

695 | ASIATISCHE KUNST

China I - Ausgewählte Werke

Lot 1 – 69

10. Mai 2013, 9.30 Uhr

Besichtigung: 5. Mai – 9. Mai 2013, 11.00 – 18.00 Uhr

Jede Teilnahme an der Auktion erfolgt auf Grundlage unserer allgemeinen
Geschäftsbedingungen, die Sie am Ende des Katalogs finden.

Eine besondere Bieternummer ist zur Teilnahme an der Versteigerung der Lots 1-69 erforderlich. Kunden, die auf eines oder mehrere dieser Lose bieten möchten, werden gebeten, sich schon im Vorfeld der Auktion hierfür zu registrieren. Im Zuge dieser besonderen Registrierung werden die Kunden um finanzielle Referenzen, Garantien und Depotzahlungen gebeten. Wir bitten um Kontaktaufnahme vor Mittwoch, dem 8. Mai, damit eine ordentliche Registrierung sicher gestellt werden kann. Depotzahlungen können berücksichtigt werden, sofern sie bis 8. Mai eingegangen sind. Eine Online-Teilnahme an der Auktion wird nicht (!) möglich sein.

Geschäftszeiten außerhalb der Auktion Montag – Freitag, 9.00 – 17.00 Uhr, sowie nach Vereinbarung.
Warenabholung nur bis 16.30 Uhr

Online-Bieten bei dieser Auktion nicht verfügbar

695 | ASIAN ART

China I - Selected works of art

Lot 1 – 69

May 10th 2013, 9.30 am

Viewing: May 5th – May 9th 2013, 11.00 am – 6.00 pm

All participants in the auction are bound by our conditions of sale
published at the end of this catalogue.

A special paddle is required for bidding on the premium lots 1-69. Clients are requested for a pre-registration to secure bidding. This will inform us of securities including necessary financial references, guarantees and deposits. We advise that you contact us before Wednesday, May 8th to enable us to wholly process of your pre-registration in good time. Cash deposits will be accepted until Wednesday, May 8th. Please note that there will not be an option to bid online in the Asian Art auctions.

Regular Business Hours (except during Sales) Monday – Friday 9.00 am – 5.00 pm, and by prior appointment.
Collection of items Monday – Friday 9.00 am – 4.30 pm only.

Online-Bidding is not available for this sale

695 | ASIAN ART

中國 I - 藝術精選

Lot 1 – 69

拍賣時間：2013年5月10日上午9時30分

參觀時間：2013年5月5日-5月9日11時-18時

此拍賣根據本圖錄所附之拍賣條款進行，參加拍賣活動各方請仔細閱讀
並予以遵守。本圖錄拍品描述內容僅供參考，閣下應於預展上檢視拍品

納高保留權利要求有意競拍圖錄第1至69號拍品之客戶截至2013年5月8日繳納保證金100,000歐元，
並辦理特殊登記牌。無特殊登記牌者將不能競投圖錄第1至69號拍品。並請注意：本次亞洲藝術拍
賣不提供網絡在綫競投。

KATALOGBEARBEITUNG / Catalogue / 圖錄

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1 BEDEUTENDE, GROSSE RITUALBRONZE FÜR OPFERSPEISEN VOM TYP „JIA“

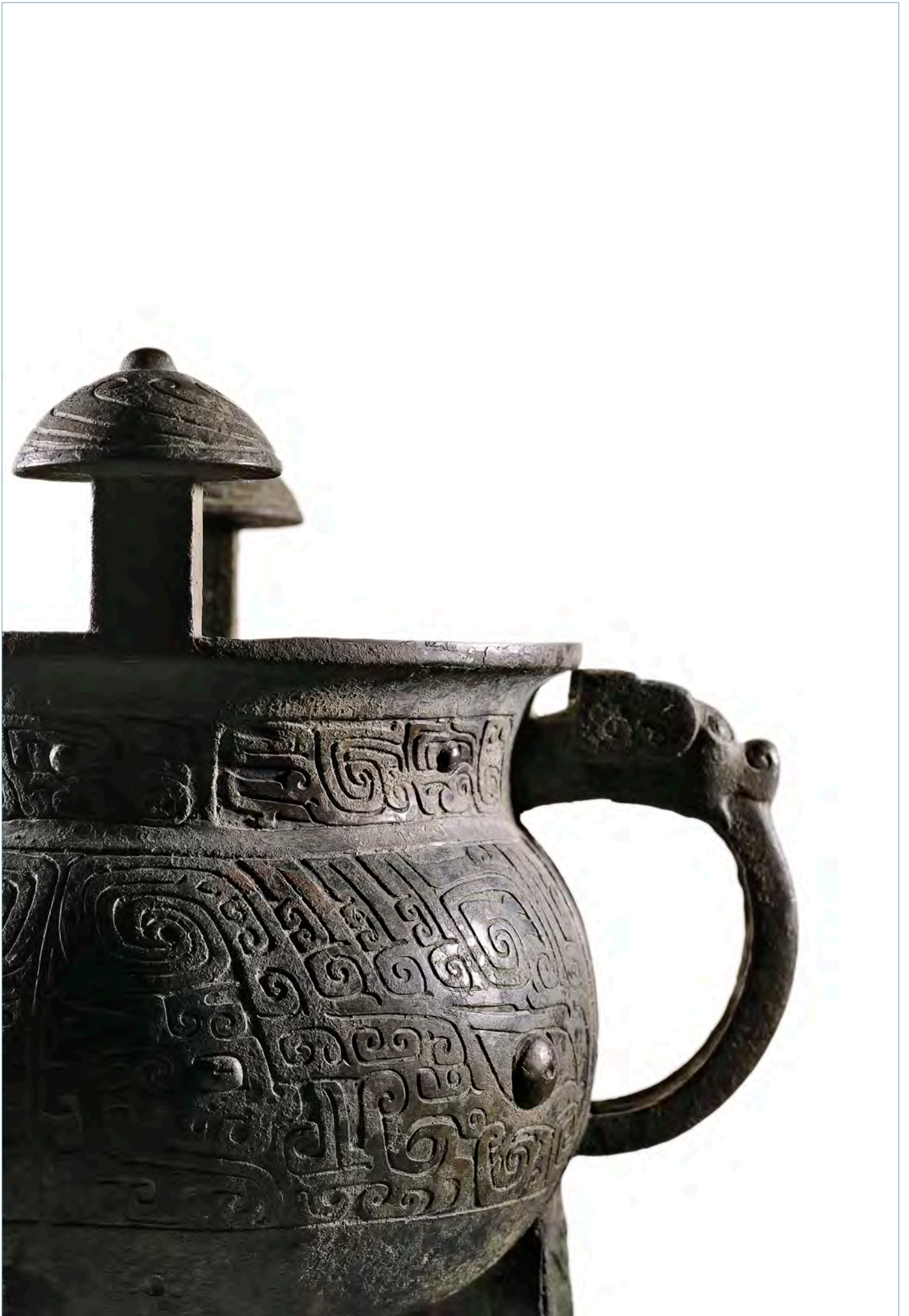
CHINA, Shang-Zeit, 2. Hälfte der Anyang Periode (16. Jh.-ca. 1050 v. Chr.), 12.-11. Jh. v. Chr.
H. 33,4 cm

150000,-/200000,-

Provenienz: Privatsammlung Rheinland, erworben bei Christie's, London 7.-10.12.1984, Lot 727

AN IMPORTANT, LARGE ARCHAIC TRIPOD BRONZE FOOD VESSEL "JIA", CHINA, Shang dynasty (16th C. - c. 1050 BC), later Anyang period (13th - 11th BC), 12th - 11th century, the globular body stands on three short triangular, slightly splayed blade-shaped legs and is well and finely cast in shallow relief on the body with a broad band of two taotie masks with upstanding feather-like motifs on the body, reserved on a dense "leiwen" ground, one mask separated by a flat strap handle, issuing from a bovine head in relief and concealing three large clan name pictograms in intaglio reading "yang (bei) che" ("sheep (probably mussel or shell) cart"). The lightly spreading neck of the vessel is decorated with a band of stylised dragons beneath the narrow rim. A pair of rectangular posts rising rim is topped by conical caps decorated with whorl or small spiral motifs in intaglio. The cleaned surface of the vessel is covered with a smooth, dark greenish-grey patina with partly malachite and earth encrustation, a side from a few restoration to legs and base of fine condition; h.: 33,4 cm, diam. (body / with handle): 27 / 23 cm - Provenance: Private collection Rheinland, bought at Christie's, London 7. + 10. Dec. 1984, lot 727 - Compare: a similar example in the "Yenching Journal of Chinese Studies", Monograph Series 17, "The Bronzes of Shang and Zhou", vol. II, p. 240 - Bagley, Robert W.: Shang ritual bronzes in the Arthur M. Sackler Collections, vol. I of Ancient Chinese bronzes in the Arthur M. Sackler Collections, Washington / Cambridge: The Arthur M. Sackler Foundation and Harvard University Press, 1987, nos. 5 and 8 two in shape similar jia vessels, both dated to the early Anyang period, 13th cent.







青銅罍

商代，安陽文化下半期，公元前12世紀-公元前11世紀

重要青銅禮器之一，原為酒器。圓罍，撇口出唇，短頸有棱脊，圓鼓腹，口沿上有一對渦紋菌狀立柱；椎形足三，足內兩側有凹槽；一足上側出獸吞式鑿，鑿蔭有銘三字「羊」、「貝」、「車」。器身飾大小鳳鳥紋，鳥羽捲若雷紋，鳳眼鼓突，有棱脊；束頸處以凸線區分為五區，每區內皆飾鳳鳥紋一，鳳眼鼓突

可比《燕京學報》專題號之17《商周彝器通攷》下冊第240頁青銅罍；或比華盛頓/劍橋1987年版《賽克勒藏早期中國青銅器》(Ancient Chinese Bronzes from the Arthur M. Sackler Collections)之卷1/Robert W. Bagley著《商代青銅禮器》(Shang ritual bronzes in the Arthur M. Sackler Collections)第5、8號青銅罍，標註年代皆為安陽文化早期/公元前13世紀

德國萊茵地區私人收藏，購於倫敦佳士得1984年12月7-10日拍賣會(圖錄第727號)。器表銅綠明顯，色深而潤，局部有孔雀綠鏽蝕與鏽土層結晶，器足與底略修，其餘保存良好







2 SCHÖNE KLEINE RITUALBRONZE FÜR OPFERWEIN VOM TYP „ZHI“

CHINA, Ende Shang-Zeit (16. Jh.-ca. 1050 v. Chr.) /Anfang West-Zhou-Zeit (c. 1050-771 v.Chr.), 11.Jh

H. 13,5 cm

20000,-/30000,-

Provenienz: Privastammlung Rheinland, erworben bei Sotheby's, London, 8.6.1993, Lot 120

A FINE AND RARE ARCHAIC BRONZE WINE VESSEL "ZHI", CHINA, end of Shang (16th C. - c. 1050 BC) / early Western Zhou dynasty (c. 1050-771 BC), 11th century, the finely cast oval wine goblet with swelling body covered with numerous vertical ribs stands on a slightly splayed foot, decorated with a band of stylised birds in relief on a plain ground confronted in pairs separated by vertical, raised flanges, and is framed by a second band of similar confronted birds on the slightly waisted neck; on the bottom of the interior are cast in intaglio two clan name pictograms. The surface is covered with a smooth, greyish-green patina with areas of cuprite encrustation; slight wear, otherwise very fine condition; h.: 13,5 cm, diam.: 8,4 cm - Provenance: Private collection Rhineland, Germany, formerly in the collection of Sir Herbert and Lady Ingram - purchased and bought from Sotheby's, London, 8. June 1993, lot 120 and with further references - Compare: Rawson, Jessica, Ancient Chinese Bronzes from the Arthur M. Sackler Collections, vol. II B, Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections, Cambridge, Harvard University Press, 1990, p.625, fig. 99,1 a zhi with a cover of the same shape and vertical ribs on the body but with a different and earlier datable décor on the neck, excavated from Anyang Yinxu, AGM 907, dated to the Shang period and published in "Kaogu xuebao", 1979. 1, pp. 27-146, pl. 11: 1



精美青銅觶

商代末期/西周初期，公元前11世紀

青銅禮器之一，原為酒器。侈口出唇，縮頸，溜肩，垂腹作葵瓣式，束脛略外撇，下有圈足，；且頸、脛飾帶以棱脊區隔為等距空間，空間內飾素地鳳鳥相逆紋；器內底心有圖文銘二字，或為族徽；足底有陽線方格紋

可比劍橋1990年版《賽克勒藏早期中國青銅器》(Ancient Chinese Bronzes from the Arthur M. Sackler Collections)之卷II B/Jessica Rawson, 著《西周青銅禮器》(Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections)第625頁圖99.1a引用介紹的一有蓋青銅觶，與此拍品器形相同，惟器頸紋飾為更早期的其他紋案，出土於安陽殷墟AGM907號坑，標註年代為商，亦可參見1997年版《考古學報》第27-146頁、圖版11: 1

德國萊茵地區私人收藏，購於倫敦蘇富比1993年6月8日拍賣會(圖錄第120號)，原Herbert爵士與Ingram夫人藏品。器表銅綠色灰而潤，局部有斑駁褐色鏽跡與鏽土層結晶，有輕微摩擦痕跡，其餘保存良好





3 SELTENE UND BEDEUTENDE BUDDHISTISCHE VOTIVSTELE AUS SANDSTEIN

CHINA, Nord-Qi Dynastie (550-577, Prov. Shanxi)

92x57x28 cm

300000,-/500000,-

Provenienz: Privatsammlung Rheinland, 1961 in Japan bei dem Kunsthändler Yamanaka Shōkai, Ōsaka erworben, mit Expertisen von Prof. Mizuno Seiichi, datiert 31.10.1961 (Die Übersetzung des japanischen Textes wurde von der Deutschen Botschaft am 20.11.1961 beglaubigt - Fotokopie vorhanden), ebenso authentifiziert durch Prof. Sugimura Yūzō und Prof. Werner Speiser, ehemaliger Direktor des Museums für Ostasiatische Kunst, Köln. Die Stele befand sich als Dauerleihgabe bis 2012 im Museum für Ostasiatische Kunst in Köln und wurde dort ausgestellt. Publ. Matsubara, Saburō: Chūgoku bukkyō chōkokushi kenkyū (Studies of Chinese Buddhist sculpture), Tōkyō 1966, Yoshida Kōbunkan, Fig. 267

A RARE AND IMPORTANT SANDSTONE BUDDHIST VOTIVE STELE; CHINA, Northern Qi dynasty (550-577), Shanxi province, the lightly reddish sandstone stele with a mandorla in the form of a lotus leaf shows a seven-figure Buddhist group with main motif of an impressive frontal figure of a Buddha, very probably the Buddha Shākyamuni, seated in the lotus posture, his left hand held in the gesture of fearlessness abhaya-mudrā and the raised right hand of the wish-granting varada-mudrā; his manifestation is enhanced by the double halo behind his head and the lotus-leaf shaped mandorla. On both sides of the Buddha stands a three-person group, each composed of a monk, the Pratyeka Buddha and a bodhisattva, symbolising the three possible paths to attain enlightenment. This section of the stele represents the Buddha Land with the Buddha as the main figure, the rectangular base corresponds to the earth, inhabited by human beings and spirits, and the upper zone shows the cosmic sphere. In the centre of the base a small Atlas figure holds a censer in the shape of a lotus bud, surrounded by two worshippers, sitting on high plinths with clasped hands, a lion and lioness and, at the corners, by two standing, muscular guardian Dvārapāla figures. On both narrow sides and at the rear of the base are depicted eight protecting "spirit kings", sitting in relaxed poses in small niches with ogival arches supported by separating columns. Two flying heavenly musicians (Apsarā) beside the Buddha's mandorla introduce the beginning of the cosmic sphere. At the upper part of the mandorla are placed five round medallions with child-like beings representing rebirth in the Buddhist paradise and playing music instruments. Above the medallions are depicted seven Buddha figures seated on lotus blossoms, representing the seven Buddhas of the past, figuring often as attributes of the Buddha Shākyamuni. The cosmic zone ends at the top of the outer mandorla with a stūpa with two Buddhas containing, borne by two flying dragons. Condition: apart from the missing heads and hands of the two guardian Dvārapāla and some cracks on the front and on top of the rear; the stele is in fine condition, many traces of the original colouring with blue, red, green, white, yellow and brown are still visible; sizes (h x w x d): 92 x 57 x 28 cm. - Provenance: Private collection Rheinland, Germany, acquired in 1961 in Japan by the art dealer Yamanaka Shōkai, Ōsaka, with certificates of authentication by Prof. Mizuno Seiichi, dated to 31. Oct. 1961 (photocopy of the Japanese text and certified German translation by the German Embassy, dated 20. Nov. 1961, available), as well as authentications by Prof. Sugimura Yūzō and Prof. Werner Speiser, former director of the Museum of East Asian Art Cologne; furthermore this stele has been on permanent private loan for almost 50 years and exhibited at the Museum of East Asian Art, Cologne - Published: Matsubara, Saburō: Chūgoku bukkyō chōkokushi kenkyū (Studies of Chinese Buddhist sculpture), Tōkyō 1966, Yoshida Kōbunkan, Fig. 267, and compared with a stele excavated in 1954 in the Flower Pagoda Monastery (Huata-si) in Taiyuan, Shanxi province with a similar configuration on the front side and the same rich iconography - Museum of East Asian Art Cologne and the Research Project "Buddhist Stone Inscriptions in Northern China" of the Heidelberg Academy of Sciences and Humanities (ed.): 100 Jahre Museum für Ostasiatische Kunst Köln - The Centenary of the Museum of East Asian Art Cologne - Das Herz der Erleuchtung, Buddhistische Kunst in China 550-600 - The Heart of Enlightenment, Buddhist Art in China 550-600, Köln 2009, no. 23, pp. 118-123 with a scholarly and detailed description and discussion of the stele, some parts are quoted in this text





罕見佛七尊造像碑

北齊(550-577)，山西地區風格

此類蓮瓣式背屏造像碑為六世紀流行形制。其四方形座基象徵人世大地，其上有佛國淨土。碑背面有一黑色方區，原或為貼紙書寫之用。

座基中央為力士托爐圖案，香爐似蓮蕾，其兩側沙漏式素腰座上各有一信弟子虔誠跪祈形象，又雌雄雙獅側首各蹲於兩側；最外側左右各立一赤足袒上身金剛力士門神(即印度教中的守門天)，從其殘餘的雕刻中可見其手持武器、身形健碩威武，此風格亦延續到唐代金剛力士造像上，但與唐代相較，這一時期的金剛力士更具靜謐之態。兩側面與背面深浮雕八護法神坐像，順時針依次為手持鼓風袋的風神伐陀、有火焰背光的火神阿耆尼、吉祥獅、山神蘇摩那、龍神、河神、樹神、象鼻天，皆置於神龕之中，袒上身、著半裙，造型皆為無座盤腿而坐乃因其在佛教諸天中品階較低的緣故。

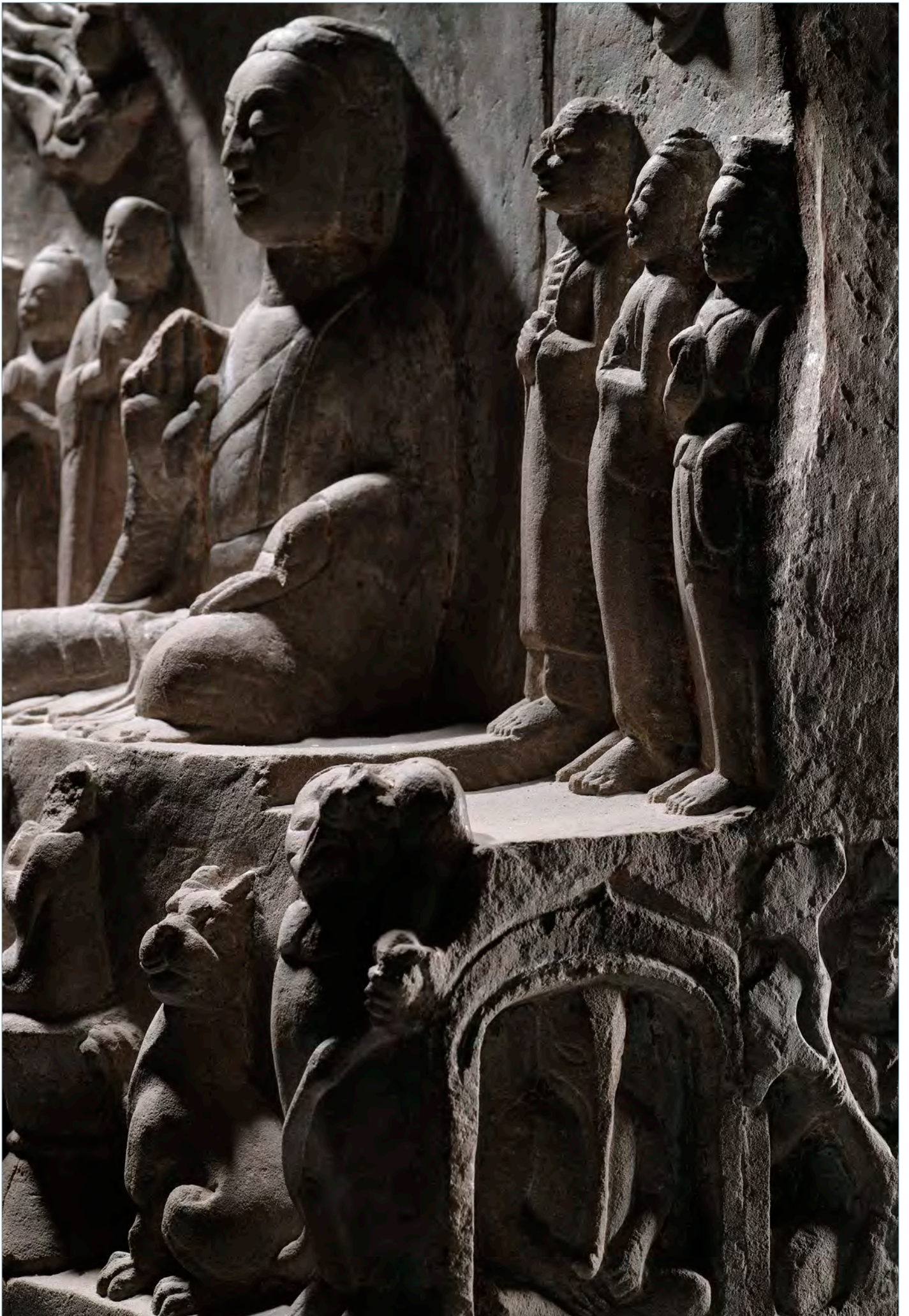
座基之上表現的即佛國景象，身形宏偉的佛陀居中露趾全跏趺而坐，面容圓潤祥瑞，內著袒右式僧祇支，外著褒衣博帶式無帶結袈裟，舉右手施無畏印，垂左手施予願印，有與背屏相同制式的蓮瓣式背光，有雙重頭光，左右身側各有脅侍三尊立像，分別為比丘僧、辟支佛、菩薩造型，象徵悟道三途，其上有飛天；背光頂緣外有伎樂天五，皆男童面容，各持樂器於蓮花團紋之內，極具動感，仿若仙樂齊鳴。此類裝飾背光或背屏的五位式造型可比上海博物館藏北齊佛坐像。

伎樂天兩側共有浮雕仰瓣蓮座過去七佛，皆有低平肉髻、著袈裟。七佛典故可參見東晉時所譯《觀佛三昧海經》中語：「諸菩薩頂有妙蓮華其華金色，過去七佛在其華上」、「佛告阿難，若有眾生觀像心成，次當復觀過去七佛像」。由過去七佛與脅侍三尊，可推知主佛應為釋迦牟尼佛。背屏頂端有雙龍托衛的七寶塔，其內坐二佛，此類紋案乃取自鳩摩羅什譯《妙法蓮華經·見寶塔品》中的記載——釋尊說法時有七寶塔從地湧出、聳立空中，而多寶如來於寶塔中分半座與釋尊。但也有內坐三佛的寶塔，如河北臨漳縣出土的一件大理石造像碑殘片中寶塔內可見三佛坐像，此類多身塔則不應被視為多寶如來塔，更可能是象徵佛在四方乃至八方的延續。

此造像碑原用途目前研究尚未定論。日本學者松原三郎曾在著作中曾將此拍品與1954年山西太原華塔寺出土、現藏山西省博物院的一佛造像碑進行比較研究，雖然二者用料、造像內容有殊，但二者應為同時期同一作坊製品，且二者石材皆山西地區特產的一種紅砂石，只是華塔寺造像碑石材顆粒更細膩，此拍品石材質地更堅硬，為遷就石材質地，後者彫工更具率略粗獷的風格。松原三郎的研究肯定此拍品為北齊作品，這一時期佛七尊造像碑的典型特徵為辟支佛像與基座正面的金剛力士像的應用，且北齊時期佛像面部輪廓偏圓潤、肉髻平緩、衣袍寬鬆，且菩薩像一般戴三片式寶冠、著半裙、帔帛斜繞胸前垂下，連同護法八尊衣著等皆為該時期佛造像典型特徵；飛天髮髻矮平、於半身處折腰後仰、長裙覆足亦為北齊時期典型風格

可比1954年山西太原華塔寺出土之佛造像碑，參見科隆東亞美術館「華北地區佛教造像碑」(Buddhist Stone Inscriptions in Northern China)科研項目研究專著、海德堡大學人文學院編輯《科隆東亞美術館百年回顧系列——見性之諦：公元550年至600年中國佛教藝術》(100 Jahre Museum für Ostasiatische Kunst Köln - The Centenary of the Museum of East Asian Art Cologne - Das Herz der Erleuchtung, Buddhistische Kunst in China 550-600 - The Heart of Enlightenment, Buddhist Art in China 550-600)科隆2009年版第23號，其詳細介紹參見該書第118-123頁(亦已譯入此拍品圖錄中文介紹)

德國萊茵地區私人收藏，1961年購於大阪藝術行山中商會處，有日本考古學家水野清一教授1961年10月31日專業鑑定書(並德國大使館1961年11月20日公證附圖德譯版)，亦曾經杉村勇造教授與德國科隆東亞美術館前館長Werner Speiser教授甄驗，此拍品近五十來一直外借予科隆東亞美術館並在該館常設展覽中一直展至2012年，錄入東京1966年版松原三郎著《中國仏教彫刻史研究》圖267。金剛力士像不全，正面小處與頂緣小處有裂紋，其餘保存良好，並有紅、褐、藍、綠、黃等色彩繪殘留





**VERSTEIGERUNG
SAMMLUNG ALEXANDER KOCH**

Hofrat • Dr. Ing. E. h.

DARMSTADT, ANNASTR. 25

Dienstag, den 19. November 1935 ab 10 Uhr, ab 3 Uhr
Donnerstag, den 21. November 1935 ab 10 Uhr, ab 3 Uhr

Besichtigung:

Freitag, den 15. November 1935 von 10—18 Uhr
Samstag, den 16. November 1935 von 10—18 Uhr
Montag, den 18. November 1935 nur von 10—13 Uhr

Reihenfolge der Versteigerung:

Dienstag, den 19. November 1935, vormittags 10 Uhr:
1.—52. Ostasiatika, Porzellane, Bronzen
53.—62. Porzellane, Skulpturen
63.—159. Gemälde neuerer Meister

Dienstag, den 19. November 1935, nachmittags 3 Uhr:
160.—204. Porzellane, Bronzen
205.—211. Luster, Kachelöfen
212. Meißener Speiseservice
213.—225. Möbel, Flügel, Perserteppiche
226.—243. Erstausgaben-Zeitschriften

Donnerstag, den 21. November 1935, ab 10 Uhr und ab 3 Uhr:
Speisezimmer, Einzelmöbel, Kunstgewerbe, Gartenmöbel

Auskünfte erteilt und Aufträge nimmt entgegen

DR. FRITZ NAGEL • MANNHEIM • P 4, 15
Fernruf 24139

z. Zt.: Darmstadt, Annastraße 25, Fernruf 536

Preis: RM. 1.—



KUNSTAUKTION

HOFRAT DR. ING. E. H.

**ALEXANDER KOCH
D A R M S T A D T
ANNASTRASSE 25**

DIENSTAG, 19. NOVEMBER • DONNERSTAG, 21. NOVEMBER

DR. FRITZ NAGEL, MANNHEIM, P 4, 15
FERNRUF 24139

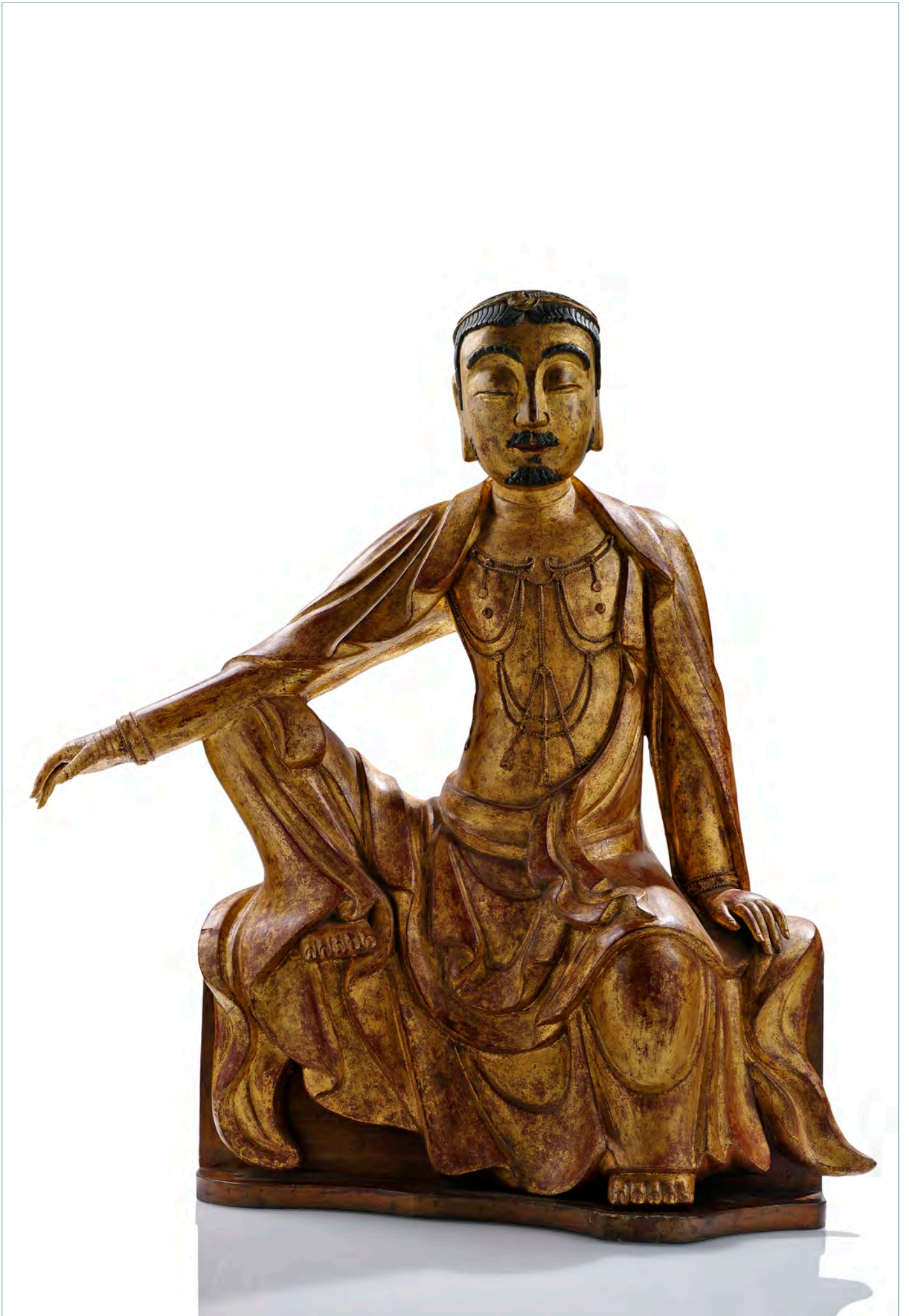


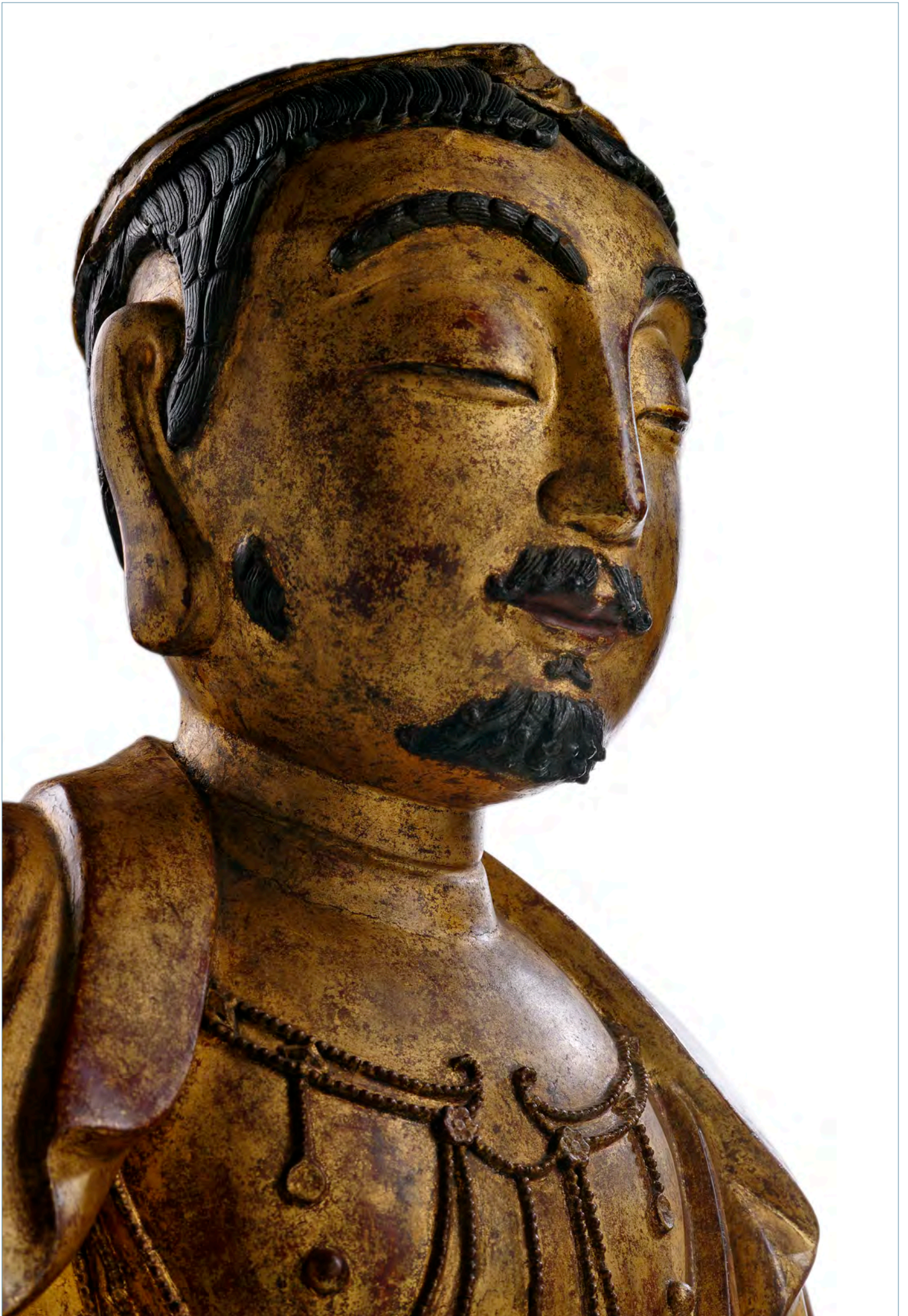
43. Bodhisattva, Holz, vergoldet, China 16./17. Jahrhundert.



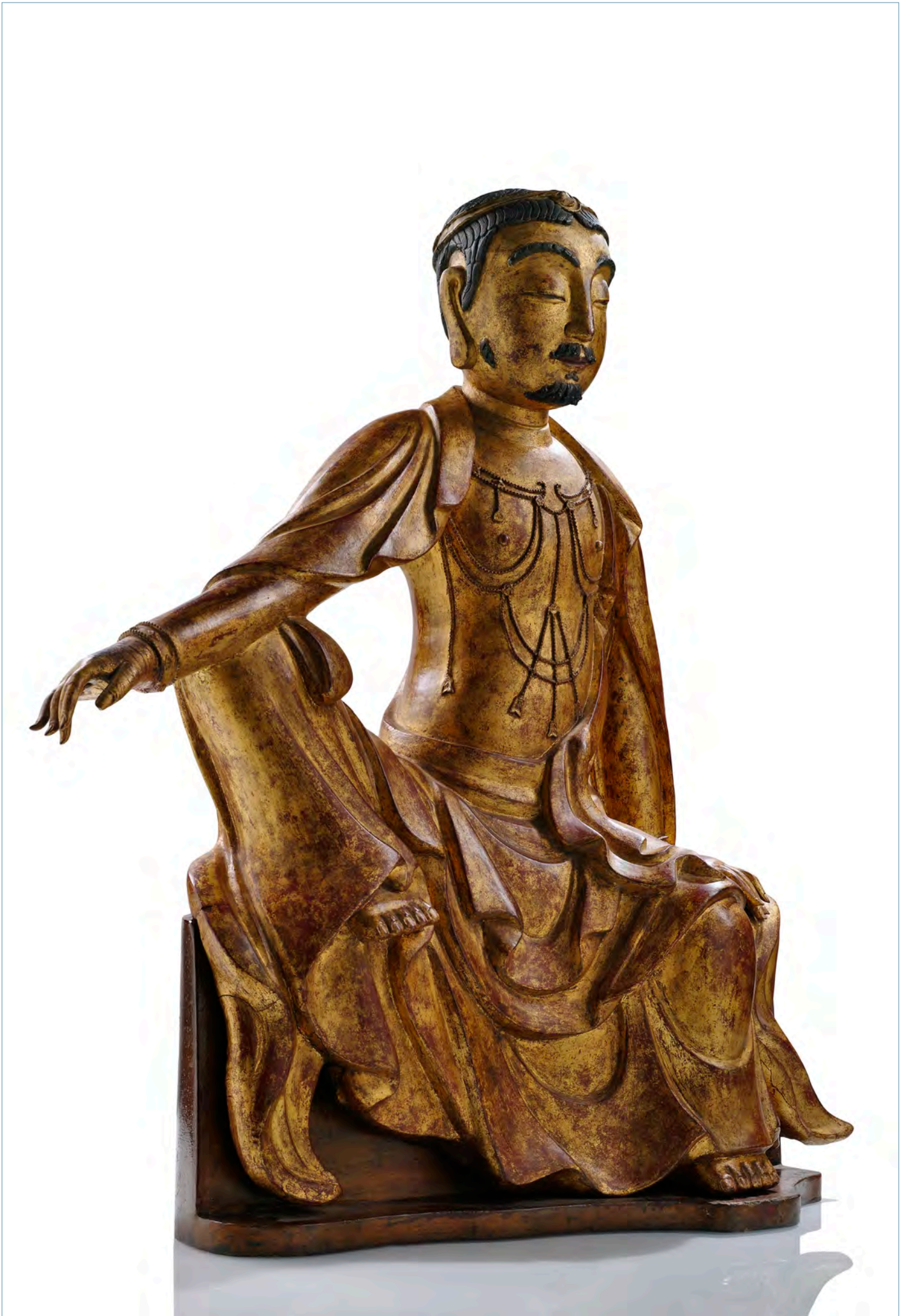
62. Barockfiguren, Holz, vergoldet, süddeutsch.

43. **Bodhisattva**, auf Sockel sitzend, die ausgestreckte Rechte ruht auf dem Knie des rechten hochgezogenen Beines, die Linke stützt sich auf das Polster, reicher Faltenwurf, Haupt- und Barthaare sorgfältig stilisiert und patiniert, holzgeschnitten, vergoldet, Höhe 96, Breite 70 cm, China 16./17. Jahrh. Abb. Seite 6.
44. **Buddha-Kopf**, oberes Ende des Haarschmucks abgestoßen, Bronze auf Marmorsockel, Höhe 23 cm.
45. **Buddha-Kopf**, das Haar zum Knoten zusammen gebunden, Bronze auf Marmorsockel, Höhe 23 cm.
46. **Kopf eines Buddha** mit schneckenförmig stilisierter Haarbehandlung, schwarzer granitartiger Stein mit Resten von farbiger und vergoldeter Bemalung, Höhe 34 cm auf Marmorsockel, China, um 1000.
47. **Kopf eines Buddha**, auf dem geschichteten Haar hoher federartiger Kopfschmuck, gelblich-weißer Marmor, Höhe 37 cm, China 1000—1200, Sung-Zeit. Abb. Seite 12.
48. **Kopf eines Buddha** mit aufsteigendem Haarschopf, über die Stirn zwei Spirallocken, braun patinierter Eisenguß, Höhe 42 cm, frühe Ming-Zeit. Abb. Seite 13.
49. **Kopf eines Buddha**, Holz, Goldlacküberzug mit Spuren von Bemalung, das Haar zu hochstehendem Knoten zusammengebunden, Höhe 53 cm, China Sung, auf schwarzpoliertem Holzsockel.









