的唐英製筆筒, 為暫得樓贈香港中文大學文物館藏品, 並載於《清瓷萃珍》, 香港, 1995年, 圖版85號。兩件筆筒均以雲龍為主題, 背面墨書, 並鈐印。耿寶昌在《景德鎮陶瓷》1982年刊第二期《談唐英款的瓷器及其它》中提及, 「陶」與「鑄」是唐英本人在瓷器上常用的款識, 北京故宮博物院藏唐英白地墨彩行書筆筒、墨彩開光山水筆筒等均帶有此二字款識。



(mark)



(another view 另一面)

Property from the Yidetang Collection
藝德堂珍藏

1357

A RARE LARGE MOULDED WHITE-GLAZED TRIPOD CENSER

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

10 in. (25.5 cm.) high

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Sold at Sotheby's London, 13 June 1989, lot 348

Sold at Sotheby's London, 20 June 2001, lot 24

Supported on three cabriole legs with ruyi-head terminals, emerging from lion masks, the body is moulded in high relief with taotie masks, the waisted neck encircled by a band of ruyi heads, above a band of key-frets. The shoulders are flanked by a pair of archaistic handles.

清乾隆 白釉獸面紋三足爐 六字單行篆書印款

來源:

倫敦蘇富比, 1989年6月13日, 拍品348號

倫敦蘇富比, 2001年6月20日, 拍品24號

獸形三足, 器表模印饕餮紋, 肩部繞如意雲紋一周, 口沿模印回紋, 肩部置兩仿古獸耳把手。整體端莊厚重, 設計複雜華貴。



(mark)



Property from the Yidetang Collection
藝德堂珍藏

1358

A FINE GUAN-TYPE GLAZED VASE

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

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

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE:

Acquired in Hong Kong, 22 April 1996

The slender ovoid body rising to a narrow waisted neck and a flaring mouth rim, supported on a spreading foot, covered overall with a *guan*-type soft greyish glaze suffused with pale crackles.

Vases of this form are known as *piekou guanyin zun* and are one of the typical forms during the Qianlong period, Geng Baochang recorded in *Mingqing ciqi jianding*, Hong Kong, 1993, p. 263, pl.450-3. Compare also with a *ru*-type glazed vase of the same form, sold at Christie's Hong Kong, 28 November 2006, lot 1582.

清乾隆 仿官釉撇口觀音尊 六字篆書款

來源:

1996年4月22日購於香港

瓶盤口，細長頸，豐肩，圈足外撇，器形端莊秀雅。通體施灰青色仿官釉，色澤純淨柔亮，釉面可見開片。底落「大清乾隆年製」青花篆書款。

此瓶名為「撇口觀音尊」，為乾隆時期經典器型之一，見耿寶昌《明清瓷器鑒定》展示，香港，1993年，頁263，圖版450-3號。另比較一器型一致的仿汝釉例子，拍賣於香港佳士得，2006年11月28日，拍品1582號。



(mark)



Property from the Yidetang Collection
藝德堂珍藏

1359

A COPPER-RED-GLAZED VASE,
YUHUCHUNPING

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

12 in. (30.5 cm.) high

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE:

Sold at Sotheby's London, 10 June 1997, lot 79

Compare with a Yongzheng example in the Palace Museum, Beijing, illustrated in *Selected Porcelain of the Flourishing Qing Dynasty at the Palace Museum*, Hong Kong, 1994, p. 231, pl.78.

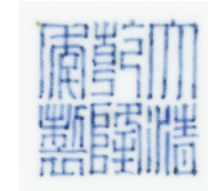
清乾隆 霽紅釉玉壺春瓶 六字篆書款

來源:

倫敦蘇富比，1997年6月10日，拍品79號

瓶撇口，束頸，垂腹，圈足。外施濃鬱銅紅釉，內壁施白釉，底書「大清乾隆年製」六字篆書款。整體瑩潔潤亮，端莊雅致。

比較北京故宮博物院藏一例雍正款例子，圖見《故宮博物院藏—清盛世瓷選粹》，香港，1994年，頁231，圖版78號。



(mark)



Property from the Yidetang Collection
藝德堂珍藏

1360

A RARE AND LARGE TEADUST-GLAZED
LOBED ARROW VASE

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

16 in. (40.6 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Sold at Christie's Hong Kong, 29 April 2002, lot 670

The vase is of pear shape with a lobed globular lower body rising to a tall cylindrical neck flanked by a pair of tubular handles. Covered overall with a teadust glaze with minute yellow speckles.

It is recorded in the Qing Imperial archives that the 25th of the 6th month of the third year of the Qianlong reign (1761), the Emperor was presented with different teadust-glazed vases, indicating his fondness for this particular glaze.

Compare with an earlier example of a teadust-glazed lobed vase bearing a Yongzheng mark in the National Palace Museum, Taipei, illustrated in *Harmony and Integrity-The Yongzheng Emperor and His Times*, Taipei, 2009, p.224, no. II-50.

清乾隆 茶葉末釉瓜棱式貫耳瓶 六字篆書印款

來源:

香港佳士得，2002年4月29日，拍品670號

瓶直口，長頸，貫耳，腹部呈瓜棱式，圈足。通體施茶葉末釉，帶黃斑點。釉色蒼翠凝厚，造型古樸，典雅大方。

唐英於《陶成紀事碑》中記茶葉末釉為「廠官窯釉」。據清《南窯筆記》載，「廠官窯，其色有鱈魚黃、油綠……，釉澤蒼古……」，乾隆三年六月二十五日，「七品首領薩木哈催總白世秀來說太監高玉交……廠官釉四方雙管杏元瓶一件，廠官釉太極紙鎚瓶一件……」，可見乾隆帝對茶葉末釉器型的關注與喜愛。

比較一件雍正款茶葉末釉瓜棱貫耳瓶，為台北故宮博物院藏，錄於《清世宗文物大展》，台北，2009年，頁224，編號II-50。



(mark)



Property from the Yidetang Collection
藝德堂珍藏

1361

A VERY RARE TURQUOISE-GLAZED
INCISED 'DRAGON AND BAT' BOTTLE VASE

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

12 3/8 in. (31.4 cm.) high

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

PROVENANCE:

William Dupont III

De-accessioned from the Asian Art Museum of San Francisco,
inventory no. 51-41-35

Sold at Sotheby's New York, 17 October 1974, lot 560

Sold at Sotheby's New York, 20 September 2000, lot 122

Sold at Christie's Hong Kong, 29 April 2002, lot 571

The present vase is highly unusual in that it is rendered with an
incised design. Compare with a turquoise-glazed incised 'dragon'
bottle vase bearing a Qianlong mark, sold at Sotheby's London,
13 July 2005, lot 208; and another carved with Buddhist lions amidst
clouds and flames, sold at Christie's Hong Kong, 25 October 1993,
lot 800 (fig. 1).



fig. 1 Sold at Christie's Hong Kong, 25 October 1993, lot 800
圖一 香港佳士得，1993年10月25日，拍品800號

清乾隆 孔雀綠釉刻雙龍雲蝠紋膽瓶 六字篆書刻款

來源:

William Dupont 三世

舊金山亞洲藝術館舊藏，庫存編號51-41-35

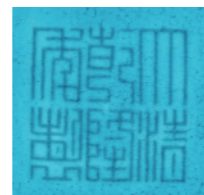
紐約蘇富比，1974年10月17日，拍品560號

紐約蘇富比，2000年9月20日，拍品122號

香港佳士得，2002年4月29日，拍品571號

此膽瓶通體施孔雀綠釉，青翠幽菁。瓶身繪兩條五爪龍，奔騰於祥雲火珠
之間，中有蝙蝠環行，口沿下飾如意雲頭一周。造型秀麗，釉面透亮，格外
光彩照人。

蝙蝠、祥雲紋飾，意喻洪福如意，而五爪騰龍，更添皇室氣派。如本品瓶身
暗刻雙龍蝙蝠者，極為罕見。比較一孔雀綠釉暗刻龍紋膽瓶，拍賣於倫敦
蘇富比，2005年7月13日，拍品208號；及香港佳士得1993年10月25日拍賣
一件羣獅戲球紋膽瓶，拍品800號（圖一）。



(mark)



Property from the Yidetang Collection
藝德堂珍藏

1362

A BLUE AND WHITE 'POMEGRANATE'
BALUSTER VASE

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

7 ¾ in. (19.5cm.) high

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

PROVENANCE:

Sold at Sotheby's Hong Kong, 13 November 1990, lot 240

Sold at Christie's London, 10 June 1996, lot 97

A Ming prototype of this design bearing a Xuande mark and of the period, housed in the Palace Museum, Beijing, published in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglaze-Red (I)*, Hong Kong, 2000, pp. 98, no. 92 (fig. 1). Compare with a nearly identical Qianlong mark and period vase in the National Palace Museum, Taipei, illustrated in *Blue and White Ware of the Ch'ing Dynasty, Vol II*, Hong Kong, 1968, pl.7 (fig. 2).

清乾隆 青花石榴紋貫耳瓶 六字篆書款

來源:

香港蘇富比, 1990年11月13日, 拍品240號

倫敦佳士得, 1996年6月10日, 拍品97號

據清宮檔案記載, 乾隆三年六月二十五日, 「七品首領薩木哈催總白世秀來說, 太監高玉交……宣窯青花雙管觀瓶一件……旨着交與燒造處唐英……俱照樣燒造送來, 燒造完時再將交出原磁器繳回仍交磁器庫……」。本品形態和紋飾可上溯明代經典, 古風新釋, 充分顯現出乾隆一朝莊嚴氣派之勢。

明景德鎮御窯廠取貫耳瓶型, 同以石榴花紋為主題, 間配蕉葉海水紋, 成品參考一例北京故宮博物院藏明宣德青花石榴紋貫耳瓶, 見故宮博物院藏文物珍品全集《青花釉裏紅(上)》, 香港, 2000年, 頁98, 圖版92號(圖一)。另比較一形制幾乎一致的乾隆款青花貫耳瓶, 為台北故宮博物院藏, 圖見《故宮藏瓷—清青花瓷(二)》, 香港, 1968年, 圖版7號(圖二)。



(mark)



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



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



1363

A RARE AND LARGE DOUCAI EIGHT
BUDDHIST EMBLEMS DISH

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

20 1/8 in. (51.1 cm.) diam.

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

PROVENANCE:
Sold at Sotheby's Hong Kong, 13 November 1990, lot 346
Sold at Christie's Hong Kong, *The Imperial Sale*, 29 April 2001, lot
599

LITERATURE:
Sotheby's Hong Kong Twenty Years 1973-1993, p.187, pl.240

The large dish is potted with wide flaring sides, finely painted on the interior in brilliant enamels with a central medallion formed by a pair of stylised confronted phoenix with their wings outstretched and tails fanned open, surrounded by a foliate scroll bearing four stylised lotus-heads. The cavetto decorated with the Eight Buddhist Emblems, *bajixiang*, tied with fluttering ribbons amidst multi-hued swirling cloud-scrolls, the everted rim with eight further symbols on a wave-ground.

Several similar dishes of this large size have been published, one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Wucai, Doucai: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 252, pl.231 (fig. 1); one included in the Nanjing Museum and the Chinese University of Hong Kong joint exhibition, *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, illustrated in the *Catalogue*, no. 104; and one sold at Christie's London, 8 December 1986, lot 436.



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

清乾隆 鬥彩八吉祥變鳳紋大盤 六字篆書款

來源:
香港蘇富比, 1990年11月13日, 拍品346號
香港佳士得, 2001年4月29日, 拍品599號

出版:
《香港蘇富比二十周年1973-1993》, 頁187, 圖版240號

此盤尺寸碩大, 磅礴大氣, 盤心繪一對夔鳳紋, 四周環以四折枝西番蓮, 內壁飾八吉祥紋一圈, 間繪祥雲、彩帶。口沿處以海水雜寶為邊飾。整體用色濃鬱富麗, 佈局和諧嚴謹, 盡顯乾隆皇帝對佛法的尊崇。

其他如本盤之尺寸的鬥彩八吉祥大盤可參考: 清宮舊藏一件, 見故宮博物院藏文物珍品全集《五彩·鬥彩》, 香港, 1999年, 頁252, 編號231(圖一); 一曾展出於1995年南京博物院與香港中文大學合辦展覽, 見展覽圖錄《清瓷萃珍—清代康雍乾官窯瓷器》, 香港, 1995年, 圖版104號; 以及倫敦佳士得1986年12月8日拍賣一件, 拍品436號。



(mark)



Property from the Yidetang Collection
藝德堂珍藏

1364

A VERY RARE *FAMILLE ROSE AND DOUCAI*
'POMEGRANATE' TAZZA

清乾隆

粉彩加鬥彩像生石榴果高足供盤 描金六字篆書款

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

來源:

香港蘇富比, 2000年5月2日, 拍品640號

15 in. (38.1 cm.) high

HK\$1,200,000-2,400,000

US\$160,000-310,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 2 May 2000, lot 640



(mark)

1364 Continued

It is believed that pomegranate was introduced to China during the Han Dynasty by Zhang Qian. The abundance of seeds in pomegranates alludes to the expectation of family fertility in ancient China, which in turn bestowed the fruit with a sense of long-lasting vitality. Notably, the Qianlong Emperor composed numerous poems celebrating pomegranates, expressing his admiration for this remarkable fruit.

Throughout the Qing dynasty, as porcelain production reached its golden age, pomegranates, peaches, and finger citrons became a prominent decorative motif on ceramics with particular emphasis on antiquity and innovation. According to the Qing Imperial Archives, dated the 24th year of the Qianlong reign, it is stated that the Emperor was presented with a set of Buddhist garnitures, showing his favour and religious devotion. The present tazza may possibly be part of such a set of garnitures.

Compare with a similar vessel where pomegranate is also displayed with other food, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p.170, pl.151 (fig. 1). Compare also a tazza of smaller size, sold at Christie's Hong Kong, 27 April 1997, lot 50 (fig. 2).

相傳，石榴在漢代傳入中國。晉朝張華《博物志》中記載，「漢張騫出使西域，得塗林安石榴種以歸，故名安石榴」。由於石榴籽粒繁多，暗合了中國古代對家庭繁勞力的期盼，因而石榴得以在中原被賦予長久的生命力，下至平民人家，上達皇室貴冑，凡婚嫁、祝禱、贈禮，必見石榴相隨。乾隆帝曾作數十篇詩文頌詠石榴，稱「囊擘絳瑪瑙，子堆紅水晶」，可見其對石榴喜愛之深。

時至清朝，隨著瓷器製作進入黃金時代，石榴、桃、佛手等喜慶果物大量出現在瓷器作品中，並向立體化、技巧化方向發展，尤其重視仿古與創新，「戲金、鏤銀、琢石、髹漆、螺甸、竹木、匏蠶諸作，無不以陶為之，仿效而肖」。吳自牧《夢梁錄》中言，「果子局，掌裝簇訂盤看果、時新水果、……像生花果、勸酒品件」，當中「像生花果」，即為仿製花果形象之物，而清代將象生瓷製作推向頂峰。此時，清供文化亦十分盛行。清供源於佛供，上溯魏晉蘭亭雅集，最早即以香花蔬果為材，一石一花即為供。而清代諸帝因篤信佛法，花果與佛供的關係則更為密切，果物置於供器，不論擬態與否，俱表虔誠之心。據清宮檔案記載，乾隆二十四年八月十八日「郎中白世秀員外郎金輝來說太監胡世傑交……照交出供器俱各畫樣再將五供養七供七珍八寶亦畫樣呈覽」，可知乾隆對清宮佛堂禮佛之事極其重視。此石榴像生果高足托盤既含多子多福之美，又以蓮紋為底，極可能為佛前供奉之物。

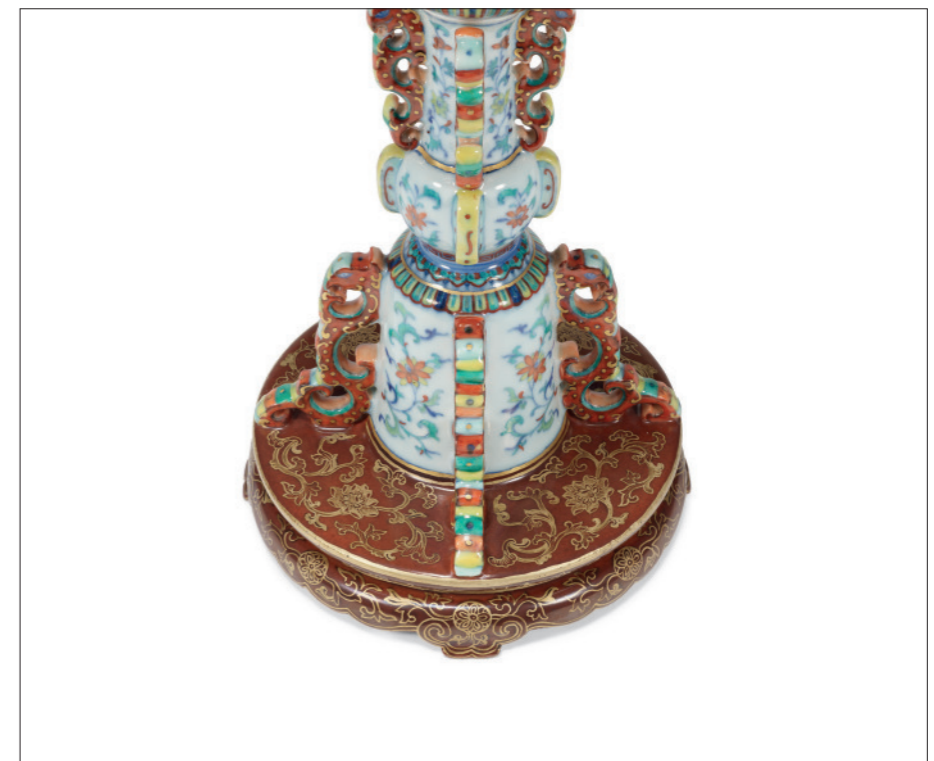
像生果盤造型獨特，技藝高超，無疑彰顯清代官窯獨特精巧的屬性，見北京故宮博物院藏一件粉彩象生瓷果品盤，載於故宮博物院藏文物珍品全集《琺瑯彩·粉彩》，香港，1999年，頁170，圖版151號（圖一），其中仿生石榴生動逼真。再比較一件尺寸略小的粉彩石榴高足供盤，拍賣於香港佳士得，1997年4月27日，拍品50號（圖二）。



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



fig. 2 Sold at Christie's Hong Kong, 27 April 1997, lot 50
圖二 香港佳士得，1997年4月27日，拍品50號



(details)

Property from the Yidetang Collection
藝德堂珍藏

1365

A FINE VIOLET-BLUE-GROUND FAMILLE
ROSE 'FLORAL' BALUSTER VASE

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

12 in. (30.5 cm.) high

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 20 May 1986, lot 126

Sold at Christie's Hong Kong, 8 October 1990, lot 331

Sold at Christie's Hong Kong, 2 November 1999, lot 571

This vase is enamelled on the body with two clusters of flowering
chrysanthemum, peony and magnolia, above bands of key-fret border
and floral scrolls reserved on a violet-blue ground at the foot, the
neck is similarly decorated and flanked by *ruyi* handles.

While no other Xianfeng vases of this pattern is published, compare
a Daoguang vase of identical floral decoration, housed in the Palace
Museum, Beijing, illustrated in *The Complete Collection of Treasures
of the Palace Museum, Porcelains with cloisonné enamel decoration
and famille rose decoration*, Hong Kong, 1999, p. 218, no.193 (fig. 1).

清咸豐 藍地粉彩花卉紋如意耳瓶 礬紅六字楷書款

來源:

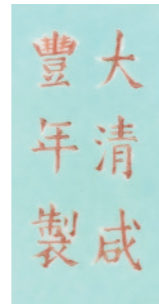
香港蘇富比, 1986年5月20日, 拍品126號

香港佳士得, 1990年10月8日, 拍品331號

香港佳士得, 1999年11月2日, 拍品571號

瓶金彩口, 肩、頸、近底處, 藍色釉地上繪纏枝花卉, 腹部白地上繪菊、
牡丹、玉蘭等圖樣, 足外繪回紋一周。頸部兩側各飾一如意形耳。

比較一件道光粉彩花卉瓶, 其腹部紋飾與本品一致, 見故宮博物院藏文物
珍品全集《琺瑯彩·粉彩》, 香港, 1999年, 頁218, 編號193號(圖一)。



(mark)



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



Property from the Yidetang Collection
藝德堂珍藏

1366

A RARE IMPERIAL CARVED CINNABAR
LACQUER 'LUOHAN' BRUSH POT

QING DYNASTY, 18TH CENTURY

6 1/16 in. (17 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Sold at Christie's Hong Kong, 29 April 2001, lot 528

The exterior of the cylindrical brush pot is finely carved to depict eighteen *luohan* in various pursuits, with a dragon emerging from breaking waves, all reserved on a green ocean-wave ground.

Compare with a similar cinnabar lacquer brush pot, depicting the same subject in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, p. 97, no. 66.

清十八世紀 御製剔紅十八羅漢圖筆筒

來源:

香港佳士得, 2001年4月29日, 拍品528號

筆筒圓口, 以綠漆雕海水紋錦地, 紅漆雕十八羅漢, 有的群坐一處, 有的騎獅, 水邊圍繞松樹木石, 一龍破浪而出, 細節刻畫豐富, 傳神生動。

比較清宮舊藏一近乎一致的筆筒, 見故宮博物院藏文物珍品全集《清代漆器》, 香港, 2006年, 頁97, 圖版66號。



(another view 另一面)



Property from the Yidetang Collection
藝德堂珍藏

1367

A RARE CARVED CINNABAR LACQUER
'LION' DISH

YUAN-EARLY MING DYNASTY

7 in. (17.8 cm.) diam.

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE:

Sold at Christie's London, 6 December 1993, lot 142

Sold at Christie's Hong Kong, 29 April 2002, lot 676

The dish is finely carved to depict two Buddhist lions divided by a ribboned brocade ball, all amidst *lingzhi* scrolls reserved on a cash-coins ground, repeated on the raised border. The black-lacquered base lightly incised with the maker's mark, *Zhou Ming Zao*, 'made by Zhou Ming'.

Compare the dish also incised *Zhou Ming Zao*, illustrated by Lee Yu-Kuan in *Oriental Lacquer Art*, p. 142, fig. 73, together with an illustration of the mark. Compare also an octofoil dish carved with birds and a circular box, cover and stand each with the same inscription, exhibited by the Tokugawa and Nezu Museums, 1984, *catalogue*, p. 46, no. 54 and p.87, no. 121.

The presence of Buddhist lions on 14th century lacquer pieces is rare. Compare with a Yongle box with similar design in the National Palace Museum, Taipei, illustrated in *A Special Exhibition of Lacquer Wares in the National Palace Museum*, Taipei, 1981, no. 11.

元/明初 剔紅雙獅滾繡球紋盤

來源:

倫敦佳士得，1993年12月6日，拍品142號

香港佳士得，2002年4月29日，拍品676號

盤面雕雙獅戲球，兩獅側身躍動，回首面向圓心，露齒銜帶，中央雕一錦地繡球，四周繞以靈芝紋。細節靈動，佈局和諧考究。盤底刻「周明造」。

雙獅滾繡球的圖樣在元代漆器上並不多見。參考一紋飾非常相似的明永樂小圓盒，為台北故宮博物院所藏，見《故宮漆器特展目錄》，台北，1981年，圖版11號。同時期的類似例子，參考Regina Krahl與Brian Morgan著，《from Innovation to Conformity》，頁34，圖版8號，及頁38，圖版10號；另一例見Yasuhiro Nishioka著，《Chinese Lacquerware》，頁43，圖版40號；及Derek Clifford著，《Chinese Carved Lacquer》，頁50，圖版32號，及頁64，圖版38號；及皇家蘇格蘭博物館，1964年展覽《Chinese Lacquer》，見圖錄SYL5號。



(mark)



Property from the Yidetang Collection
藝德堂珍藏

1368

A VERY RARE CINNABAR LACQUER YIXING
TEA POT

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

6 7/8 in. (17.5 cm.) wide

HK\$2,000,000-4,000,000 US\$260,000-520,000

PROVENANCE:

Sold at Christie's Hong Kong, 29 April 2002, lot 534

Among the many Chinese collecting categories, Yixing teapots can be considered one of the most popular during the Ming and Qing dynasties. Located in the province of Jiangsu, west of Lake Tai, the affluent Yixing has long been enjoyed a great deal of prosperity. The economic development went hand in hand with the elegant tastes of the literati, and the delicate handicraft in the south of the Yangtze River reached a high degree of refinement.

The clay of Yixing is known collectively as *zisha* (purple sand). Yixing teapots have been made since the 16th century, and there has been a steady stream of recognized potters since the Wanli period (1573-1619). The rustic elegance of the teapot has been long sought after by tea drinkers and literati, regarding these wares as highly as jade.

There are only two other known Qianlong examples of carved cinnabar lacquer decorated on a Yixing body, both of which are in the National Palace Museum, collection number: *guci*-009423N and *guci*-009424N (fig. 1). Also compare with a similarly decorated Qianlong Yixing teapot sold at Christie's Hong Kong, 1 December 2010, lot 3097.

A Ming teapot of this type, possibly the prototype, from the Palace Museum Collection, bearing the maker's name, Shi Dabin, is illustrated in *Zhongguo Meishu Quanji*, Lacquer, vol.8, no.136 (fig. 2).

清乾隆 剔紅饕餮夔龍紋紫砂胎茶壺
描金六字篆書刻款

來源:

香港佳士得，2002年4月29日，拍品534號

論及中國陶茶具，宜興的成就應屬明清技藝的先驅。宜興位於江蘇太湖西方，地處富庶，久享殊榮，至明清時期，經濟的發達與文人典雅的藝術品味並駕齊驅，江南手工業已達到高度精細化的程度。

紫砂器，即以宜興質地緻細、含鐵量高的陶土，以全人手製造，經高溫煅燒而成的器物。明後期，時大彬所製紫砂壺「大為時人寶惜」，受明清文人雅士稱頌，珍之如玉，用於煎茶烹雪或置於案臺隨手把玩。乾隆皇帝一生嗜茶，對紫砂茶具一向情有獨鍾，在「烹雪疊舊做韻」詩中特別註記：「宜興磁壺煮雪水茶尤妙」。可以說，宜興壺已成為文人風貌的載體。

傳世品中乾隆一朝紫砂胎雕漆茶壺為數稀少，台北故宮博物院內藏兩把，藏品編號：故瓷-009423N及故瓷-009424N（圖一）。再一例乾隆款拍賣於香港佳士得2010年12月1日，拍品編號3097。

明代漆藝大匠黃成在《髹飾錄·坤集·雕鏤第十·剔紅》中記載：「剔紅，即雕紅漆也。……藏鋒清楚，隱起圓滑，纖細精緻。」北京故宮博物院中僅見一件明晚期時大彬款紫砂胎剔紅山水人物圖執壺，或為乾隆作品之原型，收錄於《中國美術全集—工藝美術編8—漆器》，北京，1989年，圖版136（圖二），此後再無與之等量齊觀的作品出現，可知剔紅紫砂工藝實屬珍罕。

傳說中龍生九子，饕餮便是其中之一，寓意節食戒貪，有濃厚的神秘色彩，而《山海經》中描述夔龍「狀如牛，一足，出入水則必有風雨，其光如日月，其聲如雷」，後世以夔龍擬喻正義與智勇。本紫砂胎茶壺融合剔紅、饕餮、夔龍的元素，可見得乾隆皇帝的獨特品味。



(mark)



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



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



Property from the Yidetang Collection
藝德堂珍藏

1369

AN IMPERIAL INSCRIBED ZITAN STAND

DATED QIANLONG JIAYIN YEAR, CORRESPONDING TO 1794 AND OF THE PERIOD

6 ¼ in. (16 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Sold at Christie's Hong Kong, 28 April 1996, lot 520

The base is inscribed with the character *yi* (two).

清乾隆甲寅年（1794）紫檀御題福壽紋圓座

來源:

香港佳士得，1996年4月28日，拍品520號

圓座刻清高宗五十九年(1794)御製詩一首：「纖巧由來素不容，玉人述古漸知宗。圖成二酉藏書處，辰漢和闐縮地逢。」末署「乾隆甲寅夏御題」及「八徵耄念」一印。

圓座底部刻一「乙」字。



(two views 兩面)

Property from the Yidetang Collection
藝德堂珍藏

~1370

A LARGE HARDSTONE AND MOTHER-OF-PEARL EMBELLISHED ZITAN BRUSH POT

QING DYNASTY (1644-1911)

9 ¼ in. (23.5 cm.) diam.

HK\$750,000-900,000

US\$97,000-120,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 8 April 2011, lot 3310

The present brush pot is of cylindrical form, the exterior inlaid with two birds perched on a prunus branch, finely decorated with various hardstones, mother-of-pearl and coral.

An embellished brushpot of similar size is in the Palace Museum, Beijing, recorded in The Complete Collection of Treasures of the Palace Museum, *Small Refined Articles of the Study*, Hong Kong, 2009, p.68, pl.44.

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清 紫檀嵌百寶花鳥圖筆筒

來源:

香港蘇富比，2011年4月8日，拍品3310號

此紫檀筆筒紋理深邃潤澤，工匠以螺鈿、珊瑚、青金石等寶物為材料精心雕琢，嵌於紫檀器壁，兩隻喜鵲栖於梅樹枝頭，取「喜鵲登梅」之意，示吉祥兆。整體精巧雅致，實為清代文人案臺增添雅韻之文房用品。

比較清宮舊藏一件尺寸略小的同題材紫檀百寶筆筒，錄於故宮博物院藏文物珍品大系《文玩》，香港，2009年，頁68，圖版44號。

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Property from the Yidetang Collection
藝德堂珍藏

1371

A VERY RARE ENAMELLED 'FLORAL' JADE BEAD

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

1 1/2 in. (3.7 cm.) high

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Property of a European lady, sold at Christie's London, 15 May 2012, lot 103

This oval jade bead is delicately enamelled with narcissus growing from rocks, all below a band of pendant lappets. The flat top is enamelled with the four-character Yongzheng reign mark.



(mark)

清雍正 玉琺瑯花卉紋勒子
胭脂紅彩「雍正年製」楷書款

來源:

歐洲女史舊藏，倫敦佳士得，2012年5月15日，拍品103號

小珠圓筒形，上下底通小孔，通體以白玉為地，幾簇水仙於奇岩中盛放，底部繪下垂花瓣一圈，清貴雅致，雖小而精。



(another view 另一面)



Property from the Yidetang Collection
藝德堂珍藏

1372

A RARE CLOISSONNÉ ENAMEL ARCHAISTIC POURING VESSEL AND COVER, SIGONG

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

5 3/4 in. (14.5 cm.) wide, across

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE:

Marchant & Sons, London, 28 October 1998

Compare with a nearly identical cloisonné sigong in the Palace Museum, Beijing, is illustrated in The Complete Collection of Treasures of the Palace Museum, *Metal-bodied Enamel Ware*, Hong Kong, 2002, pl.118.



(another view 另一面)

清乾隆 掐絲琺瑯獸面紋兕觥
雙方框「乾隆年製」楷書刻款

來源:

馬錢特舊藏，倫敦，1998年10月28日

兕觥呈獸型，頭上二角，為乾隆皇帝仿商代青銅酒器之作品。比較一近乎一致例，為清宮舊藏，錄於故宮博物院藏文物珍品全集《金屬胎琺瑯器》，香港，2002年，圖版118號。



(mark)



Yamanaka Tateo: A Remarkable Career in Asian Art

(Lots 1373-1379)



Mr. Yamanaka Tateo and his wife Nobuko in his gallery, Seikado
山中建生及妻子山中のぶ子在其藝廊

山中建生：非凡的職業生涯 (拍品1373-1379號)

近一甲子，東京精華堂藝術畫廊主人山中建生，專門蒐羅中韓日之藝術瑰寶，他對此領域的熱忱奉獻，從其個人經歷與悠長收藏生涯中盡顯無遺。山中先生大半生潛心鑽研、精進鑑賞之道，常流連於博物館與圖書館，藏書浩瀚可觀，學養深厚，使其得以在競爭激烈的日本古董市場中伺機而動，購得諸多珍貴藝術品；山中先生儒雅文人風範，亦與學者及策展人建立深厚交誼。

山中先生初涉藝術與古董市場，始於造訪在東京上野浮世繪畫廊工作之兄長所啟蒙。他於1967年加入「不言堂」，一間由傳奇藝術商坂本五郎（1923-2016）所掌管的商號，專事經營東亞藝術品與古董珍玩。當時，能進行國際業務的日本藝術商寥寥無幾，坂本五郎倚賴山中先生流利英語，常遣其遠赴海外，尤以歐洲為主，蒐購藝術珍品，出差期間邂逅了仇焱之、朱塞佩·埃斯肯納齊等知名古董商。他曾在歐洲購入一件官窯紙槌瓶，於2008年在香港蘇富拍出6700萬港元高價。

For nearly 60 years, Yamanaka Tateo 山中建生 the owner of Seikado art gallery 精華堂 in Tokyo has specialised in works of art from China, Korea and Japan. The passion and dedication he has for his subject is evident in recounting his personal story and highlights from his long career. He has devoted much of his life to furthering his connoisseurship by regularly visiting museums and libraries and amassing a substantial library. His broad knowledge enabled him to seize opportunities and acquire important artworks in the fiercely competitive Japanese antique market, while his scholarly demeanor facilitated his interactions with academics and curators.

Mr. Yamanaka was initially exposed to the art and antique market while visiting his elder brother who worked for a Ukiyo-e print gallery in Ueno 上野, Tokyo. In 1967, he joined Fugendo 不言堂 run by the legendary art dealer Goro Sakamoto 坂本五郎 (1923-2016) who dealt in a wide range of East Asian art and antiques. At that time very few Japanese art dealers had international business dealings, Goro Sakamoto relied on Mr Yamanaka fluency in English and regularly sent him abroad, primarily to Europe, to acquire pieces. On these trips he met important dealers such as Edward T. Chow and Giuseppe Eskenazi. He acquired a *guanyao* mallet vase in Europe that was later sold at Sotheby's Hong Kong in 2008 for HK\$67,000,000.

Mr. Yamanaka handled many important pieces that are now preserved in public institutions including four Japanese national museums in Tokyo, Kyoto, Nara and Kyushu. One of the most notable events in his career occurred on 23 October 1973 at Sasazuka-kai 笹塚会, one of the most prestigious

山中先生經手無數重要文物，現今典藏於各大公共機構，包含東京、京都、奈良及九州四座日本國立博物館。其生涯中最具傳奇色彩一事，應屬1973年10月23日笹塚會，東京最負盛名藝術經銷商拍賣會之一。當日，他在運送不言堂委賣拍品途中，忽見一大群人圍觀某物，於是擠入人群一探究竟，驚見一件絕美元代青花罐，罐身以鮮明青花描繪蓮花池游魚，立刻讓他聯想到曾在布魯克林博物館所見另一件青花罐。山中先生隨即致電在九州參與他場拍賣會的坂本先生，電話中他激動不已，懇請坂本先生無論價格，務必購得該罐。坂本先生身處千里之外，無法及時在拍賣前趕回親自檢視。當年山中先生尚為學徒，如此強烈請求實屬罕見，而坂本先生為其熱忱所感動，於是授權山中先生不惜一切代價購得該罐。經過激烈競拍，最終以9千萬日圓競得，創下當時紀錄，引發媒體廣泛報導。消息很快傳到人在瑞士度假的藏家安宅英一（1901-1994），他立刻縮短行程，急返東京，自羽田機場直趨位於日本橋的不言堂，取得該罐。此罐廣被視為安宅收藏傑作之一，現藏大阪市立東洋陶瓷美術館。

dealer's auctions in Tokyo. While Mr Yamanaka was delivering Fugendo's consignment for the auction, he saw a large group of people huddled around something, he pushed through the crowd to see what they were looking at. To his surprise, there sat a magnificent blue and white jar from Yuan dynasty painted with fish within a lotus pond in a brilliant cobalt blue, reminding him of another jar he had seen in the Brooklyn Museum. Mr Yamanaka immediately phoned his master, Mr Sakamoto, who was attending another dealer's auction in Kyushu. Excited, he urged Mr Sakamoto to purchase it, regardless of the price. As Mr Sakamoto was more than 1,000km away, he could not return in time to inspect the 'vase' before the sale. Mr Yamanaka was still an apprentice, and as such it was highly unusual for him to make such a strong plea, however moved by Mr Yamanaka's passionate appeal, Mr Sakamoto gave him the authority to buy the jar, no matter the cost. After fierce competition, he won the jar for JPY 90 million, a record price at the time which was widely reported in the media. The news reached the collector, Ataka Eiichi 安宅英一 (1901-1994) who was on holiday in Switzerland. He cut his trip short and immediately returned to Tokyo, racing to Fugendo in Nihonbashi directly from Hanada Airport to acquire the jar. The jar is widely recognized as one of the masterpieces from the Ataka Collection now housed in The Museum of Oriental Ceramics Museum, Osaka (fig. 1).

在不言堂完成十年學徒生涯後，山中先生於1985年在日本橋創立自己的商號「精華堂」，此名取自岡倉天心（1863-1913）於日本首部美術史期刊《國華》創刊號序言中一段話。岡倉天心乃西洋美術史先驅，寫道「精美藝術作品，乃一民族精華」。 「精」象徵原則與精髓，「華」則寓意花卉。精華堂立意在於集日本美學與文化精髓之大成，專營經手重要藝術品，決意將精力集中日本境內，因為他發現許多隱匿於世或遺落的珍品，其實就存於日本老世家倉庫中，遂發掘後出售，許多售予公共及私人機構，此舉相較出國蒐購更令他備感興奮。

佛教藝術對山中先生而言，已然成為個人及專業興趣中的重要主題，其所經手眾多佛教藝術傑作中，鎌倉時代《佛涅槃圖》畫作尤為出眾，現藏於九州國立博物館，以精湛工藝成為最重要、最為引人注目作品之一。此畫縱長近三米，細緻呈現涅槃之境，中央繪有佛陀圓寂，四周環繞佛門弟子、羅漢及各式動物，構圖豐富莊嚴。儘管有類似涅槃畫作，如弗瑞爾美術館與大都會藝術博物館藏例，但九州國立博物館所藏佛畫在人物群像真實人性化描繪上，更具真實動人之處。此畫對學者也意義重大，因其背面銘文題記1323年，學術價值甚高。據悉，此佛畫二戰前由藤田家族收藏，戰後輾轉下落不明，直至山中先生於大阪重新發現，方重現於世。山中先生後來將此畫作直接售予九州國立博物館，後列為重要文化財。

After completing his 10 years apprenticeship at Fugendo, Mr. Yamanaka opened his own gallery in 1985, Seikado, in Nihonbashi. The name of Seikado was taken from a phrase written by Okakura Tenshin 岡倉天心 (1863 - 1913), a pioneer in the field of Western Art History, in his preface in the first issue of Kokka 國華, the first art historical journal in Japan. He wrote "exquisite art works are *seika* 精華 of a nation...". 精 represents principle or essence, 華 represents flower". The name of gallery represents Mr Yamanaka's wish to handle significant art works for which the Japanese aesthetic and a cultural element co-exist. He decided to focus his attention within Japan where he found hidden or forgotten important art works stored in warehouses of old Japanese families which he then sold, many to public and private institutions; this he found more exciting than travelling abroad.

For Mr Yamanaka, Buddhist Art became an important subject of personal and professional interest. Among the great number of Buddhist art masterpieces he handled in his career, the Kamakura period Buddhist painting "The Buddha Entering Nirvana" now in Kyushu National Museum is one of the most important and notable for its exquisite quality. The painting measures nearly three meters high, it richly depicts Nirvana with the central figure of Buddha surrounded demeanor by his



fig. 1 The Museum of Oriental Ceramics, Osaka (gift of SUMITOMO Group, the ATAKA Collection), photography by MUDA Tomohiro
圖一 大阪市立東洋陶瓷美術館（住友集團捐贈／安宅收藏）攝影：六田知弘



fig. 2 *The Buddha Entering Nirvana*, Collection of Kyushu National Museum
圖二《佛涅槃圖》，九州國立博物館藏。出典：ColBase

disciples, arhat and animals. While similar Nirvana paintings are known, such as those in the Freer Gallery of Art and The Metropolitan Museum, the quality of the one in Kyushu is more striking in its realistic and humanised depiction of the multiple figures. The painting is also important for academics as it bears an inscription to the reverse dating to 1323. It was known to have been in the collection of Fujita family before WW2, thence missing until Mr Yamanaka discovered it in Osaka. He later sold it directly to Kyushu National Museum and subsequently registered as Important Cultural Property (fig. 2).

Antique dealers play an essential role in the Japanese domestic market, they supply works of art to collectors, museums and academics; only professionals are able to attend the dealer's auctions where the works are traded. Mr Yamanaka organizes one of the many dealer's auctions, Towankai 桃碗会, where notable Chinese paintings are often sold. In this context, Mr Yamanaka is one of the most prominent antique dealers in Japan providing *seika* 精華 of his country to public museums and the market as a whole.

The Chinese works of art offered in this auction are from Mr Yamanaka's personal collection formed over many years, mostly sourced from old family collections. He acknowledged that it has been a great joy to be able to own the present *guanyao* bowl (lot 1377), for Mr Yamanaka it represents the sublime beauty of Southern Song dynasty to which the aesthetics of Japanese culture has its roots.

古董商在日本國內市場中擔任要角，專為收藏家、博物館及學者提供藝術珍品。唯有專業人士方可參與古董商拍賣會，而藝術品即在此等場合中進行交易。山中先生組織「桃碗會」藝術商拍賣會，促成許多頗具盛名中國畫作於此交易，在此背景下，山中先生可謂日本最著名古董商之一，致力將珍稀「精華」引入公共博物館及市場，惠及各方。

此次拍賣會呈獻多件中國藝術品，皆為山中先生數十載個人珍藏，主要出自古老世家傳世之物。他坦言擁有此現存官窯盃（拍品編號1377），實為莫大喜悅，因為對他而言，此盃象徵南宋時代崇高之美，亦是日本文化美學根源所在。

Property from Mr. Yamanaka Tateo
山中建生珍藏

1373

A CARVED TRICOLOUR LACQUER
'CHRYSANTHEMUM' BOX AND COVER

SONG DYNASTY (960-1279)

6 in. (15.3 cm.) diam, Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Bishamondo Temple, Yamashima, Kyoto, by repute

A slightly smaller (14.5 cm.) carved black lacquer box of this pattern, dated to the Southern Song Dynasty, was included in the Nezu Institute of fine arts, Tokyo, exhibition, 'The Colors and Forms of Song and Yuan China', and illustrated in the catalogue no. 106.

宋 剔彩花卉紋蓋盒

來源:

毘沙門堂，京都山科（傳）

參閱一較小（14.5公分）的南宋剔黑菊花紋蓋盒，見《宋元的美》，根津美術館，東京，2004年，106號。



Property from Mr. Yamanaka Tateo
山中建生珍藏

1374

A BLACK LACQUER MALLOW-FORM DISH

宋 黑漆葵瓣式盤

SONG DYNASTY (960-1279)

5 ⅜ in (13.7 cm.) diam, Japanese wood box

比較一器型相若但較大例 (22.5公分)，見《宋元的美》，根津美術館，東京，2004年，20號。

HK\$100,000-150,000

US\$13,000-19,000

Compare to a similar lacquer dish, but larger, (22.5 cm.), included in the Nezu Institute of fine arts, Tokyo, exhibition, 'The Colors and Forms of Song and Yuan China', and illustrated in the catalogue no. 20.



(two views 兩面)

Property from Mr. Yamanaka Tateo
山中建生珍藏

1375

A BLACK LACQUER DISH

宋 黑漆盤

SONG DYNASTY (960-1279)

6 in. (15.2 cm.) diam., Japanese wood box

來源：
購藏於2012年

HK\$60,000-80,000

US\$7,800-10,000

參閱一類似例 (12.6公分)，見《宋元的美》，根津美術館，東京，2004年，17號。

PROVENANCE:

Acquired in 2012

Compare to a similar lacquer dish (12.6 cm.), included in the Nezu Institute of fine arts, Tokyo, exhibition, 'The Colors and Forms of Song and Yuan China', and illustrated in the catalogue no. 17.



(two views 兩面)

Property from Mr. Yamanaka Tateo
山中建生珍藏

1376

A LARGE BLUE AND WHITE 'PEONY' JAR

YUAN DYNASTY (1279-1368)

14 in. (35.5 cm.) across, Japanese wood box

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

A distinguished family collection from western Japan, by repute

The heavily potted jar is boldly painted in underglaze blue of rich sapphire-blue tone accentuated by 'heaping and piling' with a broad band of peony scroll bearing six large blooms, between a band of classic scroll and upright petal lappets below, and a band of lotus meander on the shoulder above, with the short neck encircled by a band of waves.

Similar jars are greatly limited in number and the execution of details varies from piece to piece as every example was individually finished. Compare to a similarly decorated jar in the Shanghai Museum, illustrated in *Art of Yuan Blue-and-white Porcelain*, Shanghai, 2012, no. 7.

元 青花纏枝牡丹紋罐

來源:

西日本顯赫家族舊藏(傳)

此罐紋飾從上往下分五層，頸上繪海水波濤紋，肩部繪纏枝蓮紋，腹部飾六朵纏枝牡丹，或仰或側，葉片豐腴，花邊襯白色聯珠，更添立體感，下腹飾卷草紋，腰部為仰蓮瓣紋，每層紋飾皆以兩道弦紋作間隔。器底無釉。

此罐器型渾圓飽滿，為元青花大罐的典型風格。青花呈色濃淡有致，繪畫自然流暢，六朵牡丹花姿態各異，如同卷軸畫一般徐徐展開，為元代青花瓷巔峰時期之作。此類大罐的存世量十分稀少，而且每件在繪畫的細節上都獨具特色。紋飾相仿的近似例可參考上海博物館藏品一件，見《幽藍神采：元代青花瓷器特集》，上海，2012年，圖版7號。



(another view 另一面)



A Rare and Beautiful ‘Heirloom’ Song Dynasty Guan Bowl

Rosemary Scott, *Independent Scholar*

This beautiful bowl Guan ware 官窯bowl with its rounded sides, six-petal-lobed rim, and lustrous, translucent glaze, enhanced by a delicate russet crackle structure, is a rare reflection of imperial Song aesthetics. The aesthetics of the Northern Song court are usually seen as those linked to the Emperor Huizong徽宗 (r. 1100-1126), who is particularly known as a collector, artist, and aesthete. His legacy to the arts of China was an important one that ranged from the publication of illustrated records of his collection of antiques, to the style of the contemporary art made for his court and temples. Artistic links between Huizong’s legacy and the Southern Song court are particularly significant for the discussion of Guan wares, since it was the refined imperial tastes of the Emperor Huizong, as exemplified by the fine blue-glazed Ru wares 汝窯made for his court, that provided the inspiration for the Guan wares made for the court of the Southern Song emperors.

Under attack from the Jurchen invaders the Emperor Huizong abdicated in January AD 1126, and was succeeded by his eldest son 趙桓Zhao Huan, who ruled as Emperor Qinzong欽宗, until his own abdication in March 1127. However, in June 1127 Huizong’s ninth son趙構Zhao Gou declared himself emperor, at what was then known as the Song’s southern capital at應天府Yingtianfu (modern 商丘Shangqiu) in Henan province. He would become known as Emperor Gaozong高宗. Under further threat from the Jin armies, Emperor Gaozong fled to 臨安Lin’an (modern Hangzhou) in south-eastern Zhejiang province, where he established his ‘travelling palace’ in 1129. This move to the south, known euphemistically as ‘crossing the river’, marks the division of the Northern Song and the Southern Song periods.

When the Song court ‘crossed the river’, that is fled to Hangzhou, the products of the northern kilns were no longer available to

them, and, by all accounts, they were unable to bring many vessels with them on their journey south. The famous and revered Ru wares made for the Northern Song Emperor Huizong would have been in short supply at the Southern Song court. Textual evidence makes it clear that Ru wares were greatly valued by Emperor Gaozong, and there was thus a clear desire at the Southern Song court to produce fine ceramics to take their place for use in the palace.

Further textual evidence suggests that in around 1144 imperial kilns were specifically set up in Hangzhou. Two kiln sites producing Guan (official) wares are mentioned in the texts. One of these is the 郊壇下 Jiaotianxia (Beneath the Sacrificial Altar) kiln, which was located by archaeologists on 烏龜山Wuguishan (Turtle Hill) in the suburbs of Hangzhou. However, an earlier kiln is mentioned in literature, and has traditionally been credited

with the finest Guan ware. This was referred to as the 修內司 Xiuneisi (The Palace Maintenance Office) kiln. Archaeologists have located the site of the Xiuneisi kiln at 老虎洞Laohudong (Tiger Cave) less than 100 metres from the northern wall of the imperial palace of the Southern Song emperors on Phoenix Hill.

In his 負暄雜錄*Fuxuan zalu* (Miscellaneous Records from Under the Sun) the Southern Song writer 顧文荐Gu Wenjian noted that, in addition to being very fine, some of the Guan wares made at the Xiuneisi kiln had ‘claw-marks’ and ‘purple mouth and iron foot’ *zikou tiezu* 紫口鐵足. This latter feature is due to the use of dark, iron-rich, clay which was revealed where the foot was wiped clean of glaze to allow the vessel to be fired standing on its foot, and which also shows through where the glaze runs thin at the rim of the mouth. It is also stated in *Fuxuan zalu* that the very refined ceramics from the Xiuneisi kiln were rather similar

珍罕雅緻宋代傳世官窯盃

蘇玫瑰，獨立學者

本件官窯盃，器形圓潤，口沿開六稜，釉光照人，晶瑩剔透，開片裂紋精巧畢現，盡展宋代皇室風範之美。論及北宋美學，不得不提宋徽宗（1100–1126年在位），其鑑賞、藝術和審美造詣眾所周知，對中國藝術貢獻深遠，除命人為宮中古玩編纂圖錄，並諭令製作各式宮室廟宇藝術精品。探討官窯瓷器時，徽宗與南宋宮廷藝術之間的淵源不容忽視，徽宗朝中用器的高雅品味，如為其燒造的汝窯御瓷，工藝精湛，美學高潔，正是南宋皇家官窯參照之靈感源泉。

徽宗在金軍大舉進犯下，於公元1126年1月遜位，其子趙桓即位為欽宗，但欽宗於1127年1月向金投降，3月退位。隨後徽宗第九子趙構，於公元1127年6月在南都河南應天府（今商丘）稱帝，是為宋高宗。面對金國節節進逼，宋高宗退守浙江東南的臨安（今杭州），並於1129年在當地設立「行宮」。是次南遷雖美其名為「渡江」，實則為北宋與南宋的分水嶺。

宋室南渡後偏安杭州，北方窯口製品不再唾手可得，且南下時亦無法攜帶太多器物。為徽宗燒造的汝窯名瓷馳名中外，但在南宋宮廷供不應求。史料記載高宗十分重視汝窯瓷器，因此南宋皇室明確有意製作精美瓷器供朝廷使用。

史籍亦顯示，杭州官窯約於1144年正式成立，文中提及兩處官窯，一為郊壇下官窯，經考古學家確認窯址位於杭州市郊烏龜山。文中提及另一年代更早的窯口，一直被視為極品官瓷的出處，即修內司官窯。考古學家已在老虎洞找到修內司窯遺址，距鳳凰山南宋皇城北面城牆不到百米處。

南宋文人顧文薦在《負暄雜錄》中記載，出自修內司窯的官瓷除了做工精妙，部份還有「蟹爪紋」和「紫口鐵足」。所謂紫口鐵足，是因立燒而成的器物，窯燒前必須擦掉器足的釉料，以致含鐵豐富的深色胎土外露，而口沿因流釉而釉層偏薄，胎土亦隱約可見。《負暄雜錄》提到，修內司窯的精製陶瓷與汝瓷如出一轍。上述特徵，包含其與北宋汝窯之間的關聯，皆可見於老虎洞窯址南宋地層出土的瓷器中，尤其「紫口鐵足」在本拍品亦可見，「鐵足」清晰可辨，雖口沿有金屬包鑲，但合理推測下有「紫口」。台北故宮博物院藏有數例此類官窯（見《宋官窯特展圖錄》，台北，1989年，圖版103–7），有些如本拍品加飾金屬包鑲（圖一），而無金屬包鑲者則呈現典型的「紫口」。台北故宮盃例中除了一件，其餘皆歸屬於修內司官窯，本拍品亦可能出自同一窯址。



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

to the pieces made at the Ru kilns. These features, including the link with Northern Song Ru wares, have all been found in the ceramics excavated from the Southern Song strata at the Laohudong kiln site. Such features - notably the 'purple mouth and iron foot' - can also be seen on the bowl in the current sale. The 'iron foot' shows clearly on the bowl and although the mouth rim has been adorned with a metal band, it is reasonable to assume that a 'purple mouth' is under the band. Several Guan bowls of this type have been preserved in the National Palace Museum, Taipei (illustrated in *Catalogue of the Special Exhibition of Sung Dynasty Kuan Ware*, Taipei, 1989, nos. 103-7). Some, like the current bowl, have metal-bound rims (fig. 1), but those without metal bands display the characteristic 'purple mouth'. All except one of the Taipei bowls have been assigned to the Xiuneisi kilns, and it seems likely that the current bowl is from the same kiln site.

A Guan ware bowl of similar form and size to the current bowl preserved in the collection of the Palace Museum, Beijing is illustrated in *Porcelain of the Song Dynasty (II) The Complete Collection of Treasures of the Palace Museum*, vol. 33, Hong Kong, 1996, p. 39, no. 34 (fig. 2). This bowl was part of the Qing court collection and bears a dated Qianlong inscription incised into the glaze on its base. The inscription is dated to the *xinchou* 辛丑 year of Qianlong (equivalent to 1781). This was clearly a shape and size of bowl that the Qianlong Emperor particularly admired, as two similar Guan ware bowls in the collection of Sir Percival David were also singled out by the emperor to have inscriptions applied to their bases - one dated to the equivalent of 1775 and the other to 1778 (see *Illustrated Catalogue of Ru, Guan, Jun, Guangdong and Yixing Wares*, London (revised edition) 1999, p. 26, nos. 18 and 19). A slightly larger Guan ware bowl of similar shape, and bearing a metal band around

its mouth rim, is today in the collection of the Tokyo National Museum, where it has been designated an Important Cultural Property (illustrated in *Song Ceramics*, Osaka, 1999, p. 93, no. 56).

Such bowls were regarded as precious from the time they were made in the 12th-13th century, and were revered by successive generations into the present day. As can be seen from the Qianlong inscriptions discussed above, they were appreciated as treasured antiques by the great imperial Qing dynasty collector, the Qianlong Emperor. However, there is evidence that his father the Yongzheng Emperor also greatly valued such

bowls. This is evidenced by the inclusion of bowls of this type in the famous surviving imperial *Guwan tu* 古玩圖 (*Pictures of Ancient Playthings*), scrolls of the Yongzheng reign. The scroll in the collection of Sir Percival David dates to 1728, while the scroll in the Victoria and Albert Museum dates to 1729 (fig.3), and both depict several crackle-glazed bowls with six-petal-lobed rims.

In the 21st century Guan ware bowls of this type are extremely rare outside of major international museums. This exceptional bowl has been preserved in a private Japanese collection in Nagoya.



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

北京故宮博物院收藏一件器形尺寸與本拍品相若的官窯盪，參見《故宮博物院藏文物珍品大系33：兩宋瓷器（下）》，香港，1996年，頁39，圖版34（圖二）。該盪為清宮御藏，底部釉面上刻有乾隆年款，紀年乾隆辛丑年（1781年）。顯然，該盪形與尺寸深得乾隆

皇帝喜愛，在大維德爵士的乾隆舊藏中，即有兩件類似官窯盪，底部有乾隆御題，年份一為1775年，另一為1778年（參見《Illustrated Catalogue of Ru, Guan, Jun, Guangdong and Yixing Wares in the Percival David Foundation of Chinese Art (大維德中國藝術基金會收藏之汝、官、鈞、廣東及宜興窯瓷器圖錄)》修訂本，倫敦，1999年，頁26，圖版18和19）。東京國立博物館藏有一件形態相似但略大的官窯盪，口沿飾金屬包鑲，被列為重要文化財（見《宋瓷》，大阪，1999年，頁93，圖版56）。

這些盪自12至13世紀製作以來，長年被視為珍品，歷代相傳，至今仍備受推崇。從前述討論中提及乾隆御題可知，這些瓷器讓清朝偉大藏家乾隆皇帝視為珍貴古董。另有證據顯示，乾隆父親雍正皇帝對這些盪也器重有加，從知名《古玩圖》手卷中展示這些盪便可窺知一二。大維德爵士收藏中包含一件1728年的手卷，而倫敦維多利亞與艾伯特博物館藏另一件繪於1729年的手卷（圖三），兩者均描繪數件開片六棱碗。

在21世紀，此類官窯盪在大型國際博物館之外，已極為罕見。本盪精美絕倫，存於日本名古屋私人收藏。



fig. 3 'Guwan tu' © Victoria and Albert Museum, London
圖三 《古玩圖》，倫敦維多利亞與艾伯特博物館藏品

Property from Mr. Yamanaka Tateo
山中建生珍藏

1377

A VERY RARE LOBED GUAN BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is elegantly potted with rounded sides rising from a low foot to an indented mouth rim bound in metal, covered overall with a thick glaze of greyish blue tone suffused with dark crackles.

7 1/4 in. (19.5 cm.) diam., Japanese wood box

HK\$4,000,000-6,000,000 US\$520,000-780,000

PROVENANCE:

An important family collection, Nagoya, Aichi prefecture, by repute

This guan bowl was reputed to have been in the collection of one of the chief retainers of the Tokugawa Shogunate and hence passed down with the family.

南宋 官窯葵花式盃

敞口深盃，弧壁，平底矮圈足，口作六瓣花式。通體施青灰色釉，釉色勻潤，釉面滿佈細密開片，足端露胎，呈黑褐色。

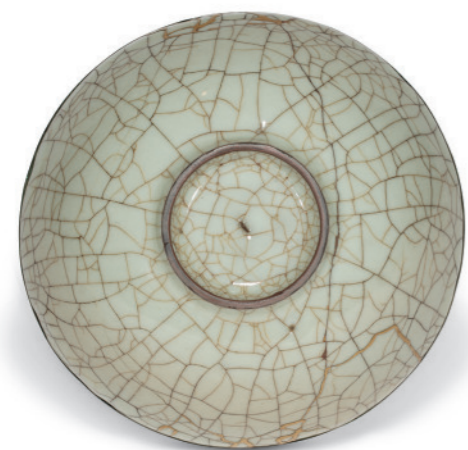
來源：

愛知縣名古屋重要家族珍藏（傳）

據傳，本盃為德川幕府家老舊藏，後家族遞藏。



(interior)



(base)



(another view 另一面)

Property from Mr. Yamanaka Tateo
山中建生珍藏

1378

A RARE CARVED LONGQUAN CELADON
'FLORAL' BOWL

MING DYNASTY, EARLY 15TH CENTURY

8 1/4 in. (20.7 cm.) diam., Japanese wood box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE:

Suma family collection, Japan, by repute

明十五世紀初 青釉刻纏枝花卉紋盃

來源:

須磨家族舊藏, 日本(傳)



(base)



Property from Mr. Yamanaka Tateo
山中建生珍藏

1379

A RARE BLUE AND WHITE 'FLORAL AND
TREASURES' BOWL

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

6 3/8 in. (16.3 cm.) diam., Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

A private collection, Okayama, Japan, by repute

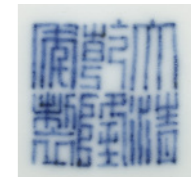
The design of this bowl is inspired by an early Ming prototype,
see one in the collection of Palace Museum, Taipei, illustrated in
Catalogue of a Special Exhibition of Early Ming Period Porcelain,
Taipei, 1982, no. 24.

清乾隆 青花花卉雜寶紋盃 六字篆書款

來源:

日本岡山私人珍藏(傳)

此盃之造形與紋樣源自明初青花瓷, 參考台北故宮博物院藏一例, 見《明
代初年瓷器》, 台北, 1982年, 24號。



(mark)



(two views 兩面)

Important Jade Carvings from the Jinshi Tang Collection
香港金石堂珍藏

1380

A BLACK AND PALE CELADON JADE *BIXIE*

SIX DYNASTIES (220-589 AD)

2¼ in. (5.6 cm.) long

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

PROVENANCE:
Hong Kong Private Collection, prior to 1983

LITERATURE:
Jade in Chinese Culture, Palm Springs Desert Museum, Palm Springs, CA, 1990, cat. no. 27
Ip Yee, *Chinese Jade Carving*, Hong Kong Museum of Art, Hong Kong, 1983, cat. no. 126
Chinese Jade Animals, Hong Kong Museum of Art, Hong Kong, 1996, cat. no. 58

LITERATURE:
Jiang Tao and Liu Yunhui, *Jades from the Hei-Chi Collection*, Beijing, 2006, p. 132

Compare to a similar mythical beast, dated to the Northern and Southern Dynasties, currently preserved in the Palace Museum Collection, illustrated in *Zhongguo yuqi quanji*, vol. 4, Qin, Han, Northern and Southern Dynasties, Hebei, 1993, pl. 306. (fig. 1)



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

六朝 青白玉辟邪

來源:
香港私人珍藏，於1983年前入藏

展覽:
《Jade in Chinese Culture》，棕櫚泉沙漠博物館，棕櫚泉，1990年，編號27
葉義，《中國玉雕》，香港藝術館，香港，1983年，編號126
《中國肖生玉雕》，香港藝術館，香港，1996年，編號58

出版:
姜濤及劉雲輝，《熙墀藏玉》，北京，2006年，頁132



Important Jade Carvings from the Jinshi Tang Collection
香港金石堂珍藏

1381

A RARE RETICULATED WHITE JADE 'DAYLILY' PLAQUE

LIAO DYNASTY (907-1125)

3¼ in. (8.2 cm.) wide

HK\$300,000-500,000 US\$39,000-65,000

LITERATURE:
Jiang Tao and Liu Yunhui, *Jades from the Hei-Chi Collection*, Beijing, 2006, p. 238

遼 白玉雕萱草花珮

出版:
姜濤及劉雲輝，《熙墀藏玉》，北京，2006年，頁238



1382

A VERY RARE PALE CELADON AND RUSSET
JADE MODEL OF A HUNTING BOY

JIN DYNASTY (1115-1234)

The boy is carved in the round with bent legs as in a hunting motion. He is holding an eagle on one hand and a short bow in the other. The stone is of an even pale celadon tone with deep russet inclusions.

3 in. (8 cm.) high

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

US\$160,000-230,000

LITERATURE:

Jiang Tao and Liu Yunhui, *Jades from the Hei-Chi Collection*, Beijing, 2006, p.114-115

Compare with another jade hunting boy grasping a bird, but of a smaller size, also dated to the Jin dynasty, in the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (II)*, Hong Kong, 1995, p. 92, no. 79.

金 青白玉習獵童子

出版:

姜濤及劉雲輝,《熙寧藏玉》,北京,2006年,頁114-115

比較一件體型較小、手持鶻鳥的金代白玉童子,現藏於北京故宮博物院,見故宮博物院藏文物珍品全集《玉器(中)》,香港,1995年,頁92,圖版79號。



(another view 另一面)



Important Jade Carvings from the Jinshi Tang Collection
香港金石堂珍藏

1383

A YELLOW AND RUSSET JADE RECUMBENT
HOUND

SONG DYNASTY (960-1279)

2¾ in. (7.4 cm.) long

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Mr. and Mrs. Richard C. Bull
The Kirknorton Collection, London

EXHIBITED:

Jade in Chinese Culture, Palm Springs Desert Museum, Palm Springs, 1990, cat. no. 26
Chinese Jade Animals, Hong Kong Museum of Art, Hong Kong, 1996, cat. no. 106

LITERATURE:

Brian Morgan, *Naturalism and Archaism: Chinese Jades from the Kirknorton Collection*, London, 1995, no. 48
Jiang Tao and Liu Yunhui, *Jades from the Hei-Chi Collection*, Beijing, 2006, p. 157



宋 黃玉臥犬

來源:

Richard C. Bull 伉儷舊藏
Kirknorton 舊藏，倫敦

展覽:

《Jade in Chinese Culture》，棕櫚泉沙漠博物館，棕櫚泉，1990年，
編號26

《中國肖生玉雕》，香港藝術館，香港，1996年，編號106

出版:

Brian Morgan，《Naturalism and Archaism: Chinese Jades from
the Kirknorton Collection》，倫敦，1995年，編號48
姜濤及劉雲輝，《熙壻藏玉》，北京，2006年，頁157

Important Jade Carvings from the Jinshi Tang Collection
香港金石堂珍藏

1384

A PALE YELLOW JADE CARVING OF A
CAMEL

SONG DYNASTY (960-1279)

The recumbent animal is modelled with its head turned sharply to one side resting on its hump. The legs are tucked under its body and its features are naturalistically defined. The stone is of a yellowish tone with russet inclusions.