***4 SELTENE, SITZENDE TROCKENLACK-FIGUR DES BODHISATTVA GUANYIN
(SKR. AVALOKITESHVARA)**

CHINA, Yuan-Dynastie

H. 93,5 cm

*180000,-/220000,-

Provenienz: Ehemals aus der Sammlung Hofrat Alexander Koch, am 19.11.1935 von Dr. Fritz Nagel in Mannheim im Anwesen von Hofrat Koch als Lot 43 versteigert. Dann Sammlung Petersen Berlin, verkauft bei Lempertz in Köln, 4.6.1999, Lot 220 - Altersspuren, minim. rest.

A RARE AND EXCEPTIONAL GILT DRY LACQUER FIGURE OF THE BODHISATTVA GUANYIN, CHINA, Yuan dynasty (1279-1368). The very delicately modeled, hollow gilt dry lacquer figure of the Bodhisattva Guanyin (Skr. Avalokiteshvara) is seated on a socle in the posture of "royal ease" (Skr. rajalila asana) in meditative gesture with the right leg pulled up and the right arm resting upon its knee. The left leg is posed on the ground and the straight left arm is supporting the figure with the hand on the socle. The figure is dressed in a robe which covers both shoulders and falls down the left side of the body, leaving the chest and stomach free ornamented with loops of beaded jewellery and falling in folds over both legs. A scarf covers the shoulder and part of the arms. The round face with full cheeks, long ear lobes and half closed eyes looking down has a serene, slightly smiling meditative expression. The high arched brows are finely executed in raised blackish-brown lacquer, which is also used for the moustache, goatee beard, side burns and the short hair, worked in fine detail and combed forward to a centre-parted fringe. A simple golden band adorns the head, and the entire figure is covered with gold leaf over a layer lacquer of red. Provenance: formerly in the collection of Hofrat Alexander Koch, sold by Kunst- und Versteigerungshaus Dr. Fritz Nagel, Mannheim, today Nagel Auktionen Stuttgart, in Darmstadt on 19. November 1935, lot 43; Petersen Collection, Berlin sold by Lempertz Cologne, 4.6.1999, Lot 220 . H. 93,5 cm. - Published: A&J Speelman, London, Oriental Sculpture & Works of Art, 1999, no. 10 and with further references to a seated Shākyamuni and Guanyin figure in the collections of the Cleveland Museum of Art and the Nelson-Atkins Museum, Kansas City, both of gilt dry lacquer and dated to the Yuan dynasty. The dry lacquer technique called "ganqi" or "tuotai" (bodyless), known in Yuan literature as "tuanhuang" or "tuohuo", consists of several layers of hemp or linen for smaller objects such as boxes, dishes and goblets paper was generally used instead, which are soaked in lacquer and successively spread over a clay core model. After the lacquer layers have completely dried the clay core is removed, leaving the hollow, light and durable shell resistant against humidity and insects. Very large sculptures produced this technique are strengthened inside with a wooden framework to prevent a distortion or collapse of the sculpture

罕見夾紵觀世音菩薩坐像

元代

尊像面帶明顯男子特徵，頭戴金色戒箍，髮縷齊整且細節考究，短髮垂梢在額前中分；頭略向前傾，拱眉，長耳高鼻，面頰豐潤，鬢角短齊，有捲鬚短髭，雙頰偏後處亦有短髯，斂目頷首，面容寧靜而慈悲似入沉思；眉髮鬚髭皆髹黑褐色漆；著右袒式袈裟，袈裟寬闊垂裳，褶皺飄逸流暢，博帶挽於腹下；胸飾纓絡，肩有長巾遮臂，腕戴寶釧；踞右腿、垂左腿，露趾以自在姿而坐，伸右手攔於右膝之上，左手撐扶於腿側，神態莊重怡然，此類如入冥想的坐姿又稱轉輪王坐。此造像使用脫活夾紵生漆工藝而成，像先髹紅漆再於其上貼金箔。在元代被稱作「抔丸」或「脫活」的夾紵生漆工藝，日譯俗稱「干漆」，需先作土偶，再以紵麻與生漆層層夾雜成形，待其干固後將泥胎挖出即所謂「脫胎」，使之中空脫模成像，最後再於像表髹生漆為飾，為使之不易變形亦可在中空像胎內加木架以作支撐。此類工藝造像因此體輕而質堅，並有良好的抗潮濕與抗蟲蛀性能，然因費時彌久且造價不菲而沒有得到廣泛、持續的推廣，能傳世至今的作品亦非常罕見

可比克里夫蘭美術館1968年出版Lee & Ho《蒙元時期中國藝術》(Chinese Art under the Mongols)圖19漆金夾紵釋迦牟尼像，或比巴黎1979年版William Watson Mazenod著《中國古代藝術》(L'Art de l'ancienne Chine)圖522所示美國密蘇里州堪薩斯Nelson - Atkins藝術館藏一漆金夾紵觀音像，此二尊造像標註年代皆為元代

原德國樞密顧問Alexander Koch藏品，1935年11月19日經由Fritz Nagel博士所創建的位於曼海姆的藝術拍賣行(即今斯圖加特Nagel拍賣行前身)售出，該拍賣會在Alexander Koch位於達姆市(Darmstadt)市的宅第舉行，係拍賣圖錄第43號；後為柏林 Petersen Collection藏品，並在科隆Lempertz拍賣行1999年6月4日拍賣會上售出(圖錄第220號)。錄入倫敦1999年版A&J Speelman編輯《東方藝術》(Oriental Works of Art)第10號。有老化痕跡，細處有修

5 SEHR SELTENES ‚XINGYAO‘-WASSERGEFÄSS ODER MÖRSER MIT RELIEFDEKOR


CHINA, Song-Dynastie

D. 21,2 cm

30000,-/50000,-

A FINE AND VERY RARE XINGYAO WASHER OR MORTAR, China, Song dynasty. The vessel is closely related to the fine Xing wares excavated from Sui and Tang dynasty sites in the Hebei province. Sherds from these sites included an example bearing similar lion masks to those seen on the current mortar. Such a sherd was displayed by archaeologists in association with a paper by Chen Yaocheng et al. 'A Study of Xing fine white porcelain of Sui and Tang Dynasties' published in Proceedings of 1989 International Symposium on Ancient Ceramics, Research Society of Science and Technology of Historical Ancient Ceramics/Shanghai Institute of Ceramics, Shanghai, 1989, pp. 221-28. These fine Xing wares were discovered on the eastern side of Taihang hill, in the north-west Neiqi county, Hebei province, and it was in this region that fine Xing wares continued to be made in the Five Dynasties and Northern Song periods. An octagonal white vessel described as a brush washer, now in the Henan Museum, was excavated at Luoyang in 1960 and is illustrated in Henan Wenwu Qinghua, Cang pin jian, Wenxin chubanshe, 1999, p. 148. Although smaller in size than the current mortar, this excavated washer, which has been dated to the Northern Song period, shares a number of its design features. Both vessels have fierce animal masks applied in relief on each face of the octagon. An hexagonal mortar, dated to the period AD 900-1000 and attributed to the Ding kilns, is illustrated in Toji Taikei, Heibonsha Series, vol. 37 - White wares, Tokyo, 1975, no. 57. This vessel also has a relief monster mask applied to each facet, placed within recessed, leaf-shaped, panels as with the present piece, bordered by leaf, flower and beaded decoration. This mortar, formerly in the Frederick M. Mayer Collection, and sold at Christie's London 24 June 1974, lot 30, was included in the inaugural exhibition Selected Masterpieces of the Matsuoka Museum of Art, Matsuoka Bijutsukan, Tokyo, 1975, no. 40, where it is dated to the Song dynasty and described as white porcelain, without a kiln attribution. However, the 1984 bilingual edition of the catalogue assigns it to Ding provenance. Distinguishing Ding and Xing wares of this period is difficult, but in the light of recent excavations, it seems possible that the Matsuoka vessel is in fact a product of the Xing kilns. A Northern Song white ware mortar, formerly in the de Forrest collection and now in the Percival David Foundation, shares with the current octagonal mortar a fine white body. The David mortar is illustrated in 'Illustrated Catalogue of Ting and Allied Wares, Percival David Foundation of Chinese Art', London, 1980, pl. IV, no. 17, where it is described simply as Northern white ware. The David Foundation mortar is of similar size to the current lot, it is circular and decorated with overlapping petals of a type seen on 10th century wares from the Ding kilns. In the 10th century fine white wares fired in a reducing atmosphere, using wood as fuel, were made both at the Xing and the Ding kilns





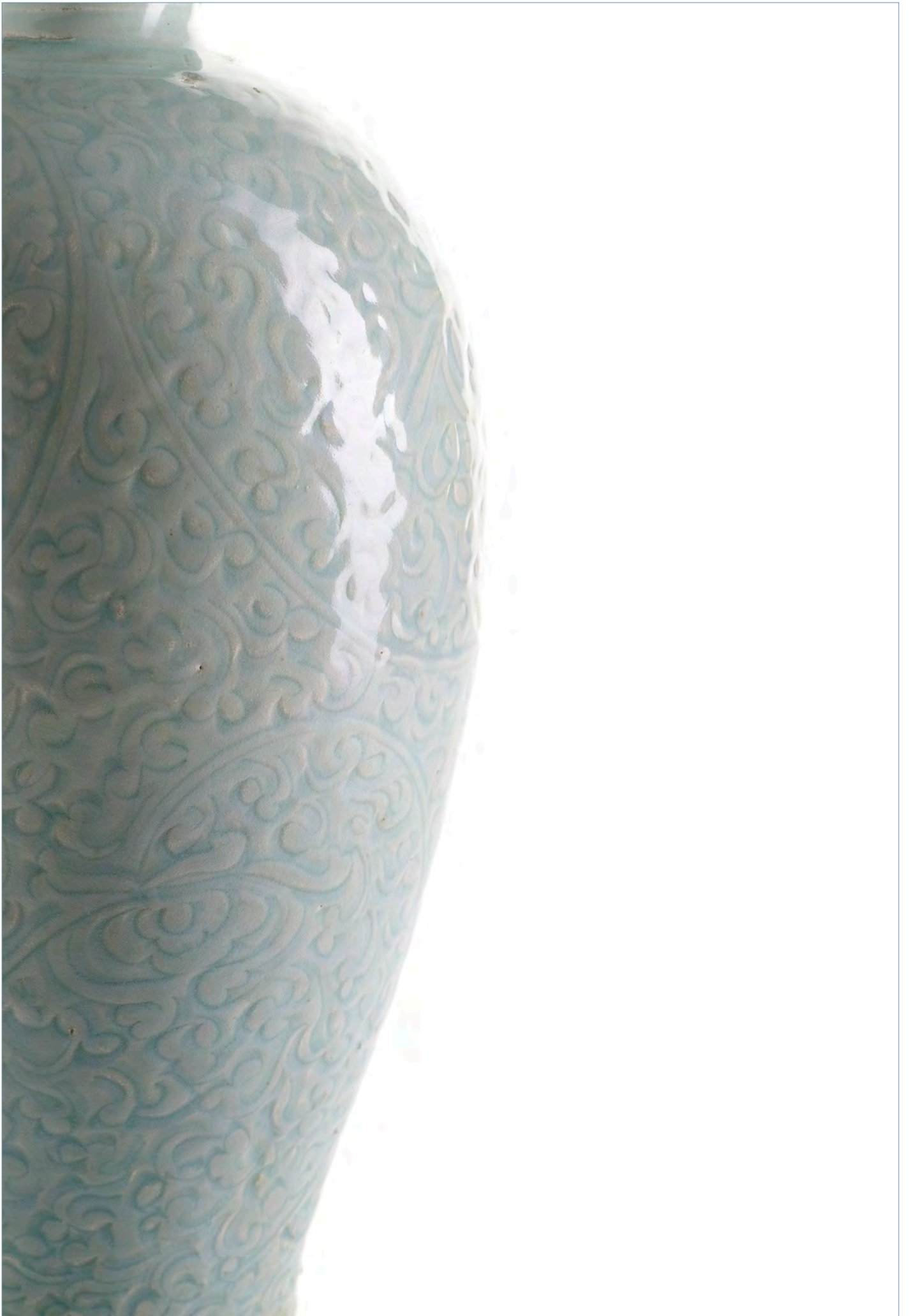
罕見邢窯白釉器

宋代

或為水盛，或為供器。器底露胎處可見胎土潔白細膩，外壁與器頂施白釉，頂面中部下凹、折沿如淺盤，盤沿略呈六方形，器身作六方形，每面皆有寶珠紋葫蘆形開光，其內為一高浮雕獸面，隙地飾葉紋、朵花。此器在工藝上與出土的隋唐時期河北邢窯器有非常相近之處，在出土的邢窯器片中也可見此類獅首式獸面，可參見上海1989年古代陶瓷科學技術國際討論會報告合集第221-228頁、陳堯成等合著「邢窯隋唐細白瓷研究」記述了太行山東麓河北內邱縣西關北出土的隋代遺物，該文通過將北朝至五代的青釉、白釉瓷片樣品進行材料分析與比較來推究邢窯工藝

獸面紋可比1989年版《河南文物精華：藏品卷》第148頁介紹的1960年洛陽出土、現藏河南省博物館的一件尺寸較小、頂盤較深的定窯白釉八角響鈴洗，標註年代為北宋；器型可比東京平凡社1975年版《陶磁大系》卷37第57號定窯六方形白釉器，器壁每面葉形開光內亦飾浮雕獸面，隙地飾葉紋、朵花、寶珠紋，其原為Frederick M. Mayer所藏、後在倫敦佳士得1974年6月24日拍賣會上售出(圖錄第30號)，錄入東京松岡美術館1975年開幕精品特展圖錄第40號，標註為宋代白釉器，並在1984年的再版中指出其為定窯器；要區分這一時期的定窯與邢窯器是十分困難的，但通過與近期的出土文物對比，松岡美術館此件藏品或為邢窯器。或比原de Forrest所藏、現為大維德基金會所藏一北宋精美白釉八角器，錄入倫敦1980年版《大維德基金會所藏定窯器與相關器皿圖錄》(Illustrated Catalogue of Ting and Allied Wares, Percival David Foundation of Chinese Art)圖版IV、第17號，介紹其為華北地區白釉製品，尺寸與本拍品相近，器型則更像10世紀定窯器。10世紀時定窯、邢窯器都在燒製時多使用木柴作為燃料，其焙燒溫度因而略低









**6 SCHÖNE, GROSSE MEIPING-FLASCHE MIT EINGESCHNITTENEM
PÄONIENDEKOR**

CHINA, Süd-Song Dynastie (1127-1279), Qingbai Porzellan, Jingdezhen, Provinz Jiangxi
H. 33,7 cm

40000,-/60000,-

Provenienz: Privatsammlung Rheinland, erworben bei Christie's London, 14.12.1983, Lot 272

A TALL, IMPRESSIVE QINGBAI CARVED MEIPING VASE, China, probably Southern Song Dynasty (1127-1279). The tall and heavy meiping bottle has its short cylindrical neck and almost flat flange at the rim has a generously potted oviform body and a straight foot recessed within. The body is boldly carved under a pale bluish glaze firing, with a stronger tone in the deeper areas, featuring six large full-blown peony heads in an elaborate, dense, leafy meander in two registers, five heads hanging down from broadly-looped stalks and the sixth carved in sideways profile. The glaze is evenly pale and lustrous but with a few white edges below the glaze on the areas of high relief. Apart from a small overglazed kiln flaw at the centre of one side, the fritted rim and some small chips at the unglazed foot rim, in good condition. h.: 33,7 cm, diam. (shoulder): c. 19 cm. - Provenance: Private collection Rheinland, Germany, acquired at Christie's, London, 14. - 16. Dec. 1983, lot 272, and with further references of similar meiping bottles illustrated in: Kodansha Series, vol. 1, Tokyo National Museum, pl. 12; vol. 10, Museum of Fine Art, Boston, pl. 115, a smaller example is illustrated in Kodansha Series, vol. 5, British Museum, London, pl. 70

罕見青白瓷影青梅瓶

南宋

侈口圓唇，短頸豐肩，卵式碩腹下斂，平底略凹且露胎，器身飾捲枝大花蓮紋，花共六枚，莖枝柔捲，五朵垂梢，一朵別向；整器釉色勻淨瑩潤，白處略帶米白色調；圖案紋綫優美流暢，枝葉搖曳生姿。此類青白瓷釉色介乎青、白之間，紋飾積釉處色如湖水淺處之青色，因而有「影青」之稱

可比日本講談社《東洋陶磁》系列《卷一：東京國立博物館》圖版12、《卷十：波士頓美術館》圖版115，或該系列《卷五：大英博物館》圖版70一較小尺寸瓷瓶

德國萊茵地區私人收藏，購於倫敦佳士得1983年12月14日拍賣會(圖錄第272號)。保存良好，圈足露胎處有小磕蹭痕跡

**7 GROSSE UND TIEFE WEISSE PORZELLANSCHALE, AUSSEN UND INNEN MIT
EINGESCHNITTENEM DEKOR**

CHINA, Yuan Dynastie (1279-1368), Shufu-Typ

D. 19,8 cm

30000,-/50000,-

Provenienz: Privatsammlung Rheinland, erworben bei Sotheby's, London, 19.6.1984, Lot 286

A FINE AND RARE SHUFU-TYPE DEEP PORCELAIN BOWL WITH CARVED DÉCOR, CHINA, Yuan dynasty (1279-1368). The large and deep Shufu-type porcelain bowl has an opaque lightly bluish tin, its inner thick glaze is quite deeply carved with two flying geese, separated by stylised clouds and the characters "fu" (happiness) and "lu" (prosperity) beneath a narrow band of classic scrolls. The exterior is more finely incised with an interlaced weave band below the rim and around the base large scroll-filled petals. The footrim is pared by knife and the base left unglazed. h.: 10,3 cm, diam.: 19,8 cm. - Provenance: Private collection Rhineland, Germany, purchased at Sotheby's, London, 19. June 1984, lot 286 and with further references to similar Shufu-type bowls - Cf. M. Crick, Chinese trade ceramics from South-East Asia, Fondation et Musée Baur, Geneva 2010, no. 88, a flat and smaller bowl (diam.: 12,5 cm) with a moulded floral scroll and further references





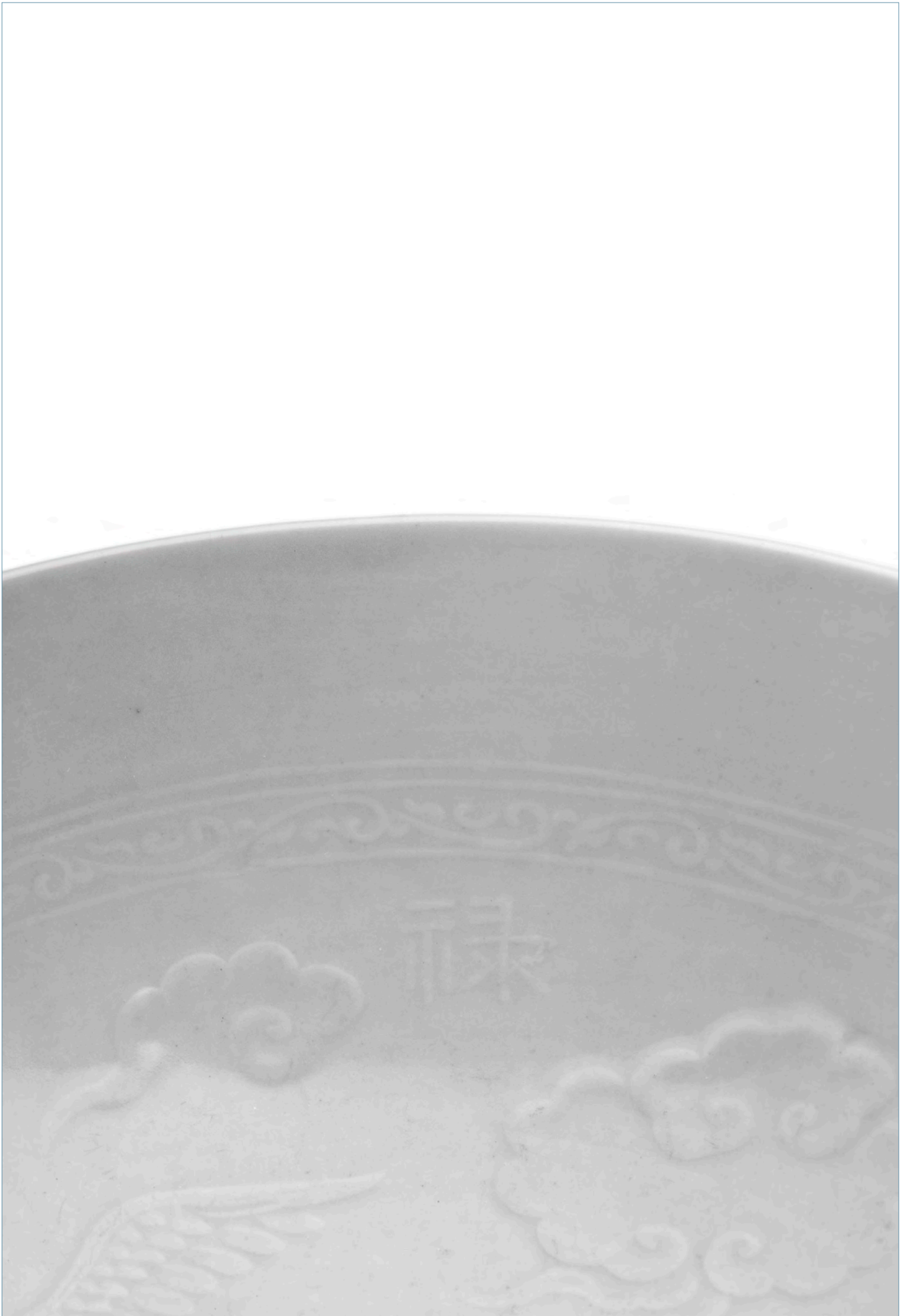
白釉福祿大碗

元代

樞府器式樣。施釉均勻，釉厚而凝潤，釉色偏卵白，色調略灰青。圓口略斂，深弧壁，圈足略外撇；足、底露胎可見胎質細膩，足緣削切平整，底心有尖臍狀突起並有輪製痕；碗心飾祥雲雙雁紋，雙雁振翅飛於朵雲之間，周壁中部兩側各有「福」、「祿」陽文印字，其上有窄帶狀卷草紋一週；口緣外側飾波浪形帛帶紋一週，近足處有仰瓣五，每瓣皆為大小重瓣，瓣心有捲渦紋

可比日內瓦Baur博物館與基金會2010年版M. Crick著《東南亞的中國外銷瓷》(Chinese trade ceramics from South-East Asia)第88號模印花卉紋瓷碗，器型略平淺，尺寸略小，該書並引用文獻為証

德國萊茵地區私人收藏，購於倫敦蘇富比1984年6月19日拍賣會第286號，圈足有一小磕缺，碗心略有短小窯裂紋



8 SELTENER FLACHER TELLER MIT ROTEM SCHNITZLACKDEKOR

CHINA, Anfang Ming-Dynastie (1368-1644), vermutlich noch 14.Jh.

D. 13,8 cm

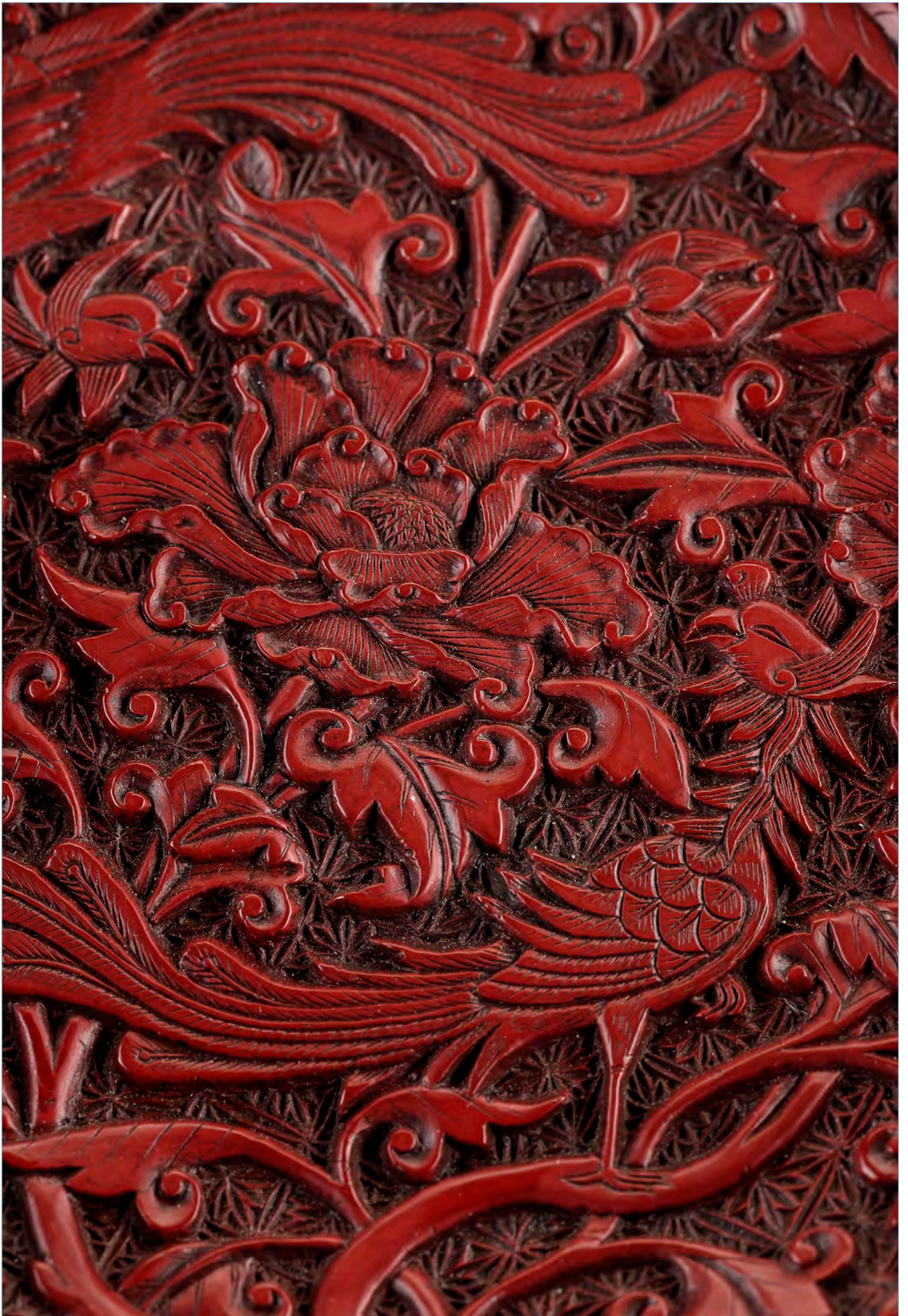
20000,-/30000,-

Provenienz: Privatsammlung Rheinland, erworben bei Christie's London, 7.6.1993, Lot 128

A VERY RARE RED LACQUER SAUCER-DISH OF SHALLOW FORM, CHINA, early Ming dynasty (1368-1644), probably late 14th century. The interior is finely carved and incised on a thin and finely executed diaper ground with a pair of phoenixes perched on a branch or flying among a blossoming tree peony; the exterior carved with four birds flying or perched among a dense band with peony flowers and leaves on an ochre-yellow plain lacquer ground. The rim has originally two shallow grooves, the black base has been relacquered and some age cracks stabilised, good condition; h.: 2,1 cm, diam.: 13,8 cm. - Provenance: Private collection Rheinland, Germany, acquired at Christie's, London, 7 June 1993, lot 128 - Compare: Sotheby's, New York, 21 + 22 Sept. 2005, lot 28, a larger flat dish (diam. 17,8 cm) with a well carved fruiting lychee branch on a finely carved, dense diaper ground, also with two shallow grooves at the rim and dated to the early Ming dynasty, 14th/early 15th century







罕見剔紅雙鳳牡丹紋小盤

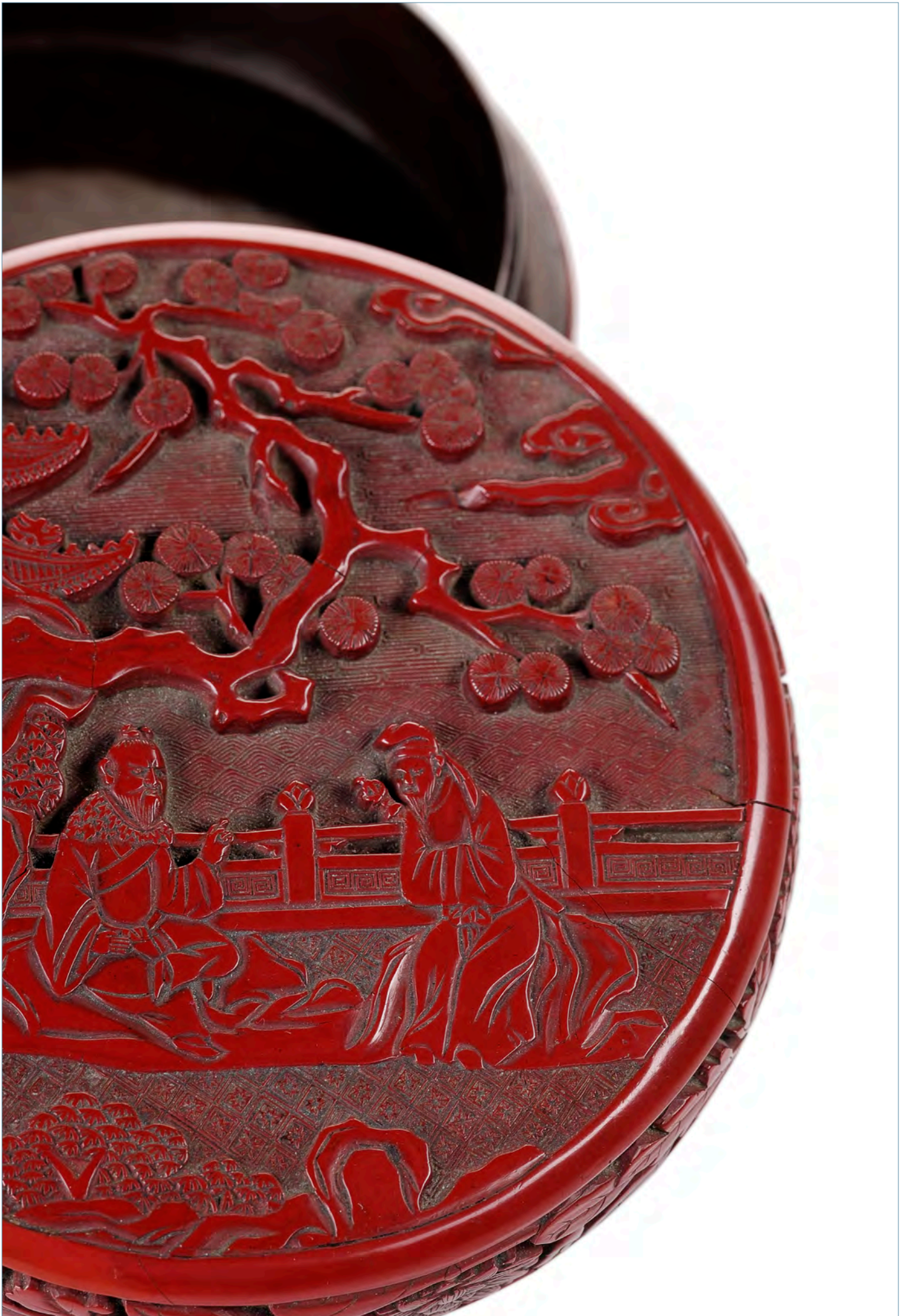
明代初期，可能為14世紀

斂圓口，淺弧壁，平底略內凹並髹黑漆，近底處有凹槽紋若隱圈足狀，碟內朵花方格紋錦地上以雕漆鳳凰牡丹圖案為飾，一鳳停於枝上、翹足回首，一鳳展翅鳴於牡丹花叢間，若鳳求凰；枝上花繁葉茂，有大小牡丹各三朵，高低仰轉，似隨風搖曳生姿；口緣內外側皆飾凹槽紋；外壁赭黃地上飾捲枝牡丹瑞鳥圖案，花開四朵，間或大小花蕾，枝上翔雉、鳴鵲各一雙。整器圖案彫工精湛，畫面極富動感，賞心悅目

可比紐約蘇富比2005年9月21/22日拍賣會第28號一尺寸略大(直徑17,8釐米)錦地荔枝紋剔紅盤，口緣亦飾此類凹槽紋，標註日期為明代早期、14世紀/15世紀早期

德國萊茵地區私人收藏，購於倫敦佳士得1993年6月7日拍賣會(圖錄第128號)。保存良好，惟足底有重漆，漆面可見老化裂紋且裂紋未再延展







9 FEINE RUNDE DOSE MIT ROTEM SCHNITZLACKDEKOR

CHINA, frühe Ming Dynastie (1368-1644), gravierte Sechszichen-Marke der Yongle-Ära und Periode

D. 13,7 cm

8000,-/120000,-

Provenienz: Privatsammlung Rheinland, erworben am 14.12.1983 bei Christie's London, Lot 7

A FINE AND RARE EARLY MING CARVED RED LACQUER CIRCULAR BOX AND COVER, CHINA, early Ming dynasty (1368-1644). The dark brown lacquered base incised with the Yongle six-character mark (1403-1425) and of the period. The cover is deeply carved on the top with two scholars in conversation seated on rocks on a terrace below a tall gnarled pine tree and close to a two-tiered pavilion. The ground is covered with very finely carved, thin and various diaper motifs for the terrace, water and air. The sides of the cover and box are equally deeply carved with a band of flowers of the four seasons on an ochre-yellow lacquer ground: camellia, peony, pomegranate and chrysanthemum; the inside and base are covered with dark brown lacquer. Apart from some few cracks at the cover and sides due to age and a tiny spot fallen off of the diaper ground on the top close to the roof of the pavilion the box is in fine condition; h.: 4,9 cm, diam.: 13,7 cm; old Japanese paulownia wood box with title label. - Provenance: Private collection, Rhineland, Germany, acquired at Christie's, London, 14-16 Dec. 1983, lot 7. - Compare: Sotheby's New York, 19. March 1997, lot 127, a much larger round box (diam. 18,8 cm) with a similar décor of two scholars conversing on the terrace of a pavilion by a lake, two attendants carrying fruits and a third stands by the door, with a crane nearby, a pine tree in the centre, all against various diaper patterns for the terrace, water and air, the sides of the box and cover with matching flower scrolls of camellia, peony, pomegranate, chrysanthemum and rose against an ochre ground, a six-character Yongle reign mark incised in a vertical line on the left-hand side of the base and with further references. - Christie's, Hong Kong, 28+29 Nov. 2005, lot 1537, a circular box of same size on the top with deeply carved red lacquer on a thin and various diaper ground with a similar and more elaborate décor of a scholar and his assistant standing on a terrace under a tall pine tree in front of a two-tiered pavilion admiring the landscape view. The sides are also covered with bands of flowers of the four seasons in thick red lacquer on a yellow ground, and the Yongle six-character mark is incised on the base, with discussion of the group of related Yongle-marked lacquer boxes carved with the similar theme depicting scholars in landscape and further references - Sotheby's London, 12. Mai 2010, lot 85, a much smaller round box (diam. 8 cm) with a similar décor, a scholar seated with an attendant in a fenced garden under a pine tree and deeply carved flowers on the sides, dated to the Hongwu (1368-1398) / Yongle (1403-1424) era, also with further references.

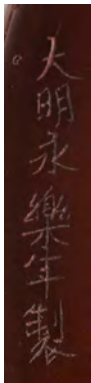
精美剔紅庭院松下論道圖圓盒

明代早期、明永樂

蔗段式盒，蓋面平，直壁，平底內挖，器內、器底髹深褐色漆，器底左側邊緣刻填金「大明永樂年製」豎款。器蓋與器身外壁赭黃色地上皆飾轉枝花卉紋一週，枝上花卉各有八朵，仰俯交錯，並有花蕾點綴枝頭，惟上下花卉種類略異，包括重菊、盛蓮、山茶、牡丹、石榴等。全器刀工精細圓潤，紋飾層疊緊密。蓋面飾松下論道圖，畫面可見雙層樓閣、庭欄、壘石、松柏，兩老者坐於松蔭之下，戴巾幘著儒衫者領首、袖手作傾聽狀，著道袍羽衣者束髮有道髻肅然作教誨狀，畫面並以不同的錦地紋樣分別表現天、水、平地。此類松下論道圖典出《莊子·天運》中關於孔子於沛地問道老聃的故事，有弘道之意。配日式桐木盒，盒上有題簽「永樂年製堆朱香合」

可比紐約蘇富比1997年3月19日拍賣會第127號一尺寸略大(直徑18,8釐米)庭院松下高士圖剔紅盒，亦以不同的錦地紋樣分別表現天、水、平地，器蓋與器身外壁為赭地上轉枝花卉紋一週，花卉種類有重菊、山茶、牡丹、石榴、玫瑰等，器底左側邊緣亦有「大明永樂年製」豎款，該圖錄並引用文獻為証；或比香港佳士得2005年11月28/29日拍賣會第1537號同尺寸永樂六字款剔紅庭院松下高士圖圓盒，畫面山水庭園樓臺佈局相類，蓋與器身外壁為赭黃地上轉枝四時花卉紋一週，該圖錄並援引文獻詳細介紹了此類永樂款高士圖雕漆盒；或比倫敦蘇富比2010年5月12日拍賣會第85號一尺寸略小松下高士圖圓盒(直徑8釐米)，標註年代為明洪武/永樂，並援引文獻資証

德國萊茵地區私人收藏，購於倫敦佳士得1983年12月14-16日拍賣會(圖錄第7號)。保存良好，惟蓋面微有裂紋，蓋邊紋飾細節小處有因老化而缺





永樂年製
堆朱香

CHRISTIE'S
7
16.8.83

46

10 SELTENE VIERTEILIGE STAPELDOSE MIT ROTEM SCHNITZLACKDEKOR

CHINA, frühe Ming Dynastie (1368-1644), Anfang 15.Jh.

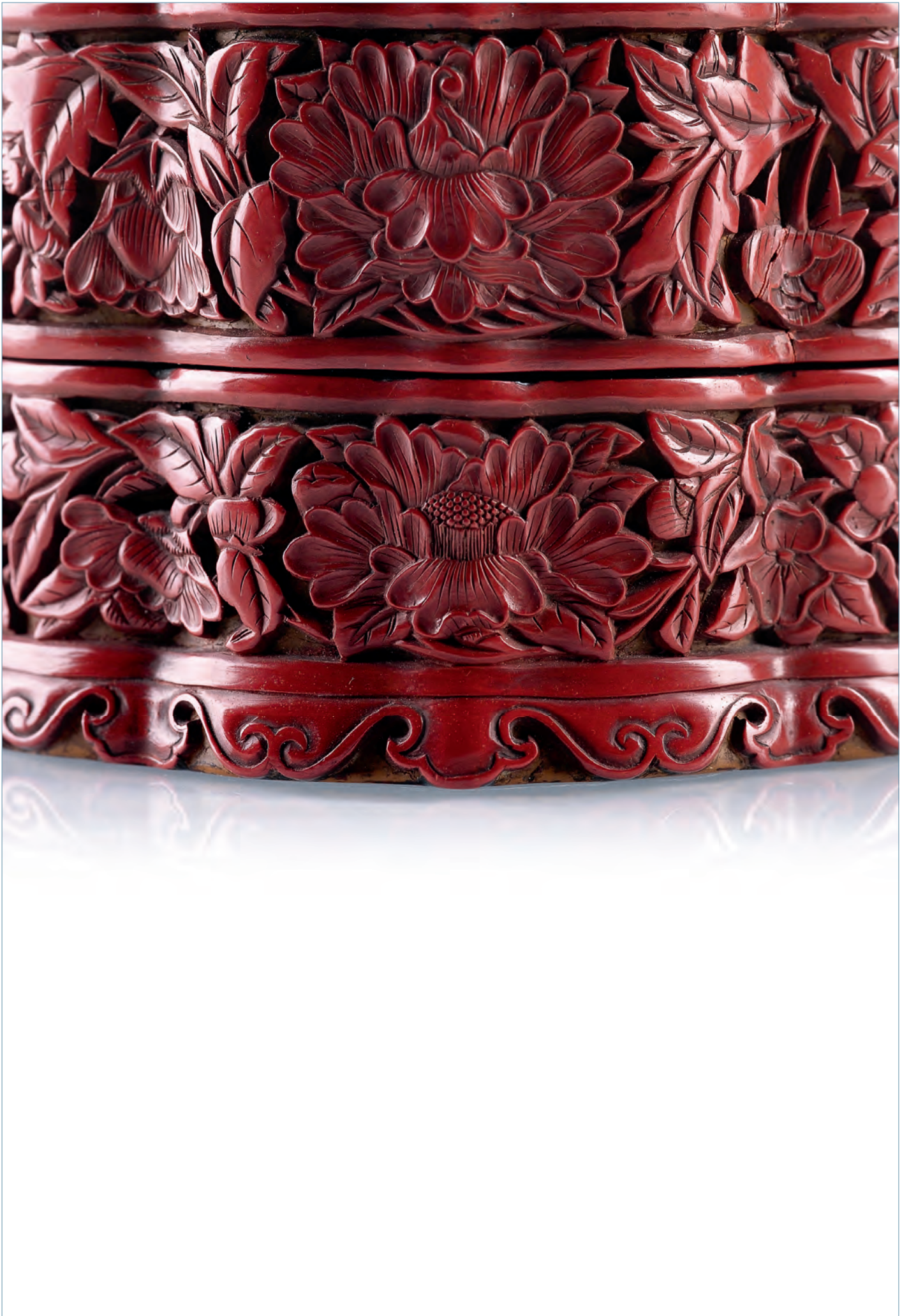
H. 17,3 cm

80000,-/120000,-

Provenienz: Privatsammlung Rheinland, erworben bei Christie's London, 14.12.1983, Lot 25

A FINE AND RARE MING RED LACQUER FOUR-TIERED HEXAFOIL BOX AND COVER, CHINA, early Ming dynasty (1368-1644), early 15th cent. The box is deeply carved on the top over a thin diaper ground with different motifs for the earth and air. A scholar holds a fan, seated in a small pavilion below a tall pine tree and looking at a companion approaching with his attendant. The sides of the box are also deeply carved to a yellow lacquer ground with flowers of the seasons, camellia, flowering prunus branches, peony, hibiscus or pomegranate and chrysanthemums, above scrolling brackets on the slightly splayed foot; the base and interior are black lacquered, cloth bag and fitted box; aside from some shrinking cracks due to age on the border of the top and the sides of the tiers in good condition; h.: 17,3 cm, diam.: 12,3 to 12,5 cm. Provenance: Private collection Rhineland, Germany, acquired at Christie's, London, 14-16 Dec. 1983, lot 25. Compare: Sotheby's, Hong Kong, May 4 1994, lot 277, a four-tiered circular red lacquer box, deeply carved with a similar décor on the top and flowers of the seasons on the sides with a Xuande (1426-1435) six-character mark carved on the base and of the period, and with further references.









罕見剔紅攜琴訪友圖套盒

明代早期、15世紀初期

整器作六出菱形形，蓋面平，下有四層套盒，皆直壁，有卷草式撇足一週，平底內挖，器內、器底髹黑漆。蓋與器身每層外壁皆飾纏枝花卉紋一週，赭黃色露地較少，枝上花卉皆有桃花、重菊、山茶、木槿或石榴、牡丹、芙蓉六種，俯仰生姿，並有花蕾點綴枝頭。全器刀工精細圓潤，紋飾層疊緊密。蓋面飾攜琴訪友圖，畫面可見樓閣、茅屋、遠山、洞石、松柏、祥雲，一老者坐於松蔭敞閣中、手搖蒲扇、翹首扶欄而望，一老者曳杖攜童子抱琴而來，畫面並以不同的錦地紋樣分別表現天、地。此類攜琴訪友圖典出《列子·湯問》中關於伯牙鼓琴、鍾子期聽琴而會其高山流水之意，攜琴訪友圖即取以琴會友之意。配袱袋與收藏盒

紋飾可比香港蘇富比1994年5月4日拍賣會第277號宣德六字款剔紅四層套盒，標註年代為明宣德，並援引文獻資証

德國萊茵地區私人收藏，購於倫敦佳士得1983年12月14-16日拍賣會(圖錄第25號)。保存良好，惟蓋沿與套層外壁小處略有老化干裂紋



11 SECHS BODHISATTVAS MIT BEISCHRIFT VON ZHANG DAQIAN

CHINA, Stil von Wudai (907-960), die Beischrift von Zhang Daqian (1899-1983)

143 x 73 cm R.

15000,-/25000,-

Provenienz: Aus einer alten europäischen Privatsammlung - Die Kartuscheninschrift verweist auf das Bildmotiv der 12 großen Bodhisattvas, Beischrift vorne „Dieses Wudai-zeitliche Figurengemälde in Dunhuang überliefert und gesehen, 2 Siegel „Zhang yuan“ und „Daqian“, Beischrift verso „Buddhistische Figurenmalerei aus der Wudai-Zeit von Zhang Daqian begutachtet und beschriftet“ - Baumwolle, Bemalung teils restauriert, unter Glas gerahmt

A FINE BUDDHIST FIGURE PAINTING OF SIX BODHISATTVAS IN THE STYLE OF THE FIVE DYNASTIES, China, Wudai style, with inscription by Zhang Daqian (1899-1983). Ink and color on cotton, red title cartouche with an inscription in gold pigment: "Paying Homage to the Twelve Bodhisattvas of Complete Enlightenment". Inscription by the artist on a paper slip mounted at the side of the painting: "This Buddhist Image painted by a master of the Five Dynasties is like the old ones I saw in Dunhuang. Zhang Daqian Yuan." Two seals by the artist: "Zhang Yuan", "Daqian". Title label at the back of the painting: "Buddhist Image Painted by a Master of the Five Dynasties. With expertise and note by Zhang Daqian." From 1941 to 1943, Zhang Daqian spent two and a half years in Dunhuang copying and studying the ancient Buddhist murals. In 1944 an exhibition was held in Sichuan of his sketches and his paintings in the Dunhuang-style. This painting must be seen in connection with these activities - Compare Shen C.Y. Fu, Jan Stuart, Challenging the Past. The Paintings of Chang Dai-chien. Washington, D.C.: Arthur M. Sackler Gallery, 1991, No. 21. Guanyin of the Water Moon - Property from an old European private collection - Minor wear and old restorations, framed under glass



此六代人畫佛象，
與敦煌所見者相同。
陸榮壽



精美六菩薩圖

中國

水墨設色，布面，配鏡框。帶有五代(907-960)繪畫風格，裱邊有張大千(1899-1983)所書題記「此五代人畫佛象與敦煌所見者相同」、「張大千爰」並印二「張爰」(白)、「大千」(朱)。畫背面錦簽上有題記「五代人畫佛像張大千鑒定題跋」。

畫面所繪為十二圓覺菩薩之六，皆有頭光，露趾踏盛蓮而立，面容寧靜而慈悲，左上角有神位式標籤，紅地金彩書「南無十二圓覺菩薩」。十二圓覺菩薩即大乘佛教《圓覺經》中所記載能入如來圓明境界、受誨大日如來講經說法的十二位菩薩，故稱十二圓覺菩薩。此經漢文本成書於7世紀末8世紀初，自唐代以來甚受推崇，但此經究竟為印度傳來或為中土高僧所作至今未有定論，最早在中土提倡此經者為華嚴宗五祖圭峰宗密禪師(784-841)。

1941至1943年，張大千曾在敦煌度過逾兩年半的時光臨摹古代佛教壁畫，並於1944年在四川舉辦專題畫展展出其臨摹的壁畫與其本人借鑑敦煌藝術而創作的作品。此畫與五代佛教繪畫有相類之處，例如背景圖案中可見紛飛散落的折枝花卉，即隱喻佛教中聖賢說法如「雨諸香華」，類似的裝飾性背景圖案在五代佛教繪畫中也可以找到；畫面左上第一位菩薩腰間所繫藍色裙巾亦是五代服裝式樣。然衣裳褶皺與飾物細節描繪上卻帶有較晚期的風格。而菩薩面部、特別是菩薩手指的細雅描繪則可與張大千仿古仕女圖以及其模仿敦煌風格的畫作相較。張大千早期人物畫多效法明清的清逸風格，敦煌的臨摹工作對其人物畫風影響較大。值得一提的是，在張大千所臨摹的敦煌壁畫與其借鑑敦煌藝術而創作的畫作中，絕大部分為其採納藏傳佛教喇嘛畫師的建議、借鑑唐卡的製作而使用由喇嘛畫僧專門製作的棉料為畫布，顏料亦由天然礦物質研磨而成，以期達到古樸並類似色彩老化的呈色效果。此畫由寬窄兩截畫布拼接而成，寬料橫幅57.5釐米，而藏傳佛教唐卡藝術中所使用的特殊棉布亦常見此類橫幅較窄的畫布

參考文獻：

臺北大風堂1982年版《張大千臨摹敦煌壁畫》

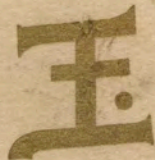
上海書畫出版社1987年版謝稚柳著序之《大風堂臨摹敦煌壁畫》

可比華盛頓1991年Arthur M. Sackler Gallery版Shen C.Y. Fu & Jan Stuart著《挑戰傳統：張大千繪畫藝術》(Challenging the Past. The Paintings of Chang Dai-chien)圖錄第21號水月觀音圖

歐洲私人古舊收藏。畫面局部有舊修，細處有摩擦痕跡



OUD CHINEESCHE SCHILDERKUNST



KON. KUNSTZAAL KLEYKAMP
OUDE SCHEVENINGSCHEN WEG 17, DEN HAAG

KON. KUNSTZAAL KLEYKAMP
OUDE SCHEVENINGSCHEN WEG 17, DEN HAAG

OUD CHINEESCHE SCHILDERKUNST

TENTOONSTELLING 1926



CATALOGUS

MET INLEIDING VAN C. G. KLEYKAMP



VII

CH'EN-LUNG

30. Kakemono,
geluk en lang leven voorstellende. De groote figuur is
de verpersoonlijking van de Keizerlijke gunst, de kinderen
stellen de nakomelingschap voor, terwijl de kleine figuur
met den staf de god van geluk en wijsheid is.
Zie no. 6 van dezen catalogus.
Ching-dynastie. Keizer Ch'ien-Lung.

31. Kakemono,
ouden man met bezem voorstellend. Schilder: Gau-chu-peh.
Zie reproductie XI. Ch'ing-dynastie. Keizer Ch'ien-Lung.

32. Kakemono,
hooggeplaatst hoveling met z'n dienaar voorstellend.
Schilder: We-Gung-shuw.
Zie reproductie IX. Ch'ing-dynastie. Keizer Ch'ien-Lung.

33. Kakemono,
voorstellende een landschap. Aan den oever van een
beekje met daarin groeiende lotusbloemen, een man in
fraai bewerkte gewaad tegen een boom leunend. In de
rechterhand houdt hij een pijpje, in de linkerhand een
tabakszakje. Op den achtergrond prijken bloemen.
Schilder: Hua-Kwan.
Zie reproductie VII. Ch'ing-periode, Keizer Ch'ien-Lung.

34. Kakemono,
een visscher voorstellend.
Zie reproductie VI. Ch'ing-dynastie. Keizer Ch'ien-Lung.

21



12 HUA GUAN (1740 - NACH 1819)

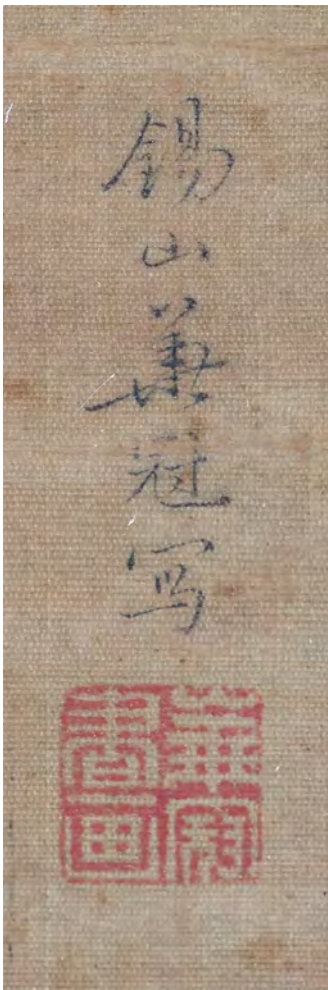
CHINA, Qianlong-/Jiaqing-Periode

Porträt eines Pfeifenrauchers im Garten. Unter Glas gerahmt, Tusche und Farben auf Seide. Signatur: „Gemalt von Hua Guan aus Xishan“. Ein Siegel des Künstlers: „Kalligraphie und Malerei von Hua Guan“ (Hua Guan shuhua). Ungewöhnliches en face - Porträt eines Pfeife rauchenden Mannes in einem extravaganten Sommergewand. Lässig seinen Fuß auf einen Gartenfelsen gesetzt, hält er Pfeife und Tabaksbeutel in den Händen. Eine hohe Weide, Malven und ein Lotusteich mit fein gezeichneten Blüten vervollständigen das Gartenambiente. 81 x 49 cm R.

40000,-/60000,-

Aus einer alten europäischen Privatsammlung erworben in den 1920er und 30er-Jahren bei Kleykamp, Den Haag - Publ. 'Oud Chineseesche Schilderkunst' Kon. Kuntzaal Kleykamp, Den Haag, 1926, pl. VII - Hua Guan war ein prominenter Porträtmaler aus Wuxi, der bei einer der Südreisen des Qianlong-Kaisers diesen porträtiert haben soll und daraufhin als Hofmaler eingestellt wurde. Die meisten erhaltenen Werke von ihm datieren um 1800, seine Maltätigkeit ist bis 1819 belegt - Alterssch., part. rest.

A FINE PAINTING OF A SMOKING MAN IN A GARDEN LANDSCAPE BY HUA GUAN (1740 - after 1819) ON SILK, China, Qianlong/Jiaqing period, framed under glass - Property from an old European private collection, bought in the 1920 to 1930 with Kleykamp in The Hague - Publ. 'Oud Chineseesche Schilderkunst' Kon. Kuntzaal Kleykamp, Den Haag, 1926, pl. VII - Minor damages and restorations due to age



華冠 庭院肖像圖

清乾隆/嘉慶

水墨設色絹本，配鏡框。題款「錫山華冠寫」並印「華冠書畫」（白）

華冠(1740-1819年之後)，活動於清朝中期，字慶吉，號吉崖，江蘇無錫人，官廣西同知，善繪山水、肖像，乾隆時曾供奉內廷繪製御容像，居京時亦交遊皇親貴胄、名士公卿並為之繪製肖像，有標註年代的傳世作多為1800年前後，文獻中關於其活動記載可至1819年

此圖乃配景肖像，即將像主置於日常生活場景如庭院中來表現其容貌姿態。此畫中所繪貴族男子居中略偏右下，面容光潔、眉目有神，踏坡石而立，身著白地網織團紋華裳，右手持煙杆，左手輕提收裝煙葉的荷包置於膝前，雅性莊重，神態閒適怡然。背景圖案在一片偏隅清況意境中於外圍邊角淺淺點綴亭荷、白蜀葵、煙柳等仲夏植物，靜謐清舉中略帶蕭肅徐引之意，仿佛氤氳暑熱中透出徐徐涼風，亦配合男子衣裳點出作畫時節。畫中所繪蜀葵為中國西南原產植物，喜陽而耐半蔭，又名一丈紅，雖花不獨紅色，然世人多喜其紅艷。但中唐詩歌名家、政治家武元衡(758-815)曾有詩《宜陽所居白蜀葵答詠東諸公》：「冉冉眾芳歇，亭亭虛室前。敷榮時已背，幽賞地宜偏。紅艷世方重，素華徒可憐。何當君子願，知不競喧妍」。借詠白蜀葵獨開於偏幽而表達君子應不從流俗、高隱獨清之意。畫家將白蜀葵置於畫面之偏角然明敞處，應有擬花比君子之意，同時亦可見其對生活有細緻的觀察。此畫整體帶有典型文人畫高曠雅致、爽朗清舉的審美趣味；在衣著描繪上尤其注重細節，人物面部有用墨細點畫眉眼鬚鬚，雙眸傳神，惟妙惟肖，顯見作畫者深厚的白描寫真功底；同時用鮮明的白色勾勒人物衣著綫條以突出畫面主題，背景則在大片留白中使用青綠、白、墨等顏色，在明暗深淺中表現遠近層次且相映成趣，並用白色在人物上下邊角點綴各類花卉，從而使所繪人物與周圍環境交相呼應、渾然一體，色調對比鮮明卻又全無突兀之感，構思可謂巧妙獨到歐洲私人古舊收藏，20世紀二、三十年代經由海牙藝術商 Kleykamp 購入。錄入 Kunstzaal Kleykamp 藝術行 1926 年版《中國古代繪畫》(Oud Chineseesche Schilderkunst) 圖版第 VII。細處有老化而損的痕跡且部分有修



13 SELTENE KAISERLICHE GLOCKE AUS FEUERVERGOLDETER BRONZE

CHINA, Kangxi-Marke und Periode, datiert 1715

H. 31,3 cm

400000,-/600000,-

Provenienz: Aus einer alten deutschen Privatsammlung, um 1970 bei Ostasiatica Hartl, München erworben (DM 6000.-) - Minim. berieben, part. kleine Bestoßungen

AN IMPERIAL GILT-BRONZE ARCHAISTIC TEMPLE BELL, BIANZONG, China, Kangxi mark and period, dated 1715. The large bell is finely cast, suspended from a double-headed dragon handle, each powerfully cast with eyes bulging and nostrils flaring above long curling whiskers, the mouth clenched open to reveal its tongue thrust between sharp fangs, with two long studded horns extending back over its head along a combed mane with finely incised details, the two scaly bodies intertwined and crouching in ambush, the large barrel-shaped body with four panels of alternating bosses and trigrams, divided by two rectangular panels, one inscribed with the characters Kangxi wushisi nian zhi ('Made in the fiftyfourth year of Kangxi period [corresponding to 1715]), and the other with lin zhong, denoting its musical pitch. Property from an old German private collection bought in the early 1970'ies from Ostasiatica Hartl, Munich for DM 6000.- - The inscription on one side records the date of manufacture and reads Kangxi wushisi nianzhi, which translates as 'made in the 54th year of the Kangxi period (corresponding to 1715 AD). The reverse is inscribed with two characters linzhong which possibly denote its classical pitch. Two sets of bells of this form appear to have been created during Kangxi's reign; the first in the 52nd year (1713) and the second in the 54th year (1715) and are believed to have been made for the Temple of Agriculture in Beijing. Eight bells from the latter set are known, five of which were formerly in the Audrey B. Love collection and were sold at Christie's New York, 20th October 2004, lot 456. Two further bells have been sold at auction; a taicu bell was sold at Sotheby's Hongkong, 19th March 2007, lot 25; and a wushe bell was sold at Christie's Hong Kong, 26th April 1999, lot 520. For bells from the earlier set, see one sold at Sotheby's New York, 24th April 1975, lot 240; and two sold at Sotheby's Honkong, 9th October 2007, lot 1327, and the other, 17th May 1979, lot 454. Gilt-bronze bells of this type were assembled in sets of sixteen and produced twelve musical tones, with four tones repeated in higher or lower octaves. The music produced by these musical instruments was believed to facilitate communication between humans and deities - Very minor wear to gilding, partly slightly chipped or scratched







康熙五十四年製







宮廷銅鑲金交龍鈕八卦紋編鐘之林鐘

清康熙，銘文所註年代為1715年

皇家祭祀禮儀編鐘之林鐘，工藝精湛華貴、精細入微。平頂有立雕拱背交龍鈕，雙龍皆長髮高角、吐舌露齒，龍鱗細密，龍身矯健有力並伴有流焰紋，造型肅穆莊重、頗具威儀。器身作鼓墩形，下口齊平，縮頸，腹正反皆飾橫向分區乾、坎、艮、震、巽、離、坤、兌八卦紋一組，每單卦二為一橫區，上下間隔以鼓釘紋橫區，前後左右間隔縱段共四；背面縱段中央凸帶上鑄陽文音律名「林鐘」，上下分別為兩儀與陰爻圖案；前面縱段中央凸帶上鑄銘「康熙五十四年製」，上下亦分別為兩儀與陰爻圖案；兩側縱段內為長方式回形夔龍紋，其上並有如意雲頭紋；前後下方近口處皆有滿月形音乳三枚，用於擊打之用，兩側近口處亦飾同制滿月形凸紋。編鐘在清代宮廷祭祀中為演奏中和韶樂而設，編鐘一套十六分別對應十二正律與四倍律，正律又包括陽律六種即六律、陰律六種即六呂，林鐘則為正律陰律之一，明代李之藻(1571-1630)所撰《類宮禮樂疏》卷四有語「十二律配歲月八風八卦圖」，由此推知此八卦紋林鐘上所飾陰爻圖案應是指明其為陰律，相較香港蘇富比2007年售出的八卦紋編鐘之無射(陽律之一)在相同位置所飾則為陽爻。《欽定大清會典則例》卷九十八記載：「康熙五十二年重造各壇廟中和韶樂。五十四年改造環丘壇金鐘玉磬各十有六。是年樂器告成」，可知康熙五十二年(1713)與五十四年(1715)都曾為壇廟造編鐘用作演奏中和韶樂之用。中和韶樂為明清兩代大樂，乃用於宮廷朝會、宴饗以及祭祀的宮廷雅樂，濁厚清揚，契合儒家以禮樂行教化的觀點，體現王道與尊崇

此拍品出自一套據信源自先農壇的康熙五十四年宮廷銅鑲金交龍鈕八卦紋編鐘，該套編鐘之八已見諸著錄，其中五件原為Audrey B. Love收藏，後在紐約佳士得2004年10月20日拍賣會上售出(圖錄第456號)；另兩件亦在拍賣會上售出可比香港蘇富比2007年3月19日拍賣會售出的編鐘之太簇即十二正律陽律第二(圖錄第25號)；或比香港佳士得1999年4月26日拍賣會上售出的編鐘之無射即十二正律陽律第六(圖錄第520號)；或比早期所製編鐘系列如紐約蘇富比1975年4月24日拍賣會售出的第240號；或比香港蘇富比2007年10月9日拍賣會售出的第1327號；或比香港蘇富比1979年5月17日拍賣會第454號

德國私人古舊收藏，1970年前後購於慕尼黑Ostasiatica Hartl處，當時購買價為六千西德馬克。鑲金細處有摩擦痕跡，局部小處有磕蹭或刮擦痕跡



**14 PAAR SELTENE KERZENHALTER IN FORM VON FEUERVERGOLDETEN
PHÖNIXEN MIT STEINBESATZ**

CHINA, Qianlong-Periode

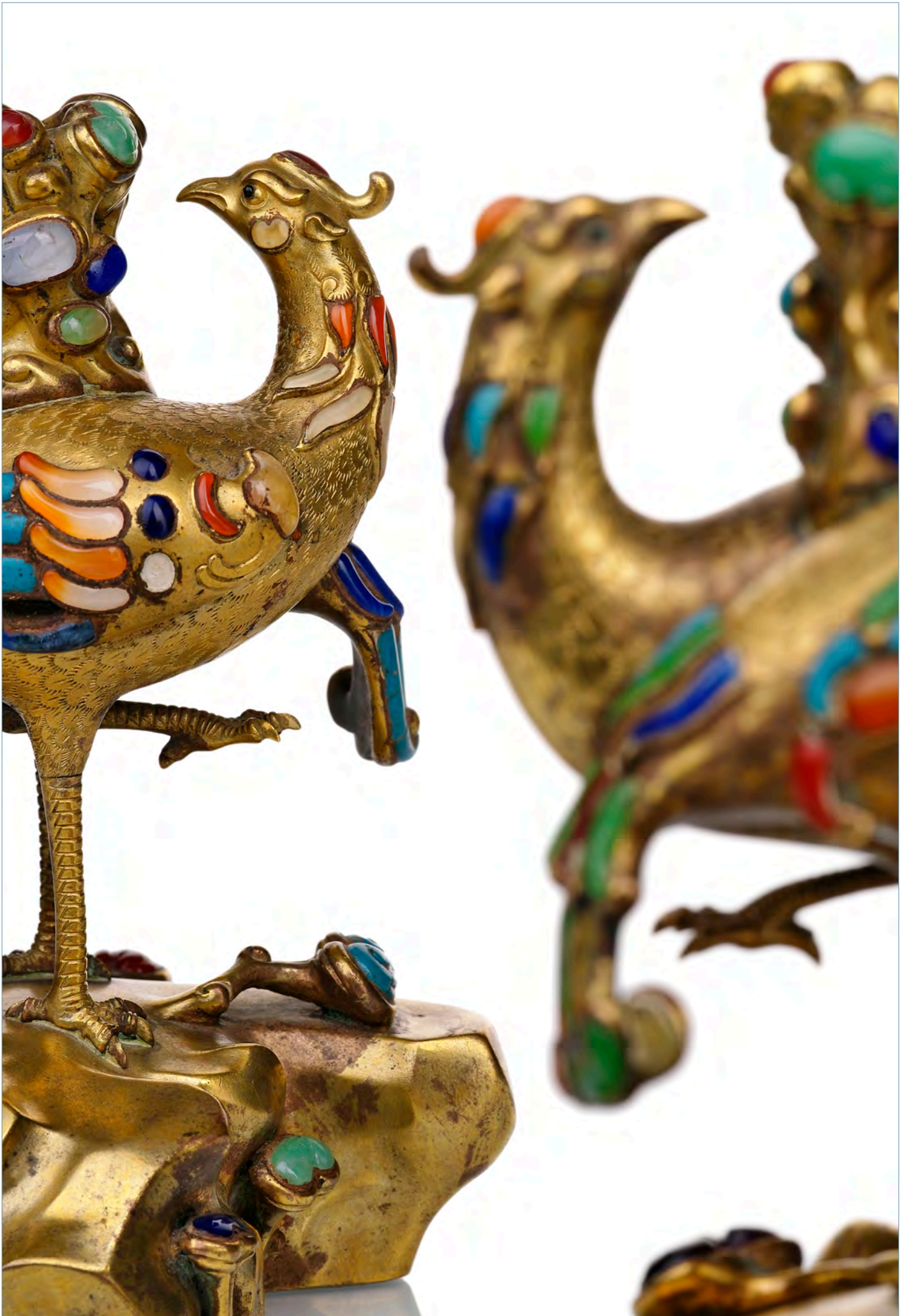
H. 19,7 cm

300000,-/500000,-

Provenienz: Ehemals aus einer amerikanischen Privatsammlung - Christie's New York, 27.11.1991, Lot 59

A VERY RARE PAIR OF HARDSTONE AND GLASS-INLAID GILT-BRONZE PHENIX-SHAPED CANDLE HOLDERS, China, Qianlong period. Finely cast as two phoenixes standing side by side on a rockwork base from which sprouts lingzhi fungus, the two birds facing in opposite directions with heads turned backwards facing the candle holder cast as a gnarled stem bearing further stems of lingzhi which rise from their joined, hollow bodies engraved with fine feather markings, inlaid all over with glass and various hardstones - Provenienz: Christie's, New York, 27 November 1991, lot 59 (Property from a Mid-Western private collection) - A related candle holder with two birds surrounding a hollow trunk in the Victoria and Albert Museum, London, is illustrated by P. Rawson and L. Legaza, Tao, la Philosophie Chinoise de Temps et du Changement, Paris, 1973, p. 101, fig. 17. See, also, the similar example sold at Christie's Paris, 21.11.2008, lot 161. Also related are hardstone-embellished gilt-bronze censers of qilin form and Qianlong date, such as the example illustrated in 'A Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties', Taipei, 1994, no. 119, as well as the example sold at Christie's Hong Kong, 29.11.2005, lot 1584





罕見銅鑲金嵌寶鳳鳥尊燭臺一對

清乾隆

器作鳥負尊形，雙鳳鳥相逆回首單足立於岳座之上，整器嵌寶為飾，工藝精美，岳座上所嵌寶作靈芝形；器身中空，長尾後捲，斂翅、尖喙、有冠羽，器表刻飾鳥羽紋。此類器形乃仿古銅器「天雞尊」形制，此類天雞尊器物現存最早可溯至戰國時期，應為對《周禮·春官·司尊彝》中雞彝、鳥彝的想象

可比倫敦Victoria & Albert博物館藏一鳥負尊形燭臺，錄入巴黎1973年P. Rawson & L. Legaza著《道：中國哲學時代與流變》(Tao, la Philosophie Chinoise de Temps et du Changement)第101頁、圖17；或比巴黎佳士得2008年11月21日拍賣會第161號銅鑲金嵌寶麒麟形香薰，標註年代為清乾隆；或比臺北1994年版《故宮歷代香具圖錄》第119號；或比香港佳士得2005年11月29日拍賣會第1584號

原美國中西部地區私人收藏，紐約佳士得1991年11月27日拍賣會第59號

**15 GROSSE FEUERVERGOLDETE BRONZE DES MAITREYA AUF EINEM
 LOTOSOCKEL STEHEND**

TIBETO-CHINESISCH, Kangxi-Periode

H. 46 cm

50000,-/70000,-

Provenienz: Aus einer alten rheinländischen Privatsammlung, 1987 bei Schoettle Ostasiatica erworben -
Eine Finger mit Bruchstelle, ein kleines Blatt neben der rechten Schulter verloren, sonst schön erhalten

A VERY FINE AND LARGE GILT-BRONZE FIGURE OF STANDING MAITREYA, Tibeto-Chinese, Kangxi period. Standing on a single lotus base in an elegant pose with his hands joined in vitarka mudra and holding stems that lead to elaborate padma, each blossom supports a wheel (cakra) and a water pot (kundikha). He wears a long skirt embellished with beaded swags down to his knees, scarves that fall in curved ends at his ankles and elaborate jewelry. His tall, intricately rendered five-leaf crown frames a miniature stupa. Property from an old German private collection, bought in 1987 from Schoettle East Asian Art, Stuttgart - Compare with a very closely related seated Syamatara, in the Royal Ontario Museum, see von Schroeder, Indo-Tibetan Bronzes , 1981, no. 153A, p. 542. Also compare with a standing bodhisattva in the Newark Museum of Art, see Reynolds, Tibet: A Lost World , 1978, no. 185 - One leaf at the shoulders lost, one finger broken, otherwise fine









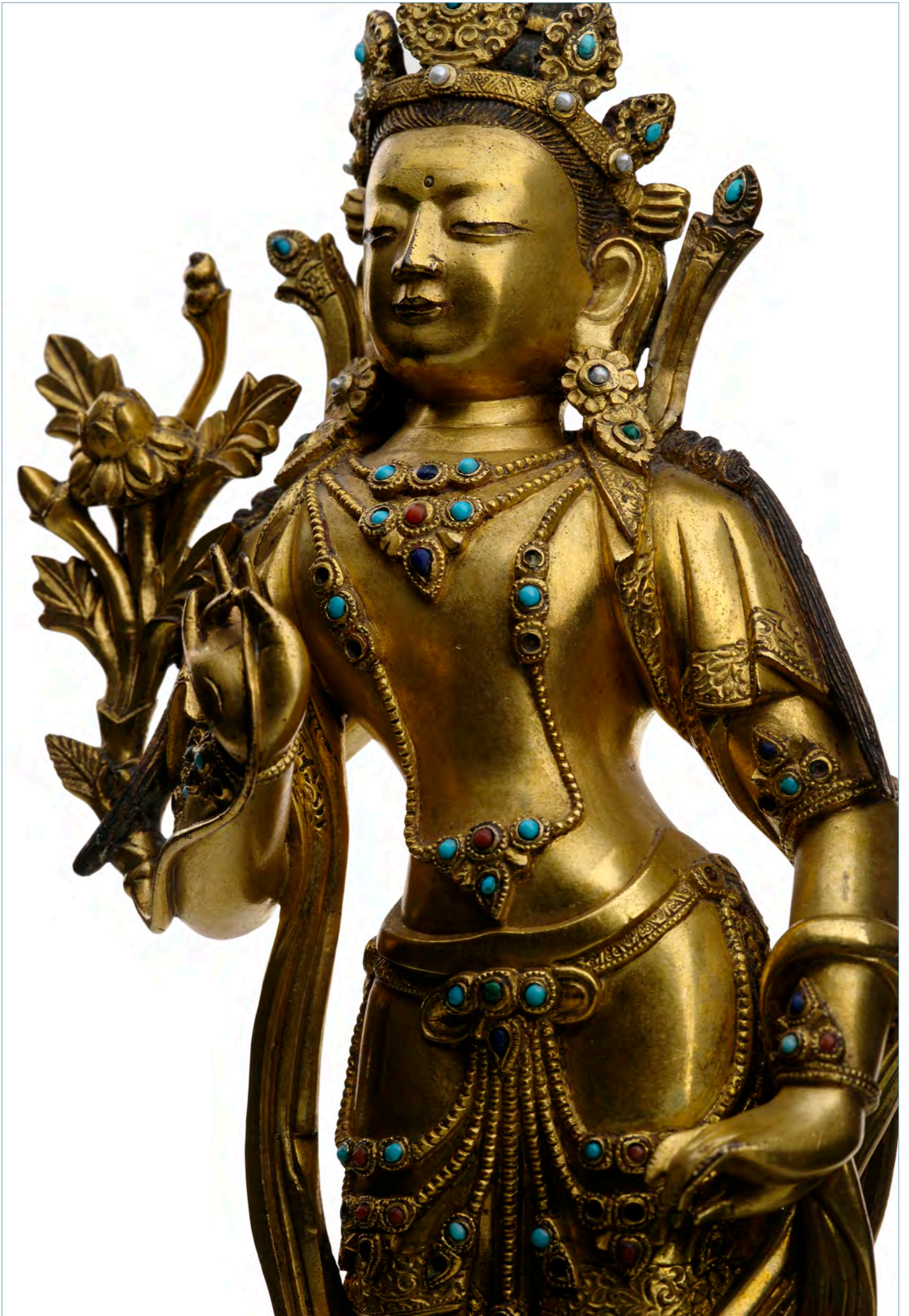
銅鑲金彌勒菩薩立像

清康熙，漢藏風格

器型較大。彌勒菩薩即大乘佛教八大菩薩之一。尊像束髮高髻，有佛塔式頂嚴，頭戴五葉寶冠，冠側有寶增，耳後冠纓上揚且有卷草形末端，分髮辮垂於兩肩；面頰豐滿圓潤，眉間有白毫，雙眉入高鼻，長耳垂帶葉環璫，斂目頷首，嘴角微揚，身體肌肉豐滿，妙像莊嚴而慈悲。頸有項圈，胸飾纓絡，著雙層半裙，有長帛繞臂飄垂身側；裙上繫纓絡且長帶在腰前有結，並有帶狀捲枝花卉紋滾邊為飾，褶皺紋路簡潔流暢；手指纖長，雙手施說法印舉於胸前，左右手各持一莖青蓮繞臂而上，左蓮托出淨壺，右蓮托出法輪；腕、臂、足踝皆戴寶釧，足上飾珠串，纖腰微曲，露趾以直立姿立於束頸覆瓣蓮座之上，座有光素雙階式下緣、上緣飾連珠紋一週。整尊造像華貴典雅，工藝嫺熟精湛

工藝可比皇家安大略博物館藏一綠度母坐像，錄入1981年版von Schroeder著《印度與西藏交界地區銅像藝術》(Indo-Tibetan Bronzes)第153A號第542頁；或比美國新澤西州Newark美術館藏一菩薩銅立像，錄入1978年Reynolds著《西藏：消逝的文明》(Tibet: A Lost World)第185號

德國萊茵地區私人古舊收藏，1987年代購於斯圖加特Schoettle East Asian Art藝術行。保存良好，惟一指有裂紋，肩處一葉已失







16 FEINE FEUERVERGOLDETE BRONZE DES
PADMAPANI

MONGOLEI, Kangxi-Periode
H. 23,4 cm (o.S.)