2 ⅛ in. (5.4 cm.) long

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Sold at Christie's Hong Kong, 6 April 2015, lot 44

宋 黃玉駱駝擺件

來源:

香港佳士得，2015年4月6日，拍品44號



Important Jade Carvings from the Jinshi Tang Collection
香港金石堂珍藏

1385

A YELLOW AND RUSSET JADE RECUMBENT MYTHICAL BEAST

MING DYNASTY (1368-1644)

2 7/8 in. (7.2 cm.) wide

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 3 October 2017, lot 3762

明 黃玉臥獸

來源:

香港蘇富比，2017年10月3日，拍品3762號



Important Jade Carvings from the Jinshi Tang Collection
香港金石堂珍藏

1386

A RARE PALE CELADON JADE SEATED MYTHICAL BEAST

SONG-MING DYNASTY (960-1644)

2 1/8 in. (5.7 cm.) high

HK\$300,000-500,000

US\$39,000-65,000

The present jade beast possesses Song Dynasty jade characteristics and is exquisitely carved. Song jade animal carvings have several unique characteristics, including the eyes which are typically rendered as incised points or protruding circles; the posture of the carved animals is vicarious and realistic; and also rendered with a flat and uncarved base, such as the one on the current lot.

宋/明 青白玉瑞獸

宋代之玉雕動物有數個顯著特徵，如雙眼以圓形淺窪狀刻之，其形態尤為靈巧傳神，栩栩如生。此瑞獸底部平坦，未見雕琢，亦反映出宋代動物玉雕的另一特點。瑞獸姿態鬆弛，然氣韻神妙矯捷，雖小而精，無疑為宋代玉雕經典之作。



Important Jade Carvings from the Jinshi Tang Collection
香港金石堂珍藏

1387

A SMALL WHITE JADE MYTHICAL BEAST

QING DYNASTY, 18TH-19TH CENTURY

2 in. (5 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

Sold at Christie's New York, 23-24 September 1988, lot 173

Sold at Christie's New York, 15-16 March 2015, lot 3037

清十八/十九世紀 白玉瑞獸把件

來源:

紐約佳士得，1988年9月23-24日，拍品173號

紐約佳士得，2015年3月15-16日，拍品3037號



Important Jade Carvings from the Jinshi Tang Collection
香港金石堂珍藏

1388

A WHITE JADE 'ELEPHANT AND BOY' GROUP

QIANLONG PERIOD (1736-1795)

The elephant is shown standing with its head slightly turned to the right and trunk curled onto the right foreleg towards a crouching boy holding a *ruyi* scepter, while another boy crouched on the back of the elephant is holding a brush.

3 1/8 in. (8 cm.) wide

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

The Gerard Arnhold (1918-2010) Collection, São Paulo

Sold at Christie's New York, 13 September 2018, lot 958

This scene of washing the elephant is a popular motif. A jade carving depicting a similar scene is in the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (III)*, Hong Kong, 1995, pl. 98. It is also depicted on a jade table screen sold at Christie's Hong Kong, 26 April 2004, lot 1225.

The elephant is an auspicious symbol which is associated with Buddhism and is used in numerous rebuses to convey peace, prosperity and good fortune. In the present example, the significance of the washing is translated into a wish for great happiness. The subject matter of this group is also a lively depiction of an every day scene, and is very much in keeping with the spirit of decoration found on porcelains of the same period.

清乾隆 白玉雕童子洗象擺件

來源:

Gerard Arnhold (1918-2010)私人舊藏，聖保羅巴西

紐約佳士得，2018年9月13日，拍品958號



Archaism and Innovation – A Qianlong Period White Jade Washer

Dr Ivy Chan, *Independent Scholar*

This remarkable jade washer was produced at the height of jade production under the Qing court, demonstrating the lapidary's refined skill and the exceptional quality of Qianlong-period (1736-1795) jades. On one side of this washer, a young boy holding a flaming pearl teases a dragon that is clambering onto another side of the vessel. The boy stands on cloud scrolls, signifying his celestial status. Opposite him stands a taller boy dressed as a scholar, holding a *ruyi* sceptre symbolising 'fulfilled wishes'. The garments worn by the boys are subtly swept to one side, adding a sense of movement to the playful scene. This washer's uncarved exterior emphasises the jade's natural unctuousness. While existing studies on jade carving have examined how successful military conquests in the 1750s increased access to sources of jade in the Hetian region, tracing how these jade boulders were sent to jade workshops in Beijing, Suzhou, and Yangzhou, this essay instead focuses on the unique choice of subject on this jade washer, to demonstrate how jade carvings of this period can be rooted in antiquity, while simultaneously instilled with new creativity.



(Present lot 此拍品)

仿古與創新 – 清乾隆白玉蟠龍雙童耳洗

陳以昕，獨立學者

此巧奪天工的白玉蟠龍雙童耳洗，於清代玉器生產鼎盛時期製成，顯示乾隆年間玉匠工藝精湛，玉料品質卓越。洗側有童子手持火珠，逗弄伏於另一側的瑞龍。童子腳踏祥雲，神采奕奕，意態昂揚，乃仙童無疑。仙童對面較高大的童子，作書生裝扮，手持如意。工匠精雕細琢，描繪兩童追逐嬉戲，衣袍飄逸，充滿動感。器身光素，突出白玉的天然溫潤。眾多學術研究已探討清宮於1750年代征服和闡地區後，大為拓展上乘玉料的來源，並追溯這些玉石被送至北京、蘇州和揚州玉器作坊加工製作；本文則重點討論此玉洗獨特的題材，顯示此時期的玉雕既承古風，亦融入創新設計，古今交織，別具匠心。

從造型及題材分析，此器與兩組玉雕風格相近 – 第一組是圓狀容器（盃、洗、水盃、盃或香爐），具短圈足或多個小足，兩側飾雙人形耳。雙人面向對方，雙臂舉起，手扶器沿。北京故宮博物院所藏一例元代（1279–1368）雙童耳盃，外壁浮雕仕女奏樂圖（《中國美術全集-工藝美術編9玉器》，北京，1986年，頁156，圖277）。北京故宮博物院和克利夫蘭藝術博物館各藏乾隆時期的雙仙女耳盃，外壁同樣雕刻人物圖（同上，頁108–109及177，圖306；屈志仁，《Chinese Jades from Han to Ch'ing》，紐約，1980年，頁159，圖131（後者原斷代為十三至十四世紀，近年改定為乾隆時期所製）。據屈志仁分析，仙女的造型與遼金時期的飛天雕像異曲同工（同上，頁159）。

This washer closely relates to two groups of jade carvings – the first group consists of round receptacles (cups, washers, waterpots, bowls or censers) supported on either a short ring foot or small, separate raised feet, flanked by a pair of handles shaped as twin figures. These figures are depicted facing each other, their arms raised with their hands holding onto the rim of the vessel. The Palace Museum in Beijing has a Yuan dynasty (1279-1368) example with twin boys, its exterior elaborately decorated with a scene of female musicians (*Zhongguo Meishu Quanji – Gongyi Meishu Bian 9 Yuqi*, Beijing, 1986, p. 156, no. 277). Two later cups dating to the Qianlong period from the same Palace Museum and the Cleveland Museum of Art are similarly carved on the exterior with figural scenes, their handles formed as twin female immortals (*ibid.*, pp. 108-109 & 177, no. 306 & James Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p. 159, no. 131 (previously dated to the 13th-14th century, the latter has been reattributed to the Qianlong period)). Watt suggests that these female immortals imitate

flying figures of the Liao-Jin tradition (10th-13th century) (Watt, *ibid.*, p. 159).

The Palace Museum in Beijing has a relatively minimal version of these cups, with twin boys and a plainly carved exterior (*Zhongguo Meishu Quanji, ibid.*, p. 107 & 174, no. 301). The Qianlong emperor reportedly consulted the jade craftsman Yao Zongren on this archaic piece in 1753, when Yao oversaw jade carving at the Zaobanchu (Imperial Palace Workshop) (Guo Fuxiang, 'Suzhou Yugong Zai Gongting', *Forbidden City*, 2016, vol. 8, p. 86). Yao revealed that this vessel was created by his grandfather in the early Qing (1644-1911), and explained how the colour of ancient jade was imitated by dyeing it with liquidised amber and heating it at a low temperature (*ibid.*). The emperor subsequently composed the imperial poem 'Ode to A Jade Cup' which recorded this dyeing technique, and ordered the poem to be engraved on a zitan stand that was fitted for the piece. (*Zhongguo Meishu Quanji, ibid.*, p. 107 & 174, no. 301; Guo

北京故宮博物院亦藏有一件紋飾簡約的雙童耳杯，外壁素身（《中國美術全集-工藝美術編9玉器》，頁107及174，圖301）。據載，乾隆皇帝於1753年曾向玉匠姚宗仁諮詢這件器物，當時姚氏於清宮造辦處負責製造及鑒別玉雕（郭福祥，《蘇州玉工在宮廷》，《紫禁城》，2016年，第8期，頁86）。姚氏言此器乃其祖父於清初所製，並告知染玉之法，即將玉器浸泡於琥珀液中，以低溫灼烤，使其呈現古玉之色澤（同上）。乾隆撰寫御詩《玉盃記》，記此染玉法，並命工刻詩於專為玉盃配製的紫檀座上（《中國美術全集-工藝美術編9玉器》頁107及174，圖301；郭福祥，同上，頁86–87）。此外，北京故宮博物院更藏有兩件清代雙童耳洗（《故宮博物院藏文物珍品全集-玉器（下）》，香港，1995年，頁199–200，圖163–164）；其中一洗有流，兩洗之雙童皆持吉祥物件，寓意祥瑞。

除了雙童耳玉器外，雙龍耳玉器數量更多，明清期間尤為盛行（參見明代雙螭耳盃，載《中國美術全集-工藝美術編9玉器》，頁106及172，圖298）。然而，像本玉洗上所見的瑞龍配雙童組合，屬鳳毛麟角之珍品。倫敦維多利亞與阿爾伯特博物館藏一南宋玉盃，雙耳由瑞龍及一童子組成（劉明倩，《Chinese Jades》，倫敦，2004年，頁43，圖40）（圖一）。該瑞龍與童子身體對立，但童子面向左方，與雙人面對面的設計略異。

與本器相近的第二組玉雕，以隨性靈動的手法雕琢三童子環繞容器。童子並未規限於面向對方、手扶器沿的造型，無拘無束地玩耍，生氣勃勃，與第一組玉器截然不同。這些童子無明顯把手功能，難以握持，更具裝飾性。童子以不同姿態呈現，活潑可愛，喜氣

Fuxiang, *ibid.*, pp. 86-87). Two other analogous Qing washers are also in Beijing's Palace Museum (*The Complete Collection of Treasures of the Palace Museum – Jadeware* (III), Hong Kong, 1995, pp. 199-200, nos. 163-164); one is detailed with a curved spout and both have twin boys holding auspicious items.

Apart from jade vessels with 'twin boy' handles, those with 'twin dragon' handles can be found in even larger quantities, especially during the Ming (1368-1644) and Qing periods when 'twin dragon' cups were popular (see a Ming washer with *chilong* handles; *Zhongguo Meishu Quanji, ibid.*, p. 106 & 172, no. 298). However, the combination of a dragon with two boys, as seen on the current jade washer, is incredibly rare. One unusual Southern Song period (12th-13th century) example showing a pair of handles formed by a dragon and a boy is in the Victoria and Albert Museum in London (Ming Wilson, *Chinese Jades*, London, 2004, p. 43, no. 40) (**fig. 1**). While the boy and the dragon are positioned opposite each other, the boy's face is slightly turned to his left, distinguishing this vessel from aforementioned examples where the twin figures directly face each other.

The second group of jade carvings to which the present washer relates features freer depictions of three boys on a vessel. In contrast to the first group, these boys are unrestricted to a formal pose where they are modelled facing each other. As such, they appear ornamental and do not clearly serve a functional role as handles, since they are difficult to grasp. Each boy is shown in a different pose, conveying a sense of liveliness that is associated with the wish for fecundity, fertility, and many generations of healthy sons. One example is a 17th century white jade vessel with archaic brown staining from the Sammy Chow Collection (Watt, *ibid.*, p. 163, no. 137). Two Qing dynasty examples are in the Avery Brundage Collection in the Asian Art Museum in San Francisco, including a waterpot surrounded by boys holding auspicious objects (this was previously dated to the Ming dynasty; see René-Yvon Lefebvre d'Argencé, *Chinese Jades in the Avery Brundage Collection*, San Francisco, 1977, p. 98, pl. XLII) and another showing boys climbing on the edges of a container (museum no. B60J248). The latter has an inverted bell shape, with tall sides and a flat base, resembling the features of the present washer.

Considering these aforementioned examples, it is discernible that the current washer not only draws inspiration from earlier prototypes featuring twin figures as handles, it is also associated with vessels that depict three boys in more creatively imagined poses. However, this washer appears to be exceptional for combining two boys and a dragon, making it an innovative piece illustrating a unique subject. Over the years, it has been appreciated by distinguished connoisseurs, including George Francis Warre. Born in 1876 in Portugal, he inherited the collection of Captain A. T. Warre (also known as Captain Annesley Tyndale) of Hove, Sussex. A keen admirer of Chinese ceramics and hardstones, Captain Warre was an important lender to the groundbreaking *International Exhibition of Chinese Art* held at the Royal Academy in London from 1935 to 1936. Items from the Warre Collection subsequently entered the Bristol City Museum and Art Gallery, the Montreal Museum of Fine Art, the National Trust (now held at Dudmaston, Shropshire) and the Art Gallery and Museum at the Royal Pavilion, Brighton.



fig. 1 ©Victoria and Albert Museum, London
圖一 維多利亞與亞伯特博物館，倫敦



(detail)

洋洋，象徵多子多福。此組玉雕中，包括Sammy Chow藏的十七世紀白玉瓶，染仿古褐色（屈志仁，同上，頁 163，圖137）。舊金山亞洲藝術博物館中，亦有兩件清代例品，源自 Avery Brundage 珍藏，一件水盂上飾三名手持吉祥物品的童子（此器曾被定為明代，參閱 René-Yvon Lefebvre d'Argencé《Chinese Jades in the Avery Brundage Collection》，舊金山，1977年，頁 98，圖 XLII），另一件描繪三童子攀附於邊沿的容器（博物館編號 B60J248），呈倒鐘形，外壁高身，平底，與本洗器型相似。

綜觀各例，本洗造型不僅承襲前朝雙人耳器皿，亦與描繪三童嬉戲的器物風格雷同。而本洗獨特之處，在於其活現兩童子與瑞龍嬉戲的意趣，題材別具一格。此洗備受鑑賞家青睞，尤以 George Francis Warre先生為著名。他 1876 年出生於葡萄牙，繼承 A. T.

Warre 上校之收藏。Warre上校熱衷中國陶瓷和玉石雕刻，在 1935 年至 1936 年於倫敦皇家學院舉辦的中國藝術國際展覽中，為重要借展人。Warre之藏品後來進入英國布里斯托市博物館和美術館、加拿大蒙特婁美術館、英國國家信託基金會（現存於什羅普郡達德馬斯頓）以及英國布萊頓英皇閣美術館和博物館。



(detail)

1389

A VERY RARE FINELY CARVED WHITE JADE
'BOYS' WASHER

QIANLONG PERIOD (1736-1795)

The deep washer is carved with a dragon clambering up the side and peering over the rim, between two boys, one dressed as an official in long flowing garments, resting a *ruyi* scepter on his shoulder, the other standing on atop openwork clouds, wearing child's clothes, looking back at the dragon while holding the flaming pearl in his hands.

6 ¼ in. (16 cm.) wide, box

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

PROVENANCE:

Spink & Son, London; purchased 5 June 1918 (G 105)
Captain A. T. Warre, no. 140
Nora and George Francis Warre, CBE
Eskenazi Ltd., London (according to label)
Sold at Christie's Hong Kong, 1 December 2010, lot 3025

清乾隆 白玉雙童耳洗

來源:

此器1918年源自Spink & Son，後由A.T.Warre上校、George Warre
伉儷收藏
香港佳士得，2010年12月1日，拍品3025號



(another view 另一面)



A Rare Hongwu Underglaze Blue Ewer

Rosemary Scott, *Independent Scholar*

It is no surprise that this rare Hongwu ewer was formerly a prized possession of the famous Japanese artist Sadao Tsubaki (1896-1957), and was included in *Sadao Tsubaki Retrospective*, Yonezawa, 2008, p. 128. The ewer represents the important transition from the painting style seen on Yuan porcelains to the more naturalistic depictions of the early 15th century. The extended size of the major decorative band on Hongwu vertical forms of this type allowed for plants to be shown growing from a coherent ground plane, which was frequently enhanced by ornamental rocks. This design feature can be seen on rare examples of both underglaze blue and underglaze red porcelains of the Hongwu reign.

It is clear from both textual and archaeological evidence that Ming imperial porcelain production was established in the 2nd year of the Hongwu reign (1369). It has also been shown that the Imperial Hongwu kilns used the same fine porcelain clay, from

Macang, that had been reserved for imperial production in the Yuan dynasty. While a large proportion of Hongwu underglaze-decorated porcelains preserved in international collections bear designs in underglaze copper red, excavations at the imperial kiln site have unearthed a significant number of porcelains decorated in cobalt blue. The blue is often of a somewhat softer tone than that of Yuan dynasty wares, and it has been suggested that this may be the result of using native Chinese cobalt, rather than the iron-rich cobalt imported from the west. However, the development of underglaze blue and underglaze red decoration ran along parallel lines on the porcelains of the Hongwu reign, with similar forms and decorative schemes being found on both blue- and red-decorated pieces.

The choice of decoration encircling the current ewer is the ‘Three Friends of Winter’, represented by pine, bamboo and prunus. This motif first appears on porcelains of the Yuan dynasty, but

明洪武 青花歲寒三友圖執壺

蘇玫瑰，獨立學者

本件珍稀洪武執壺，昔日由日本知名畫家椿貞雄 (1896–1957) 所珍藏，並曾於2008年在米澤舉辦《椿貞雄回顧展》中展出，載於展覽圖錄頁128。此執壺見證元代瓷器畫風，至十五世紀初期逐漸轉向自然主義描繪之重要變遷。此類洪武瓷器主體紋飾豎向延伸，宛如草木自地表生長，且以假山石點綴。洪武年間，青花瓷及釉裏紅瓷上，具此設計特徵者，實屬罕見。

根據文獻與考古發現，明朝自洪武二年 (1369) 設窯場燒造皇家御用瓷。同時證據亦顯示，洪武御窯採用與元朝皇家同等高品質瓷

土，均源自麻倉。儘管國際藏品中洪武釉下彩瓷，大抵以釉裏紅為主，但御窯遺址考古發掘，發現了許多青花紋飾瓷器。該青色調相較元代瓷器，顯得更為柔和，推斷或因使用中土青料而非西域高鐵青料所致。然而於洪武年間，青花與釉裏紅紋飾發展軌跡大致相同，無論造型或裝飾上，兩者如出一轍。

本執壺主紋飾為松、竹、梅「歲寒三友」圖樣，此題材雖首繪於元代瓷器，但是松、竹、梅並舉，早見於九世紀唐朝詩人朱慶餘詩作，而宋代林景熙 (1242–1310) 在《霽山集》中《五雲梅舍記》便稱其

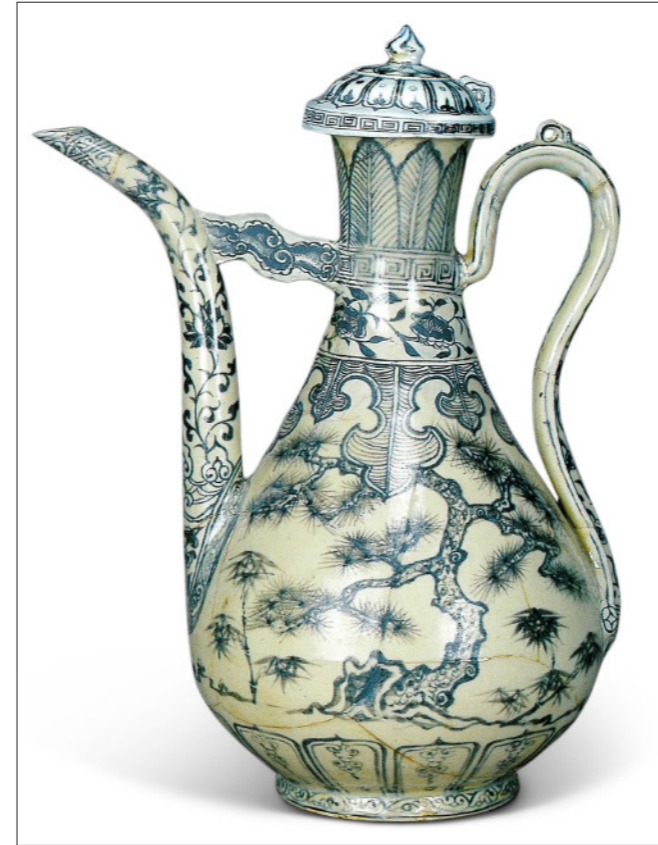


fig. 1 Collection of the Chang Foundation
圖一 鴻禧藝術文教基金會藏品

為「歲寒三友」。松、竹、梅因不畏嚴寒而聞名，象徵堅忍不拔之毅力韌性，亦是君子文人理想高潔德性。

1994年，景德鎮珠山東門頭洪武地層發掘出一件青花歲寒三友圖執壺，收錄於台北鴻禧美術館出版《景德鎮出土明初官窯瓷器》，台北，1996年，頁72–3，圖版3 (圖一)，其壺身環飾與本拍品在諸多關鍵細節上呈現相似之處。該例之次要紋飾在比例上與本執壺近似，唯獨發掘例雲肩紋異常大。兩件執壺之壺嘴、執柄設計相仿，頸部皆飾以芭蕉葉，執柄與頸部交接處飾方形回紋，腹下飾蓮

瓣紋，足牆則飾卷草紋。兩者雲肩上各繪整齊花卉卷草圖樣，然發掘例飾山茶花卷草，本拍品飾菊花卷草。菊花卷草紋飾常見於洪武瓷器上，每朵花心環繞短小白色花瓣。

本拍品及發掘之例展現多處典型洪武瓷器畫風特徵，如松樹幹堅韌挺拔、姿態曲折，枝針長短不一，更顯柔和優雅，與十五世紀早期瓷器上輪狀松針排列工整、等長有所不同。另一顯著特色在於岩石繪製方式：此兩壺上岩石皆以粗重外輪廓勾勒，內嵌寬白色線條，大塊岩石內部則以濃青畫成。

current ewer, with the exception of the cloud-collar around the shoulders of the excavated vessel, which is unusually large. The two ewers share exactly the same treatment of the spout and strap handle, as well as plantain leaves on the neck, squared spiral band on a level with the junction of handle to neck, petal panels around the lower body, and classic scroll around the foot. Both ewers have a neatly-painted floral scroll above the cloud-collar band, but the excavated vessel has a camellia scroll, while the current ewer has a chrysanthemum scroll. This chrysanthemum scroll is typical of those applied to porcelains in the Hongwu reign, as it has a band of short, white, petals surrounding the centre of each flower.

There are several significant features, typical of Hongwu porcelain painting style, which can be seen on both the current and excavated ewers. These include the sturdy, gnarled appearance of pine tree trunk, and the fact that the pine needles are of different length, which gives a softer appearance – in contrast to the neat, wheel-like needles of single length,

seen on early 15th century porcelains. Another characteristic feature is the treatment of the rocks, which on both ewers have heavy outlines, inside which are wide bands of white, before the interior of the wider rocks is painted deep blue.

A large Hongwu underglaze copper red jar from the collection of Mr and Mrs John D. Rockefeller 3rd, now in the Asia Society, New York (illustrated by Fujio Nakazawa and Shoko Hasegawa in *Chinese Ceramics, vol. 8, Blue-and-white in Yuan and Ming*, Heibonsha, 1995, no. 20) (fig. 2) is also decorated within its major encircling band with the 'Three Friends of Winter'. Interestingly, like the current ewer, some additional flowers have been included in the design. In the case of the large jar these flowers include camellias, but in the case of the current ewer, the additional flowers appear to be budding pomegranate blossoms. Although not indigenous to China, pomegranates have been cultivated there since the 3rd century BCE. Pomegranate flowers have long been admired for their brilliant red colour, which, in addition to being the colour of celebration,



fig. 2 Collection of the Asia Society, New York, accession no. 1979.153
圖二 紐約亞洲協會收藏，館藏編號1979.153

現藏紐約亞洲協會一件洪武青花釉裏紅罐，原為約翰·D·洛克斐勒三世伉儷舊藏（參見中澤富士雄、長谷川祥子，《中国的陶磁8·元·明之青花》，平凡社，1995年，圖版20）（圖二），其主要紋飾亦繪有「歲寒三友」圖案。有趣的是，該例與本拍品在設計中均融入了額外的花卉元素。該罐例上可見山茶花，而本壺的花卉應為石榴花苞。雖石榴並非中國原生植物，但自西元前三世紀起，中國便開始種植。石榴花以鮮紅色受人喜愛，長久以來不僅象徵慶祝之意，亦視為驅邪之物，因此女性往往在傳統上一年中最災厄之日五月初五，使用石榴花作為裝飾。

was believed to ward off evil, and thus the flowers were used as an adornment by women, especially on the fifth day of fifth month, which was traditionally regarded as the most pernicious day of the year.

It is interesting to note that a depiction of the 'Three Friends of Winter', with a chrysanthemum scroll above, similar to that on the current ewer, can be seen on an underglaze copper red *meiping* excavated in 1957 from the tomb of Princess Ancheng (1384-1443), daughter of the Yongle Emperor (1402-24) – illustrated by the National Museums of Scotland in *Ming – The Golden Empire*, Edinburgh, 2014, p. 17, no. 16 (fig. 3). Although the date of the Princess's death, 1443, would place it in the Zhengtong reign (1435-49), it seems most likely that the vase in fact dates to the Hongwu reign, and was a valuable heirloom at the time it was placed in the tomb. This *meiping*, which is now preserved in the Nanjing Museum, confirms the court's admiration for this particular decorative scheme.



fig. 3 Collection of the Nanjing Museum
圖三 南京博物院藏品

值得一提的是，1957年在安成公主（永樂帝之女，1384–1443）墓中出土一件釉裏紅梅瓶上，可見與本拍品類似圖像：「歲寒三友」上方亦飾菊花紋，詳見蘇格蘭國家博物館出版《明代王朝》特展圖錄，愛丁堡，2014年，頁17，圖版16（圖三）。安成公主1443年逝世，屬明朝正統年間（1435–1449）。然而該梅瓶很可能實際上出自更早的洪武年間，陪葬時已然是珍貴傳家之寶。該梅瓶現藏南京博物院，確證宮廷對此紋飾圖案崇慕景仰。

Property from an Important Private Collection
重要私人珍藏

1390

A VERY RARE MING BLUE AND WHITE
'THREE FRIENDS OF WINTER' EWER

HONGWU PERIOD (1368-1398)

12 ¾ in. (32.5 cm.) high, Japanese wood box

HK\$8,000,000-12,000,000 US\$1,100,000-1,600,000

PROVENANCE:

Sadao Tsubaki (1896-1957) Collection, a renowned Japanese artist specialising in oil paintings
Marchant & Sons, London, 2011

EXHIBITED:

On loan: Boston, Museum of Fine Arts, 2012-2017

LITERATURE:

Yonezawa City Uesugi Museum, *Sadao Tsubaki Retrospective*, Yonezawa, 2008, p. 128
Xiling Collection, 2019, pp. 40-41, no. 16

明洪武 青花歲寒三友圖執壺

來源:

椿貞雄 (1896-1957) 舊藏，日本著名油畫家
馬錢特，倫敦，2011年

展覽:

借展於波士頓美術館，2012-2017年

出版:

米澤市上杉博物館，《沒後50年愛情的画家椿貞雄》，
2008年，頁128
《Xiling Collection》，2019年，頁40-41，編號16



(other views 另兩面)



1391

A VERY RARE EARLY-MING *TIANBAI*-GLAZED ANHUA-DECORATED MONK'S CAP EWER, *SENGMAOHU*

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

7 ¾ in. (19.7 cm.) high, box

HK\$2,800,000-3,500,000 *US\$370,000-450,000*

PROVENANCE:
Sold at Christie's Hong Kong, 30 May 2012, lot 3980

This particular ewer form is a Lamaist Buddhist ritual vessel, which derived its name, *sengmaohu*, monk's cap ewer, from the shape of its upper section, which resembles a Tibetan monk's hat. The Tibetan shape has its origins in the Yuan dynasty. Ewers of this form were made for the visit of the fifth Tibetan hierarch, Halima, to Nanjing in 1407, where he was invited by the Yongle Emperor to officiate at religious services.

Among these and the gifts presented to high Tibetan Lamas would have been 'sweet white' monk's cap ewers similar to the current example. A number of these vessels are still preserved in Tibet, and an example from the Tibet Museum was exhibited at the Shanghai Museum in 2001. See *Treasures from Snow Mountains - Gems of Tibetan Cultural Relics*, Shanghai Museum, 2001, p. 177, no. 88. A similar ewer from the collection of Palace Museum, Beijing is illustrated in *Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, p.109, pl. 100.

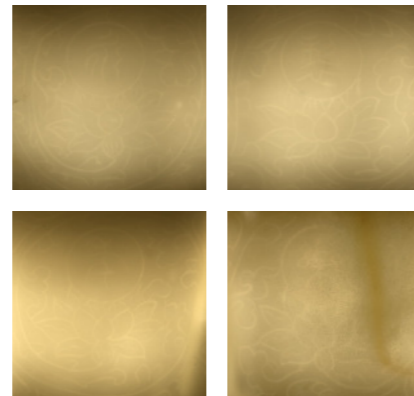
The present ewer appears to be one of a few examples bearing Yongle marks enclosed by lotus blooms. One from the T.T. Tsui Collection is illustrated in *Splendour of Ancient Chinese Art, Selections from the Collections of T. T. Tsui Galleries of Chinese Art Worldwide*, Hong Kong, 1996, pl. 42; the other is in the Idemitsu Museum of Arts, exhibited at The Idemitsu Museum of Arts, *Masterpiece of Ming and Qing Ceramics*, Tokyo, 2011, illustrated in the Catalogue, no. 11. A similar ewer, bearing a Yongle seal mark is illustrated by B. Gyllensvard, *Chinese Ceramics in the Carl Kempe Collection*, 1964, no.663, p.198. Another example was sold at Christie's London, 1 December 1997, lot 90.

明永樂 甜白釉暗刻纏枝蓮紋僧帽壺 四字篆書刻款

來源:
香港佳士得, 2012年5月30日, 拍品3980號

壺闊頸, 斂腹, 圈足。一側有流, 呈鴨嘴狀, 流與頸部流槽相通。另一側飾寬帶形曲柄, 上下兩端均作如意雲頭形。通體釉下錐拱纏枝蓮紋, 頸部四朵纏枝蓮花分別上托篆體「永」、「樂」、「年」、「製」四字。此器釉色潔白瑩潤, 細緻如玉, 暗刻《永樂年製》篆書款, 為永樂時期的甜白釉精品。

僧帽壺因壺口形似僧侶帽而得名, 為藏族佛教用器, 始燒於元代。明永樂、宣德年間因漢、藏文化交流頻密, 景德鎮御廠曾大量燒製僧帽壺。永樂年間, 御廠採用當地的優質原料製作瓷器, 並在燒製白瓷工藝上取得重大的突破, 燒製出釉色瑩潤、白砂糖似的甜白釉, 釉色譽為「白如凝脂, 素猶積雪」。



(mark)



(another view 另一面)



1392

A FINE AND RARE BLUE AND WHITE
'DRAGON AND PEACOCK' GU-FORM VASE

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

22 5/8 in. (57.5 cm.) high, Japanese wood box

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

PROVENANCE:

Acquired in Japan in 2022

Gu-form vases of this size were used as altar vases at the imperial court during the Wanli period. While similar blue and white examples exist, few surpass the present example in the richness of its cobalt-blue, and the intricacy of its details.

Compare a larger Wanli blue and white gu-form vase painted with mythical beasts in the Palace Museum, Beijing, with fewer decorative bands, see *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000, p. 184, no. 173 (fig. 1); and a wucaï gu-form vase in the same institution sharing a nearly identical decoration, size and form to the present vase, see *The Complete Collection of Treasures of the Palace Museum, Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 37, no. 34 (fig. 2).

明萬曆 青花雲龍花鳥圖觚式大瓶
雙長方框六字楷書橫款

來源:

2022年購於日本

此花觚仿青銅觚而製，為宮廷佛前供器。其造型紋飾佈局繁複，從上至下共繪有十四層紋飾，頸部上下各繪一層雲龍戲珠紋，以卷草紋、纏枝靈芝紋隔開。腹部繪以孔雀、洞石花卉紋，腰部繪折枝花卉紋，足上繪江崖海水紋。整體構圖飽滿，繁中有序。青花色澤亮麗，為萬曆時期的代表作品。

本件觚式大瓶的紋飾繪工精細，組合變化之多，勝於同期其他例子。比較北京故宮藏一件異獸紋花口花觚，其尺寸雖較大，但紋飾變化卻不如此件生動有趣，見故宮博物院藏文物珍品全集，《青花釉裏紅(中)》，香港，2000年，頁184，圖版173號(圖一)。

北京故宮博物院另藏一件器形、紋飾、尺寸與此近乎相同的五彩觚式瓶(圖二)，應為與此最接近的例子，見故宮博物院藏文物珍品全集，《五彩·鬥彩》，香港，1999年，頁37，圖版34號。



(mark)

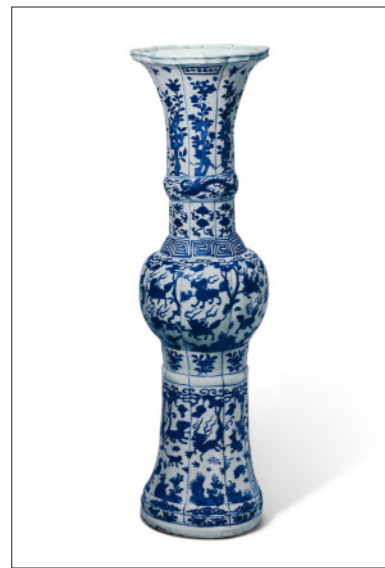


fig.1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



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



1393

A MASSIVE LONGQUAN CELADON CARVED 'PEONY' CHARGER

MING DYNASTY, 14TH-15TH CENTURY

20 ¼ in. (51.5 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

A Japanese private collection, acquired in the 1960s

The shallow charger with convex center well carved with a large tree peony amidst leafy branches on a combed ground, covered overall with a glaze of sea-green tone except for a wide unglazed ring on the base which has burnt orange in the firing.

A similar, though smaller (33 cm. diam.) dish with everted rim, also carved with a peony scroll and enclosing a spray of peony in the interior, dated to the 15th century, is illustrated by R. Krahl and J. Ayers, *Chinese Ceramics in the Topkapi Saray Museum Istanbul I - Yuan and Ming Dynasty Celadon Wares*, London, 1986, p. 310, no. 272.

明十四/十五世紀 青釉刻牡丹紋折沿大盤

來源:

日本私人舊藏，於1960年代入藏

盤呈折沿，淺弧腹，圈足，盤底環形墊燒痕跡，露胎處火石紅發色自然。內外壁滿施青釉，釉色均勻，釉面光潤。盤心滿飾牡丹紋，沉穩大氣而不失秀雅。

比較一例十五世紀青釉牡丹紋折沿大盤，尺寸較小(口徑33公分)，錄於康蕊君及John Ayers, 《Chinese Ceramics in the Topkapi Saray Museum Istanbul I - Yuan and Ming Dynasty Celadon Wares》倫敦, 1986年, 頁310, 圖版272號。



A Rare and Important Early Ming Blue and White 'Immortal' Bowl
明宣德 青花吹簫引鳳圖盃



The Property of a Lady
女史珍藏

1394

A FINE AND RARE BLUE AND WHITE
'IMMORTAL' BOWL

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

7 5/8 in. (19.4 cm.) diam., Japanese wood box

HK\$25,000,000-35,000,000 US\$3,300,000-4,500,000

EXHIBITED:

National Museum of History, *Ching Wan Society Twentieth
Anniversary Exhibition*, Taipei, 20 October- 9 December 2012

LITERATURE:

*Ching Wan Society Twentieth Anniversary Exhibition- Works of
Art*, Taipei, 2012, p. 131, no. 43

明宣德 青花吹簫引鳳圖盃 雙圈六字楷書款

展覽:

國立歷史博物館,《清翫雅集廿周年慶收藏展》,台北,2012年10月20
日至12月9日

出版:

《清翫雅集廿周年慶收藏展-器物》,台北,2012年,頁131,編號43



(another view 另一面)





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

1394 Continued

The present bowl is decorated within a double-line border with a continuous scene depicting a female immortal seated on the back of a phoenix amidst billowing clouds flying towards another female figure seated within a pavilion shaded by a willow tree, all above a band of classic scroll encircling the foot. This subject matter is commonly referred to as the 'immortal' bowl, yet the story draws inspiration from a beloved folkloric tale, symbolising the wish for a joyous marriage, and the continuous decorations create a dynamic visual effect that resembles an unfolding painting scroll as the bowl is turned.

An almost identical bowl in shape, composition and size (19.5 cm.), bearing the same mark, is in the National Palace Museum Collection, collection no. *guci* 003130N000000000 (fig. 1). Another Xuande-marked bowl of similar size (19.6 cm.), decorated with a female immortal, possibly Xiwangmu, riding a crane towards a vacant pavilion, is in the same collection, illustrated in the *Special Exhibition of Hsuan-te Period Porcelain*, Taipei, 1983, pl. 32.

Compare also to an almost identical Xuande-marked bowl, formerly in the E.T. Chow and Falk Collections, sold at Christie's New York, 16 October 2001, lot 134. Another similar Xuande-marked comparable that is decorated with four ladies in a garden scene, formerly in the Tianminlou Collection, sold at Christie's Hong Kong, 30 November 2023, lot 2704 (fig. 2).



fig. 2 Christie's Hong Kong, 30 November 2023, lot 2704
圖二 香港佳士得，2023年11月30日，拍品2704號

盤侈口，弧壁，矮圈足。外壁繪通景山水樓閣圖，樓閣內一仕女吹簫，迎面一仙女乘鳳駕雲而至，圈足畫卷草紋一周，青花色澤勻濃，胎質堅細。

此盤之紋飾題材取自神話故事，又稱「吹簫引鳳圖」，可引申為表達對美滿姻緣的祈願。台北故宮博物院有兩件尺寸相若（19.5及19.6公分）之近似例，其一構圖及器形與本器基本一致，與本器可能原為一對，館藏編號故瓷003130N000000000（圖一）。另一件為宣德仙女乘鶴圖盤，或為西王母，見《明宣德瓷器特展目錄》，台北，1983年，圖版32。

另可比較與本拍品構圖及尺寸相同之宣德盤，為仇焱之及Falk舊藏，2001年10月16日於紐約佳士得拍賣，拍品134號。再比一例宣德青花仕女亭樹納涼圖盤，為天民樓舊藏，2023年11月30日於香港佳士得拍賣，拍品2704號（圖二）。



(another view 另一面)

1395

A RARE TURQUOISE-GLAZED INCISED 'DRAGON MEDALLION' BRUSH POT

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

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

HK\$200,000-300,000

US\$26,000-39,000

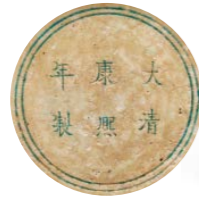
PROVENANCE:

A Japanese private collection, acquired in the 1970s

清康熙 孔雀藍釉暗刻夔龍紋筆筒
雙圈三行六字楷書刻款

來源:

日本私人舊藏，於1970年代入藏



(mark)



1397

A PAIR OF SMALL LAVENDER-GLAZED DISHES

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

Each: 5 3/16 in. (13.2 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

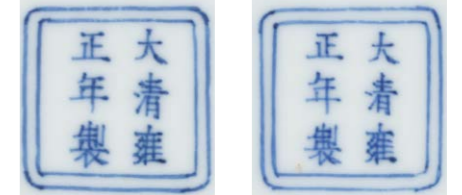
Sold at Christie's New York, 18-19 March 2009, lot 572
Marchant & Sons, London

It is thought that this lavender-blue glaze, also sometimes referred to as *clair-de-lune*, was inspired by Ru wares of the Song dynasty. A slightly larger (15.5 cm.) lavender-glazed dish, bearing a Yongzheng mark within a double circle, is illustrated by P. Y. K. Lam in *Shimmering Colours: Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection*, Hong Kong, 2005, p. 141, no. 73.

清雍正 天藍釉盤一對 雙長方框六字楷書款

來源:

紐約佳士得，2009年3月18-19日，拍品572號
馬錢特，倫敦



(marks)



1396

A BLUE-GLAZED DISH

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

4 1/2 in. (11.4 cm.) diam.

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE:

Dr Julius Morgenroth (1871-1924), acquired in Germany before 1924

Gertrude Morgenroth, New York, 1934

Sold at Sotheby's New York, 17 March 2009, lot 125 (part)
Marchant & Sons, London

EXHIBITED:

Akron Art Institute, Akron, Ohio, before 1981

Miami University Art Museum, Oxford, Ohio, 1981-2008

清雍正 藍釉盤 雙圈六字楷書款

來源:

Julius Morgenroth醫生 (1871-1924年) 1924年以前購於德國

Gertrude Morgenroth女士，紐約，1934年

紐約蘇富比，2009年3月17日，拍品125號(部分)

馬錢特，倫敦

展覽:

Akron Art Institute，俄亥俄州 (1981年以前)

邁阿密大學美術館，牛津，俄亥俄州 (1981-2008年)



(mark)



1398

A FINE AND VERY RARE *DOUCAI* AND
FAMILLE ROSE 'SANDUO' BOWL

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

6 3/8 in. (16 cm.) diam.

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

PROVENANCE:

Sold at Sotheby's Hong Kong, 11 April 2008, lot 2834

Yongzheng-marked bowls of this pattern are extremely rare and only very few examples are known, including a pair sold at Sotheby's Hong Kong, 15 May 1990, lot 286; a pair from the collection of S. C. Davis (1871-1940), sold separately at Sotheby's New York, the first bowl sold on 27 November 1990, lot 190, and the other, sold 26 November 1991, lot 356; a pair sold at Christie's Hong Kong, 29 May 2007, lot 1366; and a single bowl from the family of K'ung Hsiang-Hsi, sold at Christie's Hong Kong, 3 June 2015, lot 3109. It is interesting to note the unusual stippling effect of the iron red in the portrayal of the ripened peach fruits on the interior. This method probably started in the late Kangxi period, and can be seen on the peaches of a Kangxi-marked *doucai* bowl from the Palace Museum, Beijing, illustrated in *Qingdai Yuyao Ciqi*, Beijing, 2005, p. 126, no. 32. During the Yongzheng period, the *doucai* technique was further enhanced with the addition of the *famille rose* enamels, enriching the colour combinations and texture of the decoration, as exemplified on the current bowl.

清雍正 鬥彩加粉彩福壽三多紋盤 雙圈六字楷書款

來源:

香港蘇富比, 2008年4月11日, 拍品2834號

此盤造形娟秀, 釉色亮麗清新, 以石榴、佛手、荔枝組成「三多圖」, 表現多福、多壽、多子的美好意願。雍正朝首創於鬥彩器上施加粉彩, 令紋飾更添層次感及色彩, 惟傳世例子不多。本盤盤心桃子一端以礬紅彩點綴, 以表達果實熟透飽滿之感, 極具畫意。同類例子非常少見, 參考: 香港蘇富比1990年5月15日拍賣一對, 拍品286號; S.C.Davis舊藏一對, 分別於1990年11月27日及1991年11月26日於紐約蘇富比拍賣, 拍品分為190號, 及356號; 香港佳士得2007年5月29日拍賣一對, 拍品1366號; 及孔祥熙家族舊藏一件, 於香港佳士得2015年6月3日拍賣, 拍品3109號。



(mark)



(interior)



(another view 另一面)



Property from an Asian Collector
亞洲私人珍藏

1399

A PAIR OF CELADON-GLAZED MOULDED
'BATS' 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\$300,000-500,000 US\$39,000-65,000

PROVENANCE:
Sold at Sotheby's London, 12 June 2003, lot 173
Sold at Christie's Hong Kong, 28 November 2005, lot 1306

Each moulded to the exterior with five bats (*wu fu*) in flight, covered overall with a pale bluish-green glaze, the base white and inscribed with a Yongzheng reign mark.

The moulded bats not only symbolised the technical developments achieved during Yongzheng period but imply Chinese traditional blessing as they represent the five blessings of longevity, wealth, health, good virtues, and a peaceful passing.

Compare with an example illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol.2, no.855.

清雍正 粉青釉蝙蝠紋盃一對 雙圈六字楷書款

來源:
倫敦蘇富比, 2003年6月12日, 拍品173號
香港佳士得, 2005年11月28日, 拍品1306號

此對盃於粉青地上各模印五隻靈動的蝙蝠, 粉青釉面光潤純淨, 彰顯雍正帝高遠寧靜的品味。

模印蝙蝠不僅反映出雍正朝瓷器燒造的革新, 更暗含中國傳統祝福「五福臨門」的好寓意, 即《尚書·洪範》記載:「一曰壽、二曰富、三曰康寧、四曰修好德、五曰考終命」。

比較一相似例, 康蕊君著, 《玫茵堂中國陶瓷》, 倫敦, 1994-2010年, 卷二, 圖版855號。



(marks)



Property from an Asian Collector
亞洲私人珍藏

1400

A PEACHBLOOM-GLAZED BRUSH WASHER,
TANGLUOXI

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

4 3/4 in. (12 cm.) diam.

HK\$800,000-1,200,000 US\$110,000-160,000

PROVENANCE:
Collection of Edward Chow
Sold at Sotheby's Hong Kong, 25 November 1980, lot 68
Sold at Sotheby's London, 17 November 1999, lot 784
Sold at Sotheby's Hong Kong, 8 April 2009, lot 1657

The compressed globular body is covered on the exterior with a glaze of strawberry-red tone suffused with pale green speckles, the interior and the base glazed white. The base is inscribed with Kangxi reign mark in underglaze blue.

The form of the present washer belongs to a group of Kangxi vessels referred to as the *Badama*, 'Eight Great Numbers', which were commonly found on the desk of literati in the Qing dynasty. Compare with a closely related washer housed in the Palace Museum, Beijing, illustrated in *Kangxi, Yongzheng, Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, pl. 123. Also one in the Metropolitan Museum of Art, illustrated by Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p. 237, fig. 236.

清康熙 豇豆紅釉鐘鐃洗 三行六字楷書款

來源:
仇焱之舊藏
香港蘇富比, 1980年11月25日, 拍品68號
倫敦蘇富比, 1999年11月17日, 拍品784號
香港蘇富比, 2009年4月8日, 拍品1657號

洗呈鐘鐃式, 圓腹, 圈足, 內壁施白釉, 外壁施豇豆紅釉。底青花書「大清康熙年製」楷書款。

此器型為康熙文房「八大碼」之一, 常見於清代文人案台。比較一清宮舊藏近似例, 錄於《故宮珍藏康雍乾瓷器圖錄》, 香港, 1989年, 圖版123號。另參考紐約大都會藝術博物館藏一件, Suzanne G. Valenstein著, 見《A Handbook of Chinese Ceramics》, 紐約, 1989年, 頁237, 圖版236號。



(mark)



Property from an Asian Collector
亞洲私人珍藏

1401

A COPPER-RED-GLAZED DISH

KANGXI PERIOD (1662-1722)

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

8 3/8 in. (21.5 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

The Alfred Clark Collection, sold at Sotheby's London, 24 March 1953, lot 52

The Cunliffe Collection: Chinese Ceramics and Jade Carvings, sold at Bonhams London, 11 November 2002, lot 84

EXHIBITED:

Oriental Ceramic Society, *Monochrome Porcelain of the Ming and Manchu Dynasties*, London, 1948, no.130

清康熙 霽紅釉盤

底書：「大明宣德年製」寄託款

來源：

Alfred Clark舊藏，倫敦蘇富比，1953年3月24日，拍品52號

《The Cunliffe Collection: Chinese Ceramics and Jade Carvings》，倫敦邦瀚斯，2002年11月11日，拍品84號

展覽：

《Monochrome Porcelain of the Ming and Manchu Dynasties》，東方陶瓷學會，倫敦，1948年，圖版130號



(mark)



1402

TWO AUBERGINE-GLAZED INCISED 'ANBAXIAN' SAUCER DISHES

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

4 1/2 in. (11.5 cm.) diam.; 4 7/16 in. (11.3 cm.) diam. (2)

HK\$400,000-650,000

US\$52,000-84,000

PROVENANCE:

Sold at Hong Kong Sotheby's, 28 April 1998, lot 756

A single dish of this pattern, in the National Palace Museum is illustrated in *The Special Exhibition of Qing Monochromes*, Taipei, 1981, cat. no. 45; another pair is illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, no. 892., sold at Sotheby's Hong Kong, *The Meiyintang Collection, Part IV*, 8 October 2012, lot 7.

清雍正 茄皮紫釉暗刻八吉祥紋盤兩件 雙圈六字楷書款

來源：

香港蘇富比，1998年4月28日，拍品756號

一盤與本品類同，現藏台北故宮博物院，收錄於《清代單色釉瓷器特展》，台北，1981年，圖版45號。另有同類盤成對，出版於康蕊君著，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷2，圖版892號，後出拍賣於《玫茵堂珍藏——重要中國御瓷選萃之四》，香港蘇富比，2012年10月8日，拍品7號。



(two views 兩面)

1403

A VERY RARE SMALL TEA-DUST-GLAZED JARDINIÈRE

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

5 3/8 in. (13.8 cm.) diam.

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

A Japanese private collection, acquired in the 1980s

The *jardinière* has steep sides rising to an everted rim, covered overall and on the base with a glaze of rich olive-green tone speckled with yellow that thins to a brownish-tone on the edges. The base with a drainage hole.

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

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



清雍正 茶葉末釉花盆 四字篆書印款

來源:

日本私人舊藏，入藏於1980年代

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



(mark)

1404

A GILT-DECORATED TEADUST-GLAZED MOULDED 'CHILONG' VASE

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

5 7/8 in. (15.1 cm.) high, Japanese wood box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

A Japanese private collection, Nagoya, circa 1920

Compare a similar example also with a Qianlong six-character seal mark, sold at Sotheby's Hong Kong, 5 October 2016, lot 3649.

清乾隆 茶葉末釉描金螭龍紋荸薺瓶 描金六字篆書款

來源:

日本私人珍藏，名古屋，約1920年

比較一件近似例，拍賣於香港蘇富比，2016年10月5日，拍品3649號



(mark)



Property from an Asian Family Collection
亞洲家族私人珍藏

1405

A MAGNIFICENT YANGCAI'HUNDRED
DEER' HU-FORM VASE

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

17 5/16 in. (44 cm.) high

HK\$12,000,000-25,000,000 US\$1,600,000-3,200,000

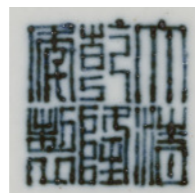
PROVENANCE:
Collection of the Chang Foundation, Taipei

LITERATURE:
Selected Chinese Ceramics from Han to Qing Dynasties, Chang
Foundation, Taipei, 1990, no. 165

清乾隆 洋彩百鹿雙耳尊 六字篆書款

來源:
鴻禧美術館, 台北

出版:
鴻禧美術館, 《中國歷代陶瓷選集》, 台北, 1990年, 圖版165號



(mark)



1405 Continued

'Hundred deer' vases such as the present example can be regarded as one of the finest Qing ceramics produced by the imperial kilns at Jingdezhen. These vases are a reflection of the Qianlong Emperor's personal leisure preferences, his style of rulership and a desire for the continuation of the Manchu cultural heritage, in the appreciation for nature and the vast wilderness. This picturesque scene of deer in rocky, tree-strewn landscape was probably intended to represent the imperial garden and hunting park. Interestingly, one of the reasons for the popularity of deer in Chinese art is associated with the emperor's favourite imperial pastime in the pursuit of hunting. In order to facilitate the emperor's outdoor activities the imperial gardens and parks were amply stocked with deer and other wildlife.

According to historical records, vases of this type were made in the first few years of the Qianlong reign and may have been designed to coincide with the reinstatement of the imperial hunt. According to an entry in the imperial archives *Huo Ji Dang* (Handicraft Records), dated to the 3rd year of Qianlong (1738), an order was given for a sample of 153 variations of the 'hundred deer' themed vases to be produced, with and without handles, cf. Liao Pao Show *Qianlong yangcai- Stunning Decorative Porcelains from the Ch'ien-lung Reign*, Taipei, 2008, p. 156; where the author illustrates a pair of 'hundred deer' vases with enamelled blue handles, dating to the 3rd year of Qianlong, see *ibid.*, no. 51, in the National Palace Museum, Taipei.

The subject-matter of the deer was undoubtedly a topical theme during the early years of Qianlong's reign, and was most probably furthermore influenced by the Jesuit painter working for the Court, Giuseppe Castiglione (1688-1766). Castiglione combined his unique style in blending western techniques with Chinese brushwork, such as the small hanging scroll *Pingye Mingqiu*, 'Autumn Cries on the Artemisia Plain', sold at Christie's Hong Kong, 30 April 2000, lot 518 (fig. 1). The natural, playful, way in which the deer interact with each other on the current vase, is reminiscent of Qianlong's hanging scroll painting *Duo Lu Tu*, 'A Myriad of deer' (fig. 2), in the Beijing Palace Collection. Drawn by Qianlong himself, the painting was to celebrate the birthday of his mother.

There seems to be two variations of this same 'deer in landscape' theme enamelled on vases of this type. The first are those depicting a dense scene of small-sized deer variously roaming in landscape; and the second portrays fewer number of these animals rendered in different sizes varying from large ones in the foreground to smaller ones in the distance, such as the present example. The first group are more frequently seen, such as the pair of blue-handled vases in the National Palace Museum cited above and an example with iron-red handles sold at Christie's Paris, 13 December 2017, lot 98. The version seen on the current vase is of a much rarer type. On the present vase, the river is a dominant feature of the landscape, and the artist



fig. 1 Giuseppe Castiglione, 'Autumn Cries on the Artemisia Plain'
Sold at Christie's Hong Kong, 30 April 2000, lot 518
圖一 郎世寧·荻野鳴秋
香港佳士得·2000年4月30日·拍品518號



fig. 2 Emperor Qianlong, 'A myriad of deer', Collection of
the Palace Museum, Beijing
圖二 乾隆皇帝·《多祿圖》·北京故宮博物院藏品



(another view 另一面)

has given greater attention to the creation of a coherent recession in the scheme, thus allowing an effective creation of spatial distance in the composition of the landscape. This feeling of recession is also emphasised by the device of painting the deer in the foreground on a relatively large scale, and smaller animals are seen across the river and in the far distance. Compare similar vases of this type, also with iron-red and gilt handles: the first, from the collection of the National Museum of China and illustrated in *Zhongguo guojia bowuguan guancang wenwu yanjiu congshu - ciqu juan - Qing dai*, Shanghai, 2007, pp. 134-5, no. 90; and a pair of vases with iron-red handles, sold at Christie's London, 13 May 2008, lot 223.

The 'hundred deer' decorative theme invokes several auspicious meanings. The term, 'a hundred deer' is *bai lu* which suggests the wish for *shoutian bailu*, 'May you receive the hundred emoluments from heaven'. This implies a multiplied wish for wealth and rank, as well as longevity. In the case of the present vase, there appears to be two rebuses at play: the number 'one hundred' resonates with the white deer depicted amongst the brown and red deer as the word for white *bai* is a homophone for the word for 'one hundred'.

乾隆百鹿尊被視為清代景德鎮御窯廠所燒造最精美的瓷器之一，象徵皇帝的個人偏好和統治風格及精緻品味。此類瓷尊仿青銅壺，於梨形器上通景繪百鹿圖，山林中松桐映掩，桃樹碩果纍纍，溪水淙淙，靈芝、花草叢生，蒼松下梅花鹿三五成群，姿態各異，猶如一幅山水畫卷展現眼前，重現皇家園林和圍場之景致，同時表現了清皇朝重要的狩獵活動木蘭秋獮。木蘭為滿語，意為「哨鹿」，秋獮指秋天打獵。這是自康熙二十二年起幾乎每年秋天都舉辦的大典，這並非為了狩獵娛樂，而是具有重大的政治、軍事意義。

據歷史檔案記載，此類瓷尊於乾隆即位初年已有燒製，或為恢復宮廷狩獵習俗而特製。廖寶秀曾引用乾隆三年六月造辦處《活計檔》，記載奉旨交下各樣瓷器一百五十三件作樣燒造，其中諭著「洋彩百鹿雙耳尊一件，照樣燒造不要耳子」等記錄，詳見《華麗彩瓷—乾隆洋彩》，台北，2008年，頁156，圖版51號，書中同錄台北故宮博物院所藏一對百鹿尊，耳施藍彩，斷代乾隆三年（1738年），紋飾取意「百祿」，並述所繪群鹿「神態各異，或佇立、或奔跑、或嬉戲、或覓食、汲水」。

以鹿為題材之作品，無論是人跡杳然的山水百鹿圖，或是群鹿數目較少的，均深受乾隆皇帝所喜愛。以後者而言，可參見歐洲傳教士暨藝術家郎世寧（Giuseppe Castiglione, 1688–1766年）所作《莘野鳴秋》，拍賣於香港佳士得，2000年4月30日，拍品518號（圖一）。而本拍品瓶身群鹿神態自然、動靜相隨，畫風更使人聯想到乾隆帝，為其母親崇慶皇太后慶祝大壽時，親自執筆繪鹿兒在山林間嬉戲的《多祿圖》（圖二）。

乾隆百鹿尊多綴以鎏金紅耳，如本品及巴黎佳士得2017年12月13日拍賣一例，拍品98號。這類百鹿尊不僅以精製瑤瑤彩料見長，其畫工之了得，亦屬

Indeed, deer have a number of auspicious meanings as Shoulao, the Star God of Longevity, is usually depicted accompanied by a spotted deer, crane, peach and pine tree. Thus each of these, including the deer, has come to represent long life. Deer are known to live for a long time and are believed to be the only animals that can find the fungus of immortality. In addition, deer may represent Luxing 祿星, the God of Rank and Emolument. As the word for deer, *lu*, sounds like *lu* 祿, meaning emolument or an official salary, deer are symbolic of the rank and wealth. An additional rebus is provided by the inclusion of the cypress tree in the design on the vase since the name for cypress has the same homophone *bai* 柏. While the word for cypress *bai* (or *bo*) 柏 can provide a rebus for 'a hundred', the deer and cypress together can also suggest the wish *bailing shilu* 百齡食祿 'May you attain old age and continue to receive emolument'.

Finally, Chinese herbalists traditionally grind up deer antlers and include the resulting powder in certain medicines, believing it to have health-benefitting qualities. With such abundant auspicious symbolic meanings, it is not surprising that this group of deer vases were not only a meaningful imperial commission but also has association with the celebration for a special birthday for Qianlong's mother.

畫瓷高手所為，該等朝廷招攬的能工巧匠或在景德鎮御窯廠畫瓷，或供職於宮廷作坊。

有別於常見的百鹿尊，本品所繪鹿隻尺寸較大，締造於近距離觀賞的效果，近似例可見一件在中國國家博物館的收藏中，並在《中國國家博物館館藏文物研究叢書—瓷器卷—清代》，上海，2007年，頁134–135，圖版90號；另一對則於2008年5月13日在倫敦佳士得拍賣，拍品223號。畫師除了透過鹿隻的大小比例來表現景深外，還利用河流的描繪增強作品中的空間感。該景觀中，河流占據了主導地位，通過河流來區分近距離與遠距離的空間，而前景中的鹿隻比例則與遠處河對岸的小鹿形成鮮明對比。

中國藝術題材中的「百」字，多為象徵數目之眾，而非實數。該畫的標題道出了百鹿題材的寓意。畫中和尊身所示的「鹿」，音同「祿」，祿者福也，寓意禎祥。故此，「百鹿」暗喻「受天百祿」。本拍品的構圖之中，還暗藏兩個「百」的線索：一者是畫中的柏樹，因「柏」與「百」同音；二者是混雜在褐鹿、赤褐鹿中之白鹿，而「白」亦諧「百」。頗堪玩味的是，百鹿尊上尚有雌雄白鹿數隻，因白鹿乃大吉之兆。晉代學者葛洪（公元283至343年）《抱樸子》有「鹿壽千歲，與仙為伴」之言，另外亦有「千年為蒼鹿，又五百年為白鹿」之說。由此可見，白鹿確為延年益壽之徵，代表厚福崇德。

最後，中醫師把鹿角研磨成粉入藥，認為其具有強身益體之療效。再次確立鹿有延年益壽之吉祥象徵意義。百鹿尊或不只受皇家委託而生產，更可能與乾隆為皇母慶祝壽辰有關。



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

1406

A CELADON-GLAZED DOUBLE-GOURD
VASE

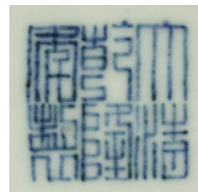
清乾隆 粉青釉葫蘆瓶 六字篆書款

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

12¾ in. (32 cm.) high, Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000



(mark)



The Property from a Distinguished Private Collection
顯赫私人珍藏

1407

A RARE LARGE BLUE AND WHITE 'DRAGON'
DISH

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

17 1/4 in. (45 cm.) diam.

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

US\$460,000-580,000

PROVENANCE:

F. Gordon Morrill (1910-2000) Collection, Massachusetts, USA
Michael B. Weisbrod, Inc., New York, #J1135

清雍正 青花騰龍捧壽紋折沿大盤 雙圈六字楷書款

來源:

F. Gordon Morrill (1910-2000) 舊藏, 美國麻薩諸塞州
Michael B. Weisbrod, Inc., 紐約, 編號#J1135



(mark)

1407 Continued

A similar blue and white Yongzheng-period 'dragon' dish from the T. Y. Chao Family Trust was sold at New York Christie's, 22 March 2024, lot 969, the present dish featured a more vibrant blue and depicted greater detail in the painting; another example in the Royal Ontario Museum, Toronto, illustrated by K. Vollmer and Nagai-Berthong in *Silk Roads-China Ships*, Toronto, 1983, p. 229, and another is in the National Museum of China, illustrated in *Zhongguo guojia bowuguan guancang wenwu yanjiu congshu - ciqi juan - Qing dai*, Shanghai, 2007, p. 62, no. 38 (fig. 1).

本品形制碩大，通體青花紋飾，內壁盤心繪五爪捧壽立龍，氣勢威嚴。雍正年間始製此類大盤，參考一例拍賣於2024年3月22日紐約佳士得，拍品969號。其他例子可見多倫多皇家安大略博物館藏品，出版於K. Vollmer及Nagai-Berthong著，《絲綢之路-中國船舶》，1983年，頁229；另一件藏於中國國家博物館，錄於《中國國家博物館文物研究叢書-瓷器卷-清代》，上海，2007年，頁62，圖版38號（圖一）。



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



(reverse)

Property of a Gentleman
士紳珍藏

1408

A BLUE AND WHITE 'LOTUS AND FRUIT'
TIANQIUPING

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

22 7/8 in. (58 cm.) high, box

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

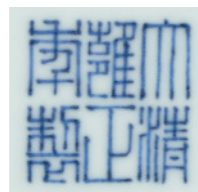
PROVENANCE:

Sold at Sotheby's Hong Kong, 8 October 2006, lot 1054

清雍正 青花如意折枝花果紋天球瓶 六字篆書款

來源:

香港蘇富比, 2006年10月8日, 拍品1054號



(mark)



1408 Continued

The sturdily potted globular body is decorated with flowering and fruiting sprays of lotus, camellia, chrysanthemum, pomegranate, peach and persimmon, all under a row of *ruyi*-head and above a row of upward lappets. The trunked neck is further decorated with scrolling lotus below a border of crashing waves at the mouth rim and above a keyfret border around the base.