40000,-/60000,-

Provenienz: Aus einer alten deutschen Privatsammlung, erworben bei
Koller, Zürich, 6.6.1995, Lot 11 - Minim. berieben

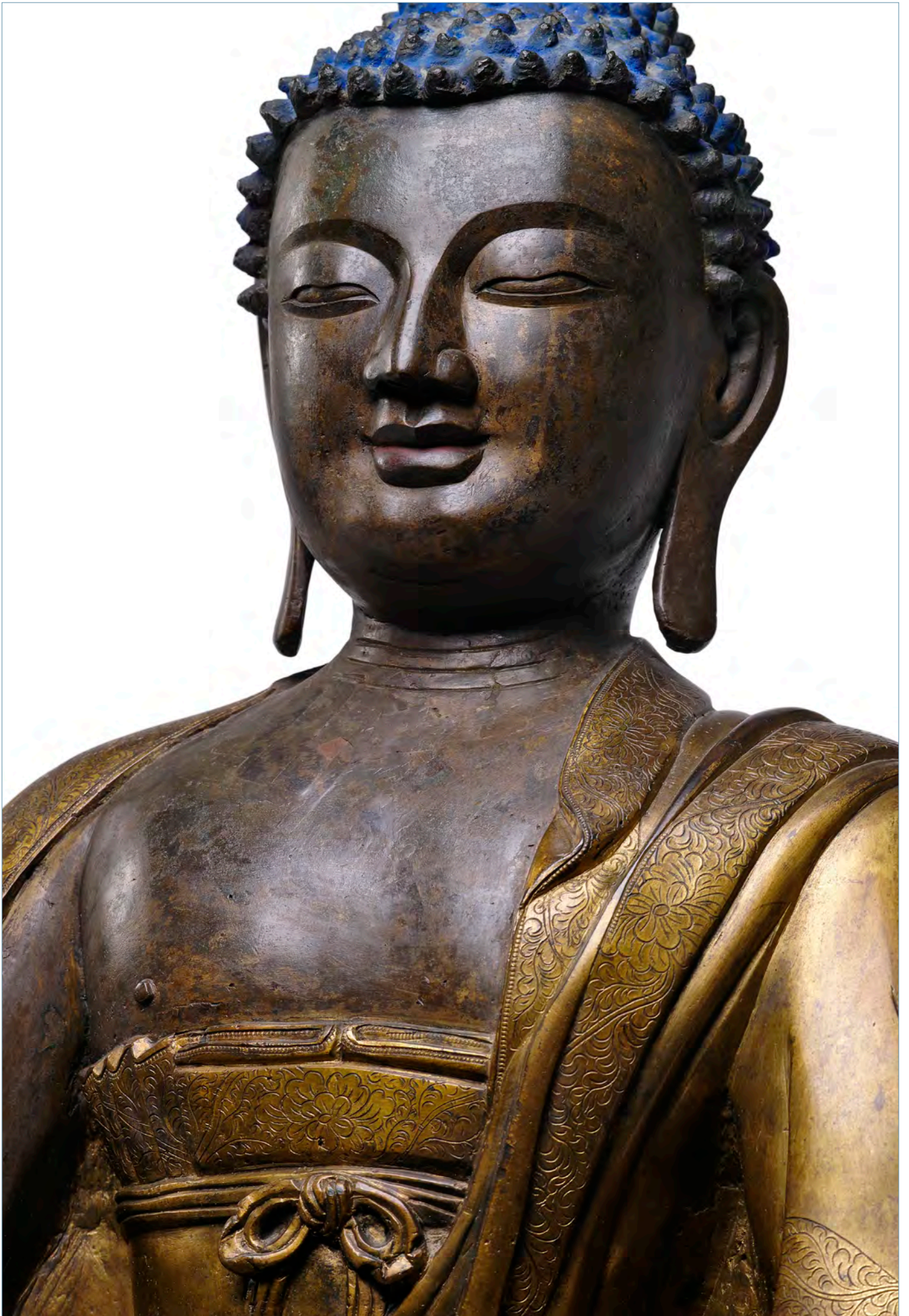
*A FINE GILT-BRONZE FIGURE OF A PROBABLY PADMAPANI, Mongolia,
Kangxi period, mounted. Standing in tribhanga with his right hand raised in
front of his breast holding the stem of a lotus flowering along his upper arm
while the left is stretched downwards, he wears dhoti, a cape draped around
his shoulders, its right streamer falling down curving in front of his body,
encircling his left arm with the left streamer falls downwards behind him to
curl to the other side, his jewellery studded with semi-precious stones, his
face displaying a serene expression with downcast eyes, urna, smiling lips,
elongated earlobes with ear ornaments, his hair combed in a double gourd-
shaped chignon topped with a ratna, pair of long tresses falling over his
shoulders and secured with a five-leaf tiara - Property from an old German
private collection bought from Koller Zurich, 6.6.1995, Lot 11 - Minute wear
to gilding, good condition*

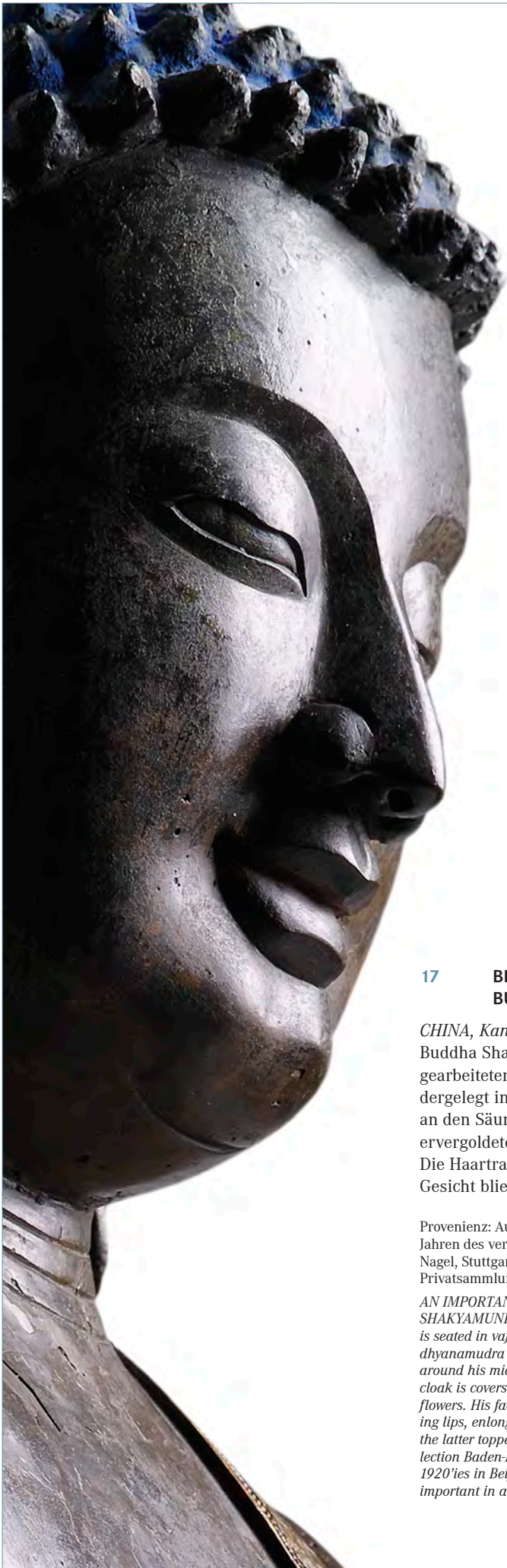
精美銅鎏金蓮花手菩薩立像
清康熙，蒙古風格

尊像束髮高髻，有摩尼寶式頂嚴，頭戴五葉寶冠，冠側有寶增，耳後冠纓上揚且有摩尼寶式末端，分髮辮垂於臂側；面頰豐潤，眉間有白毫，長耳垂帶葉華璫，斂目頷首，嘴角微揚，妙像寧靜而慈悲；胸飾纓絡，腕、臂、足踝皆戴寶釧，著雙層半裙並飾纓絡腰帶；肩有披帛，兩角長帛帶右邊斜繞身前挽左臂垂下、左邊斜繞身後飄垂身右側；有帶狀捲枝花卉紋滾邊為飾，褶皺紋路簡潔流暢；垂左手，舉右手持一莖青蓮繞臂而上；纖腰微曲，以三曲式姿露趾而立。配基座，嵌彩石為飾

德國私人古舊收藏，購於瑞士蘇黎世Koller拍賣行1995年6月6日拍賣會(圖錄第11號)。保存良好，細處有摩擦痕跡







17 BEDEUTENDE FEUERVERGOLDETE BRONZE DES BUDDHA SHAKYAMUNI

CHINA, Kangxi-Periode

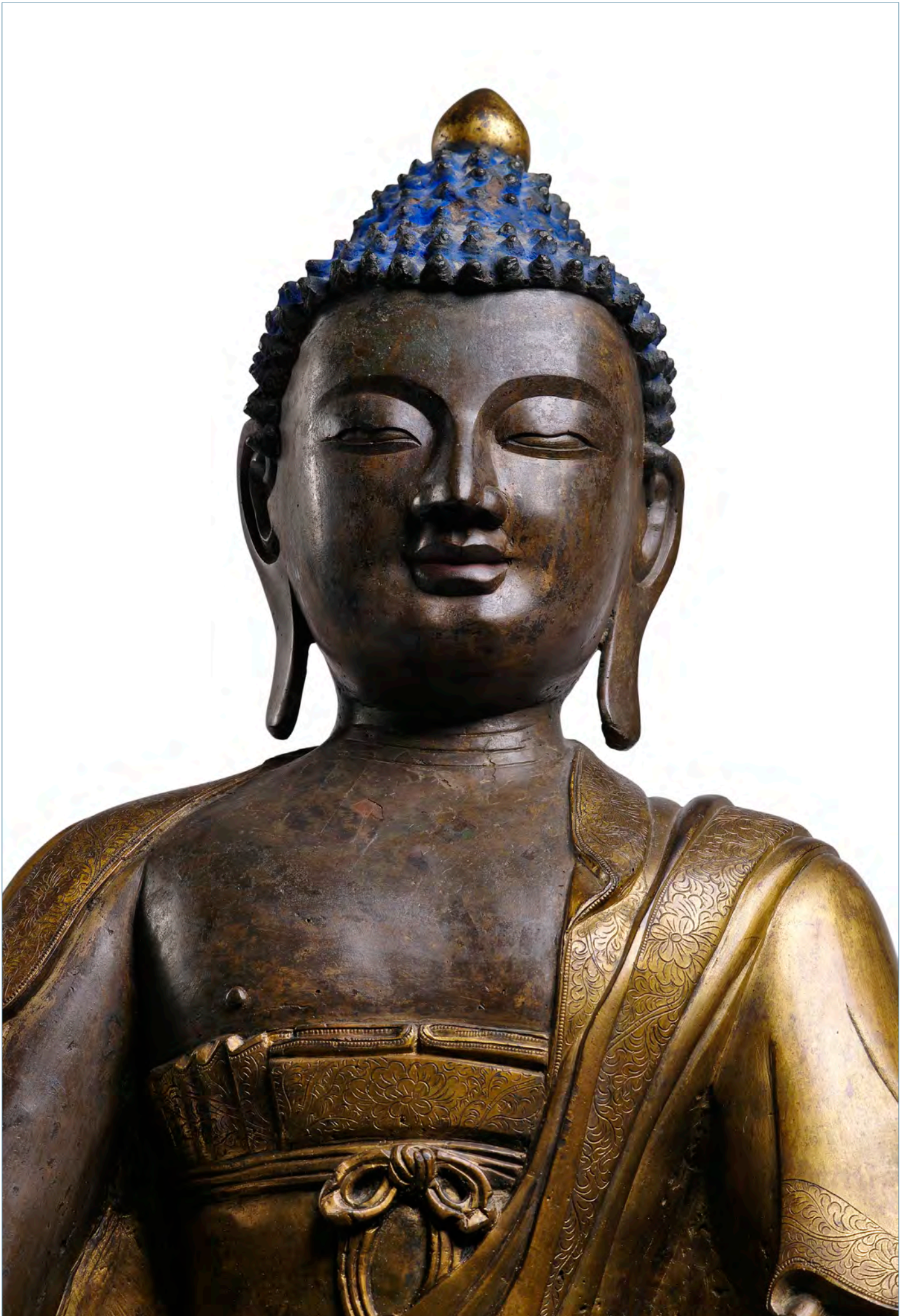
Buddha Shakyamuni ist in vajrasana auf einem separat gearbeiteten Lotos dargestellt. Beide Hände ruhen ineinandergelegt in dhyanamudra über seinen Füßen. Er trägt ein an den Säumen mit Lotos und Rankwerk fein graviertes feuervergoldetes Gewand. Sehr schöner meditativer Ausdruck. Die Haartracht mit Lapislazuli gefasst. Der Körper und das Gesicht blieben unvergoldet. H. 96 cm

200000,-/300000,-

Provenienz: Aus einer alten Baden-Badener Privatsammlung, in den 20er Jahren des vergangenen Jahrhunderts in Peking erworben - Versteigert Nagel, Stuttgart, November 1994 in eine bedeutende süddeutsche Privatsammlung, seither in deren Besitz - Partiiell etwas berieben

AN IMPORTANT PARCEL GILT BRONZE FIGURE OF BUDDHA SHAKYAMUNI, China, Qing-dynasty, Kangxi period. Buddha Shakyamuni is seated in vajrasana on a separate cast lotus base, both hands resting in dhyanamudra on his lap, wearing an under garment that is neatly pleated around his middle and secured with a girdle knotted to the front, a pleated cloak is covers both shoulders, with its borders finely incised with scrolling flowers. His face displays a serene expression with an aquiline nose, smiling lips, elongated earlobes, blue coloured curled hairdo and ushnisha, the latter topped by a lotus bud, unsealed - Provenance: German private collection Baden-Baden, bought according to the previous owners in the 1920'ies in Beijing, sold Nagel, Stuttgart, November 1994 - Since then important in a South German collection - Very minor wear to gilding





罕見釋迦牟尼佛銅坐像

清康熙

器型較大，像、座分鑄，局部未鎏金。尊像螺髮高髻並加繪青金石藍彩，有蓮蕾狀頂嚴，雙眉入高鼻，長耳斂目，面頰豐潤，垂臉頰首，嘴角微揚，面容寧靜而慈悲；著右袒式袈裟，一衲繞過右臂、覆搭左肩，胸現紳結，刻飾帶狀捲枝花卉紋衣邊；雙手施禪定印平放臍前，露趾結全跏趺坐於仰覆蓮座之上，座上緣飾連珠紋。整尊造像莊重典雅，工藝精湛，應為當時重要造像。底未封

原德國巴登-巴登地區私人古舊收藏，據其提供信息其20世紀20年代購於北京，在本拍賣行1994年11月拍賣會上售予一南德名家私人收藏至今。鎏金局部略有摩擦痕跡



**18 SELTENER WEIhrauchbrenner mit Feuervergoldeten
MONTIERUNGEN**

CHINA, Ming-Dynastie

B. 46,5 cm

30000,-/50000,-

Provenienz: Aus einer alten europäischen Privatsammlung - Die feuer- und lackvergoldeten Ruyi-förmigen Füße und seitlichen Handhaben in Form von Elefanten stammen aus dem 17. oder 18.Jh. - Kleine Verluste des Email, Bruchlinien im Boden, zwei Blätter an einem Fuß verloren, der geschnitzte Hartholzdeckel mit Alterssch.

A RARE AND LARGE CLOISSONNÉ ENAMEL CENSER WITH LOTUS AND THE CHARACTERS SHOU AND WAN, China, Ming dynasty, carved hardwood cover. The heavily cased censer of circular section, enamelled around the sides on the exterior with a scrolling multi-coloured lotus band and the characters Shou and Wan under the mouthrim bound with gilt-metal, flanked by a pair of gilded makara handles, all supported on four evenly spaced stylised ruyi-heads with leaves, each extending to a three-clawed foot, the ruyi feet and handles possibly added in the 17th or 18th ct. - Property from an old European private collection. A censer from the Yongle/Xuande period with similar mounts was sold by Christie's Hong Kong, 28.11.2006, Lot 1665 - It is rare to find examples of Ming dynasty cloisonné wares of such massive size. The most well-known published example is the Xuande mark and period jar and cover illustrated by H. Brinker and A. Lutz, Chinese Cloisonne from the Pierre Uldry Collection, Zurich, 1989, pl. 5. A similar censer with a Jingtai mark, raised on similar three-clawed feet, enamelled with figures in landscape, is in the Musée des Arts Decoratifs, Paris, and illustrated in Transactions of the Oriental Ceramic Society, vol. 30, London, 1958, no. 317. The inspiration of the Indian lotus is probably a direct influence from ceramic production at the Imperial kilns at Jingdezhen where underglaze-blue floral patterns in formal bands of this type continued from the Yuan dynasty into the Ming, proving to be one of the most popular motifs in the 15th century - Very minor losses to enamel, fine break lines to undecorated base, one foot with two lost leaves, the cover with damages due to age



罕見掐絲琺瑯萬壽蓮紋四足香爐

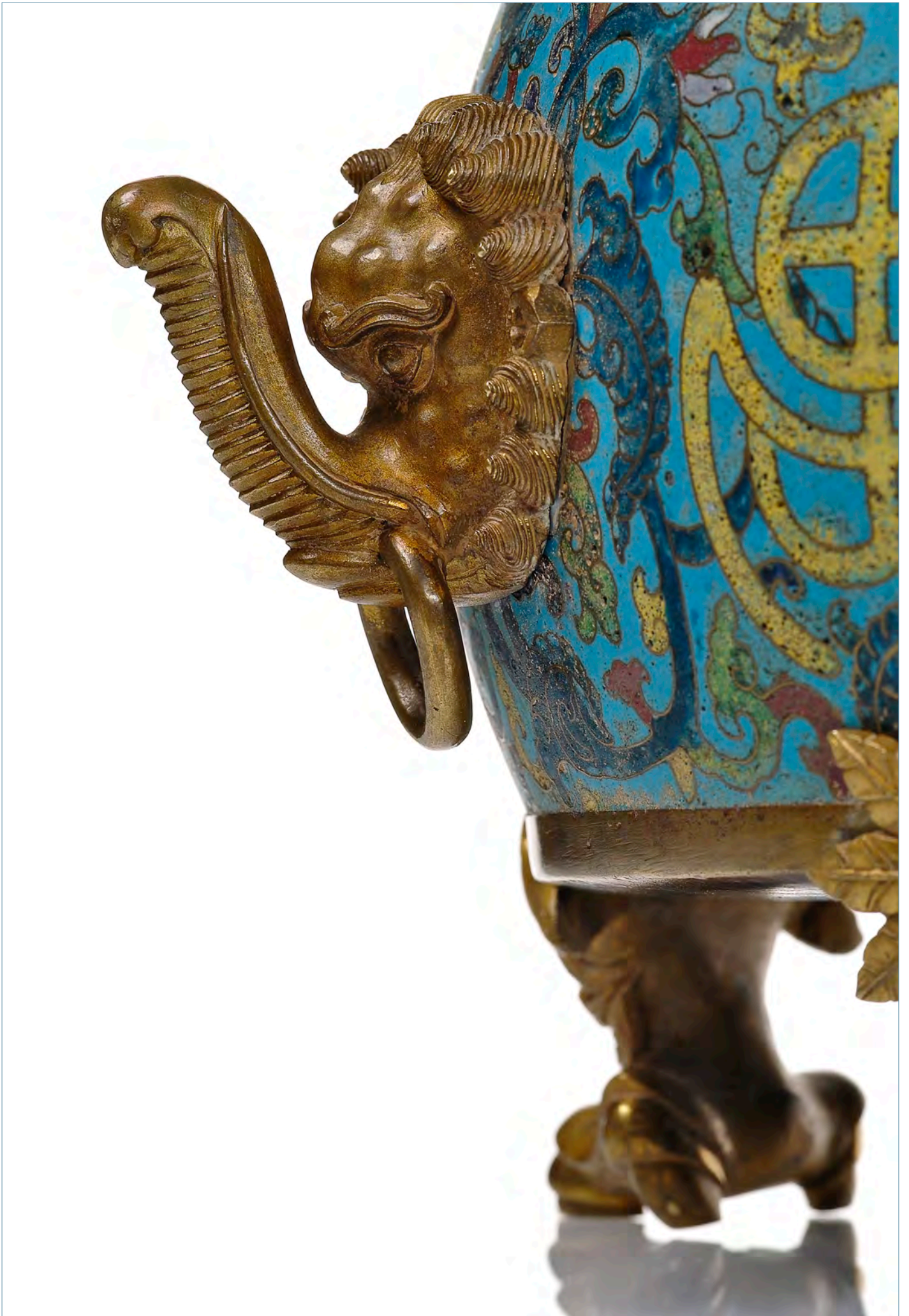
明代，器足並雙耳為17或18世紀

器型較大，所鑲飾器足與雙耳使用鎏金並漆金工藝，配硬木高浮雕兼透雕蝙蝠雲紋拱蓋。金屬圓口沿鎏金光素，鼓腹附長鼻摩羯首啣環雙耳，平底有帶葉如意紋三趾爪式足四。外壁飾藍地纏枝五彩蓮紋，間以「萬」、「壽」字紋並與蓮葉勾連相交。此類源自印度藝術的盛蓮形象通過應用在景德鎮官窯瓷器上，亦直接影響到其他的中國工藝藝術，此類蓮紋可溯至元代釉下青花器，明代繼承，並在明15世紀成為廣泛流傳的裝飾紋樣

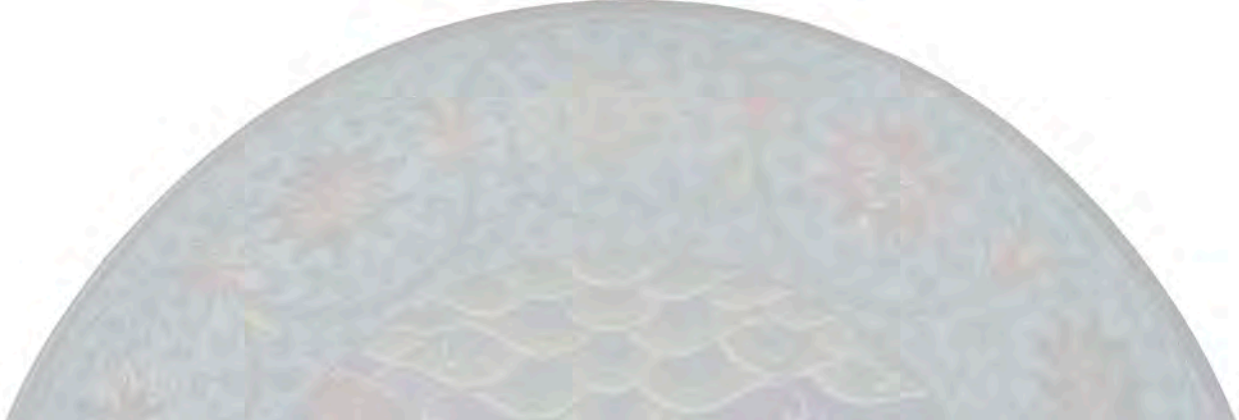
歐洲私人古舊收藏。小處有脫釉，器底有精細裂紋，一足所飾兩葉已失，蓋有老化痕跡

明代掐絲琺瑯器中罕見此類較大器型作品，其中見諸文獻最廣為人知的作品即蘇黎世1989年版H. Brinker&A. Lutz著《Pierre Uldry藏中國掐絲琺瑯器》(Chinese Cloisonne from the Pierre Uldry Collection)圖版5—永樂朝並有永樂款的掐絲琺瑯蓋罐；或比巴黎裝飾藝術博物館藏一景泰款琺瑯山水人物圖香爐，器足與此拍品相似，錄入倫敦1958年版《東方陶瓷學會學報》(Transactions of the Oriental Ceramic Society)第30期第317號；可比香港佳士得2006年11月28日拍賣會售出的第1665號香爐，與此拍品有相似鑲飾，標註年代為永樂/宣德









19 SEHR GROSSE KAISERLICHE CLOISSONNÉ-DRACHENSCHALE MIT LOTOSDEKOR

CHINA, Ming-Dynastie

D. 63 cm

80000,-/120000,-

Provenienz: Privatsammlung Rheinland, in den 1980er Jahren im Londoner Kunsthandel erworben - Kleine Fehlstellen des Email

A VERY LARGE AND RARE CLOISSONNÉ ENAMEL IMPERIAL DRAGON CHARGER, China, Ming dynasty. Of circular form with a large five-clawed yellow dragon above waves and a further smaller red dragon. The border depicts twelve lotos blossoms amidst scrollwork - Provenance: Private collection Rhineland, bought in London in the 1980'ies - Cf. for an imperial dish in the Qing Court collection, see 'Metal-bodied Enamel Ware, The Complete Collection of Treasures of the Palace Museum', Hong Kong, 2002, pl. 47; another is in the British Museum, illustrated by H. Brinker and A. Lutz, Chinese Cloisonne: The Pierre Uldry Collection, 1989, fig. 61, where the authors discuss a similar dish in the National Palace Museum, where the mark has been effaced and replaced by an engraved apocryphal Jingtai mark; an unpublished example is in the Victoria and Albert Museum, London. An example of a basin in situ in the Chuxiugong, 'Palace of Gathering Excellence', supported on an elaborate rosewood stand inlaid with mother-of-pearl, is illustrated in Life of the Emperors and Empresses in the Forbidden City, p. 81. Minor losses to enamels, minor wear

掐絲琺瑯盛蓮龍紋大盤

明代

器型較大，圓口口沿光素，深弧壁，圈足。盤心飾深藍地海水火焰祥雲龍紋，共有黃色五爪大龍一、赤色小龍一，若從海水中騰空而出、上下相逐而戲，或寓教子之意，雙龍皆長髮高角且開口露齒；內外壁皆飾淺藍地捲枝五彩蓮紋，蓮分六色共十二枚，枝葉相連、仰覆上下；底心飾淺藍地捲枝五彩蓮紋，蓮分二色共四枚，亦枝葉相連、仰覆上下；圈足內外皆飾捲枝花朵紋

德國萊茵地區私人收藏，20世紀80年代購於倫敦藝術行。小處有脫釉，細處有摩擦痕跡

可比清宮舊藏一宮廷掐絲琺瑯盤，錄入香港2002年版《故宮博物院藏文物珍品大系：金屬胎琺瑯器》圖版47；或比大英博物館藏一掐絲琺瑯盤，錄入蘇黎世1989年版H. Brinker&A. Lutz著《Pierre Uldry藏中國掐絲琺瑯器》(Chinese Cloisonne from the Pierre Uldry Collection)圖61，且作者引用故宮博物院藏一類似掐絲琺瑯盤為例，該盤原款被抹去再重新刻上景泰款；而倫敦Victoria & Albert博物館藏類似掐絲琺瑯盤尚未見諸文獻；或比儲秀宮中陳設的類似掐絲琺瑯盆，配有嵌螺鈿玫瑰木座，錄入《紫禁城帝后生活》第81頁





20 SEHR SELTENE CLOISSONNÉ-FIGUR EINES KNIENDEN AUSLÄNDERS AUF EINEM SOCKEL

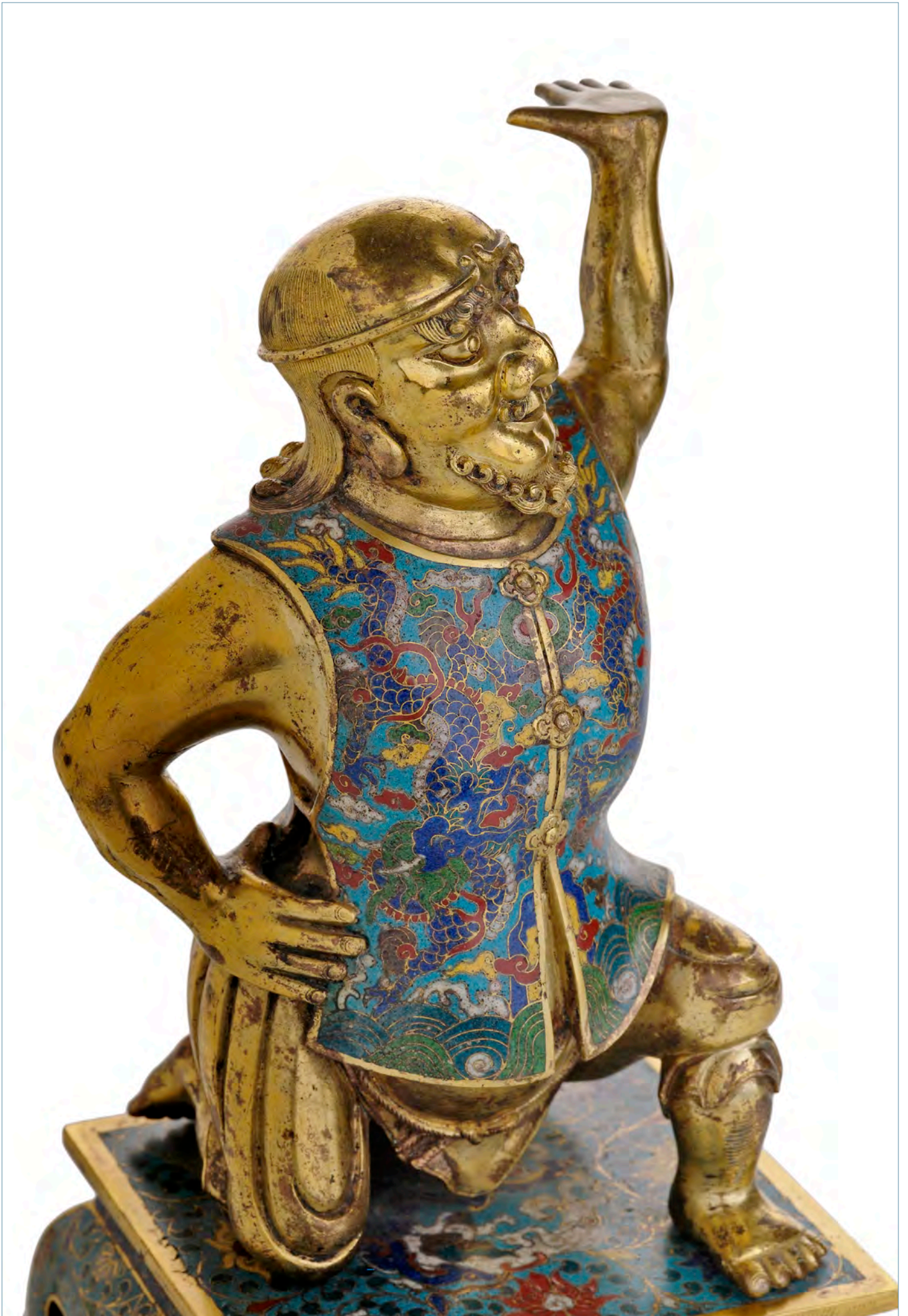
CHINA, Kangxi-Periode

H. 27,5 cm

60000,-/90000,-

Provenienz: Aus einer alten europäischen Privatsammlung - Vgl. Christie's Hongkong, 30. Mai 2012, Masterpieces of the Enameller's Art from the Mandel Collection, Lot 3906 - Minim. berieben

A VERY RARE CLOISSONNÉ ENAMEL AND GILT-BRONZE FOREIGNER, China, Kangxi period. Finely cast, seated on a waisted square pedestal, kneeling on one bended knee with the foot of the other leg flat on the ground, positioned with one muscular arm raised and one hand to the hip, dressed in a sleeveless coat with toggle closures elaborately decorated with dragons above waves and clouds. The figure is depicted with his mouth open in a smile with a thick curly beard. Property from an old European private collection - A pair of very similar pricket candle holders was sold at Christie's Hongkong 'Masterpieces of the Enameller's Art from the Mandel Collection', 30.5.2012, Lot 3906 - Foreigners depicted with large round eyes and noses, thick curly beards and hair have been a popular motif in Chinese art as early as the Tang dynasty (618-906), when the increased presence of foreigners in China brought in new fascination among the Chinese and led to a gradual stylisation of the image of the foreigner in Chinese art. Compare the present figure with a pair of cloisonne figures of foreigners with similar stance and facial features, dated to the late Ming period, from the Juan Jose Amezaga Collection, sold at Christie's Paris, 7 December 2007, lot 7; and now in the Robert Chang Collection included in the exhibition, Colourful, Elegant, and Exquisite: A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection, Suzhou, 2009, p. 90-91. Another comparable pair of cloisonne enamel and gilt-bronze pricket candlesticks in the form of foreign figures, dated to 18th century, was sold at Christie's London, 8 November 2011, lot 68. Cloisonne enamel figures of foreigners holding up an object are not confined to the form of candlesticks. The two figures are similar to the present figure and are carrying a rectangular censer in the Qing Court Collection, illustrated in Enamels 2: Cloisonne in the Qing Dynasty (1644-1911), Compendium of Collections in the Palace Museum, Beijing 2011, pl. 67. A figure of a foreign tribute bearer holding up a gilt orb and with a similarly designed vest and square base was sold at Christie's Hong Kong, 26 April 1999, lot 561 - Very minor wear







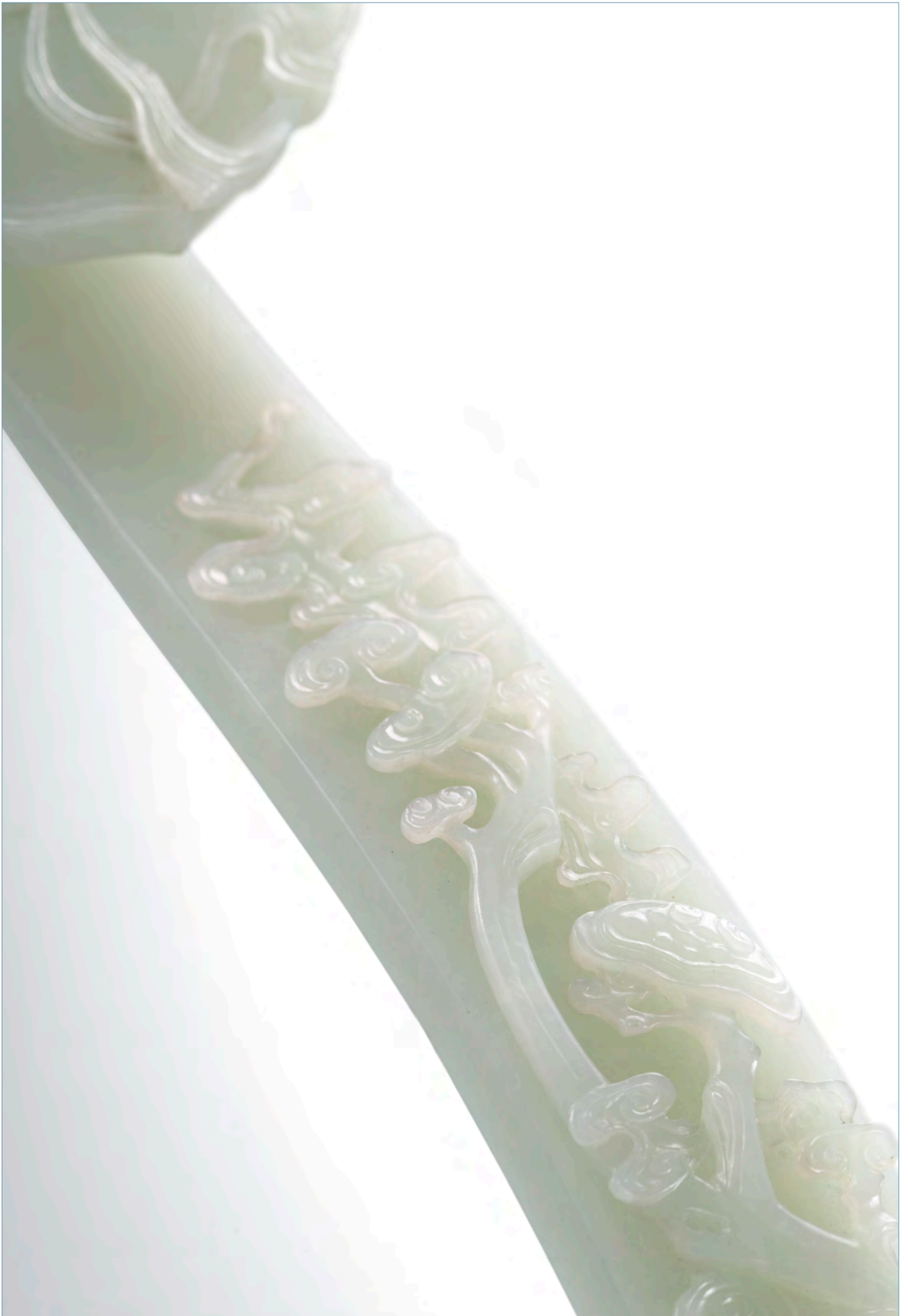


罕見鎏金掐絲琺瑯胡人力士跪像

清康熙

胡人高顴大鼻，鼓目圓睜，頭戴戒箍，髡頂，披髮捲梢，雙眉、鬚鬚皆捲曲並有捲髭，咧口露齒而笑，面容愉悅；赤膊著藍釉地對襟短甲，有朵花式盤扣三，短甲正面兩片各飾福山壽海火焰雲龍紋一，兩龍相望而立，背片飾火焰祥雲正龍紋；闊褲無紋，褲腳束於膝下；曲右膝，赤足單腿而跪，下承藍釉地束腰方座，座面飾瑞獸捲枝蓮紋，座沿邊光素，束腰飾如意式連葉紋一週，四面裙角飾纏枝彩菊紋。捲髮濃眉、大鼻鼓眼的胡人形象作為中國藝術的描繪題材可溯自唐代，當時繁榮的商賈經濟吸引了大量外邦異族前往中國，在中國構成充滿異國情調的城市生活一景，亦成為中國藝術的描繪對象，並逐漸固定為程式化的胡人形象

可比香港佳士得2012-5-30日「華彩熠熠：文德爾伉儷珍藏掐絲琺瑯器」拍賣會售出的第3906號掐絲琺瑯胡人燭臺一對；或比巴黎佳士得2007-12-7日拍賣會售出的第7號、Juan Jose Amezaga所藏掐絲琺瑯胡人像一對，標註年代為明晚期，現為張宗憲所藏，錄入蘇州2009年版《絢麗·華貴·至尊：香港張宗憲先生珍藏御製宮廷掐絲琺瑯器特展》圖錄第90-91頁，其姿態與表情與此拍品如出一轍；或比倫敦佳士得2011-11-8日拍賣會售出的第68號鎏金掐絲琺瑯胡人燭臺一對，標註年代為清18世紀。此類掐絲琺瑯胡人托物形象並不僅限於燭臺設計，可參見清宮舊藏掐絲琺瑯人形雙耳長方形蓋爐，錄入北京2011年版《故宮博物院藏品大系：琺瑯器編2 - 清掐絲琺瑯》圖版67；或比香港佳士得1999-4-26日拍賣會售出的第561號胡人獻寶像，甲與方座設計與此拍品相似歐洲私人古舊收藏。細處有摩痕跡





21 EXZELLENTES ZEPTER MIT LINGZHI UND FLEDERMÄUSEN NEBEN CASH-MOTIV

CHINA, 18.Jh.

L. 40,6 cm

30000,-/50000,-

Provenienz: Aus einer alten europäischen Privatsammlung erworben in den 1920er und 30er-Jahren bei Kleykamp, Den Haag - Wenige sehr kleine Bestoßungen, alt geklebte Bruchstelle im Griff

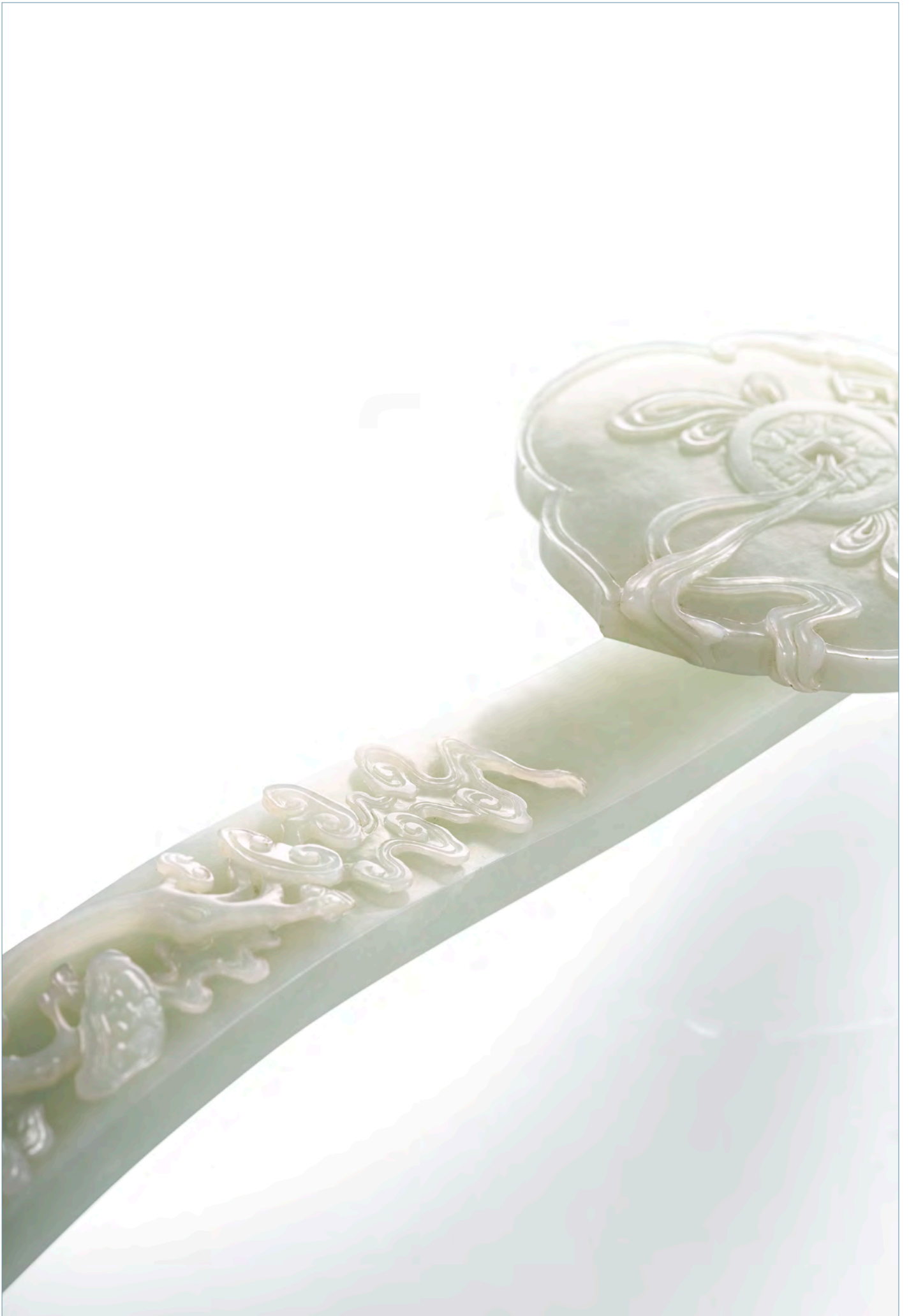
A VERY FINE CARVED WHITE JADE RUYI SCEPTER, China, 18th ct. The ruyi head is well carved in relief with a bat above two ribbon-tailed cash with bats, with further lingzhi branches carved in high relief atop the arched shaft and an orchid above rocks in very light greenish-white jade - Property from an old European private collection, bought in the 1920 to 1930 with Kleykamp in The Hague - Few tiny chips, the shaft with old glued break

精美靈芝卍蝠紋玉如意

清18世紀

曲柄如意，玉色青白色淡，尖趾，器首作如意雲形。首面飾浮雕蝠卍字綬帶銅錢紋，銅錢上有蝠紋四，合共五蝠，綬帶飄逸垂下延至器首沿邊；器柄背面光素，正面由器趾向上高浮雕立茁中生出芝蘭、靈芝各一枝，靈芝虬枝矯健，其上並有祥雲層繞，寓有芝仙祝壽之意

歐洲私人古舊收藏，20世紀二、三十年代經由海牙藝術商Kleykamp購入。小處有些微磕蹭痕跡，柄首裂處有舊粘





22 SELTENE SCHALE AUS JADE MIT DOPPELFISCH

CHINA, 18.Jh.

D. 12,7 cm

20000,-/30000,-

Provenienz: Aus einer alten deutschen Privatsammlung, um 1900 in China erworben

A FINE AND RARE JADE TWIN FISH BOWL, China, 18th ct. - Property from an old German private collection, bought in China around 1900





精美玉瑀雙魚紋淺碗

清18世紀

玉色青白凝潤，圓口略斂，淺弧壁，平底內凹。碗心浮瑀雙魚紋。整器造型紋飾古樸大方，工藝精湛

德國私人古舊收藏，1900年前後購於中國

23 FEINE ‚CHUN‘-DECKELDOSE AUS MEHRFARBIGEM CINNABAR-LACK

CHINA, Qianlong-Periode

D. 29,8 cm

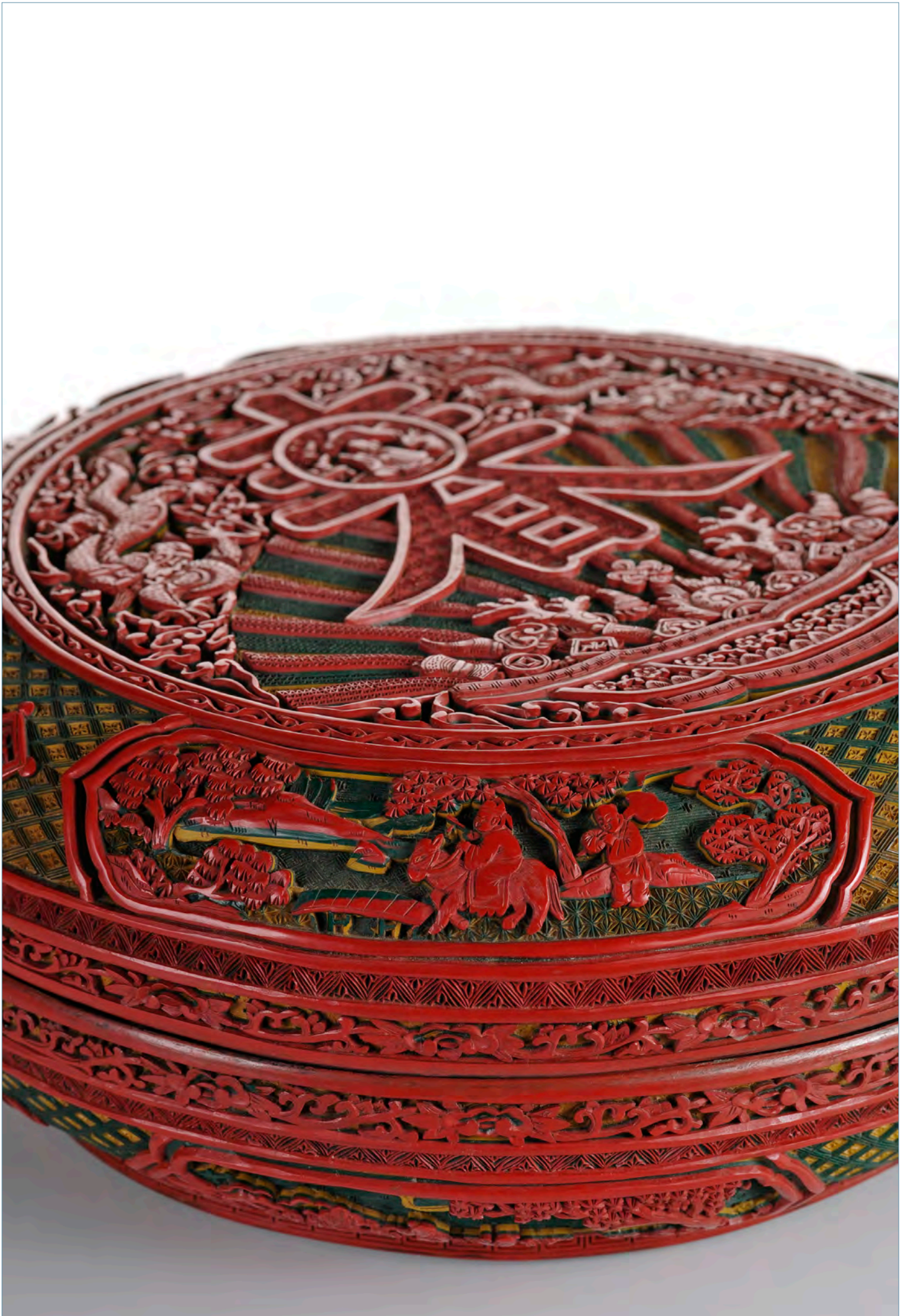
10000,-/15000,-

Provenienz: Aus einer alten rheinischen Privatsammlung, in den 1980er Jahren erworben - Wenige kleine Bestoßungen innen am Rand

*A VERY FINE CARVED CINNABAR LACQUER 'CHUN' BOX AND COVER, China, Qianlong period. The cover superbly carved in deep layers of varying relief through four layers of colour, the top surface carved with a large chun ('spring') character rising above a bowl filled with auspicious emblems, reserved against red, green and yellow radiating waves, the character centred around a small medallion enclosing Shoulao seated under a pine tree with his deer, flanked by a pair of ferocious dragons writhing amidst flames and cloud swirls, all reversed on a wan diaper ground, surrounded by four panels each vividly depicting different scenes with scholars and boys engaged in leisurely pursuits in landscape scenes filled with lush vegetation and rockwork, divided by four of the 'babao', the box similarly decorated with panels enclosing four scenes and divided by four emblems completing the 'babao', the interior and base lacquered black. This box is a fine example of 'Chunshou Baohe' ('Precious Spring Longevity Box') containers made during the Qianlong period. The meticulous and naturalistic carving of the popular design of a large chun (spring) character rising out from a bowl overflowing with treasures and radiating rainbows, is comparable with the fine quality boxes preserved, such as the piece in the Palace Museum, Beijing, illustrated in Zhongguo meishu quanji, vol. 8, Beijing, 1989, pl. 172; or the container in the National Palace Museum, Taipei, included in the museum's Special Exhibition of Palace Lacquer Objects, National Palace Museum, Taipei, 1981, cat.no. 67. The detailed and deep carving of the figures in the panels decorating the side of the box are especially worth noting. The motif is carved through several thin layers of lacquer which gives it an eye catching, three-dimensional quality. The Qianlong box in its form and carved motif closely follows the Jiajing prototype. An example of a Jiajing mark and period container was included in the National Palace Museum exhibition *ibid.*, cat.no. 37. The Jiajing emperor was a devoted Daoist and was in constant search for the secret of immortality. The chun (spring) character represents a wish for 'ten-thousand longevities and eternal spring' (wanshou changchun) from which the box takes its name chunshou baohe. Bao (treasure or precious things) refers to the contents of the bowl that is the Chinese equivalent of a horn of plenty. Instead of the array of fruit and vegetables, the Chinese bowl is filled with gold and silver coins, ingots, gems, coral, pearls and other precious materials. Spring also represents renewal and the beginning of the New Year, hence boxes of this type were designed to convey the sentiment of longevity and renewal of life and were used during the Spring Festival or the Chinese New Year. The Qianlong emperor much admired the Jiajing boxes and ordered many copies to be made by his court carvers with the name of the box inscribed on the piece. For further examples see a box included in the Oriental Ceramic Society exhibition 2000 Years of Chinese Lacquer, Art Gallery, the Chinese University of Hong Kong, 1993, cat.no. 76; another from the Avery Brundage Collection in the Asian Art Museum of San Francisco, illustrated in Sir Harry Garner, *Chinese Lacquer*, London, 1979, pl. 90; and a third example sold at Christie's New York, 21st September 2004, lot 84 - Property from an old German private collection, bought in the 1980 in Germany - A very similar imperially marked box and cover formerly in the collection of the Manno Art museum was sold at Sotheby's Hong Kong, April 11th, 2008 Lot 2863. Few small chips inside at the rim*







精美剔彩春壽圓寶盒

清乾隆

餅式盒，有紅、黃、綠三色剔彩圖案，內壁與器底髹黑漆。蓋面有帶狀卷草紋構出圓形開光，內有霞光式聚寶盆，盆內各式襍寶紛呈，霞光上托出「春」字，春字中央又有一小圓形開光，其內可見壽星攜仙鹿坐於松下，應是取「春壽」之意；春字兩側各有一小爪騰龍，兩龍相望，穿於靈芝式祥雲之中；上下口緣皆飾帶狀錦紋、帶狀卷枝靈芝紋各一週；盒壁、蓋壁皆飾菱格錦地海棠式開光，各四組，其內分別為賢士故事圖，間飾襍寶紋共八枚；圈足飾回紋一週。蓋面雕刻工藝尤其精湛且細緻入微。器壁開光內所飾賢士故事圖案亦通過類似浮雕的多層剔刻與錦地的陪襯而予人醒目而立體的觀感。此器造型與紋案皆追仿明嘉靖朝雕漆剔彩壽春圓寶盒，工藝則是清乾隆時期典型壽春寶盒作品。嘉靖朝此類作品可參見《故宮漆器特展目錄》第37號。嘉靖皇帝對道教長生朮的迷戀亦體現在該時期的宮廷藝術品上，此類「春」字應是取「萬壽長春」之意，且配合紋案中盛滿吉祥襍寶的聚寶盆，此類漆盒因名「春壽寶盒」，同時又有迎新春之意，或在農曆春節時使用。乾隆皇帝對此類嘉靖朝作品尤為喜愛，因而曾令宮廷工匠仿造出許多類似作品

可比北京故宮博物院清宮舊藏剔彩壽春圓寶盒，錄入北京1989年版《中國美術全集》第八卷圖版第172號；或比台北故宮博物院藏同類漆盒，錄入台北1981年版《故宮漆器特展目錄》第67號；或比香港東方陶瓷學會一藏品，展於香港中文大學文物館1993年展覽「中國漆藝二千年」，圖錄第76號；或比舊金山亞洲藝術博物館藏原 Avery Brundage 一藏品，錄入倫敦1979年版 Harry Garner 爵士編撰《中國漆器》(Chinese Lacquer) 圖版第90號；或比紐約佳士得2004-9-21日拍賣會售出的第84號；香港蘇富比2008-4-11日拍賣會售出的第2863號則是原日本萬野美術館藏的宮廷款蓋盒，亦與此作品非常類似

德國萊茵地區私人古舊收藏，20世紀80年代購於德國。器緣內側小處有些微磕蹭痕跡



Lacquer Wares of the Qing Dynasty - The Complete Collection of Treasures of the Palace Museum
© Palace Museum Beijing



24 SELTENER KAISERLICHER KASTEN MIT LACKDEKOR UND FLECHTWERK

CHINA, Qianlong-Marke und Periode, datiert 1757
15,4x49,6x49,7 cm

40000,-/60000,-

Provenienz: Aus einer bedeutenden europäischen Privatsammlung - Part. Altersrisse, etwas berieben, für das Alter in guter Erhaltung

A VERY RARE SQUARE IMPERIAL LACQUER BOX WITH PAINTED LACQUER DÉCOR AND BASKETRY, CHINA, Qianlong mark and period, dated 1757. The large square box is black lacquered and decorated on the cover in a large medallion in gold and red lacquer painting with a fiercely writhing dragon amidst clouds and above rocks and breaking waves, from its mouth his long tongue raising high, forming the stylized and flaming character "shou" (= longevity), accompanied by two svastikas symbolizing "endlessness", and becoming through this the metaphor and wish of "endless longevity". In the four corners stylized flowers are painted and scrolls in red and gold lacquer, and the whole scene is framed by a band of wrong meander. The four sides of the cover and body are formed by panels of tightly woven, brownish-red lacquered basketry framed by wood painted in gold and red lacquer with stylized floral scrolls and "flowers" with eight petals on the black ground. The body and cover lacquered inside, originally with black lacquer, have now changed to a dark brown colour with many fine cracks due to age. On the base the ten-character inscription with the cyclical date "Da Qing Qianlong dingchou nian jiri zao" ("Made at a good day in the cyclical year dingchou [= 1757] of the Qianlong era of the great Qing [dynasty]") in red lacquer, and inside the cover are written in red lacquer the two characters "xuanmao" (orange, tiger or tawny lily, Hemerocallis fulva), a symbol or metaphor for the greeting and wishes for a mother's birthday. Apart from fine cracks on the lacquer inside and the sign of use of the square stand showing the fabric under the partly lost lacquer layer; in good condition; size (h x w x d): 15,4 x 49,6 x 49,7 cm - Property from an important European private collection - Compare: Zhongguo qiqi quanji, vol. 6, Fujian, 1993, no. 49 a somewhat similar and a bit smaller square box, black lacquered and decorated on the cover in gold and red lacquer painting with two dragons above breaking waves and amidst clouds and on the sides of box and cover dragons amidst clouds, on the base incised and with gold leaf filled-in the four-character imperial Qianlong mark "Qianlong nianzhi".





Lacquer Wares of the Qing Dynasty - The Complete Collection of Treasures of the Palace Museum
© Palace Museum Beijing

罕見宮廷卍壽龍紋斗方盒

清乾隆，題款所註日期為1757年

此器就形制而言或為存放斗方紙絹的蓋盒，所謂斗方即書畫所用25至50釐米之間的正方形紙絹。蓋面黑地彩漆描金為飾，正中有四方菱瓣式開光，四角隙地有捲葉五彩雙蓮紋，雙蓮一仰一覆，四角花紋相同然花不同色，開光內描金彩繪福山壽海五爪雲龍紋圖案，龍身扭曲，龍鱗細密，似從海中騰云而出，長髮高角，毗牙昂首朝向頂上一壽字，壽字兩側並有祥雲托出卍字紋各一。蓋與盒四面窄邊框內立壁皆為細篾編織而成，工細堅實並髹漆，邊框皆飾黑地紅漆描金捲葉朵花紋；下承四方托泥，其四邊表層皆彫出雲紋輪廓，其上飾黑地紅漆描金捲葉蓮紋，表層之下可見褐紅地，器底與蓋內、盒內皆髹黑漆，黑漆色澤呈現因老化而產生的深棕色調並有老化絲裂紋。蓋內正中有朱字「宣茂」，器底正中有朱字「大清乾隆丁丑年吉日造」豎款。古時「宣茂」二字多在為母親祝壽時使用

彩漆工藝可比《中國漆器全集·6·清》第49號清乾隆黑地描金彩漆雲龍方盒，該器有填金「乾隆年製」款，尺寸略小，

歐洲名家私人收藏。局部有老化裂紋，有些許摩擦痕跡，就年代而言保存良好





25 EXTREM SELTENES KAISERLICHES LACK-KABINETT MIT GOLDDEKOR

CHINA, Wanli-Sechszeichenmarke und Periode
178x101x52 cm

800000,-/1200000,-

Provenienz: Privatsammlung Rheinland, erworben bei Sotheby's London, 5.4.1984, Lot 106 - Das Gegenstück zu diesem spektakulären Kabinett befindet sich in der Biegucuang Collection und wurde bei Sotheby's Hongkong, am 8.4.2009 als Lot 1628 angeboten

AN EXTREMELY RARE IMPERIAL GOLD PAINTED LACQUER CABINET, China, six-character mark and period of Wanli. Of rectangular form, meticulously painted in gold and red against a black lacquered ground with twenty playful Buddhistic lions frolicking amid lush and dense lotus scroll while chasing brocade balls, all centering on the stile and baiting escutcheon and pulls, opening to a red lacquer interior with two shelves and a pair of addorsed leaves, the sides similarly painted each with twelve lions, the back side painted in gold with magpie birds surrounded by a prunus tree, peonies and rocks, all below a horizontal cartouche containing a six-character reign mark - Provenance: Private collection Rhineland, bought from Sotheby's London, 5.4.1984, Lot 106, published Chinese Furniture, Michael Beurdeley, Tokyo, 1979, p. 124 - The mate to this cabinet was offered by Sotheby's Hongkong 8.4.2009, 'Ming Imperial Furnitures from the Biegucang Collection', Lot 1628 - A comparable 3-meter high cabinet painted in the same technique with red and gilt dragons amongst scrolling lotus on black ground, with a Wanli reign mark and of the period, in the Guimet Museum in Paris, is illustrated in Sir Harry Garner, Chinese Lacquer, London, 1979, pl. 144; and another, but without a reign mark, was sold at Christie's London, 30th October 1989, lot 202, and another compound cabinet with a hat chest and similarly painted with gilt dragons is in the Philadelphia Museum of Art. See also another, but with a removable hat box upper compartment and decorated in gilt with pavilions in a mountainous landscape, also with a Wanli reign mark and of the period that sold at Sotheby's New York, 21-22nd September, 2005, lot 359





大明萬曆年製

罕見宮廷金繪捲枝蓮花獅戲紋方角櫃

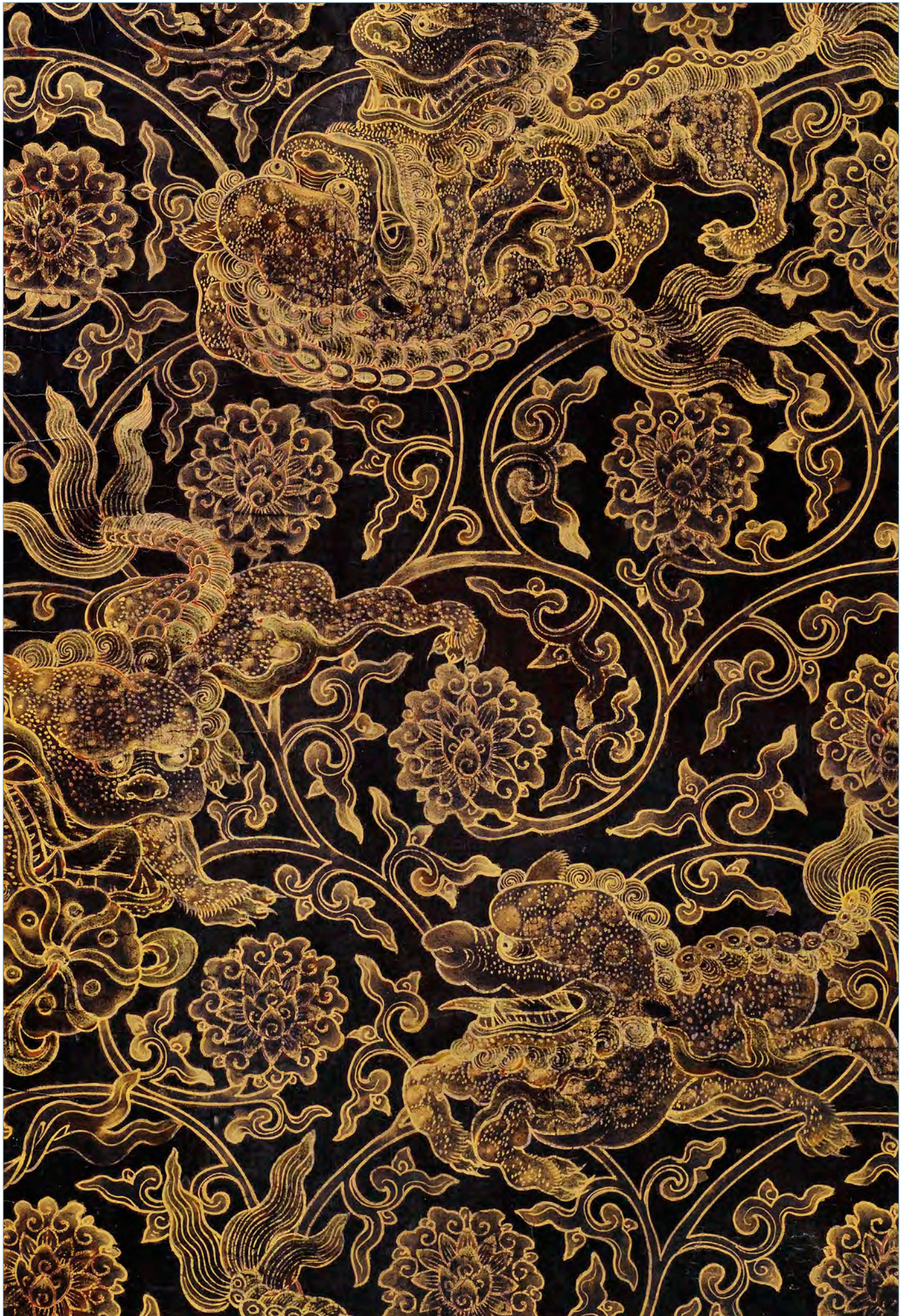
明萬曆

對開兩扇門，中有可活動立栓，無櫃膛，門板與櫃平鑲，內髹紅漆並設屨板一、抽屨二，方腿直足，有金屬套足。櫃面有金屬八出菱花式面葉、長方形合頁。面葉上有方形鈕頭可穿釘加鎖、有斧形吊牌。正面有垂窪堂肚式牙條，兩側腿間有橫枱。整器黑地描金為飾，並加飾紅漆敷色，以增加紋飾的立體層次感。櫃面邊框、牙條、直腿皆飾捲枝蓮紋，橫枱飾捲草紋。櫃門與兩側飾捲枝蓮花獅戲紋，此類獅又稱佛獅，因其最早見於佛教藝術中守護佛前的蹲獅，在中國逐漸演變為瑞獸，多作喜慶吉祥之態，如此櫃所飾幼獅，或相逐戲毬，或撲擁為樂，或奔走向前，或駐足回首，活潑生動又憨態可掬，襯以大片捲枝蓮紋為地，花繁葉茂，仿佛一群幼獅穿梭花間嬉戲，畫面因而頗具動感又充滿祥瑞華貴之氣。櫃門紋飾對稱，各有幼獅十只；櫃側面各有幼獅十二只。背面飾黑地紅漆金繪坡石花鳥圖，以金漆勾勒圖案綫條，以紅漆敷色，畫面可見層巒狀坡石，石間生出牡丹、靈芝並斜枝碧桃樹，枝上花開灼灼，紅彩點金，平添喜慶之氣，畫面頂端中央描金雙方框內有描金「大明萬曆年製」橫款。此圖案花枝上下共有喜鵲三對，皆雙雙而來有雙喜之意；且《詩經·周南》中有語「桃之夭夭，灼灼其華，之子於歸，宜其室家」，明代朱熹《詩集傳》註為「桃之有華正婚姻之時也」；牙條垂窪堂肚處中央亦彫有髹紅漆蝶狀雙葉連枝，再結合正面幼獅嬉戲圖案，推論此櫃應為婚禮而造並有冀望子孫綿延、長壽富貴之意

此拍品與香港蘇富比2009年4月8日「別古藏明代御製家具專場」第1628號原為一對；漆繪工藝可比巴黎吉美博物館藏一萬曆款黑地紅金雙色漆繪捲枝蓮紋三米高大櫃，標註年代為明萬曆，錄入倫敦1979年版Harry Garner爵士著《中國漆器》(Chinese Lacquer)圖版144；或比倫敦佳士得1989年10月30日拍賣會售出的第202號(無款)；或比美國費城藝術館藏類似漆繪工藝金龍紋櫃；或比紐約蘇富比2005年9月21/22日拍賣會售出的第359號萬曆款金繪深山古寺圖頂豎櫃，標註年代明萬曆

德國萊茵地區私人收藏，購於倫敦蘇富比1984年4月5日拍賣會第106號，錄入東京1979年版Michael Beurdeley著《中國古典家具》(Chinese Furniture)第124頁







***26 PAAR MONUMENTALE AUFSATZSCHRÄNKE MIT ZITAN-PANEELEN**

CHINA, Qing-Dynastie

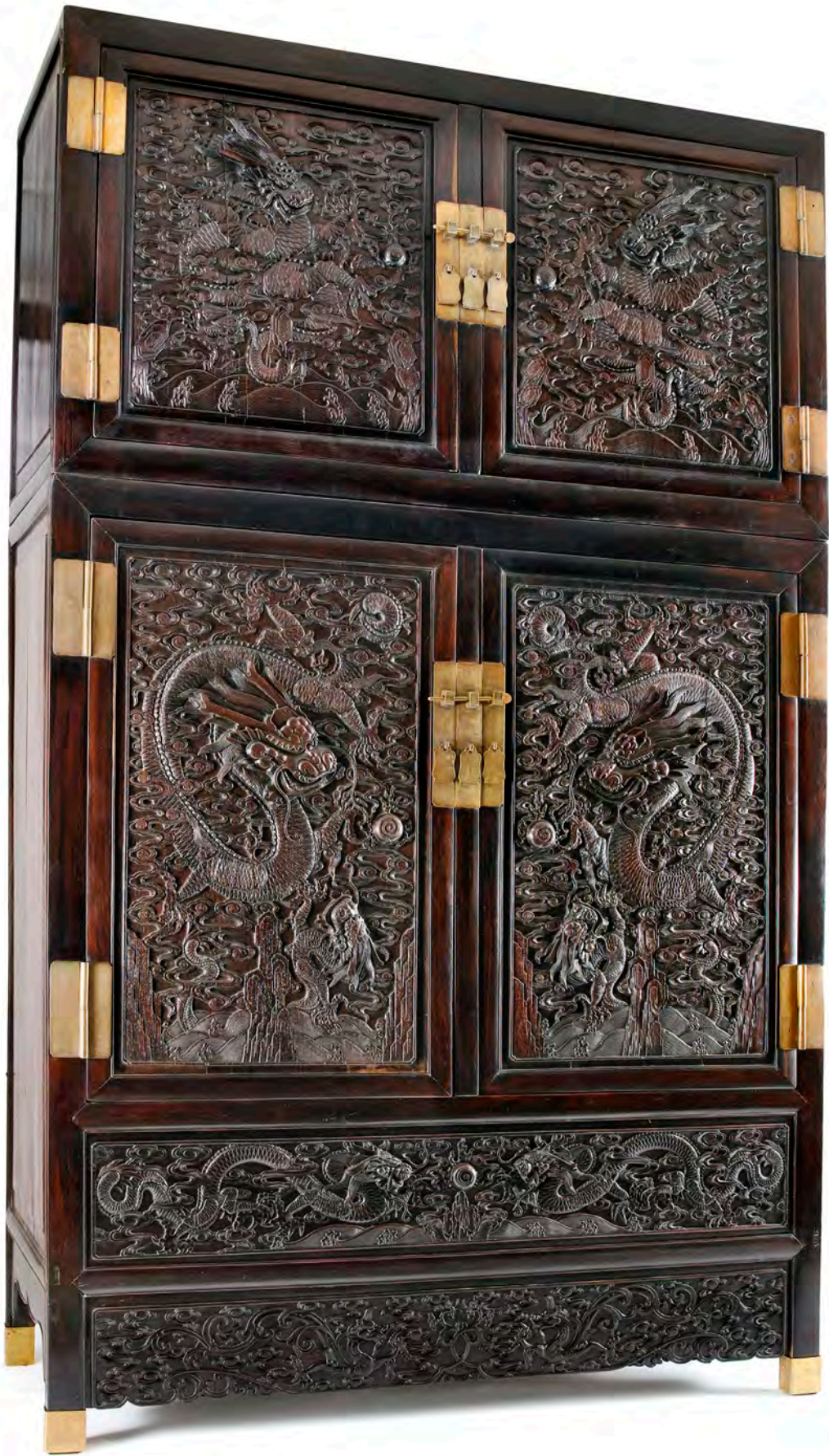
Zweiteilig mit Aufsätzen; gerade, rechteckige Rahmenbauweise an zu kurzen Beinen verlängerten Eckstollen. Die beiden Türen des unteren Kabinetts an herausnehmbarem Mittelpfosten über einem kaschierten Fach und einer Rahmenblende. Die Front beschnitzt mit fünfklauigen Drachen zwischen Wolken über Felsen mit aufschäumenden Wellen. Das untere Kabinett mit zweiseitigem Kasteneinbau, Regalboden und Fach-Abdeckungen. Fein gravierte Schlossplatten und Scharniere aus Metall, Fußmanschetten.

306x183x71 cm

400000,-/600000,-

Provenienz: Aus altem französischem Diplomatenbesitz, um 1900 in China erworben - Vgl. Mei Ninghua/Tao Xinchun, *Gems of Beijing Cultural Relics Series, Furniture* (1999), Nr. 139. - Risse, Reparaturen.

A PAIR OF IMPRESSIVE AND LARGE HARDWOOD COMPOUND CABINETS WITH CARVED ZITAN PANELS, China, Qing dynasty. Straight, rectangular frame construction with corner poles extended to short legs. The two doors of the lower cabinet flank a removable middle pole above a hidden compartment and a straight apron. The front carved with five-clawed dragons within clouds above rocks and waves, the lower cabinet inside with a two-drawer-compartment, a shelf and covers for the hidden compartment. Finely engraved metal face plates and hinges - Property from an old French diplomatic collection, bought in China around 1900 - Cracks, repairs





福山壽海雲龍戲珠紋方角大頂櫃一對

清代

器型較大，用料包括紫檀、硬木。由立櫃、頂櫃組成，此類櫃型一般成對出現，共二櫃、二頂箱，是以又稱四件櫃。立櫃、頂櫃皆有對開兩扇門，中有立栓；立櫃內落膛鑲板有暗櫥，設抽屜、屜板；方腿短直足，有金屬套足；有金屬面葉、合頁、吊牌，其上皆鑿刻沙地螭龍紋為飾；有金屬方形鈕頭可穿釘加鎖。頂櫃、立櫃雙門方框內、櫃膛立牆皆浮雕福山壽海雲龍戲珠紋為飾，雕工精湛嫺熟且極富深淺層次，從而賦予畫面立體動感；且五爪龍紋形制相同，為配合不同尺寸而姿態有異，頂櫃左右各一團龍，側首相向；立櫃左右各一昇龍，亦側首相向；櫃膛立牆則為雲中遊龍相對戲珠。立櫃正面裙板則為浮雕祥雲螭龍紋，中央立有纏枝靈芝紋，纏枝作雙魚式、其下並可見鱗鱗紋。側面兩腿間有起燈草線壺門式光素牙板。整器紋飾莊重高雅，用料奢華，雕工精湛

可比1999年版梅寧華、陶心成編《北京文物精粹：家具卷》第139號

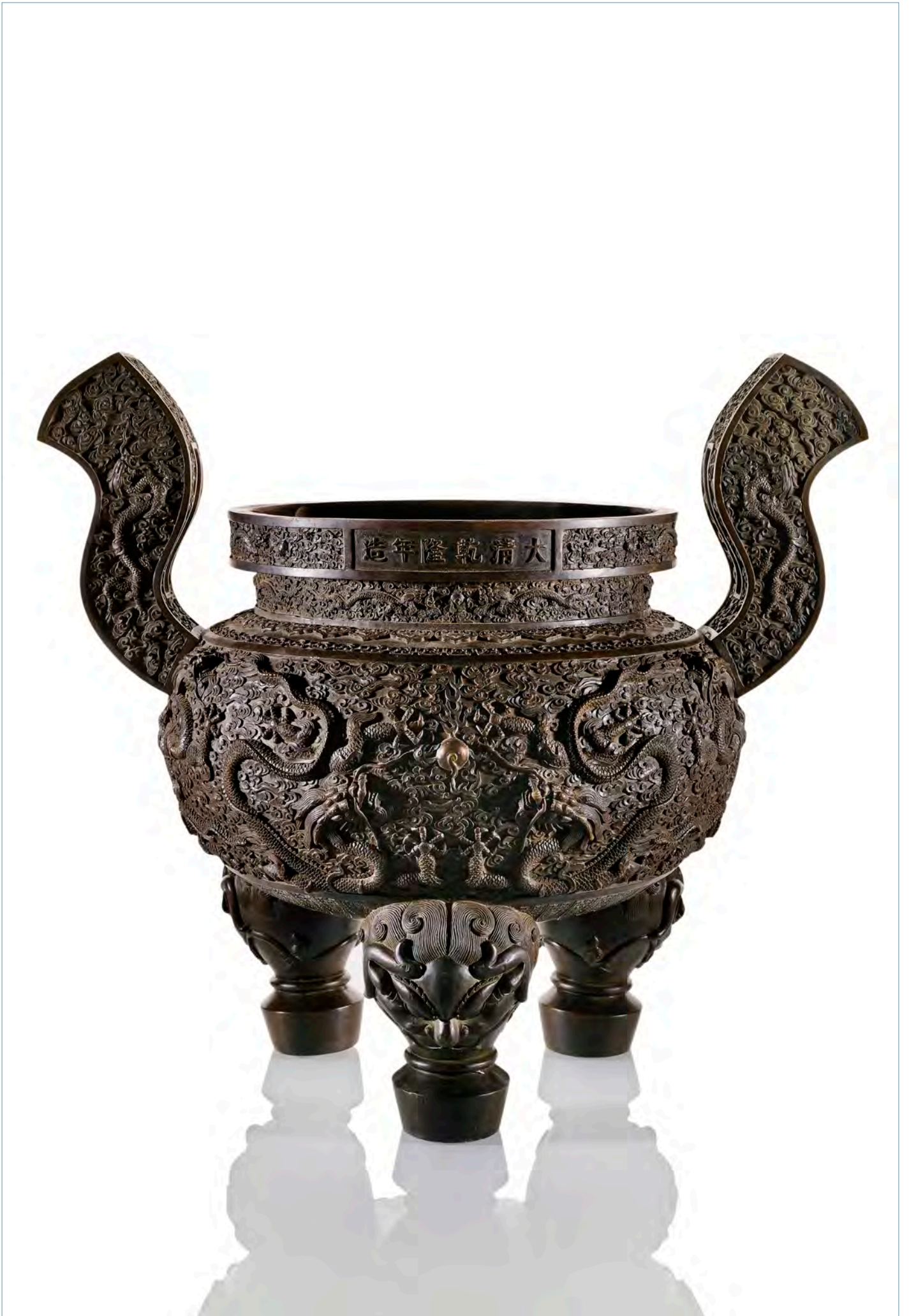
法國外交官古舊收藏，1900年左右購於中國。有裂紋，有修











*27 SELTENER KAISERLICHER WEIHAUCHBRENNER AUS BRONZE

CHINA, Qianlong-Sechszeichenmarke und Periode

H. 49 cm

100000,-/150000,-

Provenienz: Aus einer bedeutenden Privatsammlung, nach Angaben der Besitzer in den 1980er Jahren aus der Sammlung Gordon F. Morill erworben - Minim. berieben, wenige kleine Bestoßungen

A SUPERBLY CAST IMPERIAL BRONZE TRIPOD 'DRAGON' CENSER, China, six-character mark Qianlong and of the period. The globular pressed body held by three baluster-shaped legs each issued by kirtimukha-masks flanked by a pair of pierced 'S'-shaped handles, the body finely cast in high relief with two pairs of five-clawed ferocious looking dragons chasing the flaming pearl to each side of the handles, all with curling scaled bodies, outstretched clawed limbs, horned heads and placed amidst a cloud pattern, both handles similarly decorated with dragons amidst clouds to the sides, a band of pendent petal lappets around the shoulder, two further bands around the raised rim containing dragons in pursuit of flaming pearls and a recessed panel cast with the six-character Qianlong mark - Property from a private collection bought in the 1980 by repute from the Gordon F. Morill collection. Very minor wear and minor chipping - This censer embodies the grandeur and power of the Qianlong reign through its striking shape and lavish decoration. It successfully draws from archaism, as seen in its ritual bronze ding form of the Eastern Zhou period, combining this with the familiar imperial motif of dragons amongst swirling clouds to result in a distinctive piece characteristic of the style of Qianlong. A heightened sense of dynamism is achieved through the elongated handles that extend dramatically in an S-curve from the compressed globular body. The detailed dragons are depicted with flames emanating from their joints and the swirling celestial clouds portray their extraordinary powers. Such censers comprised part of a five-piece altar garniture and would have created an imposing scene during ritual ceremonies, thus emphasising the importance and solemnity of such events. These garnitures were produced for specific temples in the Imperial Palace and were generally commissioned as tribute to the emperor. In addition to the censer, a complete set of altar garnitures would also comprise two pear-shaped vases derived from archaic hu vases, and two candlesticks. A similar altar set in the Robert H. Clague collection, now in the Phoenix Art Museum, Phoenix, was included in the museum's exhibition *China's Renaissance in Bronze*, Phoenix Art Museum, Phoenix, 1994, cat. no. 38; See also an altar set sold at Sotheby's Hongkong, 11th April 2008, lot 2826. An undecorated set of altar garnitures, in the Xianruo Temple, located in the garden of Cining Gong (Palace of Compassion and Tranquility) is illustrated in situ in *Qingdai gongting shenghuo (Life in the Forbidden City)*, Hong Kong, 1985, p. 299, pl. 467. Ritual vessels of this type were also decorated with phoenix instead of dragons, indicating that they may have been commissioned as a tribute to the Qianlong emperor's mother. See a bronze altar vase, from the Alfred Morrison collection, sold at Christie's London, 9th November 2004, lot 17; and another pair of imperial bronze vessels cast with dragons and phoenixes made for one of the buildings in the Yuanmingyuan (Imperial Summer Palace), sold three times at Sotheby's Hong Kong and most recently 9th October 2007, lot 1322. Bronzes of this type were cast with the relief decoration which was then finished through cold working. By defining form and articulating details with a hammer and chisel after casting, they acquired the crispness associated with cinnabar carved lacquer after which they were modelled (see *China's Renaissance in Bronze*, op. cit., p. 185)

精美宮廷雲龍紋三足雙耳銅香爐

清乾隆

此為佛前五供之香爐，器型較大，器身沉重，用料厚實，工藝精湛。盤口高直，口緣外壁有光素窄帶狀凸稜邊，其內有祥雲雙龍戲珠紋一週，共五爪龍紋三對，正面並有陽文銘「大清乾隆年造」橫款；束頸亦有光素窄帶狀凸稜，其內亦飾祥雲雙龍戲珠紋，共兩兩相對五爪龍紋八；帶狀器肩飾減地霞帔式如意雲頭紋、兩兩相合寶珠勾雲紋各一週。器腹上下皆有光素窄帶狀凸稜與器肩、器底相區隔。器腹鼓圓，滿飾祥雲龍紋，祥雲流動中可見五爪雙龍兩兩相對逐珠而來，前後共龍紋四，身形矯健扭動，穿雲上下，圖案莊重高雅並有深淺層次變化，因而極富立體動感，且細節如額上駱頭、角趾關節等無不描繪入微，工藝精湛令人嘆為觀止。三馬蹄足上端有瑞獸首，面容威猛作獸吞狀。兩側附類S形朝冠式高長立耳，耳前後兩面飾祥雲五爪昇龍紋，兩側與頂端飾祥瑞層雲紋。圓底略垂，邊緣有仿古青銅器紋飾的覆瓣蕉葉紋一週，葉中滿飾雷紋。

此器帶有典型乾隆朝傾向於通過剛健有力、莊重華貴的形象表現大國盛世的審美觀，並且在紋飾細節上積極吸納古典藝術的元素，如此器借鑑古青銅禮器上常見的獸吞式、蕉葉紋、雷紋、鼎耳等，形制則模仿東周三足雙耳圓腹鼎，再配以乾隆朝常用的象徵皇家威嚴的五爪雲龍紋，古今元素相輔相成可謂乾隆朝崇尚摹古的一大藝術特徵。

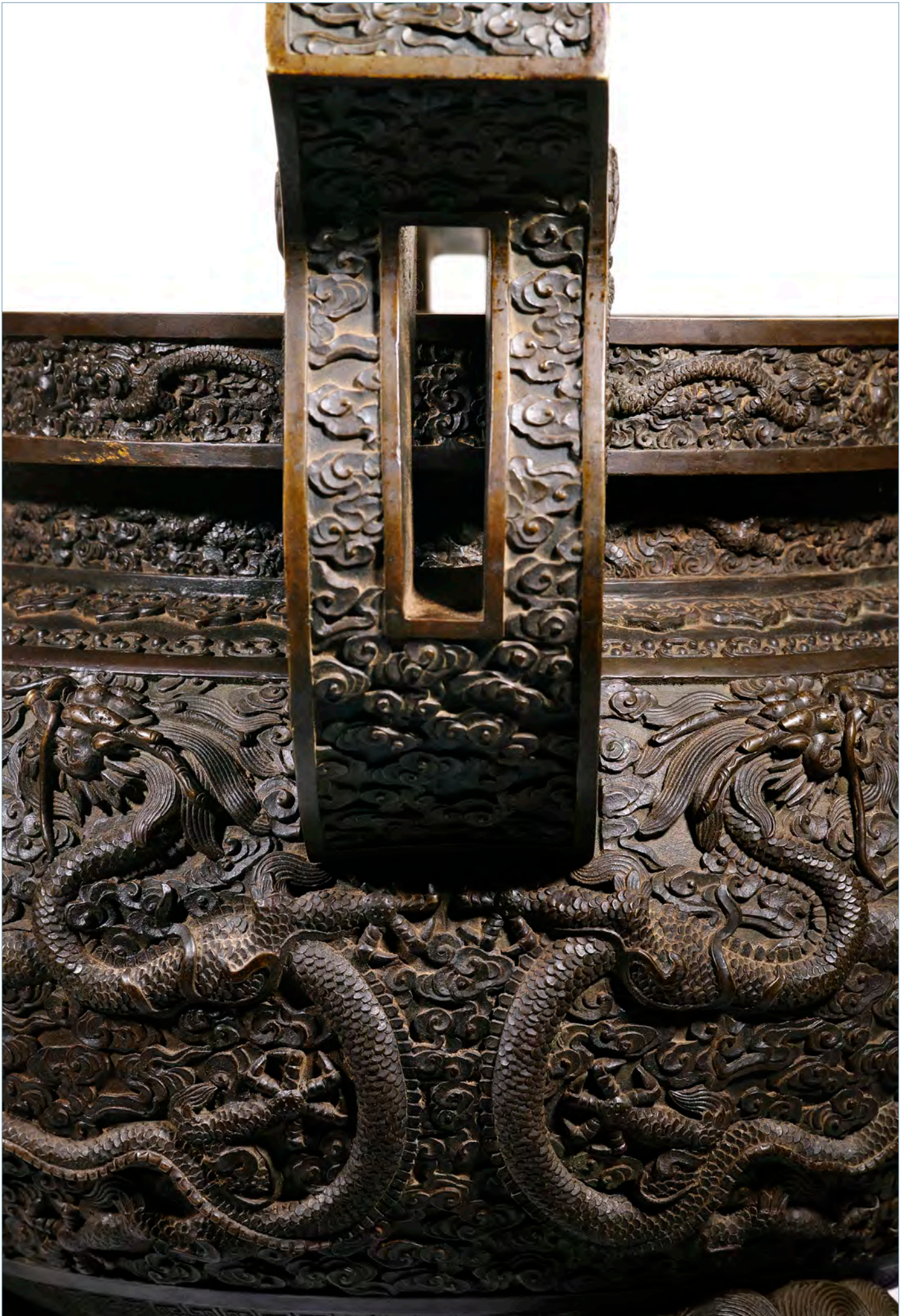
供奉祭祀是清宮禮儀生活的重要組成部分，而所有重要的儀式均有皇帝親自觀禮或主持。且在清代，佛教得到過長足的發展，清宮中帝后生活起居的地方都可以找到與佛教相關的供奉物事，五供即佛前與祭祀所需重要供具，包括一爐、二瓶、二燭臺。且清代此類形制並帶浮雕圖案的銅器一般使用冷加工工藝，即器物先鑄形，再通過刀工斧鑿來最後成形與添加紋飾，在紋案層次的處理上亦借鑑了傳統漆器中剔紅工藝的手法(參見《中國青銅器的藝術復興》第185頁)

可比原Robert H. Clague所藏、現藏美國鳳凰城(Phoenix)藝術館一套五供，錄入該館1994年版《中國青銅器的藝術復興》(China's Renaissance in Bronze)特展圖錄第38號；或比香港1985年版于倬雲主編《紫禁城宮殿》第299頁圖版第467一張拍攝於慈寧宮花園咸若館的照片即有此類銅作佛前五供，據該書介紹咸若館亦是慈寧宮中的禮佛場所；或比香港蘇富比2008年4月11日拍賣會第2826號一套佛前五供銅器。此類五供在乾隆朝亦有用鳳紋代替龍紋的裝飾，或為進獻給乾隆母親崇慶皇太后而造，如倫敦佳士得2004年11月9日拍賣會售出的第17號原屬Alfred Morrison收藏的一對類似形制的銅作雲鳳紋供瓶；或比在香港蘇富比先後三次轉手、2007年10月9日拍賣會上售出的第1322號一對原為圓明園內陳設而定制的龍鳳呈祥紋銅供瓶