The composition on the present lot is inspired by early Ming fruit and flower patterns, and the usage of varying shades of deep cobalt-blue to simulate 'heaping and piling' further suggests its inspiration comes from Xuande blue and white wares. See a Xuande-marked blue and white *tianqiuping* decorated with similar flowering sprays, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, p. 94, no. 89. (fig. 1)

Similar decoration can be seen on other forms of Qianlong blue and white vessels. Compare to a Qianlong-marked *meiping* also decorated with flowering and fruiting sprays, previously in the Si De Tang Collection, sold at Christie's Hong Kong, 27 November 2013, lot 3421 (fig. 2). Compare also to a related Qianlong hexagonal vase, sold at Christie's Hong Kong, 30 May 2022, lot 2877 (fig. 3).

瓶直口，口沿繪波濤紋一周，長頸飾纏枝蓮紋，球形腹則通體飾折枝四季花及瑞果紋，包含蓮花、山茶花、菊花、石榴、桃及柿子。

此器造型、紋飾及青花點染技法均仿明宣德器而做。據《乾隆七年各作成做活計清檔》記載，乾隆七年六月十一日，司庫白世秀副催絲達子來說太監高玉交...宣窯青花三果天球罇一件...傳旨，俱著配座，欽此...於乾隆八年四月初二日，司庫白世秀將...宣窯青花三果天球罇一件俱配得木座、交太監高玉呈進訖，此天球瓶或為其一。所仿之明宣德青花纏枝花紋天球瓶，參考故宮博物院藏文物珍品全集《青花釉裏紅（上）》，香港，2000年，頁94，編號89（圖一）。

乾隆帝對此類仿宣德青花瓷紋飾特別青睞，並採用於不同形制之青花器。比較一件紋飾近似之乾隆款折枝花果紋梅瓶，為駟德堂舊藏，於香港佳士得2013年11月27日拍賣，拍品3421號（圖二）。再比較一件乾隆三多折枝花果紋六方尊，於香港佳士得2022年5月30日拍賣，拍品2877號（圖三）。



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



fig. 2 Christie's Hong Kong, 27 November 2013,
lot 3421
圖二 香港佳士得，2013年11月27日，拍品3421號



fig. 3 Christie's Hong Kong, 30 May 2022, lot 2877
圖三 香港佳士得，2022年5月30日拍賣，拍品2877號



1409

A LARGE GILT-DECORATED BLUE-GROUND FAMILLE ROSE 'FLORAL' LOBED VASE

QIANLONG PERIOD (1736-1795)

25¼ in. (64 cm.) high

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

The combination of *famille rose* decorated panels on a gilt-decorated blue ground such as the present vase must have presented great challenges during the production. The successful potting and fine decorations of the present vase is a testament to the superb techniques of the Jingdezhen potters. Compare with a related vase of this lobed shape but inscribed with poetic verses, preserved in the Palace Museum Collection, illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, p. 147, no. 129 (fig. 1)*. Compare with a pair of similarly decorated vases of baluster form, formerly in the J. Pierpont Morgan (1837-1913) Collection, which was sold at Christie's New York, 19 September 2024, lot 1082.

清乾隆 霽藍底描金粉彩花紋六瓣瓜棱形大瓶

故宮博物院藏一相似粉彩霽藍描金花卉大瓶，腹部寫有乾隆御詩，著錄於故宮博物院藏文物珍品全集《琺瑯彩 - 粉彩》，香港，1999年，頁147，圖版129號（圖一）。另一例為一對藍地描金粉彩開光四季花卉紋瓶，2024年9月19日於紐約佳士得拍賣，拍品1082號。



(another view 另一面)



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

Property of a Lady
女史珍藏

1410

A VERY RARE PEACHBLOOM-GLAZED
'THREE-STRING' VASE, LAIFU ZUN

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

20 7/8 in. (20 cm.) high

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

US\$160,000-230,000

The form of this vase is particularly elegant, and its specific proportions and details are rare amongst Yongzheng imperial porcelains. The shape derives from one that was popular among imperial wares of the Kangxi reign – particularly those belonging to the small group of peachbloom-glazed vessels, known as the *ba da ma* (the eight great numbers), which the English scholar John Ayers believes may have been made specifically for the Kangxi Emperor to bestow as gifts on favoured members of the court, see John Ayers, *The 'Peachbloom' Wares of the Kangxi period (1662- 1722), Transactions of the Oriental Ceramic Society*, vol. 64, 1999-2000, pp. 31-50. The close association with the imperial family is borne out by a similarly shaped peachbloom vase in the collection of the Walters Art Museum, Baltimore, accession number 49.155, which is reputed to have been owned by the first Prince Yi (1686-1730), thirteenth son of the Kangxi Emperor. John Ayers' extensive research has led him to the conclusion that such peachbloom vessels were made in the latter part of the Kangxi reign, which would explain the transfer of the form into the Yongzheng period.

It is interesting to note, however, that the proportions of the vase were subtly altered in the Yongzheng reign. While it retains the three fine raised rings around the base of the neck, which has led to the Kangxi peachbloom shape sometimes being called *san xian ping* (three-string vase), the Yongzheng vase has a neck and mouth which are somewhat wider and in more harmonious proportion to the body of the vessel. The body of the Yongzheng vase also has less square shoulders than the Kangxi form, while the mouth is more everted, giving it a softer and more graceful profile. This shape is listed as a *laifuping* – radish [shaped] vase – by Geng Baochang in his discussion of Yongzheng shapes in *Ming and Qing Porcelain on Inspection*, Beijing, 1993, p. 234, fig. 400, whereas Geng describes the Kangxi version of this form as a *laifuzun* radish [shaped] wine vessel in the same volume p. 193, fig. 344 left, and fig. 387 top left.

清雍正 豇豆紅釉萊菔尊 六字楷書款

此尊形制清麗脫俗，其比例大小和細節均獨具一格，在雍正御瓷中極為罕見。它的原型是一款盛極一時的康熙御瓷，為一小批名為「八大碼」的豇豆紅釉器，英國學者艾爾斯 (John Ayers) 相信，這批作品或許是特為康熙賞賜功臣愛卿所燒造的，詳見艾爾斯所撰 (The 'Peachbloom' Wares of the Kangxi period (公元1662-1722年))，全文載於《東方陶瓷學會會刊》，1999-2000年，64期，頁31-50。此類器物與皇室淵源甚深，就此可證諸巴爾的摩華特斯藝術博物館藏一例器型類似的豇豆紅釉尊，館藏編號：49.155，據稱這件作品源於康熙十三子暨首代怡親王 (公元1686-1730年) 舊藏。艾爾斯在廣泛研究後斷定，該批豇豆紅釉器創燒於康熙後期，這恰好解釋了其樣式沿用至雍正年間的原因。此尊的比例在雍正年間曾略加調整。雍正版本雖保留了器頸下端的三道細弦紋，故康熙豇豆紅釉瓶又名「三弦瓶」，但器頸與口沿均略寬，與尊身的比例亦更為和諧。再者，雍正瓷尊的器肩不像康熙原型般方正，器口外撇較為明顯，所以整體輪廓益發嬌美柔和。耿寶昌將之定名為「萊菔瓶」，圖見《明清瓷器鑑定》，北京，1993年，頁234，圖版400號；與此同時，他將此類器物的康熙版本稱為「萊菔尊」，圖見同一著作，頁193圖版344號左方及圖版387號左上。



(mark)

Property of a Lady
女史珍藏

1411

A RARE BLUE AND WHITE 'PHOENIX'
MALLET VASE

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

7 1/16 in. (18 cm.) high

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

US\$240,000-360,000

PROVENANCE:

Sold at Sotheby's London, 17 November 1999, lot 756

Very few examples of this rare form and decoration from the
Yongzheng period appear to be published, however an example in the
Palace Museum, Beijing, of similar size and decoration is recorded,
museum accession number: *Gu* 00151540.

清雍正 青花夔鳳紋雙陸尊 雙圈六字楷書款

來源:

倫敦蘇富比, 1999年11月17日, 拍品756號

類似雙陸尊多為康熙一朝製品, 雍正時期傳世極少。與本品尺寸相近, 樣
式相同一例見北京故宮博物院藏品, 館藏編號: 故00151540。



(mark)



Property of a Lady
女史珍藏

1412

A GUAN-TYPE TWO-HANDLED GARLIC-
HEAD VASE

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

7 1/16 in. (18.5 cm.) high

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

PROVENANCE:

Edward T. Chow Collection, sold at Sotheby's Hong Kong, 25
November 1980, lot 89

It is rare to find Qianlong wares of this form and no other closely
related example appears to be published. Compare to a pair of garlic-
head vases, sold at Christie's Hong Kong, *Chinese Ceramics From
The Yangdetang Collection*, lot 3133. Also compare to a Ru-type
ruyi-handles vase of the Yongzheng period, illustrated in *Chinese
Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no.
151.

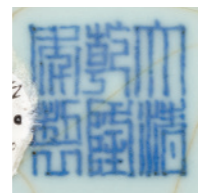
清乾隆 仿官釉雙耳蒜頭瓶 六字篆書款

來源:

《仇焱之珍藏》，香港蘇富比，1980年11月25日，拍品89號

蒜頭瓶之造型源自秦漢時期青銅器，輪廓曲線優美，莊重大氣。元代龍泉
青釉中亦可見此類蒜頭瓶造型，參考一對養德堂舊藏元代龍泉窯飛青瓷褐
斑蒜頭瓶，後於香港佳士得2016年秋拍賣《養德堂珍藏中國古陶瓷》，拍
品3133號。秉承胤禛對摹製宋器的理念：好古而不泥古，並非只強調貼近
原物，而是取其最精華之處加以化裁，更重視氣韻神髓之相似。此瓶即在
傳統造型基礎上於肩部添一對如意耳，為乾隆官窯仿古兼具創新的品種，
增加器型靈動感。如意耳之造型屬於雍正晚期至乾隆早期官窯流行樣式，
多出現在單色釉品種之上。

同時期、同器形者傳世甚少，參考一件天民樓藏雍正時期仿汝釉如意耳
盤口瓶，耳部裝飾與拍品相類，造型略有不同，著錄於《天民樓藏瓷》，香
港，1987年，圖版151號。



(mark)



Property of a Lady
女史珍藏

1413

A VERY RARE PAIR OF GOLD ENAMELLED
'LANDSCAPE' BOWLS

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

Each bowl is enamelled with a lighter color gold-enamel to render a delicate
continuous landscape scene detailed with scholars and sailing boats against a rich
dark gold-enamelled ground.

3 3/16 in. (8.2 cm.) diam., Qing-dynasty pewter box and cover (2)

HK\$2,400,000-3,500,000 *US\$320,000-450,000*

PROVENANCE:

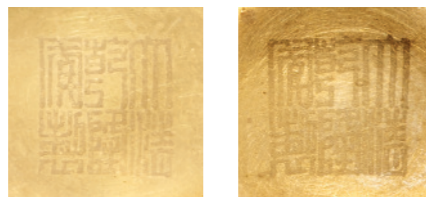
Acquired from a Japanese private collection, circa 1980s
The Chang Foundation, Taipei

清乾隆 金釉地金彩山水人物圖盃一對 描金六字篆書款

盃成對，滿金釉，以顏色較淺的金釉描繪山水人物圖。
附清代錫盒

來源：

1980年代自日本私人收藏購入
鴻禧美術館，台北



(marks)



1413 Continued

The use of gold enamel to decorate and even glaze ceramics can be traced back to the Song Dynasty (960-1279) but it was during the Kangxi period (1662-1722) that it was revived and perfected.

The Jesuit missionary *Père François-Xavier d'Entrecolles* (1644-1741) described in detail its manufacture, noting that gold was grounded, left to dry and then mixed with white lead before being applied to a porcelain vessel. See a gold-enamelled *falangcai* 'peony' bowl in the Baur Collection, Geneva, inventory number: CB.CC.1950.673, which illustrates how his technique was perfected during the Kangxi reign.

Compare two further examples of small gold-enamelled bowls from the Yongzheng period; one from the collection of Sir Percival David in the British Museum, museum number: PDF B.598; the other, sold at Sotheby's London, November 5, 2014, lot 14. Additionally, a pair of bowls is illustrated by Regina Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume 2, London, 1994, no. 949. A further example of a gold-enamelled stemcup from the Yongzheng period was sold at Sotheby's London, 4 November 2020, lot 45.

No other bowl or pair of bowls from the Qianlong period (1736-1795) completely glazed and decorated in gilt appear to be known, rendering the current pair extremely rare.

The current pair of bowls are exquisitely decorated around the exterior with an idyllic landscape using the atmospheric perspective technique, giving a great sense of depth to the painting; the foreground presents a quaint village with mountains in the background while the opposite side reveals a river with sampan. Compare a bowl dating to the Yongzheng period (1723-1735) in the National Palace Museum, Taipei, illustrated in *Jincheng Xuying Xin Jingjie: Ji Qing Yongzheng Falangcaici Tezhan*, Taipei, pp. 162-165, no. 63.. The painterly style of the landscape rendered on the present bowls is similar to this cited earlier example.

景德鎮陶瓷金彩裝飾工藝始於宋，從北宋至元明時期，至明末清初之際，金彩裝飾逐漸流行起來，尤以乾隆時期為甚。明代工匠們嘗試著把金箔製成金粉，再加入氧化鉛用以降低黃金熔點，製成材料。清代康熙朝不僅從歐洲引進了洋彩，而且對傳統古彩進行革新。法國傳教士昂特雷科萊 (1644-1741) 曾提到景德鎮金彩的調制方法，其製作工藝是在金粉中摻入適量的鉛粉，調入膠水後塗抹在瓷器上，經低溫燒烤，再用瑪瑙棒或石英砂在其表面粘膜，成品表面光亮，金彩紋飾細緻細膩，且金粉與瓷胎結合愈發緊密，不易脫落。參考一例瑞士鮑爾基金會藏清康熙金地瑤彩牡丹紋盤，館藏編號：CB.CC.1932.613，將金地及瑤彩完美的結合於一身，可見皇帝對於此兩種工藝之喜愛程度。

雍正、乾隆年間，承前朝遺風，延燒金釉名品，奢華瑰麗，傳世品常見金彩法輪等供器，而與拍品相類的器皿，則較為少見。參考兩例雍正時期小盤，其一屬大維德爵士故藏，現藏於倫敦大英博物館，館藏編號：PDF, B.598。另一例拍賣於倫敦蘇富比，2014年11月5日，拍品14號。另外玫茵堂舊藏例成對，無款，錄於康蕊君，《玫茵堂藏中國陶瓷》，卷2，倫敦，1994年，圖版949號。另有一雍正時期金彩高足盃，拍賣於倫敦蘇富比，2020年11月4日，拍品45號。

本拍品為乾隆朝成對作品，滿金釉描金山水圖，或為孤品。外壁以山水為題材，採取平遠山水法描繪，以山村幽居為近景，林徑蜿蜒處有茅舍聚落，另一面開闊的江面惟見些許扁舟，對比大幅的布白，傳遞出閒適自在的隱逸情趣，雖盈尺之間，頗有千里江河之勢與中國畫中山水寫意精神高度契合，正是「虛實相生，無畫處皆成妙境」。參考台北故宮博物院藏清雍正瓷胎畫瑤彩山水盤，圖見《清雍正瑤彩瓷——金成旭映》，台北，頁162-165，圖版63號。當中所繪山水圖與本對盤所繪山水構圖、筆法、意境、審美意趣極其相似，可茲參考。



~1414

A RARE SET OF HUANGHUALI AND ZITAN SCRIPTURE BOXES

QIANLONG PERIOD (1736-1795)

zitan: 14½ in. (36.8 cm.) overall high

huanghuali: 14⅝ in. (37.2 cm.) overall high

(2)

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

An American Midwest collection

A lacquer box of closely related shape, decorated with an assembly of Daoist celestial beings, with a seven-character Qianlong mark, as well as the scripture that it held, the *Huangtingjing* (Scripture of the Yellow Court), is in the collection of the Palace Museum, Beijing, and illustrated in *China: The Three Emperors 1662-1795*, Royal Academy of Arts, London, 2005, p. 153, no. 60.

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.

清乾隆 黄花梨經匣及紫檀經匣一組兩件

來源:

美國中西部收藏

故宮博物院藏有一件器形和本器相似的剔紅經匣，背面署《大清乾隆年敬製》七字款，載於《China-The Three Emperors 1662-1795》，倫敦皇家藝術學院，2005年，頁153，編號60。

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(reverse)



~1415

A HUANGHUALI 'FOUR-CORNERS-EXPOSED' OFFICIAL'S HAT ARM CHAIR, SICHUTOUGUANMAOYI

17TH - 18TH CENTURY

45 ¾ in. (116.2 cm.) high, 23 ½ in. (59.7 cm.) wide, 20 in. (50.8 cm.) deep

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

US\$160,000-260,000

PROVENANCE:

Sold at Sotheby's New York, 12 April 1990, lot 620

Sold at Sotheby's New York, 16 March 2016, lot 279

The 'four corners-exposed' armchair is one of the earliest and classic forms found in *huanghuali* furniture design. The elegant lines and grand proportions of the present chair are especially attractive. A number of variations on this type are known, including those with rounded or squared members, those with carved splats, and those with added decorative carving or embellishment. A similar example dated to the 17th century, and also with arm rails supported on single tapering vertical stiles is illustrated by Wang Shixiang and Curtis Everts, *Masterpieces From the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 48. See, also, the similarly proportioned chair from the Robert Hatfield Ellsworth Collection, sold at Christie's New York, 17 March 2015, lot 50.

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

十七/十八世紀 黃花梨四出頭官帽椅

來源:

紐約蘇富比, 1990年4月12日, 拍品620號

紐約蘇富比, 2016年3月16日, 拍品279號

四出頭官帽椅為黃花梨家具中最早的經典形制之一。此類椅子有多種變體, 用材或圓或方、背板或素面或雕刻鑲嵌。比較一件十七世紀相似例, 同無聯邦棍, 見王世襄及柯蒂斯著《加州中國古典家具博物館藏珍品》, 芝加哥及舊金山, 1995年, 48頁。另比較安思遠舊藏一件類似例, 拍賣於紐約佳士得, 2015年3月17日, 拍品50號。

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(another view 另一面)



Property from a Distinguished American Private Collection
美國顯赫私人珍藏

1416

A PAIR OF EXCEPTIONAL LARGE ZITAN
BAMBOO-FORM PAINTING TABLES

QIANLONG PERIOD (1736-1795)

34 5/8 in. (88 cm.) high, 85 7/8 in. (218 cm.) wide, 25 3/4 in. (64 cm.)
deep (2)

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

PROVENANCE:

My Humble House, Taipei

LITERATURE:

Tsai C.Y., *Zitan: The Most Noble Hardwood*, Taipei, 1996, pp. 94-95

清乾隆 紫檀圓包圓裹腿畫桌一對

來源:

寒舍, 台北

出版:

蔡辰洋, 《紫檀》, 台北, 1996年, 頁94-95



(another view 另一面)





此對畫案以珍貴紫檀木製，質樸簡練，皮殼老辣。桌面攢框鑲板而成，面心由三塊紫檀長料拼成，屬非常罕見的板材長度，選材極度奢侈嚴謹。下裝五根穿帶出梢支承。板面內圓角做法亦甚為考究，這相較於一般的直角製作難度更高更費料。桌盤垛邊作，裏腿根加單矮老，中間分隔七段鑲繚環板，板上鏤地起陽線炮仗洞作飾，線條細緻。圓材直足落地，腿足與裏腿根相交處鏤雕如意雲紋角牙，既加固腿部結構強度，又為此簡練之器起了畫龍點睛的作用。本紫檀畫案成對，尺寸碩大，目前僅見此例。

裏腿做法來源於宋、明畫中繪之竹製家具，是無束腰類畫桌的基本形製，裏腿根四面交圓，彷彿纏裹著腿的做法，故稱裹腿。此做法既具有裝飾效果，又加固了穩定性，在與裹腿相應的同時避免了厚重之感，整體輕盈而精巧。此類畫桌多見於黃花梨製，紫檀製甚少，且多為清式風格。竹的中通外直、挺拔氣節素為文人所仰，此種以珍貴木材仿製一般的竹製家具，反映了文人內斂不求外燦的意識品味。類似例子可參考紐約佳士得2019年3月22日拍賣黃花梨裹腿作條桌，拍品1670號。比較黎來舊藏一張紫檀仿竹風格畫桌，見《Peter Lai Antiques Chinese Works of Art》，香港，1988年，頁26。另一紫檀仿竹桌可參考Gustav Ecke著《Chinese Domestic Furniture》，佛蒙特及東京，1962年，頁58，圖版44號。

1416 Continued

Made of precious *zitan* wood, these elegant tables have a fine brown patina. Each with a top of standard mitre, mortise and tenon frame and flush, tongue-and-grooved, three floating-panel construction supported by five dovetailed transverse stretchers. Beneath the table top are two wrap-around stretcher joined by short braces are panels carved with beaded fielded oblong designs. A *ruyi*-shaped spandrel is placed between the lower stretcher and the leg to lighten up the overall design and act as an additional securing device for the legs. Extant examples of pairs of *zitan* painting table are exceedingly rare, with only this example to-date.

Guotui or 'wrap around the legs' method of making furniture was inspired by their bamboo counterparts which were often depicted in Song and Ming paintings. Constructed in a standard form of waistless table, these tables with their rounded surfaces and round legs, were designed to imitate a bamboo table. This method not only has a decorative effect, but also enhances stability. This type of painting tables is mostly made of *huanghuali*, rarely made of *zitan*, and often in the Qing style. The hollowness and uprightness have always been admired by the literati. The use of precious hardwood to simulate common materials illustrates the preference for understatement considered high-form by the scholar. Compare with a Qing *huanghuali* side table of similar form, which was sold at Christie's New York, 22 March 2019, lot 1670. A similar bamboo style *zitan* table, is illustrated by Peter Lai, *Peter Lai Antiques*, Hong Kong, 1988, p.26, no. 28; and another example was illustrated in Gustav Ecke, *Chinese Domestic Furniture*, Vermont and Tokyo, 1962, p.58, no. 44.

Property from a Distinguished American Private Collection
美國顯赫私人珍藏

1417

A PAIR OF ZITAN 'OFFICIAL'S HAT'
ARMCHAIRS, GUANMAOYI

17TH-18TH CENTURY

45 5/8 in. (116 cm.) high, 23 in. (58.5 cm.) wide,
18 1/16 in. (46 cm.) deep (2)

HK\$2,400,000-3,500,000 US\$320,000-450,000

With the top rail resembling the winged hat that was part of the formal attire of the officials, these chairs are generally called *guanmaoyi* or 'official's hat-shaped chairs'. Made of dense *zitan* wood, the present pair of chairs is a classic sample of simplicity and elegance. Tenoned into the underside of the yoke are rear posts that sweep back and inward and continue through the seat rail to form the back legs. The elegantly tapering profile of these chairs rises to a crest rail set with a thick molded headrest between flared upturned terminals that swing out in a lively curve. The S-curved arms terminate in handrests that are supported by curvilinear spandrels. Drilled for soft seat construction, it has a recessed hard mat set supported by a transverse stretcher underneath. The legs in front are joined by a shaped footrest with a plain apron underneath, there are similar aprons on the sides while the back is plain and high. The projecting crest rail and handgrips, literally 'four projections', which is in fact a pun on scholar gaining recognition. It is extremely rare to find a pair of Ming style *zitan* armchair in surviving examples, compare to a larger example, illustrated by My Humble House, 'Zitan The most Noble hardwood', Taipei, 1996, p.34, which was sold at *The Marie Theresa L. Virata Collection of Asian Art: A Family Legacy*, Christie's New York, 16 March 2017, lot 640.

十七/十八世紀 紫檀官帽椅一對

官帽椅形同官帽，四出頭寓意「仕出」，體現著古代士大夫追求為民忠君的官場情懷。整器紫檀製，一對製作，色澤深鬱油潤，光素無雕，骨架開張，大氣沉穩。搭腦帶枕，律動柔美。椅背比例高挑，三彎光素背板，兩端嵌入搭腦下方與椅盤後框大邊。圓材三彎扶手，下接聯幫棍。後腿穿過椅盤上出飄肩榫納入搭腦，前腿亦相同做法，鵝脖與前腿一木連做，扶手與鵝脖交接處嵌入小角牙。軟屨席面，座面冰盤沿線腳。壺門牙板，下壓燈草陽線。圓柱腿足，管腿榫半格肩榫與腿足相交，下安素牙條，設步步高趕枱，以「官帽」、「仕出」、「步步高」眾意願匯聚於一起，渾然天成，高士之工。存世的明式四出頭官帽椅中，紫檀者則極為罕見，此器更為兩張成對。比較台北寒舍舊藏一張類似明末/清十八世紀紫檀四出頭官帽椅，尺寸稍大，見蔡辰洋著《古典紫檀家具》，台北，1996年，頁34，後拍賣於紐約佳士得《家族遺珍：瑪麗·泰瑞莎·L·維勒泰亞洲藝術珍藏》，2017年3月16日，拍品640號。





(another view 另一面)



(another view 另一面)

1418

AN IMPERIAL ZITAN PAINTING TABLE,
HUAZHUO

QIANLONG PERIOD (1736-1795)

64½ in. (163 cm.) high, 35¼ in. (90 cm.) wide, 21 in. (53 cm.) deep

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

US\$110,000-160,000

PROVENANCE:

An English private collection, acquired in the 1940's

The elaborate acanthus leaf decoration on both the openwork apron and feet are elements that were adopted from Western design. Another table exhibiting this opulent Rococo theme, is illustrated in Tian Jiaqing, *Notable Features of Main Schools of Ming and Qing Furniture*, Joint Publishing Inc., 2001, p. 78-79.

清乾隆 御製紫檀西洋捲草紋畫桌

來源:

英國私人舊藏，入藏於1940年代

長桌紫檀木製，桌面冰盤沿，面側沿嵌回紋裝飾，桌面由兩片木併合而成，面下束腰嵌繩紋繫壁裝飾，下有浮雕蓮瓣托腮，桌身雕拐子紋，方腿拱肩部透雕西洋捲草紋，方材直腿，外翻馬蹄鑲西洋捲草花腳。此張紫檀長桌外形受十八世紀初西方文化傳入中土影響，其整體設計滲有濃厚歐陸華麗色彩，應為清代西洋宮殿陳設所製，其外形比較粗壯，所用的製作木材亦較多，因紫檀木料十分珍貴，到清中期時已十分稀少，所以造辦處的工匠製造大件器物時多會因應家具的尺寸以設計配合，盡量節省材料，因此包鑲及嵌花的製作手法在清中期的紫檀家具常有出現。雖然這種做法比單用硬木製作家具費時，但在節約材料的前提下，別無他法。清宮紫檀家具，通常表面皆不髹漆，以特顯木材的天然紋理，這長桌因上世紀初已遠赴重洋，其桌面曾髹上一片歐陸光漆，以作木材表層保護。相關帶西洋色彩的紫檀長桌，可參考《明清家具集珍》，田家青著，2001，頁78-79。



(another view 另一面)



1419

AN IMPERIAL CARVED ZITAN FOUR-PANEL 'DRAGON' SCREEN

QIANLONG PERIOD (1736-1795)

The feet of each panel is mounted with incised gilt bronze supports. The reverse is decorated to the lower panel with stylised dragon scrollwork and a *taotie* mask.

Each panel: 80 5/8 in. (205 cm.) high, 18 3/4 in. (48 cm.) wide

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

PROVENANCE:

Sold at Christie's New York, 3 December 1992, lot 165



(detail)



(reverse)

清乾隆 御製紫檀雲龍紋四扇圍屏

來源:

紐約佳士得, 1992年12月3日, 拍品165號

清代蒼龍教子圖既彰顯帝王權威, 亦是皇權的象徵。這種圖案在明清兩朝只有宮廷才可使用。此紫檀圍屏上下共雕刻矯健游龍共十二條, 雕琢繁複, 工藝非凡, 下方每片裙板立體深雕大小二龍, 翻騰於雲海波濤之中, 形態栩栩如生, 帶有蒼龍教子, 世代朝天之意。屏心開光邊框飾八吉祥, 裙板背面浮雕福慶有餘紋, 寓意平安吉祥, 福澤綿綿。此屏風所用的紫檀木材, 紋絡細密, 光膩如玉, 面板尺寸寬大, 因此拼合不多。圍屏裝飾細節如八隻方脚亦鑲有陰刻龍紋銅片, 以突顯宮廷華麗之風。

從屏風的製作規格與雕琢細密推敲, 應為宮廷作坊所製, 龍紋圍屏共四扇, 以清宮家具而言, 體形較細, 甚為罕見, 由於輕巧靈便, 可以隨意摺疊, 一般可用於臨時陳設或偏殿間隔之用。

可參考北京故宮養心殿內之紫檀雲龍紋大櫃, 載於《故宮博物院藏文物珍品大系·明清家具(下)》, 香港, 2002, 圖249號及壽康宮內的紫檀花草書櫃。



A French Private Collection of Carved Lacquers
法國私人漆器珍藏

1420

A CARVED CINNABAR LACQUER
'GATHERING AT ORCHID PAVILION'
SQUARE TRAY

MING DYNASTY, 15TH-16TH CENTURY

7 1/8 in. (17.9 cm.) square

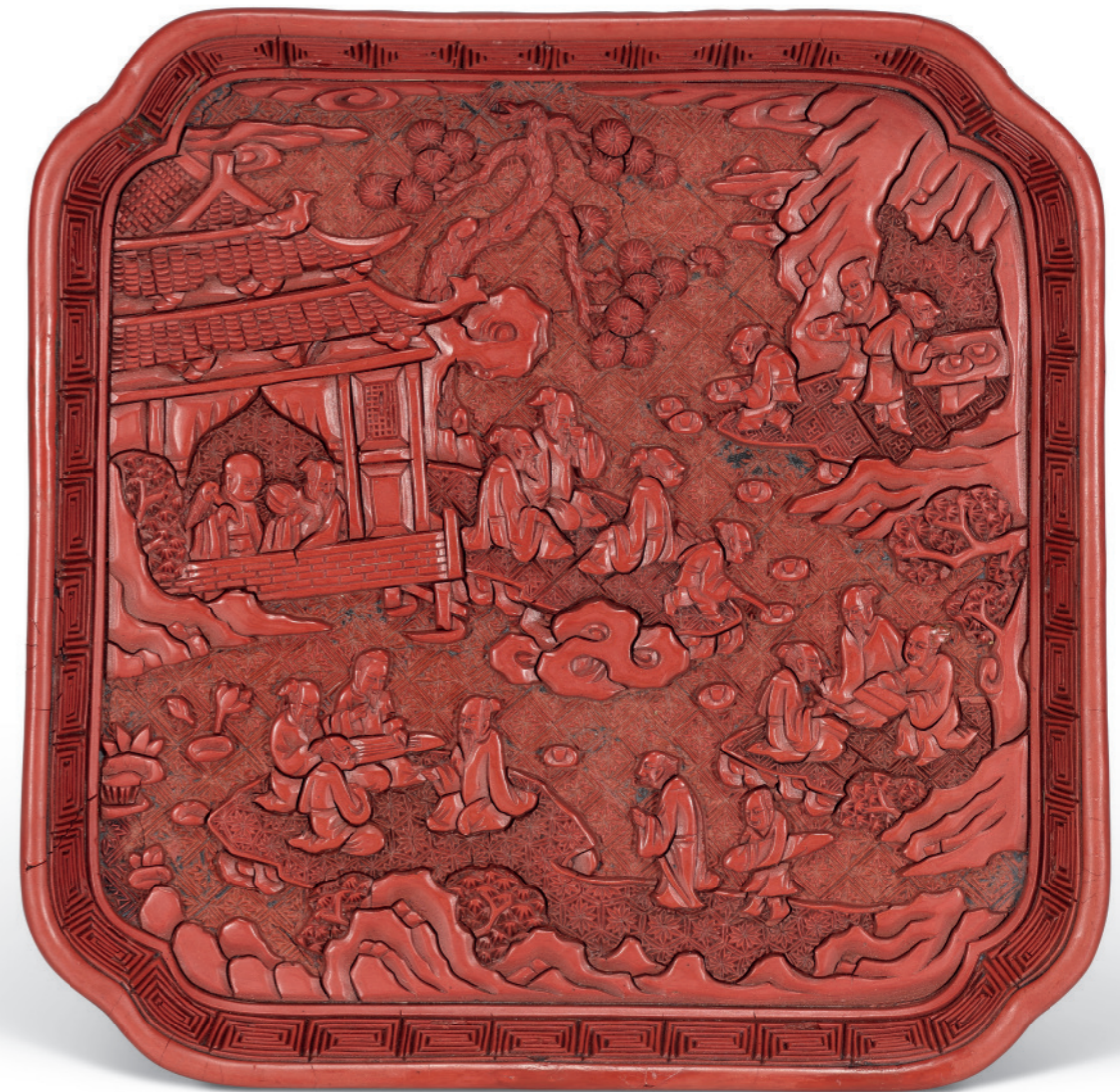
HK\$500,000-800,000

US\$65,000-100,000

Compare to a Ming dynasty carved cinnabar lacquer panel, also depicting the Gathering at Lanting, formerly in the Frederick M. Mayer collection, sold at Christie's London, 24-25 June 1974, lot 123, now in the Cleveland Museum of Art Collection.

明十五至十六世紀 剔紅蘭亭修禊圖倭角方盤

比較一件飾相同主題的明代剔紅屏，原為Frederick M. Mayer舊藏，後1974年6月24-25日於倫敦佳士得拍賣，現為克里夫蘭藝術博物館藏品。



A French Private Collection of Carved Lacquers
法國私人漆器珍藏

1421

AN IMPORTANT AND EXTREMELY RARE
CARVED CINNABAR LACQUER BRACKET
LOBED 'DAOIST IMMORTALS' TRAY

HONGWU PERIOD (1368-1398)

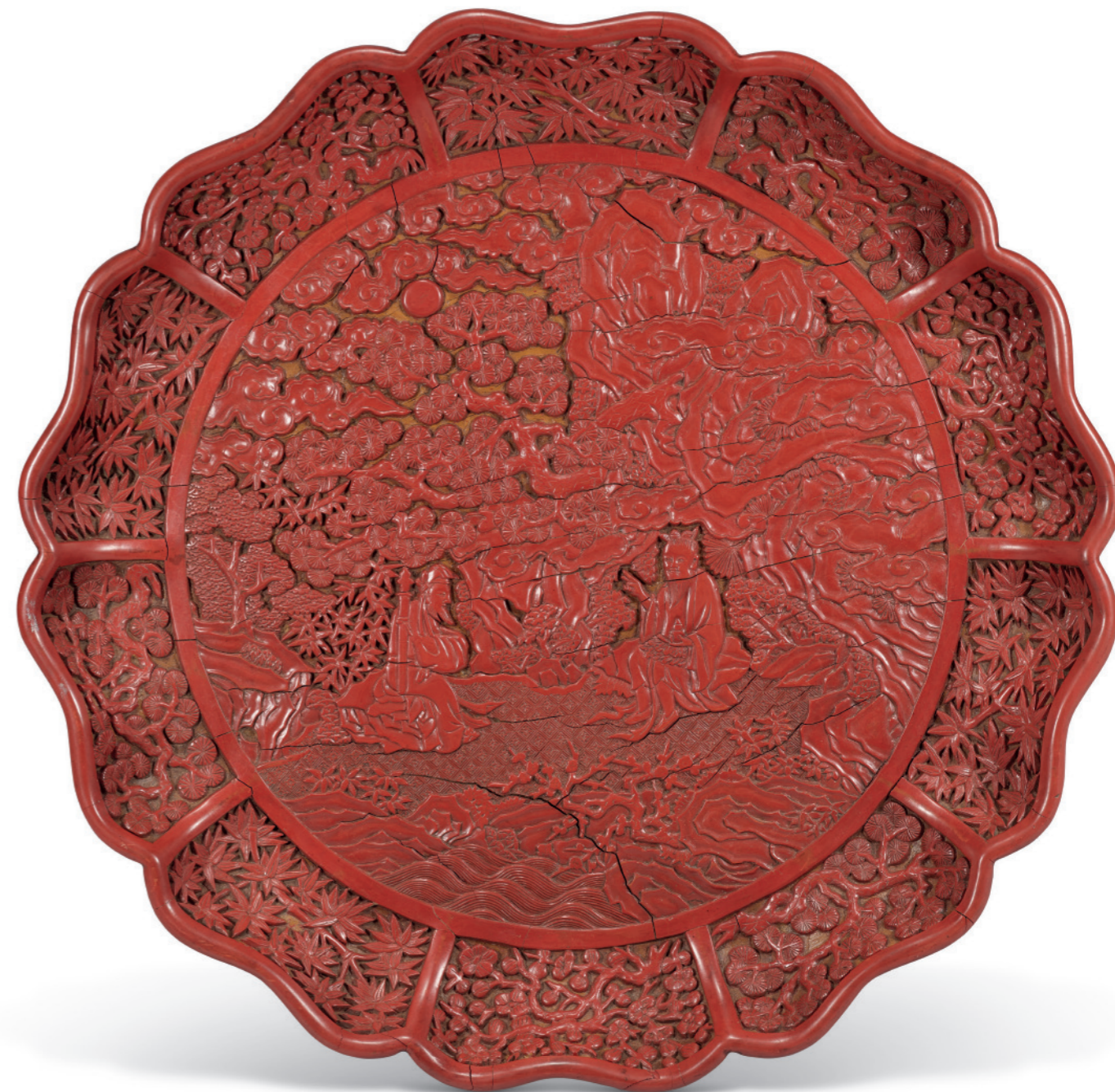
15 ¾ in. (40 cm.) diam.

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

明洪武 剔紅鍾離權點化呂洞賓故事圖菱花式大盤



fig.1 Collection of the Palace Museum, Beijing
圖一北京故宮博物院藏品



1421 Continued

The tray is exquisitely carved on the interior medallion with two Daoist immortals, Lu Dongbin and Zhong Liqian, seated on rocks on a diaper ground and below an aged pine tree, with the 'three friends of winter', either pine, prunus or bamboo enclosed within the ten bracket-lobed panels in the cavetto, repeated on the exterior. The conforming bracket form foot is carved with a keyfret band. The base covered in brown lacquer.

This exquisite tray is an exceptional early Ming lacquer ware. This composition is extremely rare amongst the group of large foliate trays of the 14th and 15th centuries. The Daoist immortals are depicted as relatively large and are surrounded by an unusually dense ground of finely carved pine branches, bamboo, and rocks, mountains, and clouds. A specific subject is depicted, one where knowledge is imparted between the immortals Lu Dongbin and Zhong Liqian within a forest setting. Most other large trays, often bearing either Yongle or Xuande marks, have a formulaic composition with much smaller figures travelling within landscapes or placed within palatial settings such as the lacquer tray depicting a gathering within a terraced landscape, incised with a Yongle mark from the Qing court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum, Lacquer Wares of the Yuan and Ming Dynasties*, 2006, Hong Kong, pl.34 (fig. 1).

盤菱花式，盤心圓形開光，內飾呂洞賓及鍾離權相談於蒼松山石間。盤內及外壁共分十瓣，內雕松、竹、梅紋。足牆雕回紋，底髹褐漆。

本盤雕工細緻，構圖精妙，為罕見的明代早期漆器佳作。十四及十五世紀有一系列菱花式剔紅盤，部分刻永樂或宣德款，但多以高士庭園圖為主題，參考北京故宮博物院一件，見《故宮博物院藏品大系：元明漆器》，2006年，香港，第34頁（圖一）。



A carved cinnabar lacquer tiered box in the Royal Scottish Museum Collection, dated to Hongwu or Yongle period, depicting the same subject on the cover, is illustrated by Hu Shih-chang, *Chinese Lacquer*, 1998, Edinburgh, no. 14 (fig. 2). Compare also, to a smaller (34.3 cm.), eight lobed cinnabar lacquer tray from the Hongwu period, depicting the Daoist immortal, Xiwangmu, sold at *Important Chinese Lacquer from the Lee Family Collection*, Christie's Hong Kong, 3 December 2008, lot 2117 (fig. 3).

It is interesting to note that unlike most of the 'scholars in landscape' trays from early Ming period which have specific diaper patterns to indicate and differentiate spatial distance and architectural elements in the composition, the present tray and the 'Xiwangmu' tray from the Lee family Collection, are considered earlier in date as their decorative compositions are exceptionally dense, particularly in the design of the trees and shrubs which leave virtually no room for the carver to indicate the sky, revealing only the even ochre coloured base layer.

如本拍品以道教為紋飾的明代早期剔紅菱花盤則極為罕見。同本拍品紋飾類似者似僅見一剔紅蓋盒，為蘇格蘭皇家博物館藏品，見胡世昌著，《Chinese Lacquer》，1998年，愛丁堡，14頁（圖二）。另比較一洪武剔紅菱花式盤，飾瑤池祝壽圖，為李氏家族舊藏，拍賣於香港佳士得，2008年12月3日，拍品2117號（圖三）。

以人物為主題的明早期雕漆器均刻有天、地、水三種錦紋，佈局大同小異，略顯程式化。而本拍品及上述李氏舊藏例風格更為靈動，佈局緊湊，無空間刻天空錦，僅以黃漆素地為襯。



fig.2 Image © National Museums Scotland
Collection of the National Museums of Scotland
圖二 蘇格蘭皇家博物館藏品



fig.3 *Important Chinese Lacquer from the Lee Family Collection*,
Christie's Hong Kong, 3 December, lot 2117
圖三 《千文萬華-李氏家族重要漆器珍藏》，香港佳士得，2008年12月3日，拍品2117號



1422

AN IMPERIAL POLYCHROME LACQUER
'WINGED DRAGON' OCTAGONAL BOX AND
COVER

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

The cover is superbly carved through thick layers of cinnabar lacquer to a green
ground depicting a powerful scaly five clawed dragon with its wings widespread,
leaping through cloud and frame scrolls below a flaming pearl, all within a bracket
lobed cartouche enclosed in an octagonal panel. The slanted sides are divided
into eight panels, each enclosing a bracket lobed cartouche depicting a different
mythical animal; the straight sides separated into eight rectangular panels
alternating between cranes and phoenix, each carved against a yellow ground.
The pattern is similarly repeated on the sides of the box. The interiors and base are
lacquered black. The centre of the base is incised and gilt with the reign mark in a
vertical line.

11 in. (28 cm.) wide

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

US\$160,000-260,000

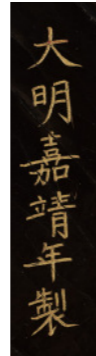
The unusual dragon depicted on this magnificent box is known as
yinglong, a type of winged dragon mentioned in various ancient texts
including Shan Hai Jing, which was compiled by Liu Xiang and his son
Liu Qin in the Han dynasty (206 BC-AD 220), and revised by Guo Pu
in the Eastern Jin period (AD 317-420). The *yinglong* was believed to
be a rain bearer, and was prayed to during droughts. It was regarded
as a benevolent and auspicious creature, and thus, its depiction on a
lacquer box made for imperial use was highly appropriate.

It is extremely rare to find *ying* dragons on lacquer wares. Only one
other identical example is known, which possibly forms a pair with
the current box. This example is from the Lee Family Collection and
was exhibited at The Museum of East Asian Art, Cologne, *Dragon
and Phoenix: Chinese Lacquer Ware, The Lee Family Collection*,
Tokyo, Cologne, 24 March to 24 June 1990, and is illustrated in the
catalogue front cover and on p. 27 and pl. 56. The Lee Family box
bears the same design and shape, except the dragon's fifth claw has
been removed on all four limbs. While to the contrary, all claws on
the current box are well preserved.

明嘉靖 御製剔彩應龍鳳鶴海獸紋八方蓋盒
「大明嘉靖年製」楷書填金刻款

本盒雕工圓渾，刀法嫻熟，構圖繁縟，為嘉靖宮廷御製漆器中之臻品。盒中
有翼飛龍稱為「應龍」。據《山海經》記載：「大荒東北隅中，有山名曰凶犁
土丘。應龍處南極，殺蚩尤與夸父，不得復上。故下數旱，旱而為應龍之狀，
乃得大雨。」故應龍被視為能興雲喚雨的祥物，在祈雨祭祀中多受膜拜。嘉
靖皇帝好道，又喜愛吉祥紋飾，在宮廷漆盒上裝飾祥瑞的應龍紋，正符合
帝皇品味。

雕應龍紋飾的漆器如鳳毛麟角，非常稀少。暫只知另一件相同例，與本
盒應同為一對，為李氏家族珍藏，1990年3月24至6月24日於科隆東亞藝
術博物館《Dragon and Phoenix: Chinese Lacquer Ware, The Lee
Family Collection, Tokyo》展覽中展出，見圖錄封面、頁27及圖版56號。
李氏珍藏例子無論樣式、形狀均與本盒一致，惟龍四肢上的第五爪均被移
除，而本盒上的龍爪則完整無缺。



(mark)



(another view 另一面)



1423

A CARVED CINNBAR LACQUER 'PEACH'
DISH

JIAJING SIX-CHARACTER MARK IN A VERTICAL LINE AND OF THE
PERIOD (1522-1566)

7 3/8 in. (18.8 cm.) diam.

HK\$600,000-800,000

US\$78,000-100,000

Compare to a similar Jiajing mark and period dish from the Qing
court collection, but slightly bigger (19.2 cm. diam), illustrated in *The
Complete Collection of Treasures of the Palace Museum, Lacquer
Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, p. 160,
no. 119 (fig.1).

明嘉靖 剔紅福祿壽三桃紋盤 六字楷書款

比較一件清宮舊藏相若例，見故宮博物院藏文物珍品全集《元明漆器》，香
港，2006年，160頁，119號（圖一）。



(mark)



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



A French Private Collection of Carved Lacquers
法國家族漆器珍藏

1424

A CARVED YUNNAN-STYLE CINNABAR LACQUER 'THREE FRIENDS OF WINTER AND INSECT' BOX AND COVER

MING DYNASTY, 16TH CENTURY

11 5/16 in. (28.7 cm.) diam.

HK\$400,000-600,000

US\$52,000-78,000

Compare to a similar box 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.129, no. 96 (fig.1).

明十六世紀 剔紅松竹梅草蟲紋圓蓋盒

比較一明中期類似例，為清宮舊藏，見故宮博物院藏文物珍品全集《元明漆器》，香港，2006年，129頁，96號（圖一）。



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



A French Private Collection of Carved Lacquers
法國私人漆器珍藏

1425

A RARE CARVED CINNABAR LACQUER
'SCHOLARS' BOWL

MING DYNASTY, 15TH-16TH CENTURY

5 in. (12.7 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

The exterior is inscribed with an excerpt from the poem *Changgexing* by Tang dynasty poet Li Qin.

明十五/十六世紀 剔紅攜琴訪友圖盤

盤壁刻唐代詩人李沁所作《長歌行》節選。



(another view 另一面)



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

1426

A CARVED CINNABAR LACQUER 'SHOU'
DISH

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

6 5/8 in. (16.7 cm.) wide, Japanese wood box

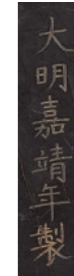
HK\$300,000-500,000

US\$39,000-65,000

Compare to a carved polychrome lacquer dish of similar decoration and form, also bearing Jiājing six-character mark in the Ashmolean Museum Collection, illustrated by Impey, O. R., and M. Tregear, *Oriental Lacquer: Chinese and Japanese Lacquer from the Ashmolean Museum Collections*, Oxford, 1983, p. 2, Cat. No.: no. 2 on p. viii.

明嘉靖 剔紅雲鶴壽字紋盤 填金六字楷書刻款

比較一造型及紋飾均相似的嘉靖剔彩盤，為牛津阿什莫林博物館珍藏，見Impey, O. R., 及 M. Tregear著，《Oriental Lacquer: Chinese and Japanese Lacquer from the Ashmolean Museum Collections》，牛津，1983年，p. 2, Cat. No.: no. 2 on p. viii。



(mark)



Property of a Lady

1427

A CARVED IMPERIAL POLYCHROME
LACQUER INGOT-FORM FOUR-TIERED BOX

QIANLONG PERIOD (1736-1795)

10 ¼ in. (26 cm.) overall height, box

HK\$1,000,000-1,500,000 US\$130,000-190,000

PROVENANCE:

Sold at Parke-Bernet Galleries Inc., New York, 9 October 1957, lot 190

Mrs. De Long, New York

Sold at Christie's Hong Kong, 26 April 2004, lot 925

The cross-section of ingot shape with each of the six prominent corners protruding in a semi-circular form and carved with a stylised *shou* character on the upper-surface of the cover, evenly surrounding a main panel exquisitely carved through the cinnabar-red layer to a dark-green diaper-ground, depicting auspicious items including nandina berries emerging from a baluster vase, firecrackers, peaches, bats, a tasselled musical stone, an arrangement of miscellaneous items placed within a bamboo-form double vase, and a tray of water-chestnuts supported on a cabriole stand, the sides finely decorated with rectangular panels of differing flowers growing from ornamental rocks, divided by six columned sides carved with a stylised key-fret pattern, supported on a stand of conforming shape carved with a meander of flowers on the rounded apron forming six *ruyi*-head feet.

This unusual irregular form with its compressed sides is taken from a silver ingot, a tradable currency during the Ming and Qing periods. Its shape appeared in early lacquerwares, see a Yuan dynasty mother-of-pearl inlaid box in the Asian Art Museum of San Francisco, accession number: B83M3.a-b; another example of this form, see a *Qiangjin* and polychrome lacquer of the Jiajing period, in the Palace Museum, Beijing, illustrated in *Lacquer Wares of the Yuan and Ming Dynasties*, *The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p. 194, no. 152. Ingot-shaped boxes also appeared in ceramic form during the mid-Ming dynasty, for an example see a Wanli period blue and white ingot-shaped 'dragon' box and cover in the National Palace Museum, Taipei, accession number: *guci* 017844.

Compare to boxes of multiple tiers for storage with the composition of objects carved on the upper-surface, see a carved cinnabar lacquer ingot-shaped box dating to the Qing dynasty in the Palace Museum, Beijing, accession number: *gu* 00110727; another example in the Asian Art Museum of San Francisco, a polychrome Tianqi ingot-shaped three-tiered box of the Qianlong period, accession number: B60M128.

清乾隆 剔彩清供圖銀錠式四層套盒連座

來源:

Parke-Bernet Galleries Inc., 紐約, 1957年10月9日, 拍品190號

De Long 女士舊藏, 紐約

香港佳士得, 2004年4月26日, 拍品925號

此件剔紅套盒中間束腰, 周邊輪廓呈不規則狀, 突出部分承接六個圓柱柱體, 造型別致, 形似北京銀錠。此類銀錠式漆盒還可見一更早期例作, 藏於三藩市亞洲美術館的一件元代嵌螺鈿漆盒, 館藏編號: B83M3.a-b。故宮博物院藏有一件明嘉靖時期彩漆戲金蓋盒, 亦作銀錠式, 館藏編號: 故00108560, 錄於故宮博物院藏文物珍品大系《元明漆器》, 香港, 2006年, 頁194, 圖版152號。瓷質銀錠形盒初見於明代中期, 隆慶時期官窯亦有燒造, 可參考台北故宮博物院藏明隆慶青花雲龍紋銀錠式盒, 館藏編號: 故瓷017844。

北京故宮博物院藏有一件清代剔紅博古纏枝蓮紋銀錠式套盒, 館藏編號: 故00110727, 其外形及裝飾手法於拍品極為相似, 盒面同樣裝飾清供圖, 且邊角凸起柱面亦雕作團壽紋。同類器還可見三藩市亞洲美術館藏清乾隆剔彩填漆富貴萬年平安圖銀錠形三層連疊套盒, 館藏編號B60M128, 可茲比較。



Property from a Hong Kong Collection
香港私人珍藏

1428

A VERY RARE JADE 'DRAGON' PENDANT

WESTERN HAN DYNASTY (206 BC- AD 8)

3 5/8 in. (9.3 cm.) long, box

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

US\$110,000-160,000

PROVENANCE:

Acquired in Hong Kong, 1997

Sold at Christie's Hong Kong, *Adorning the Kings- A Private Collection of Archaic Jade Ornaments*, 31 May 2017, lot 2718

This fine pendant is carved with two conjoined dragons with their heads turning towards the centre. It is particularly finely detailed and decorated, with well-defined features and a lustrous polish. This type of pendants was popular in the Warring States period. Compare an example from the Yanggongxiang tomb now in the Beijing Palace Museum collection, illustrated in *Jadeware (I)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1995, p. 169, no. 140 (fig. 1).



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

西漢 玉龍紋璜形珮

來源:

1997年於香港入藏

《佳玉以佩-私人收藏古玉佩飾》，香港佳士得，2017年5月31日，拍品2718號

青白玉，有土沁痕跡，體片狀，兩面紋飾相同。兩端各雕回首龍頭，張口，杏眼，雲形角，身體卷曲如璜狀，飾勾連穀紋，下部廓外飾流雲紋。

此璜狀珮雕刻精美細膩，玉質堅潤，拋光亮澤，是一件戰國玉雕精品。此種造型在戰國時代流行，可以比較一件安徽長豐縣楊公鄉出土，北京故宮博物院藏的雙龍首璜，著錄於《故宮博物院藏文物珍品全集-玉器(上)》香港，1995年，頁169，圖版140號(圖一)。



1429

A WHITE JADE OPENWORK FIGURE OF A DRAGON

JIN DYNASTY (1115-1234)

3 3/8 in. (8.5 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

An East Asian private collection

A closely related and similarly rendered bronze dragon also dating to the Jin dynasty, is in the Heilongjiang Provincial Museum, and illustrated in *Gems of China's Cultural Relics*, 1992, Beijing, 1992, no. 122.

金 白玉龍戲珠像

來源:

東亞私人收藏



(another view 另一面)



1430

AN IMPERIAL INSCRIBED SPINACH-GREEN
JADE 'SEVEN BUDDHA' ALM'S BOWL

QIANLONG INCISED *BINGWU YUBI* MARK, CORRESPONDING TO
1786 AND OF THE PERIOD

10 1/4 in. (26 cm.) diam.

HK\$1,500,000-2,600,000 US\$200,000-340,000

PROVENANCE:
Dr. Otto Burchard & Co. GmbH, Berlin, 26 May 1930
A European private collection, by repute

LITERATURE:
Ostasiatische Kunst, image no. 48 (fig. 1)

清乾隆丙午年(1786) 碧玉御題七佛鉢
「乾隆丙午秋御筆」刻款

來源:
Dr. Otto Burchard & Co. GmbH, 柏林, 1930年5月26日
歐洲私人舊藏(傳)

出版:
《東方藝術》, 圖版48號(圖一)



(fig. 1圖一)



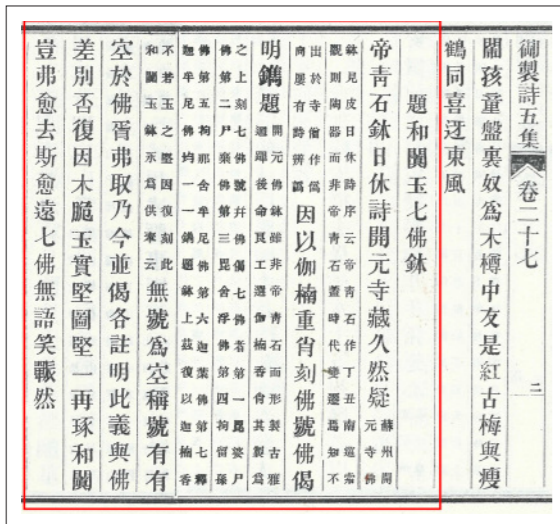
1430 Continued

The exterior of the bowl is masterfully carved in high relief with seven figures of Buddha, all seated in *dyanasana* with hands folded on the lap. These seven Buddhas are the historical Buddhas of this world, namely Vipasya, Siki, Visvabhu, Krokutachan, Nakanakamuni, Kasyapa and Sakyamuni. There is an inscription next to each Buddha with his respective name and mantra. The interior of the alm's bowl is incised with a Qianlong imperial poem included in *Yuzhishi*, vol. 5, *juan* 27 (fig. 2).

In the Tang dynasty, the poet Pi Rixiu (c. AD 834-883) composed a poem on a green stone 'Seven Buddha' alms bowl in the Kaiyuan temple, supposedly once used by the Buddha himself, and somehow found its way to China. Having read the poem, the Qianlong Emperor made a special request to see this bowl when he visited the temple on his first Southern Tour. He was very taken by the simple and archaic form of the bowl, and ordered the bowl to be produced in aloeswood. Although the original aloeswood examples had been lost, a similar one made, following that example, was sold at Christie's London, 15 May 2007, lot 186 (fig. 3).

In the fifty-first year of the Qianlong reign (1786), the Qianlong Emperor ordered the Suzhou imperial jade workshop to carve 'Seven Buddha' alms' bowl from jades, with his newly composed poem inscribed on the interior, explaining the reason for remaking the bowl in a more durable material. The present alms' bowl is likely one of the alms' bowl produced during that time.

Only two other Qianlong imperial inscribed jade alms' bowl appear to be known. One made from celadon jade is now in the collection of the Yiheyuan Summer Palace, illustrated in *Yiheyuan cang wenwu daxi, yuqi juan-1*, Beijing, 2018, pp. 186-190 (fig. 4). The other made from spinach-jade, with much of the gilding remaining, in the Norton Museum of Art, Florida (Gift of R. H. Norton, 42.66). Compare also to a smaller white jade 'Seven Buddha' alms' bowl without imperial bowl in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jadeware (III)*, Hong Kong, 1995, p. 146, no. 118; and a mottled dark green jade example sold at Christie's New York, 13 September 2019, lot 844.



(fig.2 圖二)

底部渾圓，外觀厚重。佛像均結跏趺坐，雙手疊置於膝上，法相莊嚴。佛像為高浮雕，背光為淺浮雕，呈現了紋飾的立體感。鉢體上的七尊佛是指釋迦牟尼佛以及在他之前悟得佛法的六位佛。在七尊佛像的旁邊，刻有他們的佛號和佛家預言的偈語。玉鉢的內壁以隸書陰刻乾隆皇帝御題詩「題和闐玉七佛鉢」（圖二），以及乾隆皇帝的兩方寶璽：「古稀天子」及「猶日孜孜」。

蘇州開元寺中藏有一件帝青石的佛鉢，傳曾為佛祖所用，後傳入中土，晚唐詩人皮日休曾作開元寺佛鉢詩一首贊之。乾隆皇帝因為此詩特別在乾隆二十二年（1757）第二次南巡時至開元寺尋訪此佛鉢。雖然發覺其非玉製，但仍喜愛其形制古樸，特命工匠以迦楠木製作七佛鉢，在宮中供奉。該件七佛鉢雖已遺失，但倫敦佳士得曾拍賣一件乾隆御題迦楠木七佛鉢，應是依照該例所製（圖三）。

然而，迦楠木材料畢竟易壞，隨著乾隆平定新疆，和闐玉料大量入貢朝廷，乾隆於乾隆五十一年（1786）再次命工匠精選新疆和闐玉，以更堅硬、耐久的材質雕刻了七佛鉢，同時又作了一首詩，讓工匠刻在玉佛鉢的內壁上，道出了再次重做佛鉢的原因。此鉢應即為當時所製佛鉢之一。

近似的乾隆御題玉佛鉢有另外兩件，一件為青玉製，現藏北京頤和園，載於《頤和園藏文物大系·玉器卷(1)》，北京，2018年，頁186-190（圖四）；另一為碧玉製，為佛羅里達Norton美術館藏品。該二例之形制、詩文均與此件近乎相同，應為同時期所製作。另有一類無御題詩的玉七佛鉢，如北京故宮博物院藏較小白玉一例，見故宮博物院藏文物珍品全集《玉器(下)》，香港，1995年，頁146，圖版118號；及紐約佳士得2019年9月13日拍賣墨玉一件，拍品844號。

乾隆皇帝一向喜愛以不同的材質製作相同的器物，除了迦楠木、和闐玉以外，七佛鉢還有其他材質，但形制不同，如北京故宮博物院藏紅木御題佛鉢，見《故宮雕刻珍萃》，北京，1999年，82號，及台北故宮博物院藏兩件剔紅七佛鉢，一件刻有相同御題詩，見《皇權與佛法—藏傳佛教法器特展圖錄》，台北，1999年，85號，一件無御題詩，見《故宮博物院藏雕漆》，北京，1985年354號。



fig.3 Sold at Christie's London, 15 May 2007, lot 186
圖三 倫敦佳士得，2007年5月15日，拍品186號



fig.4 Collection of Yiheyuan
圖四 頤和園藏品



The Qianlong Emperor’s White Jade *Wufu Xiangyong* Seal (Excerpt)

Guo Fuxiang

The seal impression on the Baosou

The present seal measures 4.9 cm. high, 2.6 cm. wide, and 1.5 cm. long. The seal face is carved with a four-character inscription, *Xiangyong wufu*, ‘Embracing the Five Blessings’. It was specially commissioned by the Qianlong Emperorr in the fifth-fourth year of his reign to celebrate his upcoming eightieth birthday.

The seal impression on the Baosou

This seal is recorded in the *Qianlong Baosou* currently housed in the Palace Museum, Beijing. Comparing the present seal with the record in the Baosou, it is evident that the material, size, calligraphic style of the inscription, all correspond to each other. According to the Baosou, this seal is one of the three-part group seals made during the Qianlong period, used as a frontispiece seal, along with the primary seal inscribed with *Bazheng maonian*, ‘Ruminating the Eight Principles of Governance at the Age of Eighty’, and a corner seal with the inscription *Ziqiang buxi*, ‘Continuous Self-strengthening’.

關於乾隆帝白玉「嚮用五福」璽

郭福祥

The seal impression on the Baosou

乾隆皇帝的一生經歷了諸多對他自己來說具有重要意義的歷史時刻，比如乾隆四十五年的七十萬壽、乾隆四十九年的喜得玄孫五世同堂、乾隆五十五年的八十萬壽、乾隆六十年的頤養歸政等等，對於每一個這樣的歷史時刻乾隆帝似乎都進行過精心的安排，留下了大量可供後人追述的文獻和遺物。在這些文獻和遺物當中，乾隆帝的寶璽無疑是值得我們關注的。他的許多寶璽就是以這些歷史時刻為背景，以其當時自身的狀態和心理為表達物件的特殊產物。而香港佳士得拍賣公司即將拍賣的「嚮用五福」璽就是乾隆帝於乾隆五十四年為慶祝自己即將到來的八十萬壽而特別製作的。

The seal impression on the Baosou

此璽白玉質地，通高4.9釐米，印面縱2.6釐米，寬1.5釐米。印文為陰文「嚮用五福」四字。印鈕圓雕雲龍戲珠，龍身細勁，龍鱗清晰，雲紋纏繞于龍身之間，是非常典型的乾隆時期雲龍鈕的風格。此璽在現藏於北京故宮博物院的《乾隆寶藪》中有明確著錄。將寶物與《寶藪》對比，無論是印材的質地、大小，還是印文的篆法、佈局都與該書中的著錄相符合。根據《寶藪》，此璽是乾隆時期製作的三方組璽中的一方，作為引首章使用，與之相配的壓腳章分別是「八徵耄念」和「自強不息」璽，這是乾隆時期御用組璽中較為固定的一種組合形式，反映出乾隆御用璽印的特點。那麼，這方璽到底有怎樣的價值呢？恐怕還要從它製作的背景談起。

The fifty-fifth year of Qianlong (1790) was a crucial year for the Qianlong Emperor. Not only had he been in power for fifty-five years, but he was also about to celebrate his eightieth birthday. According to tradition, every fifth year of the cycle is known as a *zheng shou* year, which requires grand celebrations. In the eyes of the Qianlong Emperor, the year marked by the fifty-fifth anniversary, coinciding with his eightieth complete birthday, naturally aligns with the numbers of heaven and earth and is seen as a result of the blessings from the heavens, making it worthy of a grand celebration.