私人收藏，據稱為20世紀80年代得自Gordon Morrill收藏。小處有些微磕碰痕跡，細處有輕微摩擦痕跡







28 LI KERAN (1907-1989)

CHINA, datiert 1948

Der Dichter Su Dongpu lauscht einem singenden Mädchen. Datiert 1948. Tusche und Farben auf Papier. In ein Passepartout gerahmt. 70,4 x 34,4 cm

100000,-/150000,-

Provenienz: Aus der Sammlung Lothar Bolz (1903-1986), ehemals Aussenminister der DDR von 1953-1965 - Minim. Altersspuren

Li Keran (1907-1989). The Poet Su Dongpu Listening to a Singing Girl, dated 1948. Paper mounting in passepartout, Ink and light colors on paper. Long inscription by the painter telling an anecdote of the poet and a singing girl, followed by his signature: "In the wuzi-year (1948) in great heat painted by Keran while wiping the sweat off himself". Two seals by the artist: "Keran", "Ink play" (Moxi). In the 1940s Li Keran excelled especially in figure painting which is considered today as more sophisticated than his landscape painting at that time. There is a painting by him from 1949 depicting a poor little singing girl with her mother playing the lute also with a long inscription above. It seems that he was interested in this unusual kind of subject at that time - Property from the collection of Dr. Lothar Bolz (1903-1986), former Foreign Minister of the GDR between 1953-1965 - Very minor traces of age

李可染(1907-1989)蘇東坡聽曲圖

中國，題款所註日期為1948年

水墨設色紙本，有紙作襯框。題文並款「戊子年大暑可染揮汗寫」並印「可染」(朱)、「墨戲」(朱)。畫面所繪內容乃取材古代筆記小說中關於蘇軾中年貶居惠州時，命侍妾朝雲唱其舊時所作「蝶戀花·花腿殘紅青杏小」曲詞，而曲悲不能終，蘇軾因有「吾方悲秋，汝又傷春」之嘆，典出詩經《邶風·七月》「春日遲遲，採芣祁祁。女心傷悲，殆及公子同歸」，西漢毛亨學派為詩經所作《傳》中註「傷悲，感事苦也。春，女悲。秋，士悲。感其物化也」。所謂女傷春、士悲秋即由此而來，通過比擬的手法，表達君子對年華易逝卻不能有所作為的嘆惋。但故事中蘇軾雖生悲秋之嘆，卻能大笑對之。畫面所繪人物表情亦如題文故事所述：女子舉袖捧心，面有感感之色；士人扶椅閒坐，豁達視之。兩相對比，君子處變而不驚、居困境亦要等閒視之的情懷即躍然紙上

李可染(1907-1989)，中國二十世紀著名畫家，其四十年代所繪人物畫被視為比同期山水畫更加精妙且寓意深遠的作品。其在1949年所繪一幅歌女圖，亦如此拍品在畫面上方配有長文，或為畫家當時積極探尋的一種基於傳統士人畫「取其意氣所到」的改良構圖格式

出自Lothar Bolz(1903-1986)藏品，其在1953至1965年期間出任德意志民主共和國外交部長。細處有老化痕跡

東坡在惠州與朝

聖陶生時青女初

玉辰未蕭：悽然有

悲秋之意命朝雲唱

花褪殘紅青杏小朝

聖歌喉將轉淚滿衣

襟以語其故日奴所不能

歌者是枝上柳棉

吹又向天涯月處無

芳物也笑心玉日吾力

悲秋女又傷春矣

花下長空揮一杆安



搜奇日有富 作善心縻寧

霍宗傑先生祖籍新會，香港著名實業家，書畫文物藏家，旅居加拿大溫哥華，是加拿大華人社會中一位傑出僑領。

雅好文物，富於收藏。霍先生年輕時已愛好收藏廣東石灣陶藝，愛其器形古雅，富藝術欣賞價值。六十年代，曾醉心明清官窯，愛其造型巧妙，色彩美輪美奐。七十年代，與國畫大師張大千結緣，親交多年，常有往還，屢獲熱情款接。其間，有機會購藏張大千所繪人物、山水、花鳥等精彩作品，另常有委託大千之作。自此二十年間，除張大千作品之外，還廣納徐悲鴻、黃賓虹、傅抱石、吳昌碩、齊白石等當代國畫精英之作。這批藏品曾先後集結成冊出版發行，1994年由榮寶齋(香港)有限公司編集成《齊白石畫海外藏珍》出版；2001年由臺北歷史博物館編輯《中國當代六大名家書畫集》一、二冊。除了將藏品出版讓同好欣賞外，臺北歷史博物館亦常邀請霍老的收藏品參加博物館年度的展覽，讓大眾文化同好有機會一睹藏品的風采。

霍先生與嶺南派國畫大師楊善深私交甚篤，經常結伴旅遊，賞玩書畫之餘亦不忘收納其得意之作。閒時亦常與同好徐展堂先生交流，藉以提高評鑑的觸覺，分享收藏的樂趣。他性情豪爽慷慨，在過去的二十年間已將一部份收藏的文物、古董、圖書捐贈予臺北歷史博物館、新會博物館、番禺寶墨園等。對弘揚中國文化，推廣藝術貢獻良多。近年，亦將部份收藏品拍賣，所得收益投入其慈善事業中。

是次張大千的「山寺夕照」為其舊藏，錄入臺北歷史博物館著錄《張大千畫集》第一集(圖版第2號)。於1979年在臺北歷史博物館張大千畫展及2000年在加拿大溫哥華市立美術館「無人無我，無古無今--張大千畫作加拿大首展」中展出。

是次霍氏收藏的拍賣收益將全數撥作慈善用途。



霍宗傑伉儷於張大千台北家(攝於1970年代)

Fok Chung Kit and wife at Zhang Daqian's home in Taipei (photographed in the 1970s)



香港大學徐展堂大樓落成開幕典禮紀念
霍宗傑與徐展堂及楊善深(由左至右)(攝於1996年秋)

Fok Chung Kit with T.T. Tsui and Yang Shanshen (from left to right) at the opening ceremony of the T.T. Tsui Building in Hong Kong University (photographed in autumn 1996)

Important Chinese Paintings and Works of Art from the Fok Chung Kit Collection

Mr. Fok Chung Kit, a devoted collector of Chinese paintings, calligraphy and antiques, was born in Xinhui, Guangdong. Before emigrating to Vancouver, Canada where he has become a distinguished leader of the Chinese community, was a successful industrialist in Hong Kong.

As an ardent collector of Chinese art, Mr. Fok has amassed a sumptuous collection of Chinese paintings and works of art through many years collecting. He began his lifelong passion at his young. He was first drawn to Shiwan porcelain figures, and later porcelains of the Ming and Qing courts.

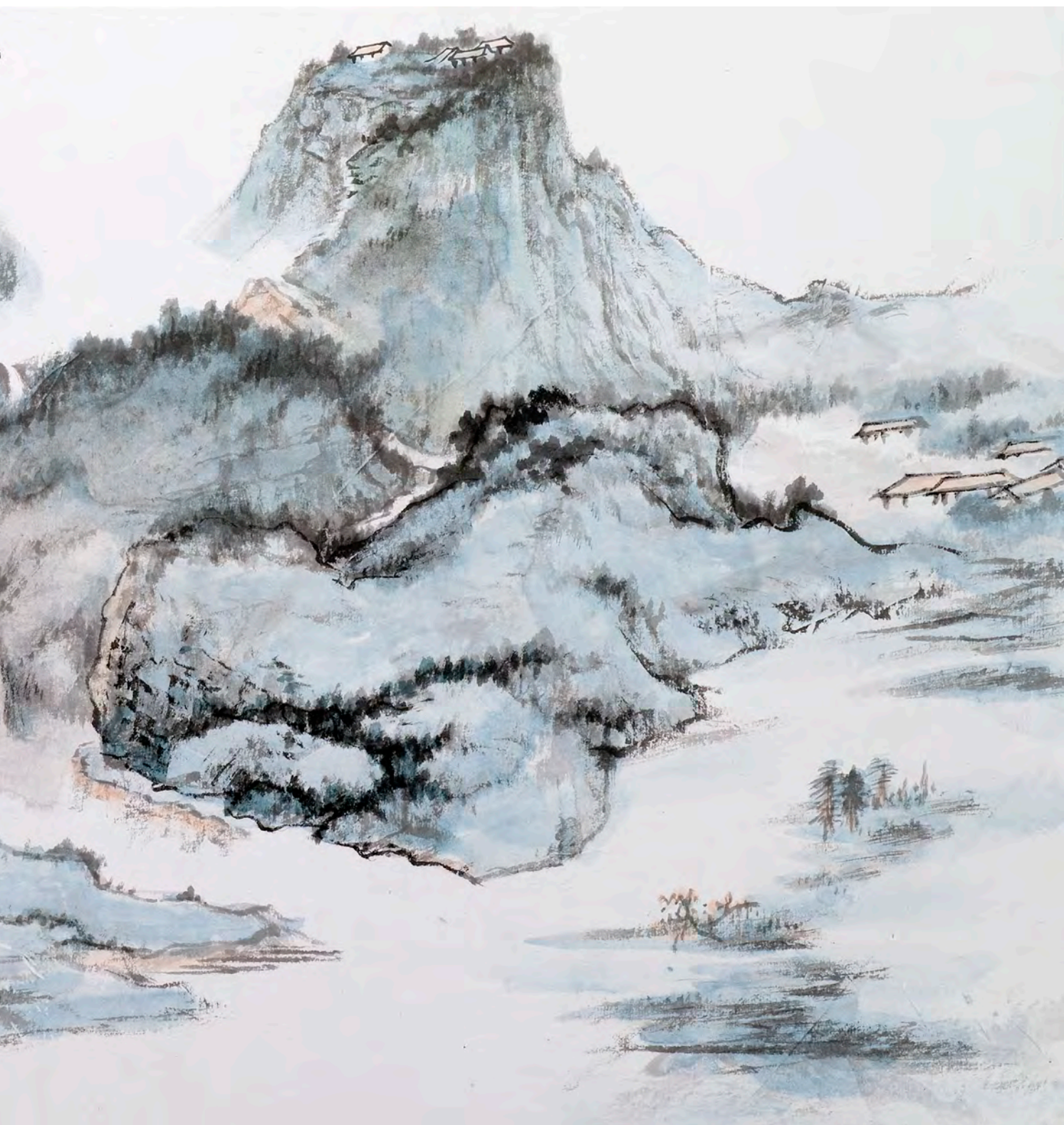
In the 1970s, Mr. Fok met Zhang Daqian, the world-renowned Chinese classical painting master, and became a personal friend of Zhang. He acquired some paintings directly from the artist and commissioned a few pieces for himself. In the next twenty years, Fok added to his collection very fine works by the most celebrated artists in the field: Xu Beihong, Huang Binhong, Fu Baoshi, Wu Changshuo and Qi Baishi. Selected paintings from his collection were published. These publications include: Qi Baishi Hua Haiwai Cangzhen, published by RangbaoZhai Hong Kong, 1994; and Masterpieces of Six Great Chinese Contemporary Artists, Vol. I & II, published by the National Museum of History in Taipei, 2001. Mr. Fok's collection was also loaned by invitation to the National Museum of History, Taipei for their annual exhibition.

Mr. Fok is a close friend and travel companion of the Lingnan school artist Yang Shanshen. Together they explored the world of the arts and art appreciation; and he has also acquired some of the artist's favorite works. Mr. Fok refines his collector's taste and sensitivity to the arts through his delightful exchanges and sharing with fellow collector, Mr. T.T.Tsui.

In the past twenty years, Mr. Fok has made significant contributions to the promotion of Chinese art. He generously gave part of his collection, which includes artefacts, antiques and reference books, to museums. Well known are the National Museum of History in Taipei, Museum of Xinhui and the Baomo Garden (Garden of Precious Ink). He often donates proceeds from the sales of his collection to his charity projects.

The masterpiece, „Mountain Temple in Sunset“ by Zhang Daqian to be offered in this sale, is an old collection of Mr. Fok. The painting is published in Zhang Daqian Huaji (Vol. 1, plate 2) by the National Museum of History, Taipei. It was lent to the Taipei National Museum of History in 1979 for the exhibition Zhang Daqian.

With much pleasure, all proceeds raised by auction of the Fok Chung Kit Collection at Nagel Auctions will be donated to charity.





***29 ZHANG DAQIAN (1899-1983)**

CHINA, datiert 1979

Tempel in der Bergen bei Sonnenaufgang. Tusche und leichte Farben auf Papier. Unter Glas gerahmt. 40 x 90 cm R.

*700000,-/900000,-

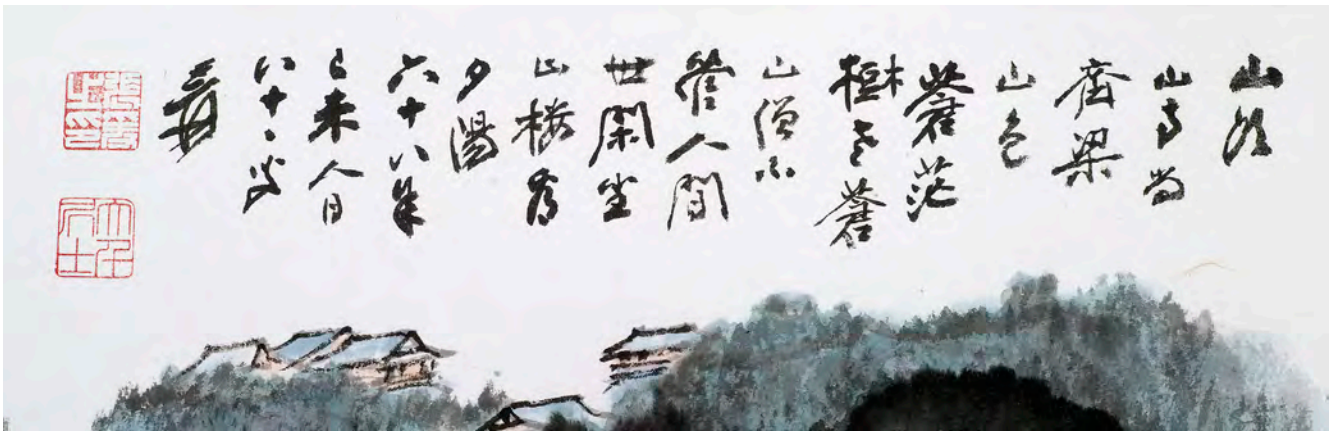
Zhang Daqian (1899-1983) - Mountain Temple in Sunset, dated 1979. Ink and color on paper, framed under glass. Seven-Syllable-Poem and Signature by the artist: "In the year 68, the jiwei-year (1979), the Old Man of Eighty One, Yuan." Four seals by the artist: "Seal of Zhang Yuan" (Zhang Yuan zhi yin), "Daqian jushi", "jiwei", "Moye (Maya) jingshe". Two collectors' seals: "Collected in the Jichengtang of the Huo family" (Huo shi Jichengtang cang), "Seal of Huo Zongjie" (Huo Zongjie yin). Maya, mentioned in one of Zhang Daqians seals on this painting, was the name of Buddha's mother. Published: Zhang Daqian Huaj, Taipei National Museum of History (1979), Vol. I, No. 2., No. 39 - Exhibited at the 'Exhibition of the Paintings of Zhang Daqian' at the National Museum of History in Taipei, 1979

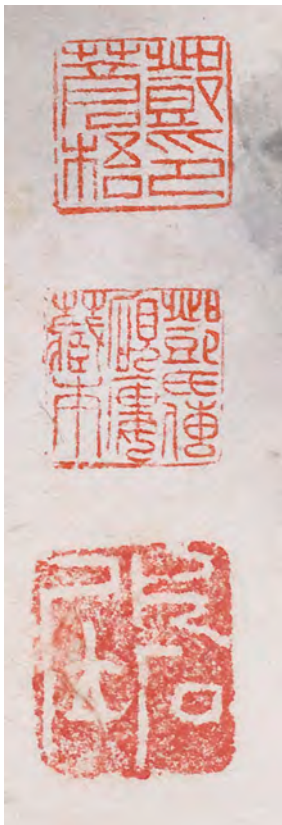
張大千 山寺夕照圖

中國，題款所註日期為1979年

水墨設色紙本，配鏡框。題詩「山頭山寺尚齊梁，山色蒼茫樹老蒼。山僧不管人間世，閑坐山樓看夕陽」並款「六十八年己未人日八十一叟爰」，印「張爰之印」(白)、「大千居士」(朱)、「摩耶精舍」(朱)、「己未」，另有收藏印二「霍氏積成堂藏」、「霍宗傑印」。摩耶精舍為張大千在臺北所建傳統中國庭園居所，「摩耶」出自佛典，原為釋迦牟尼佛母親的名字Maya，其梵文原意幻化，其可孕育大千世界，而大千恰張爰別號，張大千據此典故將此住所名為「摩耶精舍」

曾展於臺北臺北歷史博物館1979年「張大千畫展」，並錄入該館1979年版《張大千畫集》卷一、第2號；亦錄入臺北歷史博物館《中國當代六大名家書畫集》第39號





***30 HUANG BINHONG (1865-1955)**

CHINA, um 1940

Frühling in den Bergen. Tusche auf Papier, als Hängerule montiert.
105 x 36 cm

*100000,-/120000,-

Huang Binhong (1865-1955) - Spring in the Mountains. Hanging scroll, Ink and light Colors on Paper. Inscription by the artist: Seven-syllable-poem on the coming of spring in a mountain ravine, "painted by Binhong for Mr. Huiwu". Two seals by the artist: "Huang Binhong", "Pianshiju". Mr. Huiwu was a famous collector from Guangdong in the first years of the Chinese Republic. Four collectors' seals: "Seal of Deng Cangwu" (Deng Cangwu yin), "Piece collected by Mr. Deng in his Pavilion of Ink Stones" (Deng shi Chuanyanlou cang ben), "Huo Runyang", "Yongyu shuzhai". On the title label on the outside of the painting Huo Zongjie from Xinhui is named as owner of the scroll. Xinhui is a place in Guangdong - The painting was done around 1940 when Huang Binhong was about 75 years of age. It shows a stage of transition to the fully mature style of his late years for which he is especially famous. The mountain forms are drawn with only a few lines and the dots with trees are arranged more freely over the composition thus reaching a more abstract quality. Light shades of color enhance the coherence and beauty of the painting - Exhibited in the exhibition "Six Great Modern Masters of China" in the National Museum of History in Taipei.

洞口春泉漱碧沙樓臺
仿昇蔡徑家赤鸞漸得
金盤子擲向窗前樹之花
慧吾先有鑒 宥虹畫





黃賓虹(1865-1955) 重巒疊嶂圖

中國，1940年前後

水墨設色，紙本立軸。畫面所繪為春山林泉景致，題詩「河口春泉漱碧沙，樓臺仿弗蔡經家。赤鸞啣得金盤子，擲向窗前樹樹花」並款「慧吾先生鑒，賓虹畫」，印「黃賓虹」、「片石居」(白)，另有收藏印四「霍潤陽」、「鄧氏傳硯樓藏本」、「鄧蒼梧印」、「泳餘畫齋」。畫簽題識「黃賓虹設色山水自題詩精作」、「新會霍宗傑珍藏」並印「霍氏宗傑鑑藏」。慧吾應為民國初期廣東收藏名家。此畫應為1940年左右、黃賓虹約75歲左右的作品，此畫帶有其晚年山水漸趨臻化之境的過渡時期風格，其傳世作品亦以其晚年所繪山水最為著稱。此畫山岳用筆簡率洗煉，用墨點隨性寫意表現苔點、樹木，為畫面增添抽象的意境；設色較為明亮，運筆連貫，以此表現春日山巒嫵媚之色

錄入臺北歷史博物館《中國當代六大名家書畫集》

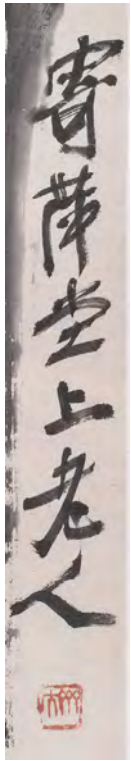
黃賓虹設色山水自題詩精作

新會霍宗傑珍藏



洞口春泉漱碧沙樓臺
仿拜蔡經家赤鸞嘶得
金盤子擲向窗前樹上花
慧吾先生隱居賓虹畫





***31 QI BAISHI (1864-1957)**

CHINA, 20.Jh.

Krabben und Wasserpflanzen. Tusche auf Papier, als Hängerolle montiert.
135,5 x 32,5 cm

*90000,-/120000,-

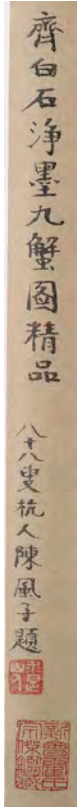
Qi Baishi (1864-1957) - Crabs and Water Plants. Hanging scroll, ink on Paper. Signature: "Jiping tang shang Laoren". One seal by the artist: "Qi Da". One collector's seal: "Huo Ruyang" - Exhibited in the exhibition "Six Great Modern Masters of China" in the National Museum of History in Taipei

齊白石(1864-1957) 蟹圖

中國20世紀

水墨紙本立軸。題款「寄萍堂上老人」並印「齊大」(朱)，另有收藏印「霍潤陽」。畫簽題識「齊白石淨墨九蟹圖精品」、「八十叟杭人陳風子題」並印「求是山人」，另有收藏印「新會霍氏宗傑鑑藏」

錄入臺北歷史博物館《中國當代六大名家書畫集》







***32 QI BAISHI (1864-1957)**

CHINA, datiert 1935

Küken. Tusche auf Papier, als Hängerolle montiert. 130 x 32 cm
100000,-/150000,-

*Qi Baishi (1864-1957) - Little Chickens Playing. Hanging scroll, Ink on Paper.
Signature: "Painted by Jiping tangshang Laoren Qi Huang". One seal by the artist:
"Qi Da". This is a lovely painting of thirteen small chickens having left their cage
and playing with three silk worms which seem to have the courage to defend them-
selves. The seal "Qi Da" used on this painting was carved by Qi Baishi in 1935 at
the age of 71 years (73 by Chinese counting).*





齊白石(1864-1957) 群鷄樂圖

中國，題款所註日期為1935年

水墨紙本立軸，畫面繪有雞雛十三、菜蟲三，表現雞雛從籠中雀躍而出、圍聚嬉蟲的歡樂場景。題款「寄萍堂上老人齊璜製」並印「齊大」(朱)，另有收藏印「宗傑欣賞」。畫簽題識「齊白石寫小雛鳳羣嬉戲圖趣妙之作」、「求是山人題」並印「陳風子」。「齊大」印為齊白石虛齡七十三歲即1935年時所作印

錄入香港1994年版《齊白石畫海外藏珍》第38號

齊白石字小維鳳羣嬉戲圖趣妙之作
未是入題





***33 WU CHANGSHUO (1844-1927)**

CHINA, datiert 1915

Schneelandschaft. Tusche auf Papier, als Hängerolle montiert.

133 x 33,5 cm

100000,-/120000,-

Wu Changshuo (1844-1927) - Scholar Walking Under Snowy Pines. Dated 1915. Hanging scroll, Ink on Paper. Five-syllable-poem by the artist and signature: "In the beginning of autumn in the yimao-Year (1915), Wu Changshuo". Three seals by the artist: "Junqing dali", "Changshuo", "Gui ren li min". One collector's seal: "Appreciated by Zongjie" (Zongjie suo shang). The title label on the outside of the scroll names Huo Zongjie as owner of the painting. Wu Changshuo is above all known as a famous painter of flowers and as a calligrapher. Landscape paintings by him are quite rare. This is a superb example of this genre and shows his brilliant technique in this field too. The ink wash of the sky masterly evokes the feeling of snowfall and is additionally embellished with his strong and beautiful calligraphy. There exists another similar snowscape by him dated to the same year - Exhibited in the exhibition "Six Great Modern Masters of China" in the National Museum of History in Taipei

秋暑擺不脫
垂露兼久
霜多露鳴松風徐急漸肝
腸到腸一詩
在野談
六書知
乙卯初秋
吳昌碩





吳昌碩山水雪景精品
霍宗傑珍藏 杭人陳風子題

吳昌碩(1844-1927) 雪景圖

中國，題款所註日期為1915年

水墨紙本立軸。題詩「秋暑擺不脫，畫雪兼冰霜。烹雪鳴松風，涼意滯肝腸。剗腸一詩成，東野談芬芳。大書如石經，刻畫南山岡」並款「乙卯初秋吳昌碩」並印「俊卿大利」(白)、「昌碩」(白)、「歸仁里民」(白)，另有收藏印「宗傑欣賞」。畫簽題識「吳昌碩山水雪景精品」、「霍氏宗傑珍藏」、「杭人陳風子題」並印「求是山人」。吳昌碩(1844-1927)，清末民初著名篆刻家，工書畫，善繪花卉，其傳世作品中山水畫尤為罕見。此拍品帶有吳昌碩以作書之法作畫的典型特徵，運筆頗顯書家氣勢，並以暗色表現天地背景，以白色表現所繪景物，虛實相生，亦是借鑑治印的章法佈白，風格與構圖皆可與吳昌碩1915年所作另一傳世雪景圖相較

錄入臺北歷史博物館《中國當代六大名家書畫集》

秋暑擺不脫
雲霧兼久
霜高露鳴
松風涼
意滿肝
腸到腸一
詩來
東野談
甚芳
去暑如
石經
刻畫
南山岡
乙卯初秋
吳昌碩





***34 HUANG BINHONG (1865-1955)**

CHINA, datiert 1947

Flusslandschaft. Tusche auf Papier, als Hängerolle montiert.
75 x 28 cm

* 110000,-/130000,-

Huang Binhong (1864-1955) - River Landscape. Dated 1947, Hanging Scroll, ink and light colors on paper. Inscription by the artist and signature: "Painted for Mr. Zuwu, in the dinghai-year (1947), the Old Man of eighty four, Binhong". One seal by the artist: "Huang Binhong". Five collectors' seals: "Seal of Huo Zongjie" (Huo Zongjie yin), "Stored in the Jicheng Hall of the Huo family" (Huo shi Jichengtang cang), "Huo Ruijen", "To be kept forever by the right dynasty" (Liang dai chang liu) etc. Two or three more collectors' seals have been erased. At the lower right corner a part of a seal is visible, which seems to have been impressed on the back of the paper. The collector Huo Zongjie also inscribed the title label at the outside of the scroll. This painting is a beautiful example of the mature style of Huang Binhong, in which his free and bold brush strokes, dots and trees exhibit a nearly abstract quality at close look and yet compose a charming landscape composition as a whole. He never seeks naturalism but expression of personality by the means of traditional Chinese literati painting. Later his paintings become very dark in tone and are called 'black' ones, this is still a 'white' Huang Binhong - Exhibited in the exhibition "Six Great Modern Masters of China" in the National Museum of History in Taipei.



龍峯文謂師
大痴以鄒衣白
為入室持道意
為升堂此陵
諸畫者實
高出虞山安
東之上最為
嘉所服膺矣
祖武先生
屬筆丁亥
分心古寶印

丁亥年
分心古寶印

龍峯
文謂師



黃賓虹(1865-1955) 疏林遠岫圖

中國，題款所註日期為1947年

水墨設色，紙本立軸。題文「龔柴丈調師大癡以鄒衣白為入室憚道生為升堂毗陵諸畫者實高出虞山婁東之上最為素所服膺矣」並款「祖武先生屬蔡丁亥八十四叟賓虹」，印「黃賓虹」(白)，另有收藏印七「霍宗傑印」、「兩代長留」、「朝觀自得」、「霍氏積成堂藏」、「霍瑞芬」。原應還有兩或三個收藏印，然已除去，畫面右下角有透紙可見一印殘留似落於紙背。畫簽題識「黃賓虹設色山水精妙之作」、「新會霍宗傑珍藏」並印「霍氏宗傑鑑藏」。此拍品帶有黃賓虹晚年山水畫成熟時期典型風格，用筆大膽率性，簡率而寫意地表現山嶺、苔點、林木，畫面因而頗具空靈之氣但又不失整體連貫性。黃賓虹畫作多傳統士人畫寫意風格，其人亦非寫實主義畫家，更多地是在追求個人意緒的獨特表達，其晚年畫作因用墨濃厚密，與其早期疏淡清逸之風迥然相異，而各有「白賓虹」、「黑賓虹」之稱

錄入臺北歷史博物館《中國當代六大名家書畫集》

黃賓虹設色山水精妙之作
新會霍宗傑珍藏

龍若紫文謂師
大痴以鄒衣白
為入室探道者
為升堂此陵
諸畫者實
高出虞山晏
東之上最為
嘉所服膺矣
祖武先生
丁亥
心正實紅

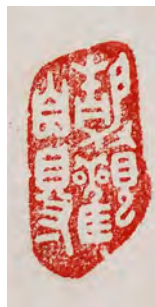
***35 HUANG BINHONG (1865-1955)**

CHINA, um 1935

Dem Wasserfall lauschen. Tusche auf Papier, als Hängerolle montiert. 114 x 40 cm

*120000,-/150000,-

Huang Binhong (1864-1955) - Listening to the Waterfall. Hanging Scroll, ink on paper. Seven-Syllable-Poem and signature by the artist: "Memory of my travel to Guilin. Inscribed and painted by Huang Binhong". One seal by the artist: "Binhong". Five collectors' seals: "Collected by Huo Zongjie" (Huo Zongjie cang), "Appraised and collected by Huo, the Master of the Jicheng Hall" (Huo Jichengtang zhu jiancang), "Appraised by the commoner Huo Ruqing" (Huo Ruqing pingsheng zhenshang), "Appraised and collected by Cangwu of the Deng family" (Deng shi Cangwu jiancang) etc. Inscription on the outside label: "Painting by Mr. Huang Binhong, done after the actual scenery on his travel to Guilin, now in the collection of Huo Jichengtang from Xinhui. Written by Zhongshan Tang Yingpo." - An early painting by Huang Binhong executed around 1935 when he was about seventy years of age. The modeling of the mountains with a dense texture of so called 'hemp fiber strokes' is characteristic of his early style. His brilliant technique of using the brush and different shades of ink can especially be observed in the rocks of the foreground in the lower part of the composition. A descendent of a family of scholars and painters from Anhui Huang Binhong was one of the last true literati painters in Chinese painting history and developed his style out of his lifetime study of Chinese painting and culture - Exhibited in the exhibition "Six Great Modern Masters of China" in the National Museum of History in Taipei.



一峰迤迤如雲高閣捫蘿出
冥濃翠巖容翻風翼陰寒洞
龍膠橋低竹影垂虹見簷之
泉聲驟雨聽留戀溪山歸
晚輕舟搖向柳邊停
桂游記行 黃 虹并画





黃賓虹先生遊桂林寫實圖

新會霍積成堂珍藏
中山唐穎坡題



黃賓虹(1865-1955) 溪山聽泉圖

中國，1935年左右

水墨紙本立軸。題詩「一節逶迤叩雲扃，高閣捫蘿出窈冥。濃翠巖容翻鳳翼，陰寒洞口逼龍腥。橋低竹影垂虹見，簷落泉聲驟雨聽。留戀溪山歸路晚，輕舟搖向柳邊停」並款「桂游紀行黃賓虹并畫」，印「賓虹」(白)，另有收藏印五「霍宗傑藏」、「朝觀自得」、「霍積成堂主鑑藏」、「鄧氏蒼梧鑑藏」、「霍如清平生珍賞」。畫簽題識「黃賓虹先生遊桂林寫實圖」、「新會霍積成堂珍藏」、「中山唐穎坡題」並印「霍氏宗傑鑑藏」。此拍品有黃賓虹1935年左右、約七十歲上下作品典型特徵，在山壘的表現上多用披麻皴乃其早期山水典型風格，此拍品畫面低處又可見使用黑亮墨點表現細節並構成鮮明的明暗對比。祖籍安徽的黃賓虹出生于家境殷實的詩禮之家，畢生精研傳統國畫並發展出獨具特色的個人風格，可謂中國繪畫史上捍衛傳統士人畫的最後的繼承者之一

錄入臺北歷史博物館《中國當代六大名家書畫集》

一節逶迤扣雲扃，高閣攔蘿出竇。
冥濃翠巖密，翻風翼陰寒，洞口逼。
龍膠橋低竹影垂，虹見簷之次，泉聲
驟雨聽，留戀溪山，歸歎晚輕舟，搖向
柳邊停。
桂游紀行
黃履 紅并四

36 ZHANG DAQIAN

CHINA (1899-1983)

92,8 x 42 cm R.

60000,-/90000,-

Lotos. Tusche auf Papier, datiert 1965 - Provenienz: Aus der Sammlung Haas, Frankfurt, aus der Sammlung Nikolaus Franz, des ehemaligen Leiters der Lufthansa in Brasilien erworben - Etwas stockfleckig, unter Glas gerahmt.

Zhang Daqian (1899-1983), White Lotus. Dated 1965. Glassed and framed. Ink on Paper, Signature: "In the yisi-year (1965) for the Buddhist scholar Mr. Hu Ruanchi (Franz) in xunyiri (?), Zhang Daqian Yuan from Shu in the Mojie Mountain Garden near Sao Paolo". Two seals of the artist: "Seal of Zhang Yuan" (Zhang Yuan zhi yinxin), "Daqian jushi". - Property from teh Haas Collection Frankfurt, bought from the collection Nikolaus Franz Collection, the former marketing manager of Lufthansa in Brazil - In 1953 Zhang Daqian bought a piece of land in the small town of Mogi (Mojie) near Sao Paolo in Brazil and transformed it during the following years into a traditional Chinese garden with lake, bamboo groves and paillons, where he lived until the early 1970s. He named it 'Mountain Garden of Mojie' (Mojie shanyuan) after the town of Mogi but also as allusion to Wei Mojie (Vimalakirti), the most famous Buddhist layman in ancient China, whose intellectual knowledge made him a model for the Chinese scholar. The lotus flower too has Buddhist connotations and is thought to symbolize the Buddhist paradise. When Zhang Daqian painted this one in 1965 in his garden near Sao Paolo he surely had some living models in his garden lake. It is a good example of his many lotus paintings in the splashed ink technique which he used around that time - Small mold stains



乙酉年秋
海山
胡洪楷画
汪原
日都侯李
三巴唐洪山画



乙巳年秋

淡月

胡洗村先生

汪友

昌郡侯

三巴唐



張大千(1899-1983) 墨荷圖

中國，題款所註日期為1965年

水墨紙本，配鏡框。題款「乙巳書於(浚一日)似胡沅持先生法永蜀郡張大千爰三巴摩詰山園」並鈐印「張爰之印信」(白)、「大千居士」(朱)。舊時「似」可作「况」(賜贈)、「奉」解(參見《康熙字典》)，「浚一日」應為某地名音譯，「胡沅持」則是Franz先生中文譯名。「三巴摩詰山園」乃張大千在巴西聖保羅附近小城Mojí所建莊園，其在1953年購入土地，然後費時經年起園造湖、修亭種竹，建造出一傳統中國式園林並在此一直居住至七十年代初。張大千將聖保羅譯作「三巴」有懷念故土之意，將Mojí譯作「摩詰」則取慕效禪宗所推崇的佛教居士維摩詰之意。此畫使用潑墨技法，描繪白荷墨葉，直莖亭亭而立，闊葉後又見蓮蕾，僅以深淺墨色表現氤氳暑氣中荷葉層疊搖曳之態，可謂張大千在摩詰山園居住期間所繪荷花的代表之作，這一時期其所繪荷花亦多以此園內所養荷花為描繪對象

德國漢莎航空公司原駐巴西市場部總監Nikolaus Franz舊藏。Franz先生熱衷於藝術贊助，與張大千識於巴西，並將其畫作引薦給德國科隆國立東亞藝術博物館，同時將之推薦給科隆的東亞藝術收藏名家Edithar Leppich(中文名「李必喜」)，張大千亦得以於1964年在Leppich的科隆畫廊舉辦個人畫展。小處略有黴點



37 QI BAISHI (1864-1957)

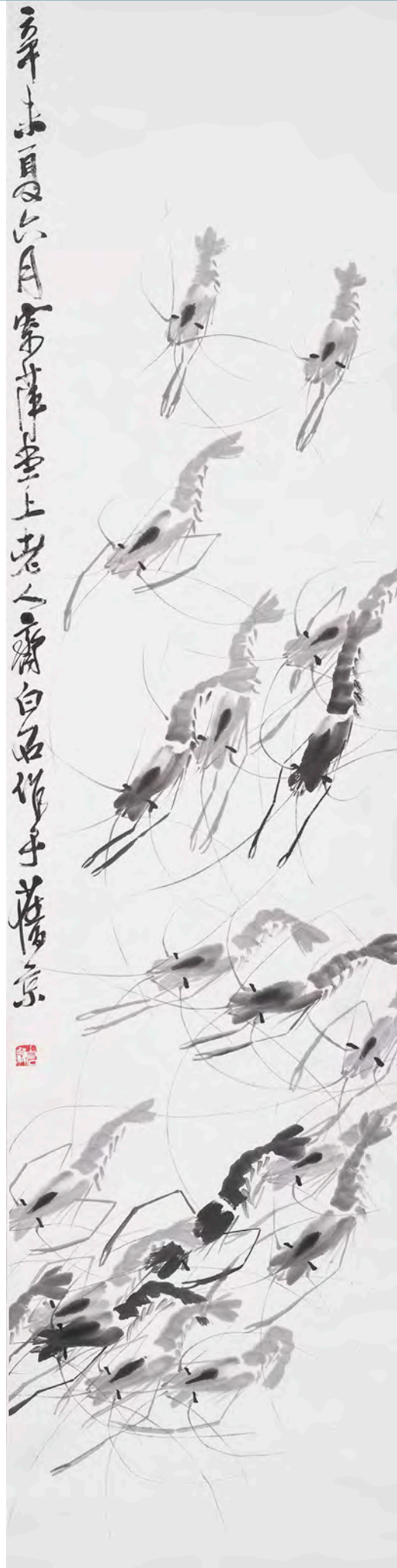
CHINA, datiert 1931

Shrimps. Tusche auf Papier, als Hängerolle montiert. 133 x 33,5 cm

100000,-/150000,-

Provenienz: Aus einer alten deutschen Privatsammlung, nach Angaben des Besitzers wurde dieses Bild 1931 direkt bei Qi Baishi erworben, sein Vater erhielt es 1933 als Hochzeitsgeschenk, seither in Familienbesitz. In den frühen 1990er Jahren in Deutschland neu montiert - Gut erhalten

Qi Baishi (1864-1957). Shrimps, dated 1931. Hanging scroll, Ink on paper. Signature: "In the 6th month in the summer of the xinwei-year (1931) painted by the Old Man Jiping Qi Baishi in the capital." One seal by the artist: "Baishi weng" - Property from an old German private collection. According to the present owner this painting was bought in 1931 directly from Qi Baishi and given in 1933 to his father as wedding present. Re-mounted by the family in the early 1990'ies in Heidelberg, Germany - Good condition



齊白石 游蝦圖

中國，題款所註日期為1931年

水墨紙本立軸。題款「辛未夏六月寄萍堂上老人齊白石作于舊京」並印「白石翁」（白）

德國私人古舊收藏，據藏家提供信息，此畫為1931年直接得自齊白石本人，此藏家之父則於1933年婚禮時獲贈並由其家族收藏至今，20世紀90年代初期曾在德國海德堡重裱。保存良好



竹节虫



38 FEINER TISCH AUS HUANGHUALI

CHINA, Ming-Dynastie

Gerade Rahmenplatte über geraden Rahmenleisten auf zurückgesetzten Rundholz-Beinen mit gestreckter Einhäsung und je einer Buckelstrebe an den Schmalseiten.

83 x 139 x 47 cm

100000,-/150000,-

Provenienz: Aus einer Hamburger Privatsammlung, bei Nicolas Grindley, Barling of Mount Street am 19.8.1992 erworben - Vgl. Hu Desheng, The Palace Museum Collection, A Treasury of Ming & Qing Dynasty Palace Furniture (2007), Nr. 285. - Schmalseitige Rahmenleisten erg.

A FINE HUANGHUALI TABLE, China, Ming dynasty. Of "character one" table type (yi zi zhou shi). The rectangular top of standard mitred, mortice and tenon construction with a flush floating single plank tongue and grooved floating panel with three transverse dovetailed stretchers tenoned into the long rails. There is a break to the short end of the frame, now secured. The edge of the mitred frame has a softly molded section with a molded bottom edge. The splayed round legs are double lock mortice and tenoned into the long members of the frame and are cut to fit over the mitred shaped spandrels of the apron, the long members of which are dovetail wedged into the top rails. The legs also splay in elevation from the end. There is pegging to the inside of three of the legs to stabilise the timber. These legs are joined by a high oval hump-back stretcher tenoned into each leg, unusual in that such tables are most frequently joined in the leg by a double straight oval section stretchers. Property from a Hamburg private collection bought from Nicholas Grindley, Barling od Mount Street, London, 19.8.1992 - The end aprons (replaced) are tapering dovetail joined to the long aprons.