The seal impression on the Baosou

Therefore, as early as the Mid-Autumn Festival of the fifty-fourth year of Qianlong, the emperor began planning the celebratory activities, including the location and scale of the receptions at the palace, as well as the longevity tribute offerings from various places and vassal states. The creation of corresponding imperial

The seal impression on the Baosou

The seal impression on the Baosou

The seal impression on the Baosou

The seal impression on the Baosou

The seal impression on the Baosou

乾隆五十五年（1790年），對乾隆帝而言是至關重要的一年。這一年不僅其在位已經五十五年，而且將要迎來他的八十壽辰。按照慣例，每到紀年逢五，即是所謂的「正壽」之年，都要舉行盛大的慶典。在乾隆帝看來，紀元五十五年又恰逢八十整壽，實與天地之數自然會合，是昊蒼眷佑的結果，值得大慶特慶。因此，早在乾隆五十四年的中秋，乾隆帝就開始了對慶典活動的籌畫，包括御殿受賀的地點、規模、各地及藩屬國萬壽貢品等等。而製作相應的寶璽則是活動籌畫過程中必不可少的事項。實際上，乾隆帝逢十萬壽製作寶璽以為紀念的做法是有例可循的。康熙五十九年（1720年），隨著康熙在位六十周年和七十聖壽的臨近，康熙打算刻制一通用小璽，命內廷翰臣擬文，皆不稱意，於是乃自定「戒之在得」四字，刻成小璽多方。乾隆四十五年，乾隆帝在聖壽七十時，同樣沿襲康熙帝的做法，用杜甫句刻「古稀天子之寶」和「猶日孜孜」璽，在紀念聖壽的同時，也表明自己不敢怠政的想法。而現在，整整十個年頭又過去了，以乾隆帝的行為方式，依例刻制相應的寶璽是必須要做的事情。那麼這一次，乾隆帝又會有怎樣的想法，選擇什麼樣的璽文呢？

The seal impression on the Baosou

這一次，乾隆帝將視線落在了《尚書》「洪範」篇上。據《尚書》「洪範」篇記載：武王克商後，向箕子請教天道之義，箕子便以洪範九

seals was an essential aspect of the planning process. Qianlong ultimately decided to use *Bazheng maonian* as the main inscription for the primary seal, accompanied by *Xiangyong wufu*, and *Ziqiang buxi* for the other two seals.

The seal impression on the Baosou

After the Qianlong Emperor decided on the inscriptions for the three imperial seals in the fifty-fourth year of his reign, he began large-scale production. According to the records of the Qing Palace *Neiwufu Zaoban Chu Huojidan*: ‘On the 20th of the 10th month in the fifty-fourth year of the Qianlong reign, officials presented three pieces of greenish-white jades to the Qianlong Emperor along with the design of the inscriptions on papers....An imperial decree was issued to send these to Suzhou

The seal impression on the Baosou

The seal impression on the Baosou

疇相告。這洪範九疇分別為：「初一日五行、次二曰敬用五事、次三曰農用八政、次四曰協用五紀、次五日建用皇極、次六曰乂用三得、次七曰明用稽疑、次八曰念用庶徵、次九曰嚮用五福，威用六極」。乾隆認為箕子所陳洪範九疇是「萬世帝王制治之源……無一不關於為君者之一身一心」。而九疇中第八「念用庶徵」與乾隆當時的想法正相一致，於是，據此擬定「八徵耄念之寶」的寶文。關於為什麼要用「八徵耄念之寶」這幾個字刻製寶璽，乾隆帝自己在《八徵耄念之寶記》中是這樣解釋的：「思有所以副八旬開泰之慶，鑄諸璽，以殿諸御筆，蓋莫若《洪範》‘八徵’之念。且予夙立願八十有五，滿乾隆六十之數，即當歸政。今雖八十，逮歸政之歲尚有六年。一日未息肩，萬民恒在懷。庶徵之八，可不念乎？念庶徵即所以念萬民。《曲禮》：‘八十曰耄’，老而智衰之謂。茲逮八十，幸賴天佑，身體康強，一日萬幾，未形智衰，不可不自勉也」。可以說，八徵耄念之寶的刻製既是對八十萬壽的紀念，也是對自己的戒勉。

在以後的幾個月中，八徵耄念之寶成為乾隆君臣間經常性的話題，與乾隆八旬萬壽緊密地聯繫在一起，備受矚目。以至於乾隆五十五年新正在重華宮舉行的大型茶宴上，乾隆帝與廷臣及內廷翰林之間的聯句就是以「八徵耄念之寶」為題的。乾隆帝自己也屢次提及八徵耄念之寶的製作情況。「予因來歲八旬正壽，鑄八徵耄念之寶，冬仲即已鑄成，於立春吉日遂行鈐用。「予於上年長至月，因開歲壽躋八表，思復鑄璽以資鈐用，宜莫若洪範八徵之念，命選和闐良玉，刻為八徵耄念之寶。蓋予仰荷天庥，康強猶昔，而勤政愛民，固不敢一日不自勉也」。可知最早的八徵耄念之寶刻製於乾隆五十四年冬天，質地為和闐玉，並於第二年的立春日開始鈐用。需要說明的是，「八徵耄念之寶」只是一方主寶。除主寶之外，乾隆帝還同時選取另外兩種寶文，刻製成副寶和引首，與主寶相配，成為一組。其中副寶為「自強不息」，引首為「嚮用五福」。乾隆帝在《八徵耄念之寶聯句》序言中特別談到了這三方寶璽的關係：「得壽偕宣鼓之成，計字協義爻之畫。引之嚮用，副以健行。佩押紐以交

for production, with urgency placed on completing the seals...by the 24th day of the 12th month in the fifty-fourth year, eight sets of seals were delivered for presentation at the Maoqin Hall.’

The seal impression on the Baosou

As illustrated by the record above, the entire process took only a short two months, highlighting the Qianlong Emperor’s urgency at that time. Clearly, these were specially prepared for his eightieth birthday celebration and had to be completed on time. The seal to be offered by Christie’s Hong Kong, is the frontispiece seal from one of these eight sets, and it is the smallest set among all eight seals produced at that time. Although the seal is small, its craftsmanship is extremely fine, showcasing the exceptional artistry of the jade carvers in the Suzhou imperial workshop.

The seal impression on the Baosou

The seal impression on the Baosou

龍，座侑觴而稱兕。」並注明副章曰自強不息，引首曰嚮用五福。按「自強不息」語源《周易》：「天行健，君子以自強不息」。而「嚮用五福」則同樣取自洪範九疇中的第九「嚮用五福，威用六極」。乾隆帝之所以要選取這兩方寶文與「八徵耄念之寶」相配，就是要表明他在歸政之前不敢稍存懈怠，以天下百姓為念，孜孜求治，勤於政事的意旨。

The seal impression on the Baosou

乾隆帝於乾隆五十四年擬定了這三方寶文之後，便開始了大規模的製作。據清宮《內務府造辦處活計檔》記載：乾隆五十四年「十月二十日，員外郎大達色、催長舒興、筆帖式福海來說：太監鄂魯裡交青白玉三塊，上畫做引首寶墨蹟，隨引首寶紙樣三張，三方一分刻字本文八分。內引首系‘嚮用五福’，寶系‘八徵耄念之寶’、‘自強不息’。單寶二方，本文二件，內一件系‘五福五代堂八徵耄念寶’、一件系‘八徵耄念之寶’。傳旨：發往蘇州照樣成做三方一分引首寶八分，單寶二方。要急，做得一分即先行送來。欽此。青白玉三塊，系啟祥宮交出，內一塊重三十四斤、一塊重二十斤、一塊重四斤八兩。於五十四年十二月二十四日將蘇州送到青白玉引首寶八分，單寶二方，呈進交懋勤殿訖。」從這條檔案可知，僅這一次就製作了八徵耄念之寶組寶八套之多，而且工期只有短短的兩個月時間，可以想見乾隆帝當時急迫的情狀。很顯然，這是專門為其八旬萬壽特別準備的，必須要按時完成。而香港佳士得拍賣公司即將拍賣的這方璽就是這一次製作的八套組寶中的一套中的引首章，而且是當時製作的所有八套寶璽中體量最小的一套。印體雖小，但製作卻極為精細，充分顯示出蘇州宮廷玉雕匠人的極高超的藝水準。

此璽是由當時製作御用寶璽實力最雄厚的蘇州工匠完成的，儘管工期很短，催之甚急，但雕刻卻一絲不苟，精準到位，顯示出製作者嫻熟的技藝和高超的水準。通過這方寶璽，使我們瞭解到乾隆帝一貫的行為方式以及他晚年真實的心理狀態，這恐怕是比寶璽本身更為重要的事情。

1431

AN IMPERIAL WHITE JADE 'XIANGYONG WUFU' SEAL

QIANLONG FIFTY-FOURTH YEAR, CORRESPONDING TO 1789 AND OF THE PERIOD

1 15/16 in. (4.9 cm.) high

HK\$3,800,000-5,500,000 US\$500,000-710,000

PROVENANCE: A French private collection, by repute

The impression of the present seal is included in the *Qianlong Baosou*, [Album of Seals of the Qianlong Emperor] (fig. 1), and *Qingdai dihou xiyin pu* [Compendium of Seals of Qing Emperors and Empresses], *Qianlong juan*, vol. 2, Beijing, 2013, p. 140 (fig. 2).

清乾隆五十四年 白玉雲龍鈕「嚮用五福」璽

印文：嚮用五福

來源：法國私人舊藏（傳）

本璽引文收錄於《乾隆寶齋》（圖一），及《清代帝后璽印譜—乾隆卷一卷二》，北京，2013年，頁140（圖二）。



(seal face 印面)



(seal impression 印文)



(fig.2 圖二)

嚮用五福



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



1432

A RARE SMALL IMPERIALY INSCRIBED
MOTTLED GREY AND BLACK JADE SQUARE
BRUSH POT

QIANLONG PERIOD (1736-1795)

3¼ in. (8.3 cm.) high

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

US\$110,000-160,000

PROVENANCE:

Spink & Son, London

A Private European Collection

Sold at Christie's New York, 15 September 2011, lot 1007

Each side finely carved in low relief with one of the 'Four Gentlemen',
prunus, orchid, bamboo and chrysanthemum, beneath imperial
poems inspired by each scene.

Prunus, orchid, bamboo and chrysanthemum are known collectively
as the 'Four Gentlemen'. They represent dignity, quietude, fortitude
and simplicity, which are the qualities every gentleman should have.

The inscriptions on the present brush pot are imperially composed
poems, each inspired by the scene it accompanies.

A white jade brush pot of slightly larger size (10.5 cm.) and similar
faceted shape, also dated to the 18th century and carved with the
'Four Gentleman' in low relief, was sold at Christie's Hong Kong, 24-
25 March 2001, lot 1469.

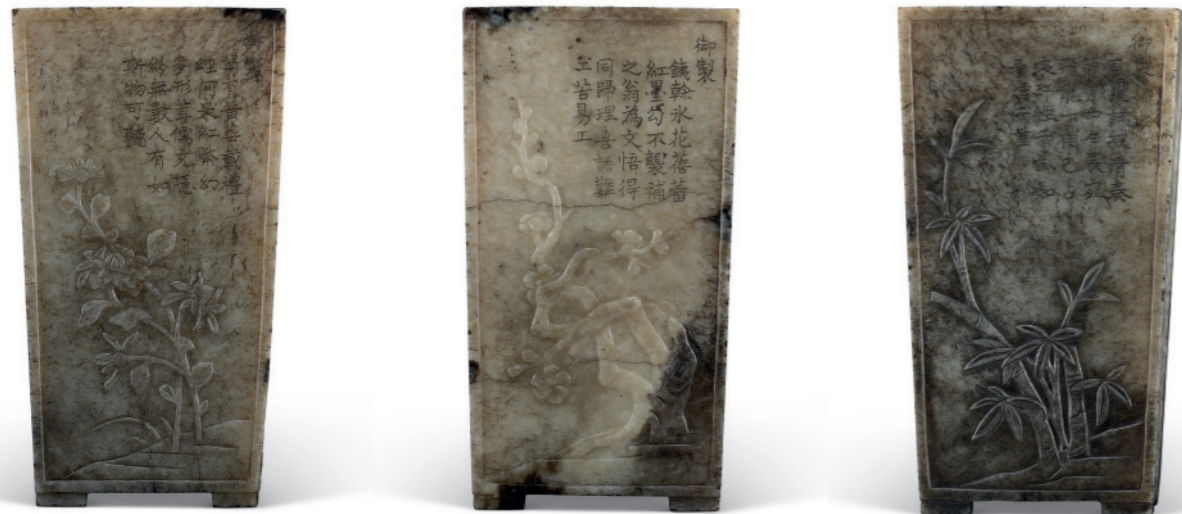
清乾隆 灰玉四君子詩文圖方形筆筒

來源:

Spink & Son, 倫敦

歐洲私人珍藏

紐約佳士得, 2011年9月15日, 拍品1007號



(other views)



The Property of an Asian Collector
亞洲私人珍藏

1433

A FINE AND RARE INSCRIBED WHITE JADE ARCHER'S RING

QIANLONG PERIOD (1736-1795)

1 in. (2.5 cm.) high

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE:

Sold at Christie's Hong Kong, 30 April 2000, lot 569

The thumb ring is inscribed with four auspicious characters reading *ji xiang ru yi* (good fortune as one wishes), intricately carved within medallions and encircled by a ring of studs, all divided by *ruyi* sceptres. Compare to a white jade *ruyi* from the National Palace Museum, Taipei, with the same auspicious greeting carved on the handle, illustrated in *Auspicious Ju-I Sceptres of China*, Taipei, 1995, pl. 28.

清乾隆 白玉「吉祥如意」扳指

來源:

香港佳士得，2000年4月30日，拍品569號

比較一件台北故宮博物院藏之白玉如意，柄上刻有與本拍品相同的吉祥祝語，載於《吉祥如意文物特展圖錄》，台北，1995年，頁28。



(another view 另一面)



1434

A RARE PALE CELADON JADE IMPERIALY-INScribed 'THREE RAMS' PLAQUE

QIANLONG, DATED BY INSCRIPTION TO THE CYCLICAL *RENCHEN* YEAR, CORRESPONDING TO 1772, AND OF THE PERIOD

The reverse is incised with an imperial poem, followed by a cyclical date in the first month of the *renchen* year (1772), followed by two seals. The stone is of a pale celadon tone with russet inclusions.

2 3/8 in. (6.1 cm.) wide

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Lord Cunliffe (1899-1963) Collection

The reverse of the current jade plaque is inscribed with the poem *Kaitai Shuo*. This poem is also found on a painting of three rams by the Qianlong Emperor, preserved in the National Palace Museum, Taipei, illustrated in Jian Songcun, 'Sanyang Kaitai Da Jixiang', The National Palace Museum Monthly of Chinese Art, 1991, p. 18.

清乾隆壬辰年（1772）青玉雕三陽開泰御題詩擺件

來源:

Cunliffe舊藏（1899-1963）

乾隆皇帝尤為鍾愛「三羊開泰」紋飾，見台北故宮博物院藏清高宗壬辰年（1772）「御筆開泰說並仿明宣宗開泰圖」，載於簡松村，《三羊開泰大吉祥》，故宮文物月刊，1991年1月，頁18。該御筆圖右上側所題之詩文「開泰說」與本擺件所刻一致，據此可推斷本擺件為乾隆御製。



(inscription 印文)



1435

A WHITE AND RUSSET JADE PEBBLE
CARVING OF A POMEGRANATE AND A
THREE-LEGGED TOAD

QIANLONG PERIOD (1736-1795)

4 5/16 in. (11 cm.) long

HK\$240,000-350,000

US\$32,000-45,000

The jade is inscribed on one side with a poem by the Qianlong Emperor, recorded in *Qing Gaozong yuzhi shiwen quanji* (Compilation of Imperial Poems), vol. 1, *juan 9*, with two seal marks, *bide* ('Equal to virtue') and *langrun* ('bright and lustrous').

清乾隆 白玉雕石榴金蟾擺件

一面刻乾隆御題詩「石榴花」
詩文：「散彩映朱軒，舒榮當夏月。綠枝綴繁星，清芬猶可悅。」
(摘自《清高宗(乾隆)御製詩文全集》第一冊，卷九)

印文：「比德」「朗潤」



(another view 另一面)



Property of a Hong Kong Collector
香港私人珍藏

1436

AN ARCHAISTIC YELLOW AND RUSSET
JADE 'DRAGON' VASE AND COVER

QING DYNASTY, 18TH-19TH CENTURY

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

HK\$350,000-450,000

US\$46,000-58,000

PROVENANCE:

Sold at Christie's Hong Kong, 25 October 1993, lot 1110

清十八/十九世紀 黃玉仿古交龍紋雙龍耳蓋瓶

來源:

香港佳士得，1993年10月25日，拍品1110號



1437

A LARGE CELADON JADE CARVING OF 'PHOENIX AND PEACH'

QING DYNASTY, 18TH CENTURY

8 3/16 in. (21.8 cm.) long, wood stand

HK\$400,000-600,000

US\$52,000-78,000

The phoenix is in a recumbent posture, with its legs tucked beneath the body and its head turned backwards, gently biting on a sprig of fruiting peaches.

清十八世紀 白玉雕鳳凰銜桃擺件



The Property of a Lady
女史珍藏

1438

A WHITE JADE HORSE GROUP

QING DYNASTY (1644-1911)

5 1/8 in. (13 cm.) wide, wood stand

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Acquired in 1990s, by repute

An English private collection, by repute

The carving style of the present horse group is inspired by the Western realistic painting style, which was introduced to the Qing court by artists such as Giuseppe Castiglione (1688-1766). Compare the present carving with a similar white jade horse group in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jadeaware (III)*, Hong Kong, 1995, p. 109, no. 89 (fig.1), which shares a similar realistic style.



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

清 白玉雙馬擺件

來源:

購於1990年代(傳)

英國私人舊藏(傳)

乾隆時期，宮廷畫家郎世寧等引入西方畫馬技法，注重寫實及細部表現，營造出強烈的真實感。此玉馬造型體現了該種寫實風格，形象精確、生動。比較北京故宮博物院藏造型近似的白玉雙馬擺件，載於故宮博物院藏文物珍品全集《玉器(下)》，頁109，圖片89號(圖一)。



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

1439

A WHITE JADE TRIPOD CENSER AND COVER

清 白玉龍耳獅鈕三足蓋爐

QING DYNASTY (1644-1911)

7/8 in. (22.5 cm.) high, wood stand, Japanese double wood boxes

HK\$300,000-500,000

US\$39,000-65,000



1440

A WHITE JADE RECTANGULAR TABLE SCREEN

清乾隆 紫檀框嵌白玉高士訪友圖插屏

QIANLONG PERIOD (1736-1795)

10 3/4 in. (26 cm.) long, zitan stand

HK\$500,000-700,000

US\$65,000-90,000

The thick jade panel is carved with scholars with their attendant travelling along a mountainous path, the reverse with a pair of deer within a similar landscape.



1441

A JADEITE CHIME-SHAPED HANGING
PLAQUE AND A ZITAN STAND

QING DYNASTY (1644-1911)

Jadeite plaque: 8 $\frac{3}{4}$ in. (22.3 cm.) wide

Zitan frame: 16 $\frac{7}{16}$ in. (41.8 cm.) high

HK\$240,000-320,000

US\$32,000-41,000

See a similar example of a carved jadeite 'chime' hanging plaque and a wood stand, in the Palace Museum, Beijing, accession number: *gu00103569*.

清 翠玉雕麻姑獻壽磬吊飾及紫檀框

比較一件造型近似的翠玉雕磬吊飾，見北京故宮博物院藏，館藏編號：故00103569。



1442

A JADEITE 'LOTUS' PENDANT

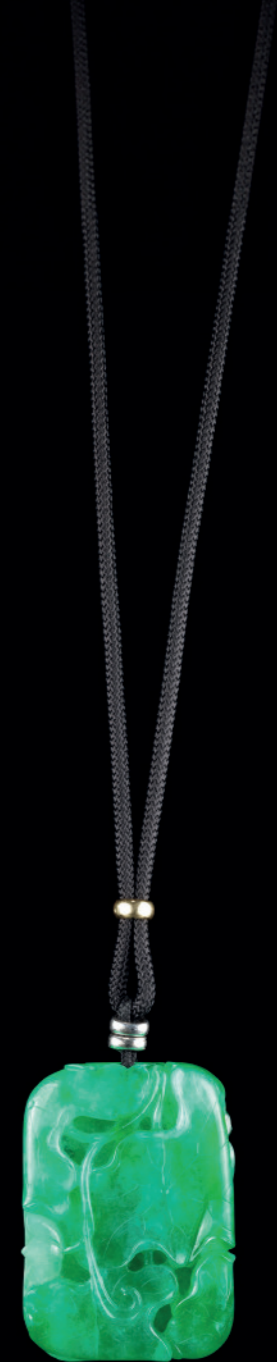
QING DYNASTY (1644-1911)

1.38 in. (3.5 cm.) long

HK\$500,000-700,000

US\$65,000-90,000

清 翠玉和和美珮





(detail)

The Property of a Lady

1443

AN ARCHAIC BRONZE WINE VESSEL, ZUN

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

11 5/8 in. (29.5 cm.) high, box

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

US\$110,000-160,000

PROVENANCE:

Sold at Sotheby's London, 6 December 1994, lot 3

Sold at Christie's New York, 16 September 1999, lot 243

It is rare to find a bronze *zun* of such pleasing proportions and with design bands both on the body and the foot; a similar piece found in 1954 from the excavation of a Shang dynasty tomb in Huixian, Henan, now in the Xinxiang Museum, is illustrated in Henan Research Institute of Cultural Relics ed., *Henan chu tu Shang Zhou qing tong qi* (The Unearthed Bronzes of Shang-Zhou Dynasty in Henan Province), 1981, vol.1, p.100, no.119; Another related *zun* lacking the design band round the foot was included in the National Palace Museum, *Special Exhibition of Shang and Chou Dynasty Bronze Wine Vessels*, Taipei, 1989, Catalogue, no. 3.

晚商/西周早期 青銅饗養紋三牛尊

來源:

倫敦蘇富比, 1994年12月6日, 拍品3號

紐約佳士得, 1999年9月16日, 拍品243號

此類折肩尊較為珍罕, 器型始於商代早期, 至商代晚期無肩尊已成為主流造型, 因此數量較少。相比商代中期比較簡練的紋飾, 此青銅尊上群集浮雕獸首、夔龍及大獸面等紋飾, 以浮雕獸首和大獸面構成青銅尊紋飾的一面, 直接和正面地迎向觀者的視角, 加上浮雕獸首面頰寬長、兩角外翹、雙眼凸出的非凡工藝以及活靈活現的神髓, 散發出懾人的神秘感。

相似一例可參考1954年河南省輝縣出土, 現藏新鄉市博物館的商代前期饗養紋尊, 錄於《河南出土商周青銅器》(一), 1981年, 頁100, 圖版119號。另見台北故宮博物院藏, 錄於《商周青銅酒器》, 台北, 1989年, 圖版3號。



1444

A PARCEL-GILT BRONZE 'LONGMA AND DIVINE TORTOISE' BRUSH REST

MING DYNASTY (1368-1644)

7 3/8 in. (19 cm.) wide

HK\$200,000-300,000

US\$26,000-39,000

明 局部鎏金銅河圖洛書圖山形筆架



(base)



The Qianlong Emperor's *Tianhuang* 'Liang Tiangong' Seal

Guo Fuxiang

The emperor's leisure seals exhibit distinct styles reflective of their era and personal characteristics, which are closely linked to the emperor's thoughts and personality, thus becoming significant carriers of imperial culture. It can be said that among the diverse leisure seals, emperors found a space to express their thoughts freely and creatively. The leisure seals of the Qing emperors have largely been preserved to this day, showcasing a full picture of the great variety of these seals. These seals outline various aspects of the Qing emperors' personalities, interests, and cultural cultivation, serving as valuable resources for research of the Qing imperial court. An example is the *Liang Tiangong* seal of Emperor Qianlong, to be offered by Christie's Hong Kong, which reflects the emperor's ideology.

This seal is carved from *tianhuang* stone with a horse-form finial. The seal measures 3.4 cm. long, 2.2 cm. wide, 4.5 cm. high, with a three-character inscription carved in relief, *Liang Tiangong*. The Qing court has clear catalogues documenting the existence of their imperial seals. The material, size, and inscription of the present seal correspond exactly to those recorded in the catalogues, *Qianlong Baosou*, *Jiaqing Baosou*, and *Daoguang Baosou*.

關於乾隆皇帝田黃「亮天工」璽

郭福祥

皇帝閑章具有鮮明的時代風格和個人特點，與皇帝的思想、性格有著極為密切的關係，在一定程度上成為帝王文化的重要載體。可以說，在多種多樣的閑章中，皇帝們獲得了一塊讓自己的思想放飛並自由馳騁的空間。特別是清代皇帝的閑章，絕大部分得以保存至今，種類齊全，體系完備。這些閑章從不同側面勾勒出清代皇帝們自身的性格特點、生活情趣、文化修養，成為難得的宮廷史研究資料。香港佳士得公司徵集到的此方乾隆皇帝的田黃「亮天工」璽就是一方反映乾隆皇帝思想的閑章。

此璽壽山石田黃質地，馬鈕，印面縱3.4釐米，寬2.2釐米，通高4.5釐米。印文為陽文「亮天工」三字。此璽在現藏於北京故宮的《乾隆寶齋》《嘉慶寶齋》和《道光寶齋》中均有明確著錄。經對比，無論是材質、體量，還是篆法、佈局都與《寶齋》中的記載完全相合。

乾隆皇帝寶璽的重要特點之一是擇取璽文的管道多種多樣，而其中最重的一個管道是豐富的中國古代經史典籍。乾隆皇帝十分

One of the important characteristics of the Qianlong Emperor's seals is the diverse selection of inscriptions, with a significant source being the rich ancient Chinese texts. The Qianlong Emperor placed great emphasis on learning Han culture, consciously using Confucian thought to shape himself, and he was known for his extensive reading and tireless pursuit of knowledge. His profound cultural cultivation is reflected in various aspects of his life, including his leisure seals, many of which feature inscriptions that are directly or indirectly derived from classical texts.

Inscriptions related to governance and moral cultivation were primarily chosen from Confucian classics such as the Analects, Book of Songs, Book of Documents, Book of Changes, and Book of Rites; while some auspicious and motivational inscriptions were either creatively composed or selected from ancient anecdotes. Regarding the inscriptions on imperial seals, the Qianlong Emperor provided insightful commentary. He once said, "The inscriptions on the seals of the son of Heaven need to be carefully selected in order to provide admonishment; those that are poetic in nature do not carry the same weight and are more like playthings." He believed that an emperor's seal should fully reflect his character and will, serving as a reminder and motivation for himself.

重視對漢文化的學習，自覺地利用儒家思想塑造自己，一生博覽群書，好學不倦。他深厚的文化修養在其生活中的方方面面都有反映，在其寶璽中亦有充分的體現，他的許多璽文直接或間接出自經史典籍。與治國理政和道德修養有關的寶璽璽文，多從《論語》、《詩經》、《尚書》、《周易》、《禮記》等儒家經典中擇取。而一些吉祥勵志的璽文，則或出自睿裁，或選自古代名人典故。關於御書鈐用寶璽的印文，乾隆皇帝有過相當精闢的論述：「夫天子宸章，擇言鑄璽，以示自警，正也。即偶寓意別裁，然近玩物，不足為訓。」認為皇帝的印章要充分體現自己的性情和意志，要有感而發，有針對性地刻制，從而起到警示自己、鞭策自己的作用。他同時還給出了一些可為典則的實例，「如皇祖之「戒之在得」、皇考之「朝乾夕惕」、朕之「猶日孜孜」，莫非寓戒慎之意。」如果按照上述的規律和原則，「亮天工」顯然符合乾隆皇帝對御用璽印印文的選取標準。

按「亮天工」典出《尚書》「虞書「中的」舜典「篇：」謗！汝二十有二人，欽哉！惟時亮天工。」按照現在的話說，就是「嘖嘖！你們二十二

He also provided seal examples to support his insights: such as Emperor Kanxi's 'Jiezhizai' (to abstain in order to gain), Emperor Yongzheng's 'Zhaoqianxi' (be diligent in the morning and vigilant at night), and his own 'Yourizizi' (be persistently conscientious), all of these seal inscriptions convey a sense of caution and mindfulness. Following these principles, the choice of the inscription *Liang Tian Gong* clearly reflects the Qianlong Emperor's standard for selecting inscriptions for imperial seals.

According to *Liang Tiangong*, which originates from the 「Zi! Ru ershi you er ren, qinzai! Wei shi liang tiangong」 In translation and modern terms, this means, “You twenty-two people must be diligent and respectful! You are to uphold the will of Heaven and assist in achieving great accomplishments.” Based on the records in the “*Shiji*” (Records of the Grand Historian), Emperor Yao, upon growing old, passed his throne to Shun. Shun implemented significant reforms in the governance system, clearly delineating central administrative responsibilities and appointing ten officials, including Da Yu, to specific roles. Additionally, he assigned twelve provincial governors to promote imperial virtue and represent the emperor in governing various regions. These twenty-two individuals constituted a comprehensive central and local management system during Shun's reign. *Liang Tiangong* reflects Shun's expectations of these officials' responsibilities at the time of their appointment. Here, *Liang* means to assist, while *Tiangong* refers to the work of Heaven. This implies that under Heaven's protection, both ruler and subjects must cooperate

and respect their duties to assist the emperor in establishing great achievements. The reason Emperor Qianlong chose *Liang Tiangong* for his seal is likely due to his deep understanding of this reference.

Qianlong was known for his relentless pursuit of knowledge and his ability to integrate ancient texts into his own insights. The phrase aligns with his aspirations for social governance. Using this phrase as an inscription not only reflects his expectations for the officials, he appointed but also serves as a self-motivation and reminder, emphasizing the importance of appointing capable individuals. As recorded in ancient texts: “A ruler must truly understand that all matters concerning ministers are ancestral matters; all accomplishments are divine achievements. Thus, one should never act out of personal bias in appointments or use unworthy individuals for important tasks. Consequently, with capable individuals in office, governance can flourish, leading to peace among the people.” Only through mutual assistance between ruler and subjects can one receive divine protection, ensuring national stability and achieving great accomplishments. This sentiment is echoed in Qianlong's own poetry. For instance, in 「Ye da yu miao gong yi huang zu yuan yun」(Visiting the Temple of Da Yu), he wrote: “Deeply consider your role as governor for the people; may you diligently illuminate the work of Heaven.” In another poem from 「Chun zhong jing yan」(Spring's Midpoint), he stated: “Do not deceive yourself; be cautious; encourage mutual respect and illuminate the work of Heaven.” Both mention *Liang*

個人，要恭敬盡職啊！要承受上天旨意，輔助成就功業。「根據《史記》的記載，帝堯老，傳位於舜，舜行天子政，對職官制度進行重要改革。對中央行政職責進行了具體劃分，分別委任於大禹等十人，明確所司，各執其事。另外還有委派到外面各處的十二州牧，宣揚帝德，代表天子治理四方。此二十二人，構成了帝舜時期完備的中央和地方管理體制。「亮天工」就是帝舜在任命上述各官之時對他們的職責所作的要求。這裡的「亮」為輔佐的意思，天工同「天功」，意為上天之功。也就是說在上天護佑下，君臣之間合而相助，臣僚各敬其職，輔佐天子以立天下之功。乾隆皇帝之所以選取「亮天工」刻製印章，應該是對其上述出典有充分瞭解的。乾隆皇帝一生好學不倦，對古代典籍多能融會貫通，有自己的心得，「亮天工」的出典與其所期待的社會治理思想是相吻合的。以其為印文，既是他所拔擢的諸多臣僚的期許和要求，同時也是對自己的鞭策，凸顯出為君者任人用事的重要性。正如典籍所載：「為人君者，誠知人臣所熙之事，皆祖宗之事，所亮之功，皆上天之功。則決不肯徇私意以用人，用匪人以廢事。則朝廷之政，得人修舉，天下之民，由是又安矣。」君臣之間只有合而相助，才能獲得上天庇護，國泰民安，成就一代偉業。這一點從乾隆皇帝自己的御製詩中也可以得到證

實。比如他在《謁大禹廟恭依皇祖元韻》中即有「深維作民牧，益凜亮天工」之句。而在《春仲經筵》中也有「毋自欺惟慎已獨，勸胥欽乃亮天工。君臣要在交相做，心意由來本是同之句。詩作都提到了「亮天工」一詞，講的都是為君之道和君臣之間的關係。像這樣出自中國古代文化典籍，又能反映出自己的思想境界，乾隆皇帝將其選作印文，刻成璽印鈐用，就是很自然的事情了。

此璽是乾隆皇帝即位初期製作的諸多小璽之一。這些小璽形式多樣，材質不同，但多為凍石。其鈐用也相對靈活多變，除特殊情況外，一般使用頻率都比較高。通過對該璽鈐用狀況的分析，可以得知此璽的鈐用大致有幾種情況。

一是作為乾隆皇帝御筆書法和題記上的引首章使用。如北京故宮博物院藏《弘曆行書張蘊古大寶箴卷》中，在乾隆御筆起首部分即鈐此璽，與後面的「乾隆宸翰」「惟精惟一」兩方壓腳章構成一組，此處的「亮天工」璽很明顯是作為御書作品上的引首章使用的，是為此璽用作御筆引首章之一例。二是作為御筆書法和題記上的壓腳章使用，或單獨或與其他小璽配合鈐用。如乾隆三十二年

Tiangong, discussing the way of governance and the relationship between ruler and subjects. It is thus natural that Qianlong would select this phrase from ancient Chinese cultural texts to reflect his own philosophical outlook when inscribing it on his seal.