精美黃花梨平頭案

明代

夾頭榫，橫直牙條，長方形桌面兩頭圓角，四圓腿直足着地，腿略外撇，弧形素牙頭，兩側腿間有橫枨，且橫枨中部拱起似平橋。整器光素無紋以展現木材天然紋理可比2007年版胡德生著《故宮博物院藏明清宮廷家具大觀》第285號

德國漢堡私人收藏，1992年8月19日購於倫敦Nicholas Grindley的Barling of Mount Street藝術行。小處有補料







39 PAAR HUANGHUALI-ARMLEHNSTÜHLE MIT HUFEISENFÖRMIGER LEHNE

CHINA, 16./17.Jh.

Gerader, rechteckiger Sitzrahmen mit weichem Mattensitz über ornamental silhouettierten Rahmenleisten auf eckständigen Rundholzbeinen mit Fußrast, Bodenstreben und Rahmenblende; die Hinterbeine verlängert zu den hinteren Seitenstützen der hufeisenförmigen Lehne, die ferner auf einem Lehnbrett, geschwungenen Seitenpfosten und vorderen Schwanenhalspfosten mit Zwickel ruht. Die vorderen Rahmenleisten mit einem Rankenmotiv beschnitzt. H. 101 cm

70000,-/90000,-

Provenienz: Aus einer Hamburger Privatsammlung, erworben bei Nicholas Grindley, Barling of Mount Street, London am 11.9.1992 - Mattensitz, Haltestreifen, Sitzrahmen-Stützstreben sowie einige Rahmenleisten erg.

A PAIR OF HUANGHUALI HORSESHOE ARMCHAIRS, China, 1550-1650. With five-part pressure wedge pin overlapping scarf joints supported on two rear circular section uprights which continue through the seat rail to form the back legs. The front legs are of similar construction, square in the section beneath the seat rail are tenoned into the underside of the arm with small sprandrels beneath the outcurving 'handles'. The plain S-curved splat is tenoned into the underside of the arm and into the back rail of the seat frame. The seat rail is of typical mitred, mortise and tenon frame construction with two curved transverse stretchers with a soft matting seat (replaced) with replaced trimming strips. The tenons are exposed in the short rails of the seat frame. The stretchers between the legs are of typical box frame construction in ascending heights from the front foot rail to the side and rear stretchers, all of which have exposed tenons. The mitred and half-lapped moulded front apron is carved at the top with a scrolling tendril design. This apron is tongue and grooved into the inside edge of the leg and butt-jointed to the underside of the seat rail (one front side apron replaced). The side aprons are of similar construction but with a moulded edge (some side apron pieces replaced). Property from a Hamburg private collection, bought from Nicholas Grindley, Barling of Mount Street, 11.9.1992 - The rear apron is of the plain eared type as are the aprons beneath the footrail and side aprons, partly replacements.

黃花梨圈椅一對

中國16/17世紀

籐屨，前後腿足穿過座面構成靠背和扶手的支柱，上下一木連作以增加成器的堅實。座面下正面與兩側安券口牙子並採用正中有尖的壺門式輪廓，正面飾簡潔纏枝捲草紋，兩側則只鏤出燈草線。座面盤沿兩側有明樺。扶手與座面間安有聯幫棍，上部外傾，扶手、聯幫棍皆為弧形圓材；扶手與前足相交處有托角牙子。獨板靠背略彎，呈現優雅弧綫。圓腿直足有墊腳，有步步高趕根，此類設計可避免樺眼集中，從而更加堅實；迎面根與兩側腳根下有拱式牙條

德國漢堡私人收藏，1992年9月11日購於倫敦Nicholas Grindley的Barling of Mount Street藝術行。籐屨與籐屨底面橫支條為後配，小處有補料







**40 SELTENER HUANGHUALI-
ARMLEHNSTUHL, MEIGUIYI**

CHINA, 17. Jh.

Gerade, rechteckige Rahmen-Sitzplatte über angelegten Buckestreben an eckständigen Rundholz-Beinen mit Bodenstreben und Fußrast; die Hinterbeine verlängert zum kurzen, geraden Lehnrahmen mit ornamental silhouettierter Blende; gerade Armlehnen; die Querstreben über der Sitzfläche auf Stützen. 83 x 59 x 45 cm

6000,-/10000,-

Vgl. Journal of the Classical Chinese Furniture Society (1992), S. 29, Fig. 8 (Rose Chair, Ming dynasty) - Selected Chinese Classic Furniture at the Prince Gong's Palace (2007), Nr. 36. - Rest., erg., fehlende Streben.

A RARE HUANGHUALI ARMCHAIR 'MEIGUIYI', China, 17th ct. The straight, rectangular frame-seat of the armchair is perched on round corner legs with stretchers and a foot-rest; the low rectangular back-rest has an ornamental apron; the stretchers above the seat are on supporting poles. Restored, replaces pats, missing stretchers.

罕見黃花梨玫瑰椅

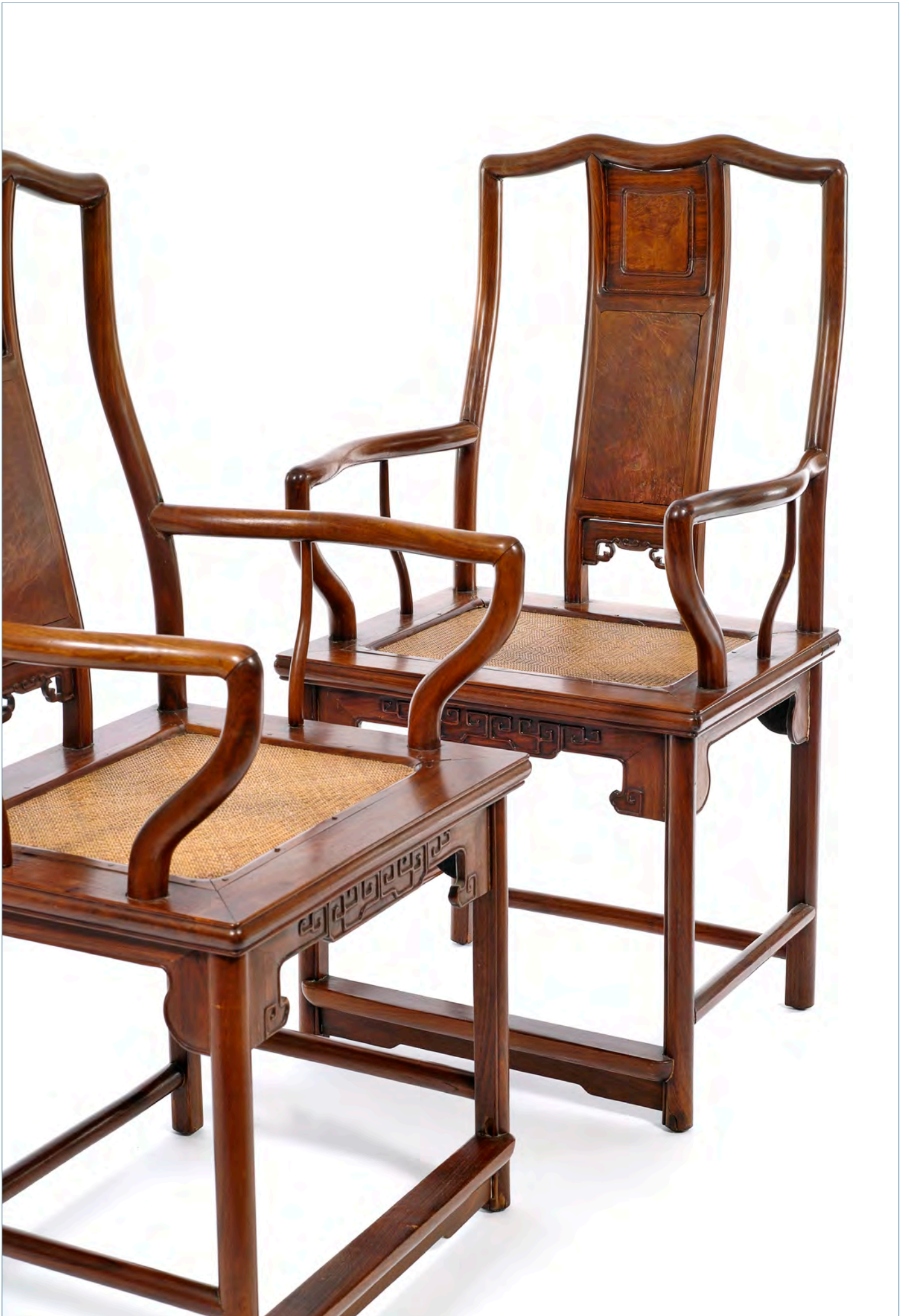
中國17世紀

器形古樸周正，通體光素，展現木料自然紋理。座面冰盤沿兩側有明榫，座面下有羅鍋棍。扶手有橫棍，且橫棍與座面間安有矮腦。矮靠背安壺門牙子。圓腿直足，腿間腳棍由前至後逐級加高，寓意步步高升，一側腳棍下有拱式牙條。矮腦、扶手、扶手橫棍、搭腦、椅柱、鵝脖皆為圓材。搭腦與椅柱、扶手與鵝脖皆相交不出頭，而代之以弧綫優雅的軟圓角，有煙袋鍋式榫卯結構。做工精細，綫條瘦勁且簡潔流暢，極富高雅韻味

可比1992年版《中國古典家具協會會刊》(Journal of the Classical Chinese Furniture Society)第29頁圖8明代玫瑰椅；或比2007年版《恭王府明清家具集萃》第36號

有修，有補料，腳棍下牙條不全





41 PAAR FEINE ARMLEHNSTÜHLE AUS HUANGHUALI

CHINA, 17. Jh.

Gerade Rahmenplatte mit weicher Sitzbespannung, die Rundholz-Hinterbeine zur gebogenen Lehne verlängert, oben gebuckelt verbunden; das Lehn Brett segmentiert, die oberen Segmente mit Wurzelholz-Rahmenfüllungen, das untere Segment geöffnet mit geschnitztem Zwickel-Einsatz; die Armlehne geschwungen auf Schwanenhals-Stützen; die Rahmenbretter mit geometrisierter Schnitzerei; drei Bodenstreben und Fußrast über gerader Blende. Unter der Sitzstrebe bezeichnet: ‚shangfa huang dacheng‘ und ‚eryue niansan‘ (23. des 2. Monates), ‚qian Apei‘. H. 107 cm

60000,-/90000,-

Provenienz: Aus einer bedeutenden bayerischen Privatsammlung, erworben in den 1960er Jahren bei Marchant in London

A PAIR OF FINE HUANGHUALI ARMCHAIRS, China, 17th ct. The rectangular seat has a soft mat; it's back legs extended to the backrest, connected with a bow above a central panel divided into three compartments with rootwood plates and carved details; the armrests on supporting posts; the corner legs with a carved apron on the front, floor stretchers and a footrest. On the underside of the seat stretchers inscribed: 'shangfa huang dacheng' and 'eryue niansan' (23rd of 2nd month), 'qian Apei'. - Property from an important Bavarian private collection, purchased in the 1960ies from Marchant in London.

精美黃花梨扶手椅一對

中國17世紀

籐屨，座面下兩側安拱式牙板，正面垂窪堂肚牙板飾簡潔拐子龍紋。扶手與座面間安有聯幫棍，上部外傾。靠背板略彎，呈現優雅弧綫，三段式靠背板上、中段攢框鑲瘦木為飾，下段作垂窪堂肚式浮雕勾雲紋亮腳，兩角有透彫簡潔蝠紋；圓腿直足，有腳根，迎面根下有拱式牙條。搭腦、扶手、鵝脖、聯幫棍、搭腦、椅柱皆為弧形圓材。搭腦中間微凹，兩端略曲。搭腦與椅柱、扶手與鵝脖皆相交不出頭，而代之以軟圓角，有斜肩式榫卯結構。籐屨底面托杆上有記「上法黃大成」、「式月念三錢阿培」

德國巴伐利亞地區名家私人收藏，20世紀60年代年購於倫敦Marchant處





42 FEINER ARMLEHNSTUHL AUS HUANGHUALI

CHINA, 17. Jh.

Gerade Rahmenplatte mit weicher Sitzbespannung, die Rundholz-Hinterbeine zur gebogenen Lehne verlängert, oben gebuckelt verbunden; das Lehn Brett segmentiert, die oberen Segmente mit Wurzelholz-Rahmenfüllungen, das untere Segment geöffnet mit geschnitztem Zwickel-Einsatz; die Armlehne geschwungen auf Schwanenhals-Stützen; die Rahmenbretter mit geometrisierter Schnitzerei; drei Bodenstreben und Fußrast über gerader Blende. H. 105 cm

30000,-/50000,-

Provenienz: Aus einer bedeutenden bayerischen Privatsammlung, erworben in den 1960er Jahren bei Marchant in London

A FINE HUANGHUALI ARMCHAIR, China, 17th ct. The rectangular seat with soft mat; the back legs extended to the backrest, connected with a bow above a middle panel divided in three compartments with rootwood plates and carved details; the armrests on supporting posts; the corner legs with a carved apron on the front, floor stretchers and a footrest. From an important Bavarian private collection, purchased in the 1960s from Marchant in London

精美黃花梨扶手椅

中國17世紀

籐屨，座面下兩側安垂窠堂肚拱式牙板，正面垂窠堂肚牙板飾簡潔拐子龍紋。扶手與座面間安有聯幫棍，上部外傾。靠背板略彎，呈現優雅弧綫，三段式靠背板上、中段攢框鑲瘦木為飾，下段作垂窠堂肚式浮雕勾雲紋亮腳，兩角有透彫簡潔蝠紋；圓腿直足，有腳根，迎面根下有拱式牙條。搭腦、扶手、鵝脖、聯幫棍、搭腦、椅柱皆為弧形圓材。搭腦中間微凹，兩端略曲。搭腦與椅柱、扶手與鵝脖皆相交不出頭，而代之以軟圓角，有斜肩式榫卯結構

德國巴伐利亞地區名家私人收藏，世紀60年代購於倫敦Marchant處

43 KAISERLICHE DECKELDOSE MIT DRACHENDEKOR AUS PORZELLAN

CHINA, unterglasurblaue Sechszichenmarke Wanli und Periode
D. 19,5 cm

35000,-/50000,-

Vgl. ‚Blue and White Porcelain with Underglaze Red II - The complete Collection of Treasures of the Palace Museum‘, Hongkong, 2000, no. 154 - Gut erhalten

A RARE IMPERIAL MING UNDERGLAZE-BLUE ‘DOUBLE-DRAGON’ CIRCULAR BOX AND COVER, China, Wanli six-character mark within double-circles and of the period. The domed cover is painted with a pair of confronted five-clawed dragons contesting a ‘flaming pearl’ amidst flames and cloud-scrolls, the rounded sides of both box and cover with the Eight Buddhist Emblems are embedded in a lotus scroll band, the rims have a narrow zig-zag band with radiating cloud scrolls. For a similar box and cover from the Imperial collection see ‘Blue and White Porcelain with Underglaze Red II - The complete Collection of Treasures of the Palace Museum‘, Hongkong, 2000, no. 154. Compare two very similar boxes and covers from the Collection of Kwong Yee Che Tong and Dr. Michael L. Yuen illustrated in The University Museum and Art Gallery, The Fame of Flame, Imperial Wares of the Jiajing and Wanli Periods, Hong Kong. 2009, nos. 94, 95 - Good condition







宮廷釉下青花龍紋蓋盒

明萬曆

有蓋圓盒，弧壁，子母口與圈足露胎，底心白地有釉下青花「大明萬曆年製」雙圈雙行款。內壁光素；蓋面中心飾火焰祥雲五爪雙龍戲珠圖案，蓋、盒周壁皆飾捲枝蓮紋，間飾蓮托八寶吉祥紋，口沿上下有之字格朵雲紋一週；圈足有青線一道並飾變形雲紋可比清宮舊藏一類似蓋盒，錄入香港2000年版《故宮博物院藏文物珍品全集——青花釉裡紅(下)》第154號；或比光怡志堂與源禮藩醫生分別所藏類似釉下青花龍紋蓋盒，錄入香港中文大學美術博物館2009年版《爐火純青：嘉靖及萬曆官窯瓷器》第94、95號

保存良好









45 SEHR SELTENE KAISERLICHE UNTERGLASURBLAUE DRACHENVASE MIT
MODELLIERTEM DEKOR IN ‚GU‘-FORM

CHINA, unterglasurblaue Wanli-Sechszichenmarke und Periode
H. 59,1 cm

40000,-/60000,-

Provenienz: Ehemals Sammlung T.T.Tsui, Hongkong

A VERY RARE RELIEF-MOULDED BLUE AND WHITE PORCELAIN VASE, 'FANG GU', China, Wanli six-character mark and of the period. The square vase is moulded in relief and painted in cobalt with pairs of dragons amid floral sprigs in panels on both the splayed base and the bulbous mid-section, pierced lion-mask handles have been additionally applied. The waisted neck features two rows of overlapping plantain leaves, the vertical rim with a scroll band interrupted by the reign mark within a cartouche, the base painted to represent a stand, with shaped spandrels connecting the ruyi-shaped legs, all supported by the squared foot with a further classic scroll band - Provenance: Former collection T.T.Tsui, Hongkong - Only four other vases of this rare shape, size and moulded pattern appear to be published, one is illustrated in Sekai Toji Zenshu, Ceramic Art of the World, Ming Dynasty, vol. 14, p. 99, pl. 102; the other was included in the Osaka Museum exhibition Ming and Qing Ceramics and Works of Art, 1980, p. 26, fig. 92; the last from the Shinichi Sasagawa Collection, Osaka, Japan, is illustrated in Mayuyama, Seventy Years, Mayuyama & Co., Ltd, Tokyo, 1976, fig.95 and the last example was offered by Christie's Hong Kong, 1.12.2009, Lot 1879

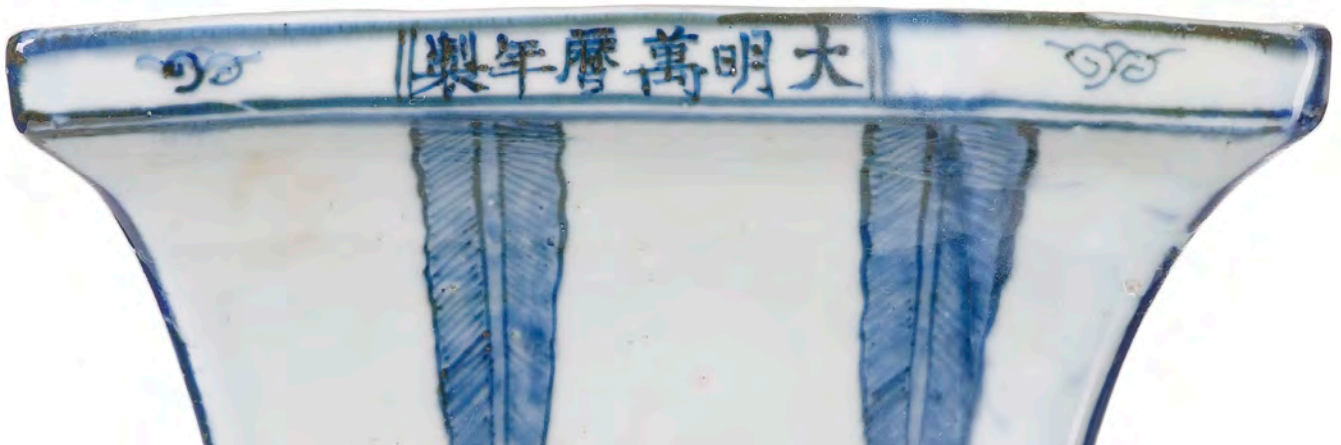
罕見宮廷釉下青花五爪龍紋觚式瓶

明萬曆

器形仿古青銅方觚，在明代多作花器。此拍品口、足皆為四方形，平底內凹露胎。短直立口外壁有窄帶狀如意式簡潔折枝紋一週，前有釉下青花「大明萬曆年製」橫款。器身以模印圖案加繪鈷藍為飾。方頸上端外撇，模印簡潔蕉葉紋地上飾對稱青花仰覆蕉葉紋；方脛下端外撇，每面所模印穿花龍紋上以青花加繪細節為飾，構出青、白雙龍穿花上下嬉戲狀；方足略束腰，近似束腰方座形，中部飾簡潔捲草紋如家具牙板起燈草線狀、並在四角處構出拱肩式如意足狀，其下有窄帶狀渦紋一週，其上加青線兩道；中段器腹鼓凸，每面所模印穿花龍紋上以青花加繪細節為飾，構出一對白龍穿花相對而立狀，中央皆飾高浮雕獸首耳，獸口處有穿帶孔。

除此拍品外，此類行制觚式瓶傳世並見諸文獻者僅四件，一錄入《世界陶磁全集·14·明》第99頁圖版102；一錄入大阪美術館《明清の美術》第26頁圖92；一為笹川慎一藏品，錄入東京1976年繭山龍泉堂刊《龍泉集芳》圖95；一為香港佳士得2009年12月1日拍賣會第1879號

原香港徐展堂藏品，在倫敦佳士得2011年11月11日拍賣會上售出(圖錄第1157號)。保存良好



**46 EXTREM SELTENE ‚HYDRA‘-SCHALE AUS PORZELLAN MIT UNTERGLASUR-
BLAUEM DEKOR**

CHINA, 2. Hälfte Wanli-Periode
D. 34,4 cm

10000,-/15000,-

Provenienz: Aus einer alten europäischen Privatsammlung

AN EXTREMELY RARE ‚WINGED HYDRA‘ BLUE AND WHITE PORCELAIN BOWL INSCRIBED „SAPIENTI NIHIL NOVUM“, China, 2nd half Wanli period. This Wanli reign Kraak ware bowl is an extremely rare example of late Ming blue-and-white export porcelain brought to Portugal or Europe from Jingdezhen during the reign of King Philip III of Spain. The only piece similar to it, which is known to exist, is exhibited at the British Museum’s Department of Asia (object reg. no: AC 1957,1216.19). With its deep well and barbed edge, the bowl stands on a short foot and is decorated in underglaze blue. Illustrated on the exterior of the bowl are four armorial-style shields inspired by a western coat of arms. On a blue background, each shield illustrates a winged Hydra with five reptilian and two human heads, two hooved legs and a tail. The shields are flanked by a scroll bearing the Latin inscription „SAPIENTI NIHIL NOVUM“, ‘to the wise man nothing is new’. Stemming from the Lernaean Hydra of Greek mythology which Hercules slew as his second labour, the Hydra represents bravery and conquest. Though the depiction of the Hydra within a shield implies a European design source, the Hydra with two human heads is a most uncommon image whose origin is still unknown (Santos, 218). The remaining motifs above the scroll band at the foot of the bowl are of Chinese origin; the exterior decorations include Buddhist pagodas and rosaries, ribbons, beaded charms with jewels and tassels, wave patterns and blooming lotus flowers. The centre of the bowl’s interior is decorated with a crane in a lotus pond, from which ten side panels characteristic of Kraak ware radiate depicting flowering plants and fruiting saplings growing from behind rocks - Property from an old European private collection - Cf. Santos, A. Varela, ‘Portugal Na Porcelana Da China: 500 Andos De Comércio = Portugal in Porcelain from China : 500 Years of Trade’ Lisboa: Artemágica, 2007. 216





罕見釉下青花神話海怪圖大碗

明萬曆下半期

十瓣式蓮瓣口大碗，深弧壁向下漸斂、在近底處略外弧，圈足露胎，底施白釉。內壁順碗口形狀繪作十蓮瓣，每瓣內繪奇石祥花瑞果圖，共有四花六果，種類各不相同，石上皆加飾雙錢紋；碗心雙圈內繪蓮塘鷺鷥圖，寓意「一路連科」；圈足有窄帶式渦狀捲草紋一週。外壁有歐洲綬帶紋章式盾形開光四；隙地飾蓮托佛寶圖案，包括海螺、寶傘、寶幢、法輪，間飾裸寶，皆為中國傳統吉祥紋案。外壁開光內藍地上所繪乃源自希臘神話的海蛇怪(Lernaean Hydra)圖案，有七頭(獸首五與人首二)、蛇頸、雙足獸身有尾、有龜殼式翼，綬帶上有拉丁文箴言「Sapienti nihil novum」(中譯：智者不惑)。在希臘神話中，大力神赫拉克勒斯(Hercules)的十二功績之二即降伏了此海蛇怪，而歐洲古典藝術中將海蛇怪作為裝飾紋案即象徵勇氣與征服。海蛇怪雖為傳統的歐洲藝術紋案，其形象皆為多頭，有五、七、九甚至更多，但在七頭中有人首二的形象、其起源至今未知(參見Santos著作第218頁)。此類紋飾的萬曆款克拉克式青花瓷碗在晚明外銷瓷中極其罕見，乃哈布斯堡王朝西班牙國王腓力三世(King Philip III of Spain)統治時期、景德鎮外銷葡萄牙或歐洲的瓷器，與此拍品類似的傳世品目前僅有現存大英博物館亞洲藝術部的一件(館藏編號AC 1957.1216.19)

參閱：2007年里斯本Lisboa: Artemágica版A. Varela Santos著《五百年貿易：中國外銷瓷堆砌出的葡萄牙》(Portugal Na Porcelana Da China: 500 Andos De Comércio)第216-218頁
歐洲私人古舊收藏



47 KAISERLICHE ‚MEIPING‘-VASE AUS PORZELLAN MIT UNTERGLASURBLAUEM DRACHENDEKOR

CHINA, unterglasurblaue Sechszzeichenmarke Wanli und Periode
H. 52 cm

80000,-/120000,-

Provenienz: Privatsammlung Rheinland, erworben bei Sotheby's London, 10.12.1985, Lot 208

*A MASSIVE IMPERIAL MING BLUE AND WHITE VASE 'MEIPING', China, the shoulder with a six-character mark Wanli and of the period. With thickly potted sides tapering to a flat base, vigorously painted with two writhing scaly dragons amid large lotus blooms borne on scrolled stems, between borders of simplified ruyi heads and lotus petal panels, the nianhao is written on the shoulders below the short waisted neck with slightly lipped rim. Provenance: Private collection Rhineland, bought from Sotheby's London, 10.12.1985, Lot 208 - A slightly larger vase of this pattern, with the same arrangement of the nianhao, is illustrated by Joseph, *Ming Porcelains*, pl. 52, and another was sold at Sotheby's London, 1 April 1974, lot 208. Smaller vases of the same pattern, but with the characters of the nianhao spaces around the shoulders, are illustrated in the *Catalogue of the Frankfurt Museum für Kunsthandwerk*, no. 8, and by Lion-Goldschmidt, *Ming Porcelain*, pl. 178, in the *Kunstindustri Museum, Copenhagen (42/1950)*. She mentions three pairs of covered vases of this type found in 1958 in the tomb of the Emperor Wanli, one of which is illustrated by Mayuyama, *Chyugoku Bunbutsu Kenbu*, pl. 53, now in the *Palace Museum, Beijing*, and another, with Jiajing mark, by Beurdeley, *La Céramique Chinoise*, pl. 100, see also in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (II)*, vol. 35 nos 160+1, p. 171+2*



宮廷釉下青花穿花龍紋梅瓶

明萬曆

侈口圓唇，短頸豐肩，碩腹下斂，平底露胎，器肩白釉處有「大明萬曆年製」橫款。器肩與器脛皆飾如意雲頭變形蓮瓣紋一週並青線一道，上下圖案對稱；器身以捲枝盛蓮紋為花叢，有五爪雙龍，龍鱗細密並伴有火焰紋，龍髮長密，高角，張口露齒，穿花相逐而戲

可比Joseph著《明代瓷器》(Ming Porcelains)圖版52一較大尺寸類似紋案、相同年號款瓷瓶；或比倫敦蘇富比1974年4月1日拍賣會售出的第208號；或比法蘭克福工藝美術館館藏圖錄第8號一較小尺寸相同紋案瓷瓶，其器肩白地處亦有相同年號橫款；或比哥本哈根工業設計美術館藏第42/1950號，錄入Lion-Goldschmidt著《明瓷》(Ming Porcelain)圖版178，作者並指出1958年在明萬曆墓即定陵出土了此類紋案有蓋梅瓶三對，現藏北京故宮博物院，其一錄入繭山著《中國文物見聞》圖版53；嘉靖款類似瓷瓶可參見Beurdeley著《中國陶瓷》(La Céramique Chinoise)圖版100，或《故宮博物院藏文物珍品大系：青花釉裏紅(中)》第171/172頁第160、161號

德國萊茵地區私人收藏，購於倫敦蘇富比1985年12月10日拍賣會第208號。保存良好



大明萬曆年製



48 SELTENE ‚ROLWAGEN‘-VASE MIT UNTERGLASURBLAU-
SURBLAUEM DEKOR

CHINA, Chongzhen-Periode um 1640-50

In abgestuftem Unterglasurblau Szenendarstellung aus dem klassischen Roman *sanguo zhi tongsu yanyi* (Die Geschichte der Drei Reiche) erzählt, Li Su überredete Lü Bu, sich Dong Zhuo zu unterstellen. H. 46,5 cm

20000,-/30000,-

Provenienz: Aus einer alten deutschen Privatsammlung - Minim. berieben, kleine abgeplatzte Glasurunreinheit am Stand

A RARE BLUE AND WHITE ‚ROLWAGEN‘ WITH A SCENE FROM THE ROMANCE OF THE THREE KINGDOMS ‚*sanguo zhi tongsu yanyi*‘, China, Chongzhen period, ca. 1640-50. The slender cylindrical body is finely painted in cobalt of sapphire-blue tones depicting a scene from *The Romance of the Three Kingdoms (Sanguo zhi tongsu yanyi)* in which Li Su is persuading Lü Bu to submit to Dong Zhuo. The tall ‚rolwagen‘, commonly known as an ‚elephant’s leg vase‘, has an unglazed flat base, a short neck and a slightly everted rim. It has a transparent glaze both inside and outside, white with a blue tinge. The glaze is shiny. Below the rim of its neck is a downward pointing banana leaf border of big leaves alternating with small leaves, the space between the leaves being well balanced. As is typical of the Chongzhen period, the leaves are straight and quite realistic. The rolwagen’s decoration is typical of the High Transitional period with its v-shaped ticks for grass, layered rocks with flowers growing out of them and the classic High Transitional back of rocks and clouds separating the two ends of the picture, running from the top to the bottom. The main motif of the body is consistent with the Shunzhi period’s great emphasis on narrative scenes, including the illustration of scenes from contemporary novels. Lü Bu’s positioning on higher ground than Li Su tells us that the scene is taking place in Lü Bu’s courtyard. The facial features of the characters are amiable and communicative as Li Su’s two servants kneel before Lü Bu as Lü Bu’s servants and bodyguard stand proudly around their master; the wind is shown through the movement of their robes. All around the courtyard are young pine trees and behind Lü Bu’s tent is a large taihu rock. Beside it the sun shines above a young banana plant. Property from an old German private collection - Small glaze imperfection near the base.

罕見釉下青花三國演義故事圖筒瓶

明崇禎/中國1640-1650左右

青花有濃淡變化，白釉明快，釉色潤澤。圓口微撇、略出唇，短頸，溜肩，長筒腹向下略收，平底露胎，底心有凹臍。肩處有帶狀暗花捲枝花卉紋一週，近底處有帶狀幾何紋一週。頸飾覆垂式蕉葉紋一週，蕉葉大小相間有序，帶有崇禎時期蕉葉紋的典型特徵，即輪廓削直而寫實。紋案為典型的中國轉變期圖案描繪，簡潔勾紋表現淺草、層岳，岳縫中點綴花木，以延伸至畫面邊角的高處山岳層雲表現由近及遠的背景過渡。器身畫面內容應出自古典章回小說《三國志通俗演義》第三回「饋金珠李肅說呂布」，在人物佈局上通過將呂布安排在較高位置而體現此乃其營帳駐地，而人物表情各不相同亦平添生動寫實之意，並通過描繪人物衣袂翻飛的細節為畫面增加動感。此類瓶器形制可溯至明萬曆年間，亦清初民窯器流行器型，俗稱象腿瓶。而人物圖案、包括取材小說的故事場景亦當時流行的瓷器裝飾風格，延續到清順治時期仍為世所熱衷

器型與局部紋飾可比中國首都博物館藏青花人物故事圖筒瓶，標註年代為明崇禎

德國私人古舊收藏。細處有摩擦痕跡，近器足小處有縮釉剝片









大清
雍正
正年
製

49 SEHR GROSSE KAISERLICHE RUNDPLATTE AUS PORZELLAN MIT BUDDHISTISCHEN EMBLEMEN UND BLÜTEN

CHINA, unterglasurblaue Sechszzeichenmarke Yongzheng und Periode
D. 45,2 cm

180000,-/250000,-

Provenienz: Ehemals aus einer bedeutenden japanischen Privatsammlung - Schön erhalten

A LARGE BLUE AND WHITE LOTUS AND BUDDHIST EMBLEM CHARGER 'BAJIXIANG', China, underglaze blue Yongzheng six-character mark and of the period. The heavily-potted dish has rounded sides that flare to the everted rim and is painted in brilliant tones of blue in the center with a formal stylized flower head. The well is decorated with lotus scroll bearing eight flowers, each positioned below one of the bajixiang, all beneath a wave border on the flat rim. The exterior is decorated with six flowering or fruiting branches - Provenance: Former old private collection - The present dish is impressive for its large size and carefully composed design. A similarly composed design on a yellow ground, with a Yongzheng reign mark and of the period was sold at Sotheby's Hongkong, 20th November 1985, lot 156 - The bajixiang originated in India and came into China with the introduction of Tibetan Buddhism in the Yuan dynasty (1279-1368), and was immediately incorporated into the decorative arts. During the early seventeenth century these Buddhist symbols became integrated with Daoist symbols and came to share the same meaning of longevity. The combination of the bajixiang resting on lotus flowers and the interlocking scrolls derives from the blue and white palace bowls and stemcups of the Chenghua dynasty (1465-87); for example, see a stemcup included in the exhibition A Legacy of Chenghua, Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen, Tsui Museum of Art, Hong Kong, 1993, cat. no. C52. A very similar charger was sold from the collection of Gustaf Wallenberg (1863-1939), who acquired his charger between 1906 and 1918 when Wallenberg was the Swedish Envoyé in Tokyo, from 1907 he was also accredited for Beijing, see Bukowski's Stockholm, 17.6.2011, Lot 1572 - Good condition



宮廷釉下青花八吉祥蓮紋折沿大盤

清雍正

器型較大，器身沉重，盤口折沿，弧壁，圈足露胎，釉色明艷。盤心有變形八瓣朵蓮一枚，其周圍以纏枝構出八葫蘆形重瓣，每瓣中間枝上又有朵蓮一枚；內壁飾纏枝蓮紋一週，枝上有蓮花八枚，分別托出八吉祥紋；折沿飾海水紋一週；外壁飾折枝祥瑞花果六叢，共三花三果相間。底心有釉下青花「大清雍正年製」雙圈雙行款。本拍品雖尺寸較大但繪工精緻，令人印象深刻。佛家八吉祥紋又稱佛寶紋，乃佛教八種識智的物化象徵，起源於印度，元代時經由藏傳佛教的興盛而傳入漢地，並被用作裝飾圖案，在十七世紀早期又與道教文化相結合演變出道教的暗八仙圖案，同時如道教八仙圖案一樣被賦予祝壽之意，而捲枝蓮托八吉祥紋則可參見明成化宮廷青花碗與高足杯，如香港徐氏藝術館1993年版《成窯遺珍：景德鎮珠山出土成化官窯瓷器》圖錄第C52號高足杯

類似紋案雍正款器皿可比香港蘇富比1985年11月20日拍賣會售出的第156號，該器以黃釉為地；或比斯德哥爾摩 Bukowski's 拍賣行2011年6月17日拍賣會第1572號，一原 Gustaf Wallenberg(1863-1939? 1937)所藏類似瓷器，乃Wallenberg在1906-1908年作為瑞典使節駐東京時獲得，其在1907年後亦兼理北京事務

原私人古舊收藏。保存良好









**50 SEHR SELTENE VASE IN ‚SHUANGLU‘-FORM (SCHACH) MIT UNTERGLASUR-
BLAUEM RANKENDEKOR**

CHINA, unterglasurblaue Sechszeichenmarke Yongzheng und Periode
H. 24,1 cm

200000,-/300000,-

Provenienz: Sotheby's London, 14.11.2002, Lot 444 - Vgl. Duncan Macintosh, ‚Chinese Blue and White
Porcelain‘, 1994, pl. 87

A VERY RARE IMPERIAL BLUE AND WHITE VASE (SHUANLUPING), China, encircled underglaze-blue six-character mark Yongzheng and of the period. The cylindrical body rises from a short foot, sloping at the shoulders to a tall neck, delicately painted in strong tones of cobalt-blue, with dense scrolling foliage, the curving stems sprouting feathery serrated leaves. This underglaze decoration is indicative of the innovative advances in the Yongzheng reign, as the motif premiered during this period. Provenance: Sotheby's London, 14.11.2002, Lot 444 - The present vase appears to be unique. A Yongzheng-marked vase decorated with flower scrolls in underglaze-blue against a yellow-enamelled ground is illustrated by J. Ayers, Chinese Ceramics in the Baur Collection, vol. 2, Geneva, 1999, p. 90, no. 209. Compare a similarly decorated meiping illustrated in Duncan Macintosh, Chinese Blue and White Porcelain, 1994, pl. 87



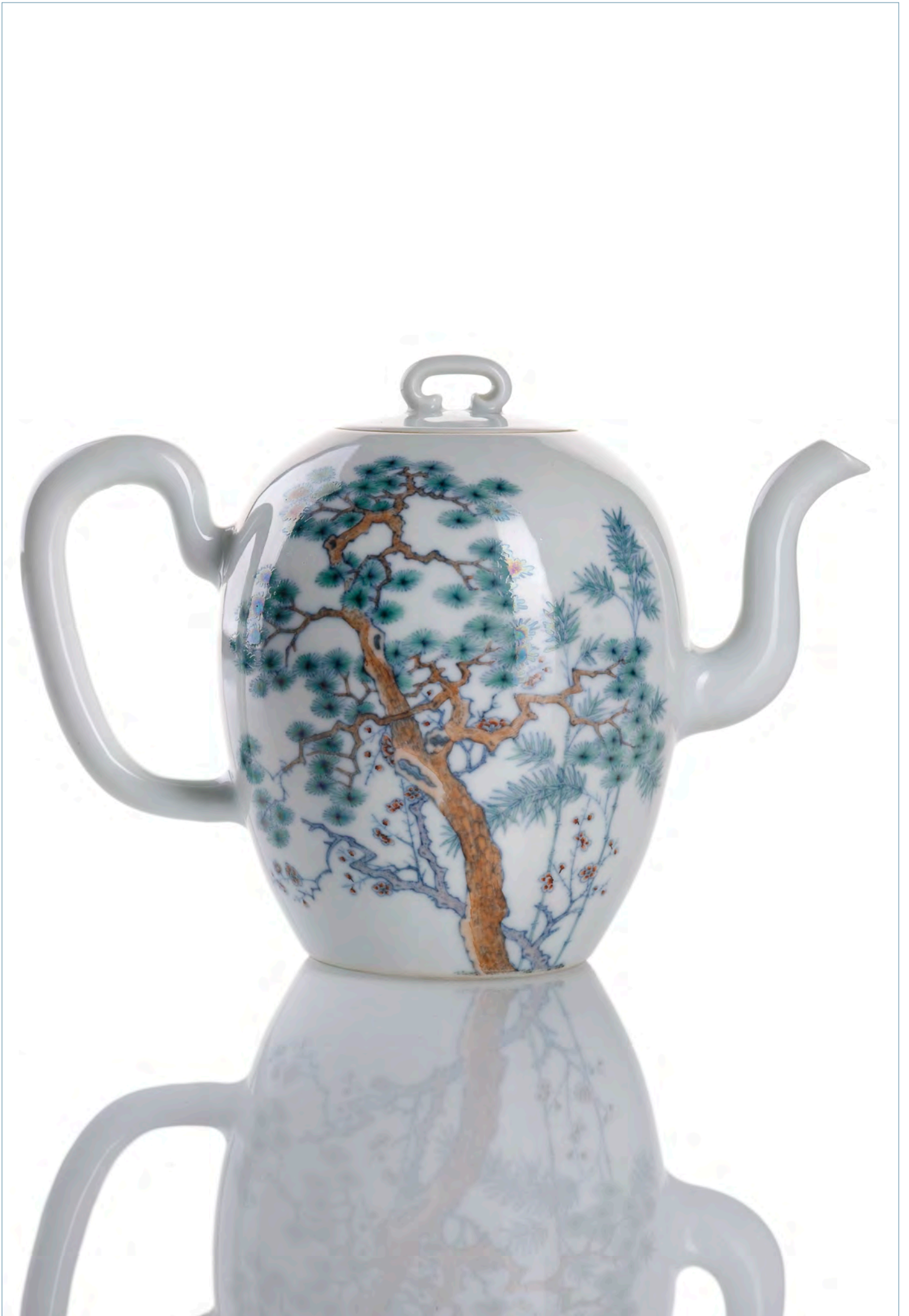
罕見宮廷青花雙陸瓶

清雍正

直口，粗長頸，溜肩，碩直腹下收為平底，圈足露胎，釉色瑩潤明快，底心有釉下青花「大清雍正年製」雙圈雙行款。此類器型俗稱雙陸尊或雙陸瓶，係仿古代博具「雙陸」棋而來，乃雍正朝極具時代特色的一種瓷器造型。此瓶器身滿飾釉下青花纏枝卷葉紋，青花為濃艷的鈷藍色調，葉色並有濃淡變化猶如隨風仰覆轉折，飄逸多姿。此類多齒形葉紋在一定程度上借鑑了由歐洲傳入印度的捲枝莨苳圖案(Acanthus)。莨苳葉為多齒葉，外觀與中國的薊葉相似，乃歐洲古代藝術中常見的裝飾圖案，例如希臘文明中的科林斯柱頭即飾以莨苳卷葉，後東傳至印度，例如蒙兀兒玉器上常可見莨苳葉紋，在耶穌會士進入中國之前業已在中國藝術中出現，但將之作為單獨的裝飾圖案並應用在青花器上可溯自雍正朝，根據現存傳世器推論此為雍正朝的創新之舉