This seal is one of the many small seals produced during the early reign of Emperor Qianlong. These small seals come in various forms and are made from different materials, but most are made of steatite stone. With a few exceptions, these small seals are frequently used in a variety of occasions. By analysing the condition of this seal, we can ascertain that it was frequently used.

This seal can be seen used at the beginning of calligraphic works and inscriptions. For example, in the '*Huangli Xingshu Zhang Yungu Dabaozhen Juan*' housed in the Palace Museum in Beijing, this seal appears at the start of a piece written by Qianlong, alongside two other seals that form a cohesive group. Here, the *Liang Tiangong* seal serves as a frontispiece seal for imperial calligraphy. It is also seen used as a corner seal, in Ding Guanpeng's celestial map that was commissioned by Emperor Qianlong in 1767, each page corresponded to a star and had handwritten descriptions by the emperor, each stamped with different small seals, one being the *Liang Tiangong* seal that was placed in the lower left corner of the description for the Wind Star. This seal also appears in other examples like the Qing catalogues of various hand-painted porcelain and bronze items stored in the National Palace

(1767)，命丁觀鵬摹繪張僧繇五星二十八宿圖，在每一星宿的左頁都由乾隆皇帝御筆題寫了關於各星宿說明釋文，並鈐蓋不同的小璽，其中在風星神御筆釋文後面的左下角鈐有此璽，在星星神的御筆釋文後面的左下角鈐有此璽和「善與人同」璽，是為用作壓腳章之一例。三是其他特殊的鈐用。如臺北故宮博物院所藏原存放於多寶格中的各種手繪瓷器、青銅器的小冊頁，可以視為乾隆皇帝御藏的藏品圖錄。在這些冊頁上，雖然沒有乾隆皇帝的御題，但在每一開上都鈐有乾隆帝的各式小璽，每開都不一樣，此方「亮天工」璽亦在其中。如《古範流輝》古銅器冊頁中的「周螭梁盃」頁上即鈐有此璽。這種情況一般是表明皇帝御藏的性質，鈐用時可根據畫幅空餘之處相機鈐蓋，可左可右，可上可下，在位置上沒有固定的格式要求。

此方「亮天工」璽材質為壽山田黃石，整體質地溫潤，通透細膩，印體切割規整。上面圓雕馬鈕，馬呈側臥狀，四腿曲臥，頭向右側視，整體雕刻極精，體態豐腴，筋骨道健，鬃毛細膩。其印文規矩，筆劃刻制一絲不苟。無論是印鈕還是印文刻法，都顯示出製作者較高的技藝水準。

Museum, Taipei. Although these records do not include any imperial inscriptions from Qianlong, each page bears different small seals, including the *Liang Tiangong* seal, indicating imperial ownership. In these contexts, the placement of seals is flexible and can vary according to available space on the items, reflecting no strict formatting rules.

The material of this *Liang Tiangong* seal is Shoushan *Tianhuang* stone, characterised by its warm and translucent texture. The seal body is finely carved and symmetrical. The finial of the seal is carved in the round as a recumbent horse, depicted in a lying position with its four legs curled and its head turned to the right. The overall carving is extremely exquisite, showcasing a plump physique, strong bone structure, and delicate mane. The inscription is uniform, with meticulous strokes. Both the seal finial and the inscription demonstrate a high level of craftsmanship from the carver.



1445

AN IMPERIAL TIANHUANG LIANG TIAN GONG SEAL

QIANLONG PERIOD (1736-1795)

1 ¾ in. (4.5 cm.) high, 56g

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

The impression of the current seal, *Liang Tiangong*, is included in the *Qingdai dihou xiyin jicheng*, vol. 2, Beijing, 2005, p.76, *Qingdai dihou xiyin pu* [Compendium of Seals of Qing Emperors and Empresses], Qianlong *juan*, vol. 1, Beijing, 2013, p. 32 (fig. 1), *Qingdai dihou xiyin pu*, Jiaqing *juan*, vol. 1, Beijing, 2013, p. 69 and *Qingdai dihou xiyin pu*, Daoguang *juan*, Beijing, 2013, p. 55.

清乾隆 田黃「亮天工」璽

印文：亮天工

本璽引文收錄於《清代帝后璽印集成(二)》，北京，2005年，頁76，《清代帝后璽印譜—乾隆卷一卷一》，北京，2013年，頁32(圖一)，《清代帝后璽印譜—嘉慶卷一卷一》，北京，2013年，頁69及《清代帝后璽印譜—道光卷》，北京，2013年，頁55。

亮天工之《石渠寶笈》著錄包括：

1. 御題《職貢圖》四卷，宣紙本縱一尺四分、橫四丈五尺三寸，乾清宮
2. 乾隆丁亥(三十二年)御書《張蘊古大寶箴》，一冊，金牋本楷書十六幅縱一尺六分、橫一尺五寸二分，重華宮
3. 御臨《王庭筠詩帖》一卷，灑金牋本行書縱八寸一分、橫一尺八寸七分，淳化軒
4. 乾隆己卯(二十四年)御筆《為君難跋》一卷，宋牋本行書縱一尺五分、橫三寸一寸六分，圓明園正大光明
5. 《御筆平定伊犁回部五十功臣像贊》一卷，西苑瀛台
6. 乾隆丙寅(十一年)御筆《做沈周柳蔭散牧圖》一卷，宣德牋本縱一尺一寸二分、橫三尺三寸，圓明園西峯秀色
7. 御筆戊辰、己巳、丁丑較射詩一卷，蠟牋本行書縱一尺一寸五分、橫一丈四尺八分，乾清宮
8. 乾隆丁亥(三十二年)御題《丁觀鵬仿張僧繇五星二十八宿圖》一冊三十三幅，宣德牋本設色畫五星二十八宿神圖縱八寸三分、橫二尺二寸，乾清宮



(seal face 印面)



(fig. 1 圖一)

亮
天
工



(seal impression 印文)



1446

A GROUP OF NINE IMPERIAL INSCRIBED 'VIEWS OF THE WEST LAKE' INK CAKES

QING DYNASTY (1644-1911)

Largest: 3 3/4 in. (9.5 cm.) long

(9)

HK\$150,000-240,000

US\$20,000-31,000

PROVENANCE:

A Japanese private collection, acquired in the 1950s

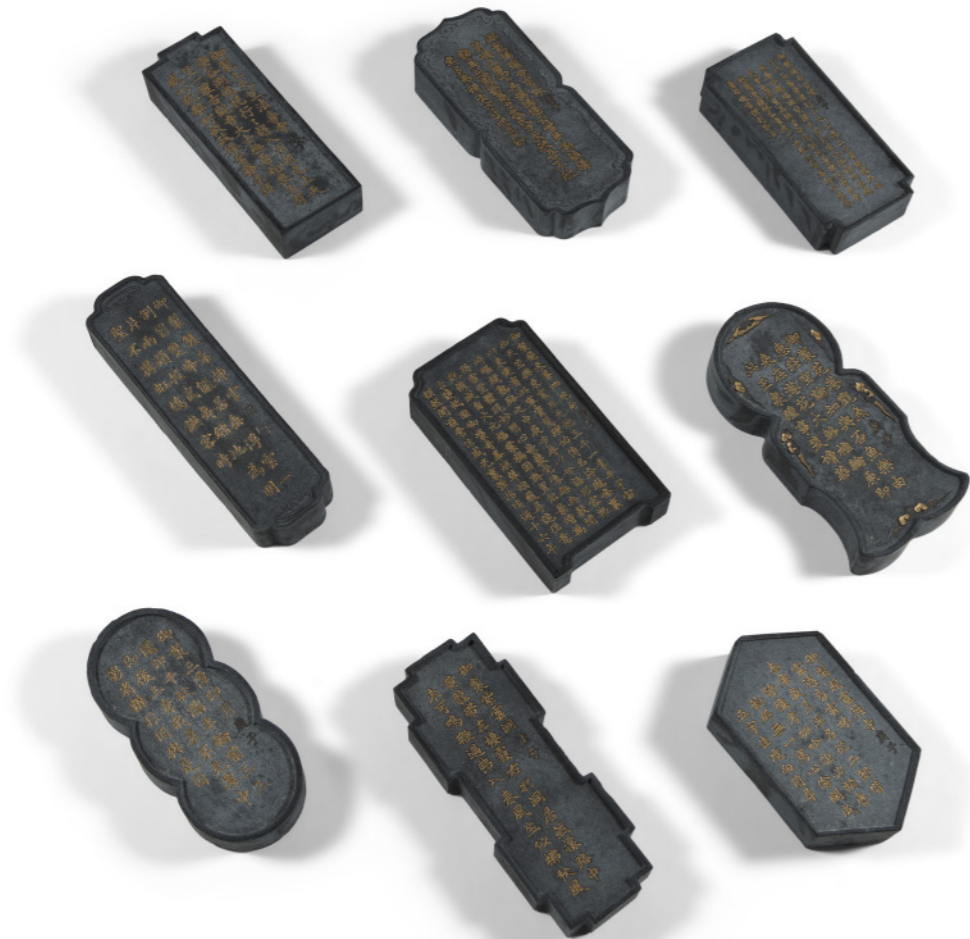
清 御題詩西湖名勝圖墨一組九件

來源:

日本私人舊藏，入藏於1950年代



(reverse)



1447

AN IMPERIAL 'PHOENIX' DUAN INK STONE

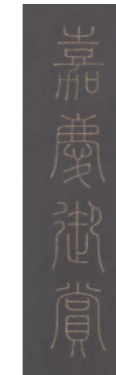
JIAQING INCISED YUSHANG SEAL MARK AND OF THE PERIOD (1796-1820)

6 1/2 in. (16.5 cm.) long, jade-inset veneered wood box and cover

HK\$240,000-350,000

US\$32,000-45,000

The present ink stone was made for the Qing imperial court during the mid-Qing period. The underside of the ink stone is carved with a four-character mark, *Jiaqing yushang*, 'For appreciation by the Jiaqing Emperor'. However, judging from the style of carving, which is characteristic of mid-Qing, it is possible that the ink stone was carved before the Jiaqing reign. Compare the present ink stone with a nearly identical example in the Palace Museum, Beijing, collection number: Gu00134667 (fig. 1).



(mark)

清嘉慶 鳳紋端硯 「嘉慶御賞」篆書刻款

此硯質地溫潤細膩，流淌式硯池，落潮處雕鳳紋，邊框飾纏枝蓮紋。硯背陰刻篆書「嘉慶御賞」四字。配嵌白玉木貼皮硯盒。此硯雕刻精細，纏枝蓮紋尤具有西洋風格，為清代中期之作品，「嘉慶御賞」的題款應為此硯製作年代的下限。北京故宮博物院藏形制、款識相同的松花紫石硯，典藏編號：故00134667（圖一），可資比較。



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



1448

AN IMPERIAL GREENISH-WHITE JADE HUA NONG XUE JU SEAL

JIAQING PERIOD (1796-1820)

1 ¼ in. (3.3 cm.) diam.

HK\$600,000-800,000 US\$78,000-100,000

The impression of the current seal, *Hua Nong Xue Ju*, is included in the *Qingdai dihou xiyin pu* [Compendium of Seals of Qing Emperors and Empresses], Jiaqing juan, vol. 2, Beijing, 2013, p. 177 (fig. 1).

The verse *huanong xueju* (the blooms dense amidst gathered snow) is taken from a prose written by Yu Xin (513-581) of the Later Zhou Dynsaty. Entitled *An ode to mounted archery in the Hualin Garden on the 3rd day of the 3rd month*, it is composed in praise of the Later Zhou emperor's archery skills:

'... the birds are chirping, the blooms dense amidst gathered snow; jade flutes regulated by bells, gold cymbals accompanied by drums...'

These verses describe the scene of the emperor's mounted archery at the time when spring is returning and flowers are blooming amidst residual snow, accompanied by sounds of percussion. The Qing emperors were taught archery from a very young age so the memory of Manchu's conquest of China with military might could live on. It is perhaps with this in mind that the Jiaqing emperor commissioned this seal. The material and carving of the current seal is reminiscent to those made in the Qianlong period. Indeed, with more than 980 seals recorded in the imperial seal compendium, Jiaqing emperor possessed a great number of seals, just like his father. The ones inscribed with poems are considered leisure seals that express the interests and aspirations of the owner, such is the case of the current example.

清嘉慶 青白玉「花濃雪聚」璽

印文：花濃雪聚

本璽引文收錄於《清代帝后璽印譜—嘉慶卷卷二》，北京，2013年，頁177（圖一）。

華（花）濃雪聚語出後周庾信（513–581）之《三月三日華林園馬射賦》，是一篇歌頌後周皇帝騎射英姿的文章：「…鳥囀歌來，花濃雪聚，玉律調鐘，金鐃節鼓。…」

此段文字敘述皇帝騎射之時正值上巳春日，大地回暖，花開於枝頭尚有殘雪之時，一旁有樂人以鐘鼓擊鳴助興，好一番歡樂氣象。清朝皇帝重視騎射，代表其尚武的精神，嘉慶帝可能因此而命作此印，以紀念當初祖先以騎射得天下的歷史。此印的材質溫潤通透，刻工傳神有力，有乾隆朝遺風。嘉慶皇帝與其父親乾隆一般，喜用各色璽印，據實數記載有980餘方，是清代皇帝中印章較多的一位。此方小印屬於閑文印璽，用來抒發自己的雅趣志向。



(seal face 印面)



(fig. 1 圖一)

花
濃
雪
聚



(seal impression 印文)



Property from Shosodo Collection
松莊堂珍藏

1449

A LARGE *TIANHUANG* 'LION' SEAL

QING DYNASTY, 18TH CENTURY

3 5/8 in. (9.3 cm.) high, 201.5g

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

US\$110,000-160,000

PROVENANCE:

Collection of Mr. Hatano Shogoro (1858-1929)

Acquired in Tokyo, 1 June 1925

Collection of Mr. Matsumoto Matsuzo (1870-1936)

Collection of Mr. Mori Rinbei (1855-1945)

LITERATURE:

Hatano Kokei shi shozohin nyusatsu mokuroku, Tokyo Art Club, Tokyo, 1925, no.227

Soken-an Bijutsu Shusei zuroku, Japan, 1933, no.238

The rectangular seal is of square cross-section with well-polished sides, surmounted by a finial in the form of a powerful seated lion with curly mane.

The base is incised with thirteen characters in seal script, reading *wuhuama qianjinqu huerjiangchuanmeijiu*, excerpted from a poem by Li Bai. The stone is of a rich honey tone.

清十八世紀 田黃獅鈕印

來源:

波多野承五郎 (1858-1929) 舊藏

1925年6月1日購自東京

松本恣藏 (1870-1936) 舊藏

森林兵衛 (1855-1945) 舊藏

出版:

《波多野古溪氏所藏品入札目錄》，東京美術俱樂部，東京，1925年，圖版227號

《雙軒庵美術集成圖錄》，日本，1933年，圖版238號

方印呈蜜黃色，明快濃艷，石質溫潤。獅鈕，雄獅雕刻有力，長鬚濃發，神采奕奕。印文為「五花馬，千金裘，呼兒將出換美酒」，取自詩仙李白的偉大作品《將進酒》。



(seal face 印面)



(seal impression 印文)



Property from Shosodo Collection
松莊堂珍藏

1450

A SOAPSTONE SEAL

QING DYNASTY (1644-1911)

3 ¾ in. (9.5 cm.) high, Japanese double wood box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

Collection of Mr. Mori Rinbei (1855-1945)

The seal face is carved with a three-character inscription in *intaglio* reading *Gong qinwang*, 'seal of Prince Kung'.

清 壽山石印

來源:

森林兵衛 (1855-1945) 舊藏

印文:

恭親王



(seal face 印面)



(seal impression 印文)

Property from Shosodo Collection
松莊堂珍藏

1451

A PAIR OF YELLOW-GLASS SEALS

QING DYNASTY, 19TH CENTURY

2 ¾ in. (7 cm.) high, Japanese wood box

(2)

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE:

Collection of Mr. Mori Rinbei (1855-1945)

One seal face is carved with a four-character inscription reading *Gong qinwang yin*, 'seal of Prince Kung', and the other is carved with *Gong wangfu yong*, 'For Prince Kung's mansion'.

The inscription on the underside of the cover of the box, reads *bingzi xiari songzhuang aicang (Shoso aizo)*, 'collected preciously by Songzhuang [studio name of Mori Rinbei], summer of 1935'.

清十九世紀 黃料獸鈕印一對

來源:

森林兵衛 (1855-1945) 舊藏

印文:

恭親王印/恭王府用

盒蓋內墨書:

丙子夏日松莊愛藏



(seal faces 印面)



(seal impressions 印文)

Property from Shosodo Collection
松莊堂珍藏

1452

TWO 'CHICKEN BLOOD' SOAPSTONE SEALS

QING DYNASTY, 18TH-19TH CENTURY

4 in. (10.2 cm.) high

(2)

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Collection of Mr. Mori Rinbei (1855-1945)

One seal face is carved with a four-character inscription in *intaglio* reading *miujun zhiyin*, 'seal of *miujun*'. However, there is no record available regarding this individual. The other is carved with a two-character inscription reading *zhuawei*.

The side of one seal is carved with a seventeen-character inscription, indicating the seal was carved by Hejian during February of *renyin* year. The side of the other seal is carved with a fourteen-character inscription, suggesting that it was carved during the double ninth festival of *guihai* year.

清十八/十九世紀 鷄血石印兩方

來源:

森林兵衛 (1855-1945) 舊藏

印文:

繆峻之印/篆渭

邊款:

癸亥展重陽日觀於宜肩 星春稿賞

法允方家指正 壬寅年二月守白 后何堅刻

何配取石之堅而施



(seal faces 印面)



(seal impressions 印文)





Property from a Singapore Collection
新加坡私人珍藏

1453

A RARE IMPERIAL EMBROIDERED YELLOW SILK 'DRAGON' ALTAR FRONTAL

DAO GUANG PERIOD (1821-1850)

96 ½ x 33 ½ in. (245 x 85 cm.)

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Linda Wrigglesworth Ltd., London, 2001

Property from a European private collection; sold at Christie's Hong Kong, 30 November 2020, lot 3088

清道光 御製黃地刺繡雲龍戲珠紋桌帷

來源:

Linda Wrigglesworth Ltd., 倫敦, 2001年

歐洲私人舊藏; 香港佳士得, 2020年11月30日, 拍品3088號

Silk altar frontals contained a valence and main register, and were suspended around the front and both sides of a table, covering the legs. They did not cover the table top. Often they were made in sets of three, for two smaller tables and one large one. While often called altar frontals, these panels were also often used in the home.

Yellow altar frontals embroidered with dragons, such as the present lot, were of the most formal and were likely used on the ancestral altar tables of high-ranking nobles, or in Confucian and Buddhist temples at court. Because of the seals on the pelmet, this altar frontal was likely used in the Pure Fragrance Monastery. Embroidered silk altar frontals with three dragons, like the present panel, are particularly rare. One example, featuring three dragons on the front with a valence embroidered with further dragons, is pictured in a photograph of the Qian Qing Gong (Palace of Heavenly Purity) in the Forbidden City, Beijing, on an altar placed in front of an elaborately carved throne, illustrated by Wan Yi, Wang Shuqing and Lu Yanzheng, *Qingdai Gongting Shenghuo*, 1985, p. 192, no. 277. The photograph is used to illustrate the Qianlong Emperor's family banquet, illustrating the imperial usage of yellow altar frontals with dragons in the court. For an example of other frontals *in situ*, see a photograph of the interior of the Palace of Earthly Repose, where sacrificial banquets were held, reproduced by Wan-go Weng and Yang Boda in *The Palace Museum: Peking*, New York, 1982, pp. 54 and 55.

此桌帷上端兩角側各有「梵香寺恭記」鈐印一枚, 表示此桌帷應曾於北京香山梵香寺中使用。三龍紋桌帷的存世例子相當罕見。在一張按照乾隆宮乾隆皇帝家宴所擺設的照片裏, 可見圍繞寶座的桌帷繡有與此類似的紋飾, 見《清代宮廷生活》, 台北, 1986年, 頁192, 圖277。一張坤寧宮的實景照中, 亦可看到圍繞了類似桌帷的兩張供桌, 見《The Palace Museum: Peking》, 紐約, 1982年, 頁54、55。

Property of a Gentleman
士紳珍藏

1454

A FINELY CARVED SOAPSTONE FIGURE OF
A LUOHAN

QING DYNASTY, 18TH CENTURY

4 1/2 in. (10.8 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Spink & Son, London

Sold at Christies' London, 10 May 2011, lot 44

The back is incised with a two-character signature reading Shang Jun.

Shoushan stone is a precious and unique coloured stone found only in China. It has a smooth and lustrous texture, is soft and easy to carve, making it ideal for producing seals and intricate sculptures. Zhou Shangjun, also known as Zhou Bin, was from Zhangzhou, Fujian. It is recorded that he worked at the Qing imperial workshop during the Qianlong period, gaining fame for his seal-making and also carving a series of Luohan figures, which are seated on cushions or stones. Compare a Shoushan soapstone carving of Luohan with tiger signed Zhou Bin in the Palace Museum, Beijing (collection number: Gu 00083645); and another in the National Museum of China.

清十八世紀 壽山石羅漢坐像

來源:

Spink & Son, 倫敦

倫敦佳士得, 2011年5月10日, 拍品44號

款識: 尚均

壽山石為中國獨有的名貴彩石, 質地瑩潤, 柔而易攻, 為製鈕、雕刻名石。周尚均, 名彬, 福建漳州人, 據載曾於乾隆年間供職清宮造辦處, 以製鈕聞名, 亦刻有一系列的羅漢像, 多坐於墊枕或石上。北京故宮博物院(藏品編號: 故00083645)及中國國家博物館各藏有周彬款壽山石羅漢坐像, 可資比較。



(mark)



Property from a Japanese Private Collection
日本私人珍藏

1455

A DEHUA FIGURE OF GUANYIN

QING DYNASTY (1644-1911)

8 5/16 in. (21.3 cm.) high, Japanese double wood boxes

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

A Japanese private collection, acquired in the 1970s

The figure's back is impressed with a seal mark, He Chaozong, within a double-gourd outline.

清 德化白釉觀音坐像

來源:

日本私人舊藏, 於1970年代入藏

此尊觀音背上印葫蘆框「何朝宗」款。



(mark)



1456

A MINIATURE BLUE TOURMALINE FIGURE
OF BUDDHA

QING DYNASTY (1644-1911)

1 in. (2.6 cm.) high, box

HK\$60,000-80,000

US\$7,800-10,000

清 袖珍碧璽釋迦牟尼佛坐像



Property of a Gentleman
士紳珍藏

~1457

AN ALOESWOOD ROSARY

QING DYNASTY (1644-1911)

9 ¾ in. (24.5 cm.) long

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE:

Sold at Christie's Hong Kong, 28 November 2012, lot 2390

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清 沉香木手串

來源:

香港佳士得, 2012年11月28日, 拍品2390號

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Property of a Gentleman
士紳珍藏

1458

A TOURMALINE AND AQUAMARINE ROSARY

QING DYNASTY (1644-1911)

13 ¾ in. (35 cm.) long

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE:

The Property of a Gentleman, sold at Christie's Hong Kong, 28 November 2012, lot 2391

清 碧璽及海藍寶石手串

來源:

士紳珍藏, 香港佳士得, 2012年11月28日, 拍品2391號



(detail)

1459

A GILT-BRONZE BUDDHIST MANDALA BASE PLATE

明十六/十七世紀 鑲金銅壇城座

MING DYNASTY, 16TH-17TH CENTURY

8 ½ in. (22 cm.) diam.

HK\$500,000-800,000

US\$65,000-100,000

Ceremonial mandalas were significant in later forms of Buddhism, particularly Esoteric Buddhism, which flourished in Tibet from the tenth century and later influenced the Chinese court after the fourteenth century. This base likely supported a three-dimensional mandala, possibly made up of small sculptures, temple models, stupas, or colored sands.

比較清末一形制相似的銀質曼陀羅供座, 藏於拉薩西藏博物館, 並載於《西藏博物館》, 中國大百科全書出版社, 北京, 2001年, 圖版1號。

Compare a related mandala base plate of similar form and decoration but dated to the Qing dynasty, in the Tibet Museum, Lhasa and illustrated in *Tibet Museum*, Encyclopedia of China Pub. House, Beijing, 2001. pl. no. 1.



1460

A RARE SMALL PURPLE GLASS WASHER

YONGZHENG FOUR-CHARACTER WHEEL-CUT MARK WITHIN A SQUARE AND OF THE PERIOD (1723-1735)

2 in. (5.5 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Charlotte Horstmann & Gerald Godfrey, Hong Kong

清雍正 紫料水丞 方框「雍正年製」楷書刻款

來源:

Charlotte Horstmann & Gerald Godfrey, 香港



(mark)



1461

A YELLOW GLASS BOTTLE VASE

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

8 1/16 in. (20.5 cm.) high

HK\$350,000-550,000

US\$46,000-71,000

PROVENANCE:

A French private collection, by repute

清乾隆 涅黃料長頸瓶 雙方框「乾隆年製」楷書刻款

來源:

法國私人珍藏(傳)



(mark)



1462

A CLOISSONNE ENAMEL TRIPOD CENSER

QIANLONG INCISED SIX-CHARACTER MARK ABOVE AN INVENTORY MARK *CHENG* AND OF THE PERIOD (1736-1795)

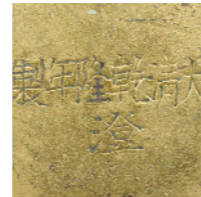
4 ½ in. (11.5 cm.) across the handles

HK\$150,000-250,000

US\$20,000-32,000

The base is decorated with meandering floral scrolls with a gilt square strip incised with the reign mark above a single character, *cheng*.

清乾隆 掐絲琺瑯雙耳三足爐
《大清乾隆年製》、《澄》刻款



(mark)



~1463

A CARVED ALOESWOOD 'LANDSCAPE' BRUSH POT

QING DYNASTY (1644-1911)

5 ¾ in. (14.7 cm.) high

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE:

Sold at Christie's Hong Kong, 7 October 2014, lot 206

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清 沉香木雕山水人物圖筆筒

來源:

香港佳士得，2014年10月7日，拍品206號

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Property of a Gentleman
士紳珍藏

1464

A CARVED BAMBOO 'RIVERSCAPE'
CYLINDRICAL BRUSH POT

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

4 7/8 in. (12.3 cm.) high, box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

Kososhi Unshhodo, Kyoto, June 2010

明末清初 竹雕通景山水圖筆筒

來源:

Kososhi Unshhodo, 京都, 2010年6月



Property of a Gentleman
士紳珍藏

1465

A CARVED BAMBOO 'CRANE AND PINE'
BRUSH POT

QING DYNASTY, 18TH CENTURY

4 1/2 in. (11.3 cm.) high, box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

A Hong Kong private collection, according to ledger
Nicholas Pitcher Oriental Ceramic and Works of Art, London,
January 2009, according to ledger

清十八世紀 竹雕松鶴延年筆筒

來源:

香港私人舊藏 (據帳本)

Nicholas Pitcher Oriental Ceramic and Works of Art, 倫敦, 2009年
1月 (據帳本)



1466

A CARVED BAMBOO-ROOT FIGURE OF AN
IMMORTAL

QING DYNASTY (1644-1911)

4 1/2 in. (11.6 cm.) high

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE:

Sold at Sotheby's London, 12 May 2010, lot 82

清 竹根雕採芝仙人擺件

來源:

倫敦蘇富比, 2010年5月12日, 拍品82號



1467

A RETICULATED BAMBOO 'FOUR
ACCOMPLISHMENTS' PARFUMIER

MING DYNASTY, 16TH-EARLY 17TH CENTURY

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

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

A private England collection, by repute

明十六/十七世紀初 竹透雕四藝圖香薰

來源:

英格蘭私人珍藏 (傳)

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We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) 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.
- (c) 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.

- (d) 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.
- (e) 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**.
- (f) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

- (a) **As authorised bidder:** If you are bidding on behalf of another person 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.

- (b) **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.

(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 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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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, (1) 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 illaged 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. While this service is available for most **lots**, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
 - (ii) Wire transfer
You must make payments to:
HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKHHHKH
 - (iii) Credit Card

- (d) 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, 6th Floor, The Henderson, 2 Murray Road, Central, Hong Kong.
- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
 - (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.
- ##### 4 WHAT HAPPENS IF YOU DO NOT PAY
- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue

- (iv) 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: postsaleasia@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 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 postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

- (a) You alone are responsible for getting advice about and meeting

the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

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 Services Department on +852 2760 1766/ Email: postsaleasia@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 – or = 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 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

- 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**.
- 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
 - 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.
- 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.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other damages**, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/>

about-us/contact/ccpa.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of "special", "incidental" or "consequential" under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice".

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading: has the meaning given to it in paragraph E2.

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.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed “Conditions of Sale • Buying at Christie’s”

○

Christie's has a direct financial interest in the **lot**. See Important Notices 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.

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

■

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.

♣

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**.

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.

	
BC	
	

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

	
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If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot , in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL

The Ming-style bowl is decorated with lotus scrolls…

In Christie’s qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

In Christie’s opinion, this object is of a certain period, reign or dynasty. However, in Christie’s qualified opinion, this object could belong to a particular culture but there is a strong element of doubt.

e.g. A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

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

	
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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

拍賣品在拍賣前由佳士得拍賣師檢查

拍賣品在拍賣前由佳士得拍賣師檢查

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打印時的兌換率設定，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，

	
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拍賣品在拍賣前由佳士得拍賣師檢查

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中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：

- 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；
- 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；
- 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

	
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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。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣30,000元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(b) 在Christie’s LIVE™

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士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用△標記。**底價**不會高於**拍賣品**的**低端估價**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被設為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號◆以資識別。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (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，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非**拍賣官**決定使用以上C3段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票，但我們並不負責通知您競投是否成功。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之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第F1(a)段定義）的金額。賣方不會就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**”）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。真品保證條款如下：

- (a) 我們對在拍賣日後5年內提供的申索通知提供真品保證。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外**的大階字體**注明）作出任何保證。
- (c) **真品保證**不適用於**有保留標題**或任何**有保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**符合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
 - (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專

家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及

- (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。

- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。

(j) 書籍。

如果**拍賣品**為書籍，我們提供額外自拍賣日起為期14天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：

- (i) 此額外**保證**不適用於：
 - (A) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - (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行。

- (k) **東南亞現代及當代藝術以及中國書畫**。

真品保證並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後12個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上E2(h)(iii)規定交回**拍賣品**給我們。E2(b),(c),(d),(e),(f),(g)和(i)適用於此類別之申索。

- (l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。以上E2(b)–(e)在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為標題作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上E2(b)–(e)所有提及**標題**之處應被理解為**標題**及**副標題**。
- (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**的買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，而此最終買方會在你向我們為**拍賣品**付款之前向你提供資金，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條洗錢指令等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：香港中環美利道2號The Henderson 6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抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和

- (ix) 採取我們認為必要或適當的任何行動。

- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第31日起根據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。

- 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。
- (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類品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766或發郵件至：postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何**拍賣品**都可受**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**必須附有獨立的物種的科學證明和/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。

此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。

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。

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。

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。

此拍賣品不設底價。

此拍賣品含有瀕危物種，或會導致出口限制。請參見業務規定中的第H2段以獲得進一步資料。

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17/09/24

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

佳士得認是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。



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