可比1994年版Duncan Macintosh著《中國青花瓷》(Chinese Blue and White Porcelain)圖版87、一類似紋案梅瓶







51 SEHR SELTENE KAISERLICHE ,DOUCAI'-KANNE AUS PORZELLAN

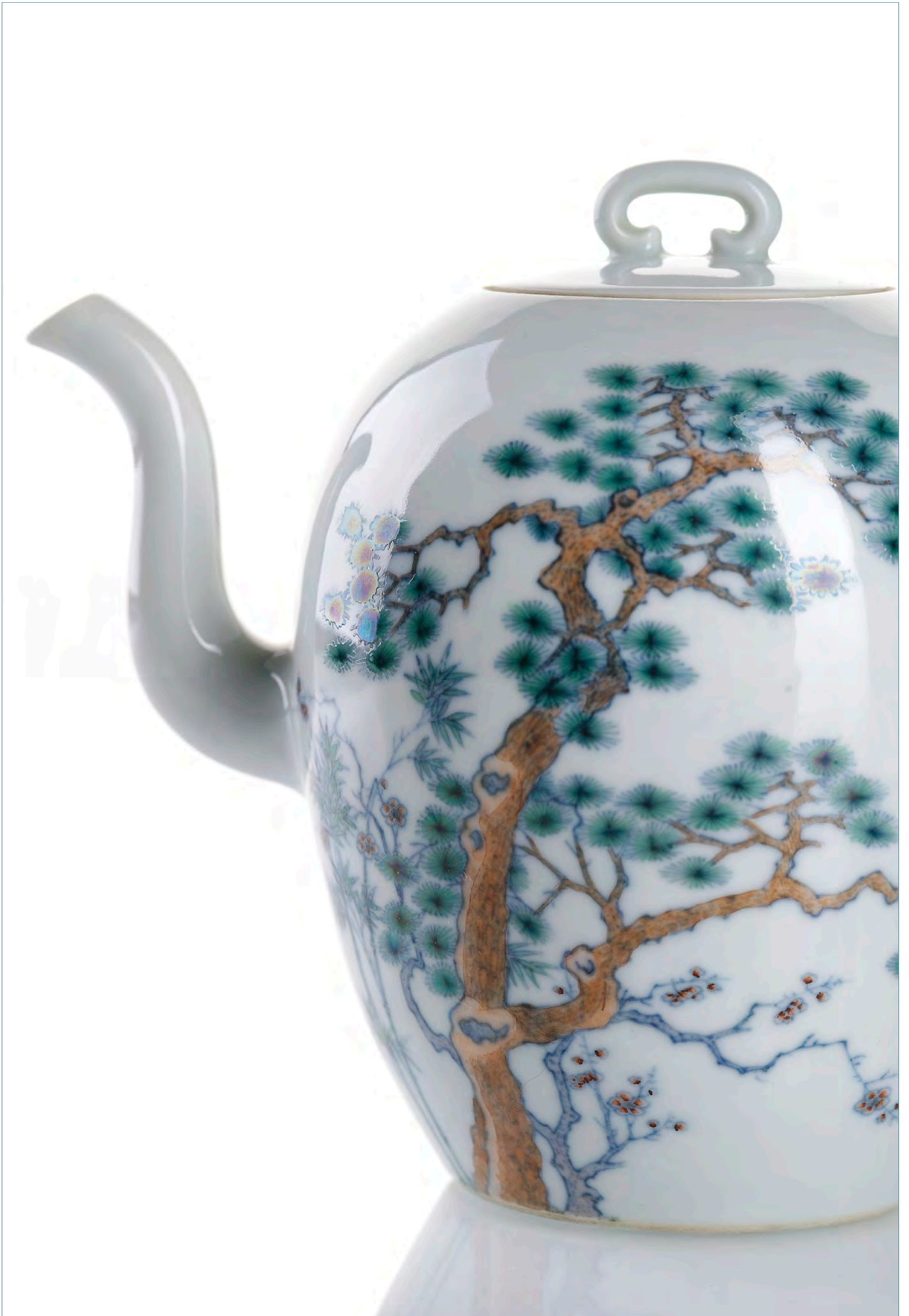
CHINA, unterglasurblaue Sechszzeichen-Siegelschriftmarke Yongzheng und Periode
H. 13,3 cm

800000,-/1200000,-

Provenienz: Privatsammlung Rheinland, erworben bei Sotheby's London, 11.12.1984, Lot 357 - Duplikat (A 798 a) aus der Sammlung Percival David, (1892-1964), ersteigert durch Bluett bei Sotheby's London, 15.10.1968, als Lot 134 (1650.- Pfund), dann Sammlung Frederick M. Knight, verkauft bei Sotheby's Hong Kong, 18.5.1982, Lot 40 (165.000 HK\$) - Ausgestellt: O.C.S. Exhibition of the Arts of the Ch'ing Dynasty, 1964, Kat.-Nr. 193 - Publ. Harry M. Garner and Margaret Medley, Chinese Art in Three-Dimensional Colours, vol. IV, reel 28, no. 2 - Bis auf einen sehr kurzen nur auf der Aussenseite der Tülle sichtbaren Haarriss sehr schön erhalten

A SUPERB AND VERY RARE IMPERIAL DOUCAI WINEPOT AND COVER, China, underglaze-blue six-character seal mark Yongzheng and of the period. Of finely potted ovoid shape with a loop handle and slender scroll spout, the cover surmounted by a scroll knob, either side of the body delicately painted in underglaze-blue and enamels of characteristic soft tones with a different arrangement of the Three Friends (suihan sanyou). The arching canes of bamboo rise beside a blossoming prunus and the densely needled branches of a pine tree with soft washes of green, aubergine and brown, prunus blossoms highlighted with tiny dots of red enamels - Provenance: Private collection Rhineland, bought from Sotheby's London, 11.12.1984, Lot 357. Former collection of Sir Percival David (1892-1964), sold as duplicate (A 798 a) from his collection and bought by Bluett at Sotheby's London, 15.10.1968, lot 134 (1650.- Pounds), possibly bought on behalf for Frederick M. Knight, who sold the winepot at Sotheby's Hong Kong, 18.5.1982, as lot 40 (165.000 HK\$) - Exhibited at the O.C.S. Exhibition of the Arts of the Ch'ing Dynasty, 1964, Catalogue no. 193 collection, illustr. Harry M. Garner and Margaret Medley, Chinese Art in Three-Dimensional Colours, vol. IV, reel 28, no. 2. Publ. Sotheby's Hongkong 20 Years 1973 - 1973', no. 272 - The famous Doucai ewer A 798 is now preserved in the British Museum and is illustrated by Hobson in Chinese Pottery and Porcelain in the David Collection, col. pl. CLXV, where he states that it came from the Imperial Collection, Beijing. Another Yongzheng winepot of this pattern was sold in Hong Kong 12 May 1976, lot 352 and is now preserved in the collection of the Hongkong Museum of Art as donation from Dr K.S. Lo (1910-1995). Compare also a white glazed imperial ewer with yongzheng mark in the same shape in Palast Museum collection in Beijing, publ. in gugong bowuyuan cang qingdai yuyao ciqu (Porcelain of Imperial klin in Qing Dynasty in the Collection of Palast Museum Beijing) Vol 1b, no.89 - Very short hairline to spout visible only at the outside otherwise fine condition







Percival David Foundation, A 798
© The Trustees of the British Museum



Former Percival David Collection A 798a (The present lot)

THE ARTS OF THE CH'ING DYNASTY

AN EXHIBITION ORGANISED BY
THE ARTS COUNCIL OF GREAT BRITAIN
AND
THE ORIENTAL CERAMIC SOCIETY

MAY 26TH TO JULY 2ND 1964
AT THE ARTS COUNCIL GALLERY
4 ST. JAMES'S SQUARE, LONDON, S W 1

193. Teapot with ovoid body, simple handle and spout, and cover with scroll handle, painted in underglaze blue and washes of translucent enamels (*tou ts'ai*). On either side are pine, bamboo and plum, the "Three Friends". Six-character seal mark of Yung-chêng in underglaze blue. Height 5.8 in. *Percival David Foundation*

罕見宮廷鬥彩歲寒三友壺

清雍正

器形簡約大方，白釉細膩溫潤似玉，平蓋有勾雲式提環鈕，鈕一內側有氣孔，耳狀壺執內側上方亦留一氣孔，細長曲流嘴，豐肩卵腹，平底凹足，底施白釉，底心有釉下青花「大清雍正年製」三行款；口沿唇底、蓋足外側與凹足露胎，蓋足較高而內斂。器壁正反皆白地鬥彩繪松竹梅歲寒三友圖為飾，繪工用筆纖細，以釉下青花勾綫描邊，再施青綠、紅褐、茄紫各彩，松、竹、梅設色皆淡雅秀致，但色調各不相同，蒼松翠針、冷梅紅花、修竹淡葉，各有姿態，展現出高低綽約的風致。古時因松、竹、梅經霜不凋而稱歲寒三友，用以象徵君子之交，此瓶圖案在構圖與設色上都充分考究，紋飾簡約高雅、釉色清麗脫俗，從而將君子之交寧靜澹泊的意境透過空靈雅致的畫面展現出來，令人過目難忘

曾展於東方陶瓷學會(O.C.S.)1964年「清代藝術」展(Exhibition of the Arts of the Ch'ing Dynasty)，展覽圖錄第193號；錄入 Harry M. Garner & Margaret Medley 著《中國藝術的立體色彩》(Chinese Art in Three-Dimensional Colours)卷IV、冊28第2號

；亦錄入《香港蘇富比二十周年：1973-1993》圖錄第272號。著名的鬥彩瓷壺有大英博物館現藏第A798號，錄入Hobson編著《大維德基金會藏中國陶瓷》(Chinese Pottery and Porcelain in the David Collection)彩圖版CLXV，並介紹其出自北京宮廷收藏；另一此類紋案雍正瓷壺可比香港1976年5月12日拍賣會售出的第352號，並由羅桂祥博士(1910-1995)捐贈予香港藝術館收藏；或比《故宮博物院藏清代御窯瓷器》卷一(下冊)第89號雍正六字款白釉茶壺，器形與本拍品相同 “

德國萊茵地區私人收藏，購於倫敦蘇富比1984年12月11日拍賣會(圖錄第357號)；原為大維德爵士(Percival David, 1892-1964)所藏一對之一，於倫敦蘇富比1968年10月15日拍賣會上售出(圖錄第134號)，當時購買價為1650英鎊，當時或即Frederick M. Knight經由Bluett購得；後亦為Frederick M. Knight藏品，並在香港蘇富比1982年5月18日拍賣會上以165,000港幣售出(圖錄第40號)。流嘴尖角下方釉表可見一短小絲裂紋但未穿透





**52 FEINES KAISERLICHES TUSCHWASSER-GEFÄSS AUS PORZELLAN MIT
UNTERGLASURROTEM UND GRÜNEM DEKOR**

CHINA, unterglasurblaue Sechszeichenmarke, Kangxi und Periode
H. 8,2 cm

150000,-/200000,-

Provenienz: Privatsammlung Rheinland, erworben bei Christie's London, 7.12.1984, Lot 948

A FINE IMPERIAL COPPER-RED AND GREEN-ENAMEL WATERPOT, China, underglaze-blue six-character mark Kangxi and of the period. The ovoid body with short everted neck tapering to a shallow foot rim and recessed base, finely painted in underglaze-red of rose tone with two rose blossoms borne on leafy branches in green enamel issuing from the base, the crackled glaze stopping neatly around the foot - Provenance: Private collection Rhineland, bought from Christie's London, 7.12.1984, Lot 948 - There are very few Qing ceramics where underglaze-copper-red is associated with overglaze-enamel decoration, especially where a deliberate naturalistic effect is being created without using a famille rose enamel to create a required red element. In some cases, copper-red decoration is associated with puce enamel, but normally this is only applied over the glaze to strengthen the underglaze colour or perhaps to conceal small mis-fired areas of copper-red; the combination is seen sometimes on large blue and white pieces which include copper-red decoration. There seem to be two kinds of Kangxi water-pots, which use copper-red for the heads of rose sprays, with the remainder of the stem and leaves overglaze-enamelled in aubergine, two tones of green and black. Kangxi water-pots of both forms and decoration are quite widely represented in public collections. The more globular ones of the type represented by the present piece can be found at the Baur Collection, Catalogue, vo. IV, no. 539; at the Percival David Foundation, Catalogue, section 3, no. B702; in the Shanghai Museum, illustrated in Chugoku Toji Zenshu, vol. 21, pl. 84; in the Beijing, Palace Museum, see Beijing, pl. 24. Several examples have been exhibited, particularly in Hong Kong; see the Exhibition of Porcelain from the Wah Kwong Collection, 1973, Catalogue, no. 74; the Hong Kong O.C.S. Exhibition of Ch'ing Polychrome Porcelain, 1977, Catalogue, no. 42; The Min Chiu Society, An Anthology of Chinese Ceramics, 1980, Catalogue, no. 140; and the Kau Chi Society, Exhibition of Ancient Chinese Ceramics, 1981, Catalogue, no. 144 - Tiny burst glaze bubble to mouth rim





精美宮廷花卉紋硯滴

清康熙

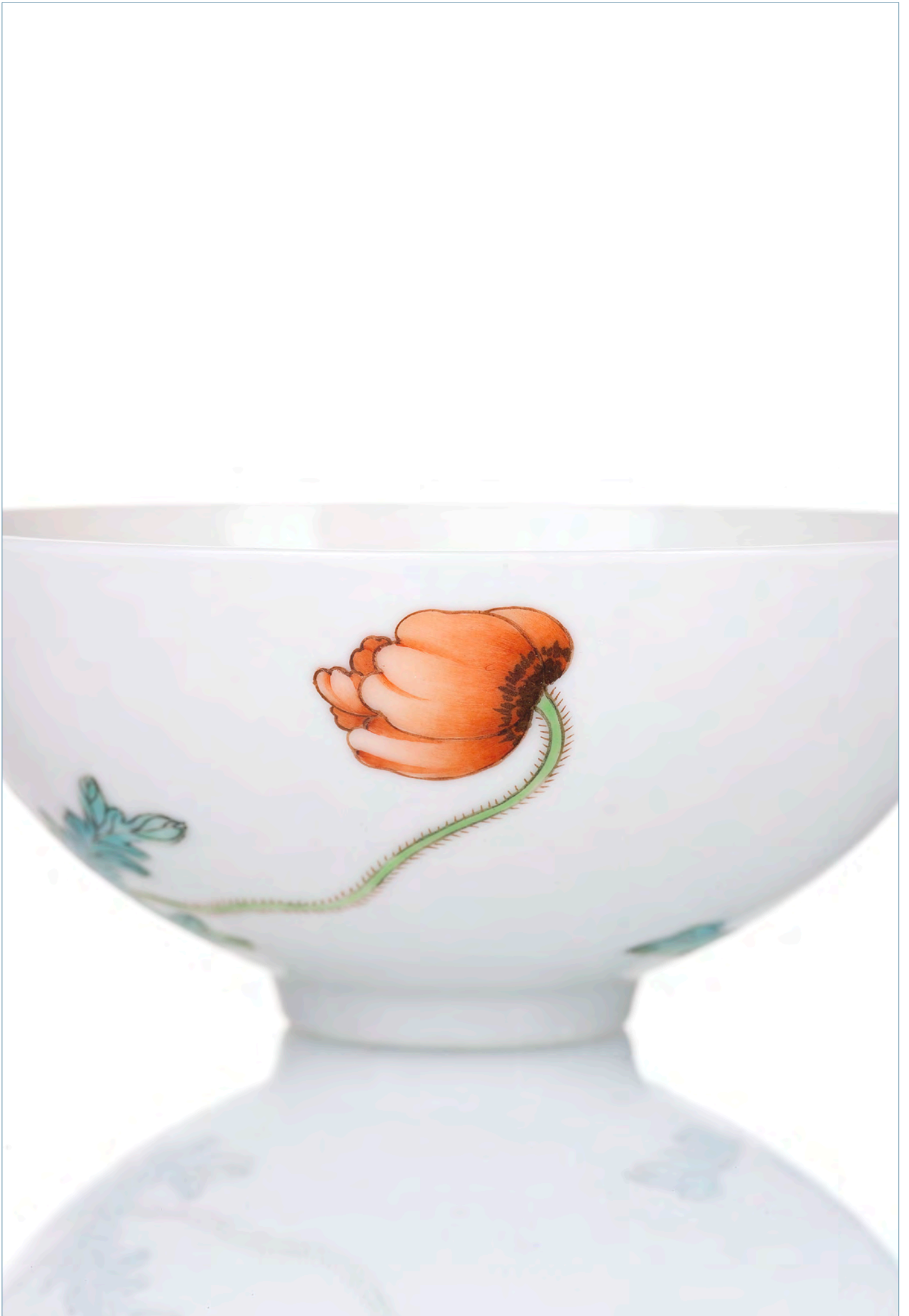
硯滴，即用來滴水於硯臺的文房器具，又稱水滴。此器侈口出唇，短頸，豐肩碩腹，器身向下漸斂，平底凹足露胎可見胎質堅白細膩，底心有釉下青花「大清康熙年製」雙行款。通體連底施白釉，釉色瑩潤並有冰紋。器腹下方以釉裡紅配搭釉上綠彩描繪玫瑰花枝為飾，紅彩偏玫紅色調，繪工精緻，設色不繁，花有兩叢，分枝各表，枝上花共四枚，高低仰俯似迎風搖曳之姿。將釉裡紅與釉上彩相結合描繪瓷器紋飾在清代是非常罕見的，推究其目的應是為追求自然寫實的裝飾效果，而避免使用粉彩工藝來展現花卉的天然紅色。有時會將銅紅釉與褐彩相配，且配色一般為釉上彩以襯托釉下彩的色澤，此類搭配或亦為掩飾銅紅釉在燒製時出現的瑕疵，並通常運用在藍地或白地之上。康熙朝此類玫瑰枝大致有兩種描繪筆法，但都使用釉裡紅表現花朵，再用釉上彩如茄紫、綠彩、墨彩表現枝葉，且綠彩在深淺濃淡上呈現兩種色調，而此兩種筆法繪飾的花卉紋文房硯滴亦已見諸公私收藏各類文獻

可比北京故宮博物院藏類似瓷器，類似工藝且較廣為人知的作品則可參見Bauri收藏目錄卷IV第539號；或比大維德基金會收藏目錄第3部第B702號；或比上海博物館藏類似瓷器，錄入日本《中國陶磁全集》卷21圖版84；一些此類作品亦曾在包括香港在內的各地展出，如1973年香港華光艸堂藏瓷展覽圖錄第74號，香港東方陶瓷學會1977年清代彩瓷展覽(Ch'ing Polychrome Porcelain)圖錄第42號，香港敏求精舍1980年「中國陶瓷雅集」展覽圖錄第140號，1981年「求知雅集珍藏」展覽圖錄第144號

德國萊茵地區私人收藏，購於倫敦佳士得1984年12月7日拍賣會第948號。口沿有細微釉表脫片







53 EXZELLENTER KAISERLICHER 'FAMILLE ROSE'-SCHALE MIT MOHN-DEKOR

CHINA, unterglasurblaue Sechszichenmarke Yongzheng und Periode

D. 9,2 cm

50000,-/80000,-

Eine sehr ähnliche Schale mit diesem Dekor befindet sich in der Percival David Foundation publ. Catalogue, section 2, no. 878

A VERY FINE AND RARE IMPERIAL FAMILLE ROSE 'POPPY' BOWL, China, underglaze blue Yongzheng six-character mark and period. The finely-potted semi-eggshell bowl with rounded sides, exquisitely enamelled on the exterior with one pink, one white and one iron-red poppy, borne on long bristled stems with veined leaves emerging from the foot and around the body in varying shades of bluish and yellowish-green, the interior enamelled with three small asymmetrically-arranged flower heads - An identical bowl was exhibited in Christie's London, 'Important Chinese ceramics from the Robert Chang Collection', 1993, catalogue no. 89. Splendour of Ancient Chinese Art, Selections from the Collections of T.T. Tsui Galleries of Chinese Art Worldwide, 1996, no. 73. The Tsui Museum of Art, Chinese Ceramics IV, Qing Dynasty, 1995, no. 149. A single cup of closely related pattern, but with flared rather than rounded sides is illustrated by Rosemary Scott in the Catalogue 'Qing Enamelled Wares in the Percival David Foundation of Chinese Art', no. 821 where she also compares it to no. 878 which is not illustrated.



罕見宮廷粉彩花卉紋碗

清雍正

敞口，弧壁，薄胎可透光近似薄胎瓷，內外連足施白釉，矮圈足露白胎，可見質堅細膩，底心有釉下青花「大清雍正年製」單圈雙行款。碗心繪大小落英共三枚，外壁繪虞美人，枝上花共三枚，各為粉、白、礬紅三色，高下開合錯落、柔莖卷曲纏繞，似迎風搖曳之姿，設色清雅秀麗，運筆細緻入微，莖上纖毫畢現，葉分兩色表現陰影向背，畫面因而格外生動自然

可比倫敦佳士得1993年「張宗憲珍藏瓷器」(Important Chinese ceramics from the Robert Chang Collection)展覽目錄第89號；或比1996年版《海內外徐展堂中國藝術館藏品選萃》第73號；或比徐展堂中國藝術館1995年版《中國陶瓷·4·清代》第149號；或大維德基金會(Percival David Foundation)藏一淺腹敞口碗，外壁紋飾與此拍品非常相似，錄入 Rosemary Scott編著《大維德中國藝術基金會藏清代彩瓷》(Qing Enamled Wares in the Percival David Foundation of Chinese Art)第821號，作者並將之與未配圖說的878號相較



**54 KAISERLICHES PAAR GRISAILLE-TELLERCHEN AUS PORZELLAN MIT
LANDSCHAFTSDEKOR**

CHINA, unterglasurblaue Sechszzeichenmarken Yongzheng in Doppelring und Periode
D. 9,7 cm

40000,-/60000,-

Provenienz: Christie's New York, 29.3.2006, Lot 537

A FINE IMPERIAL PAIR OF SMALL GRISAILLE-DECORATED DISHES, China, underglaze blue Yongzheng six-character marks and period. Each dish has slightly outward-curved flared sides, the interiors delicately painted in grisaille, one with a scholar holding a staff standing on a promontory, the other with pavillions on the shores of a lake and with a willow tree in the foreground - Provenance: Christie's New York, 29.3.2006, Lot 537 - A similarly decorated pair of Yongzheng-marked bowls is illustrated in Splendour of the Qing Dynasty, Hong Kong, 1992, p. 333, pl. 200. Another smaller pair of Yongzheng-marked pair bowls painted in the same style was sold at Sotheby's London, 20th June 2001, lot 18. For other related Yongzheng-marked wares, see a large covered bowl and a brushpot from the Paul and Helen Bernat collection and now in the Museum of Fine Arts in Boston, illustrated in 'Oriental ceramics, The World's Great Collections', vol. 10, Tokyo, 1980, col. pls. 91 and 55 and a brushpot in the Shanghai Museum, illustrated in Chugoku Toji Zenshu, vol. 21, Kyoto, 1983, pl. 100



宮廷墨彩山水圖碟一對

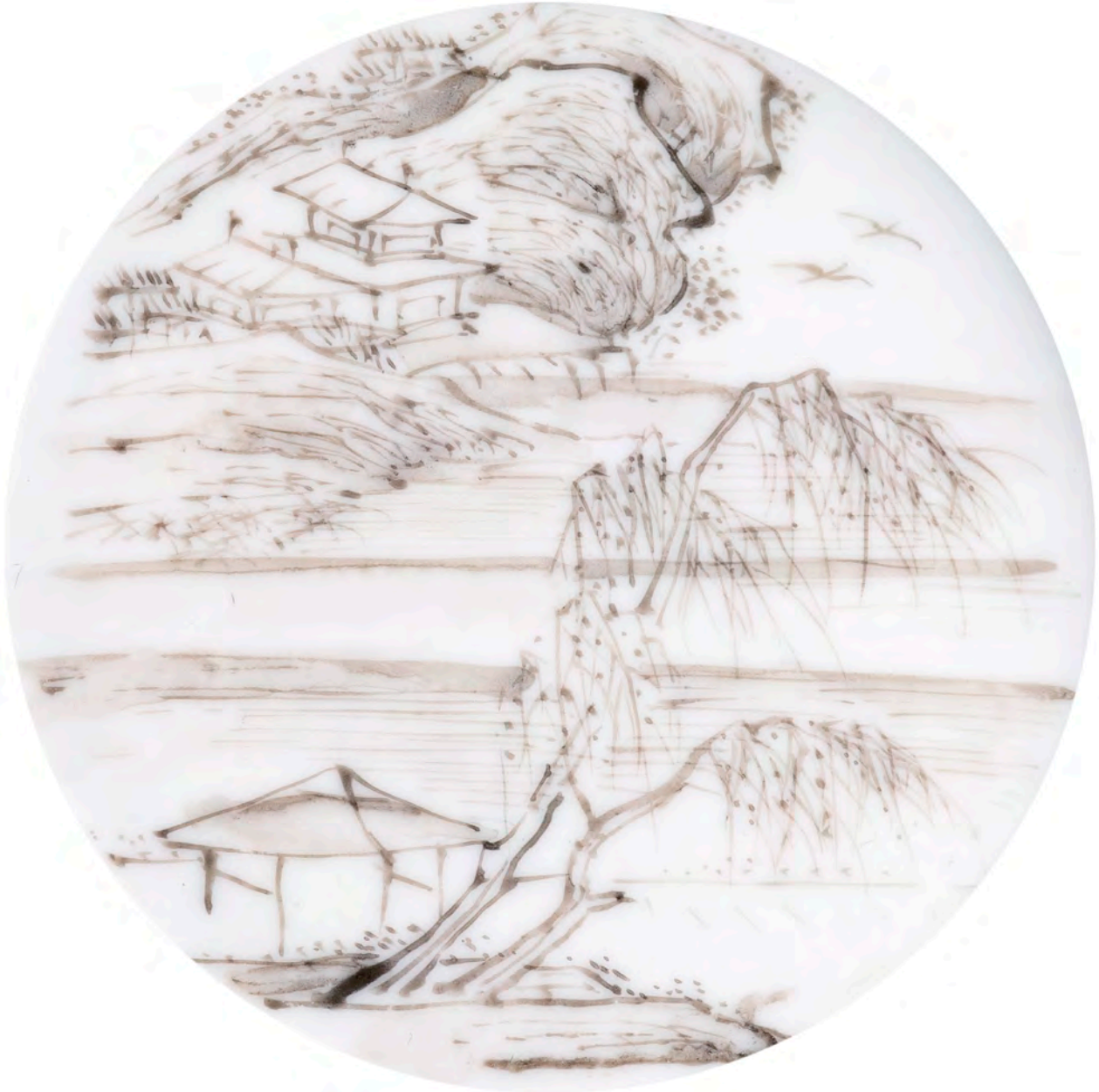
清雍正

喇叭式撇口，斜壁下收為平底，內外連足施白釉，矮圈足露白胎，可見質堅細膩，底心有釉下青花「大清雍正年製」雙圈三行款。盤心用墨彩精繪圖案為飾，一繪柳岸浦汀圖、一繪林泉曳杖圖

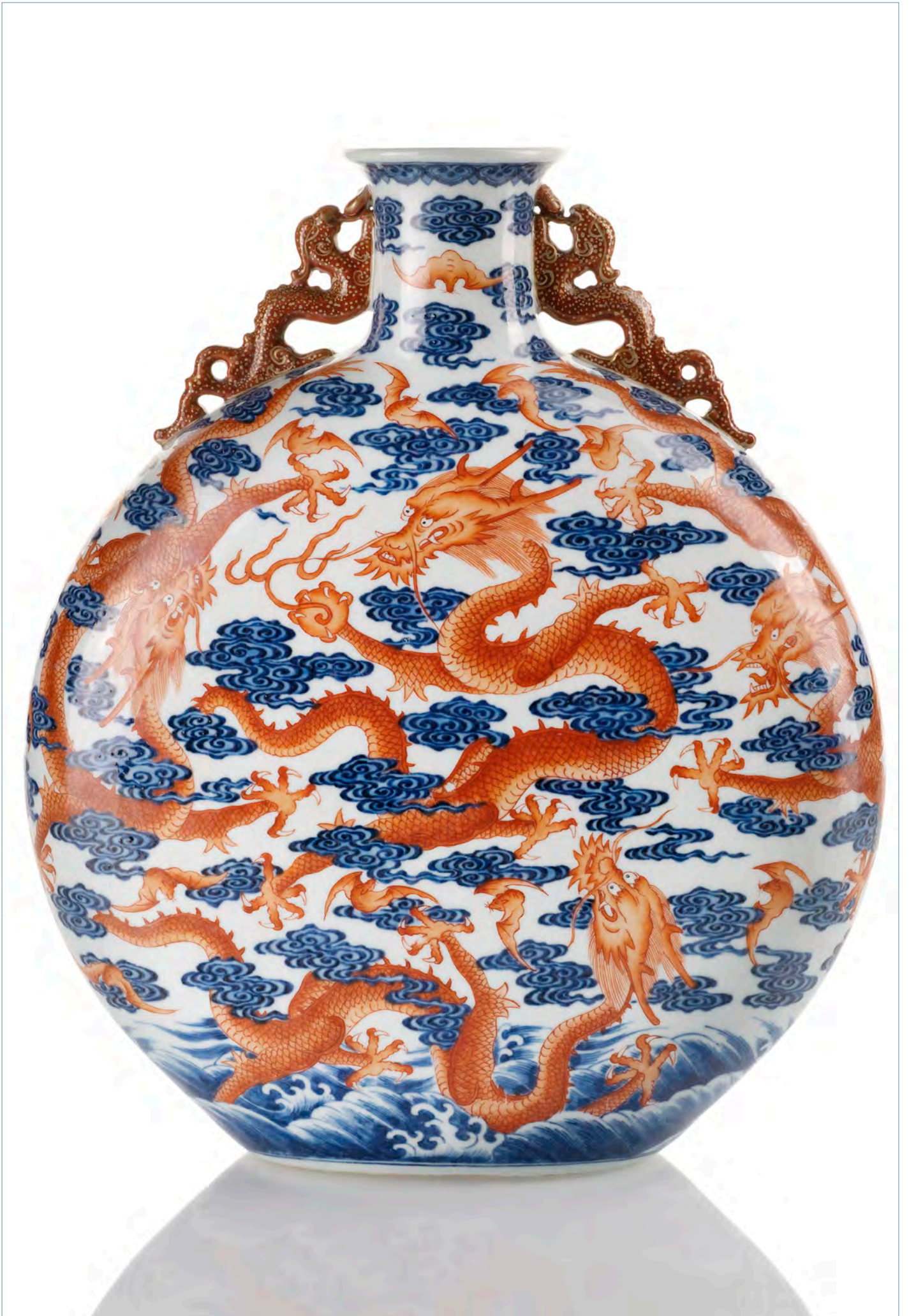
可比香港1992年版《清朝瑰寶》第333頁圖版200號一對類似紋飾雍正款瓷碗；或比倫敦蘇富比2001年6月20日拍賣會第18號一對尺寸較小雍正款瓷碗，繪法可與此拍品相類；或比原Paul & Helen Bernat所藏、現藏波士頓美術館的雍正款大蓋碗、筆筒各一，錄入東京1980年版《東方陶磁：世界重要收藏》(Oriental ceramics, The World's Great Collections)卷10彩圖版91、55號；或比上海博物館藏一筆筒，錄入京都1983年版《中國陶磁全集》卷21圖版100

紐約佳士得2006年3月29日拍賣會第537號













55 'NEUN-DRACHEN'-PILGERFLASCHE AUS PORZELLAN

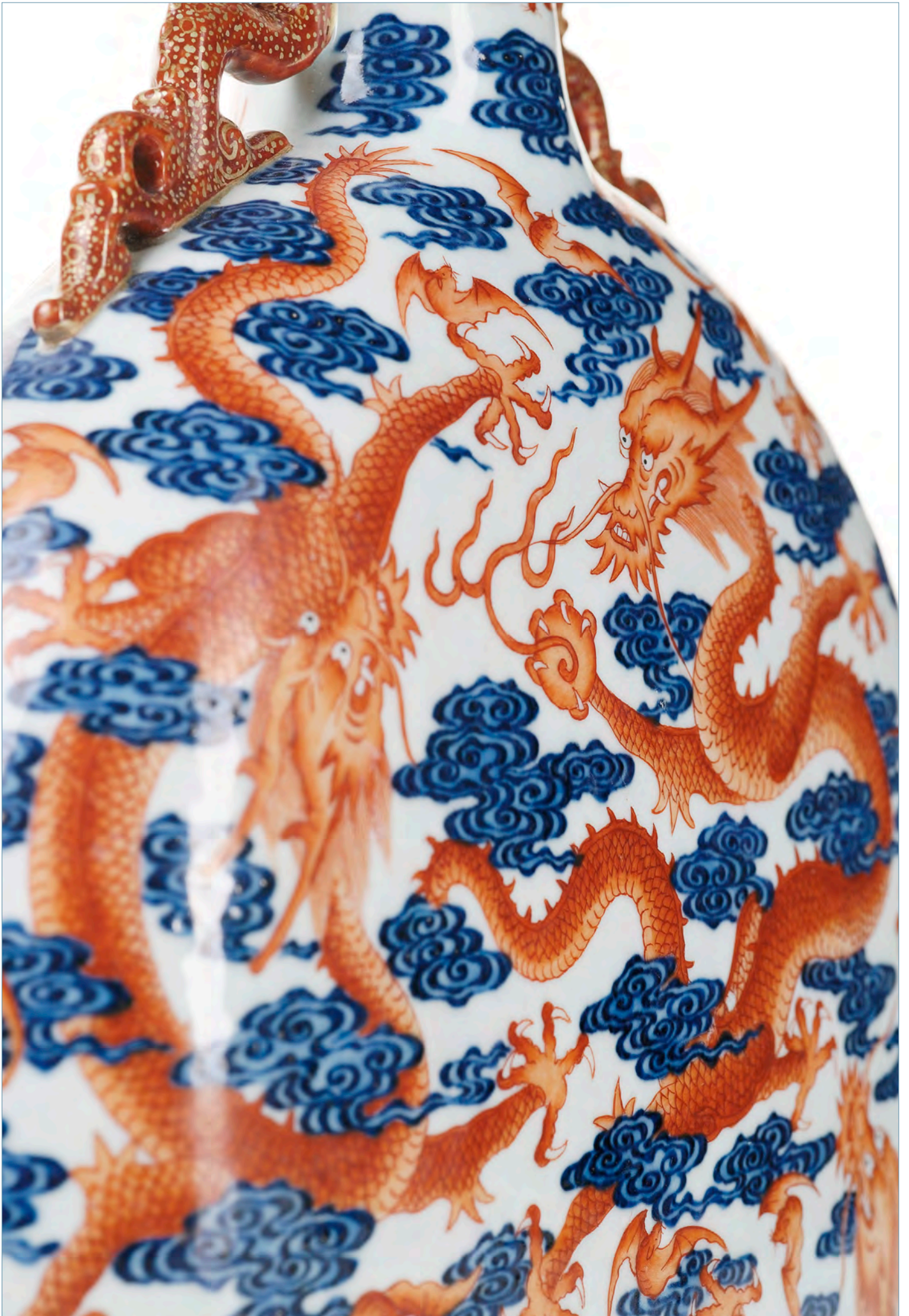
CHINA, unterglasurblaue Sechszahlen-Siegelmarke Qianlong und aus der Zeit
Eisenrote Drachen zwischen Wellen in Unterglasurblau um die Wandung, zwei seitliche
Handhaben in Form von 'chilong' mit Goldmalerei. H. 35,4 cm

750000,-/900000,-

Provenienz: Aus einer alten deutschen Privatsammlung, um 1900 von einem Familienmitglied in China erworben

*A FINE AND VERY RARE IRON-RED AND UNDERGLAZE BLUE-DECORATED TWO-HANDLED 'MOON' FLASK, Bianhu, Qianlong sealmark in underglaze blue, and of the period, the moonflask is supported on an obliquely-cut broad foot-rim, enclosing a countersunk oval base with a cylindrical neck everted at the rounded lip, flanked by iron-red and gilt confronted archaic dragons, each with a lingzhi fungus gripped between its jaws, boldly painted in a firm, skilful style in shaded tones of iron-red with nine five-clawed dragons: one on the front, depicted in full face, flanked by a pair of descending beasts, observed from below by a further ascending pair, and on the reverse with a central animal, clutching a flaming pearl, flanked by an ascending and a descending dragon, above a single beast emerging from below, surrounded by nineteen bats, in three groups of five separated by two pairs, amidst a predetermined scheme of swirling clouds or above spume-flecked breaking waves executed in two shades of cobalt wash, resplendent against an even white glaze. The only other known moonflask of this type was sold at Phillips, London, 6 Dec. 1995 lot 290. A variety of 'moon' flasks were produced during the Qianlong period but in this form with a pair of 'realistic' dragon handles they are very rare. The combination of this subject in these colours is also found however on dishes, where the central dragon on a sea of waves is surrounded inside by four dragons among clouds and four outside; these occur both in the Qianlong period and also in the preceding Yongzheng period, when the design appears to have been developed. See the example in the Gugong, Beijing, illustrated in *The Art of the Dragon*, London (Studio Vista), 1988, pl. 141. In these the flask has a spreading foot and the handles are in the form of stylised loops - Short section at the mouth rim restored and two tiny frits to one handle restored, very minor wear to enamel*





宮廷青花礬紅海水九龍紋扁壺

清乾隆

扁壺，別稱抱月瓶，其形制源自中亞銅器，明永樂、宣德年間多有出品，清乾隆時曾奉旨仿明式燒製然工藝紋飾更具匠心。此器直頸、圓口外撇，腹扁圓，臥足露胎，平底施白釉，底心有釉下青花篆書「大清乾隆年製」雙行方款。頸附磚紅地金彩、口啣靈芝螭龍形雙耳。器身由腹連頸、正反共有礬紅五爪九龍。器腹底皆青花海水江牙紋，其上有青花祥雲紋並礬紅蝠紋穿飛其間。扁壺背面為四游龍出海騰云、逐珠而嬉：一龍擒珠，四龍圍逐，個個睜目舞爪、身形矯捷。正面則為四龍穿雲上下、簇擁一礬紅正龍居於雲端，極富威嚴之氣。全器構圖完整，紋飾高貴中寓祥瑞之意，頗顯盛世氣象。

器形可比臺北故宮博物院藏一件清乾隆窯撇口臥足扁壺(故瓷005105N000000000)，該扁壺亦有磚紅地金彩螭龍雙耳。而與此拍品為同器形、紋飾的扁壺目前已知的則只有倫敦Phillips拍賣行1995年12月6日拍賣會售出的第290號九龍紋扁壺。乾隆朝瓷胎扁壺雖多樣，但如此壺描繪皇家「真龍」紋飾者卻十分罕見。此器究其工藝與紋案設計而言，可謂獨樹一幟。因使用不同的著色劑，古代紅彩又可分為鐵紅與銅紅，礬紅即鐵紅。而此扁壺正面所飾正龍居頂、四雲龍相簇形式的青花礬紅龍紋，乾隆朝時亦曾用於瓷盤紋案的設計，且在雍正朝時就已有改良設計出現。亦可比北京故宮博物院藏一款尺寸較小的雙耳臥足扁壺，錄入1988年倫敦「龍在故宮」特展圖錄圖版141。

德國私人古舊收藏，1900年前後由其家族成員購於中國。口沿有一小缺片且已修，細處釉彩有輕微摩擦痕跡，器耳龍鱗細處有兩小磕蹭痕跡且已修。



56 EXTREM SELTENER SATZ VON ZEHN KAISERLICHEN WEINBECHERN AUS PORZELLAN

CHINA, unterglasurblaue Sechszichen-Siegelmarken Qianlong und aus der Zeit
D. 6,2 cm

80000,-/120000,-

Provenienz: Aus einer bedeutenden, alten deutschen Privatsammlung einer Akademikerfamilie, vermutlich noch im späten 19. Jh oder frühen 20. Jh. in China erworben - Holzkasten

AN EXTREMELY RARE SET OF TEN IMPERIAL IRON-RED AND UNDERGLAZE BLUE DECORATED PORCELAIN WINE CUPS, China, underglaze blue six-character seal marks and period of Qianlong - Property from an important old German Academic family collection, bought in China in the late 19th or early 20th ct. - In a wooden storage box



宮廷礬紅雙龍盃一套

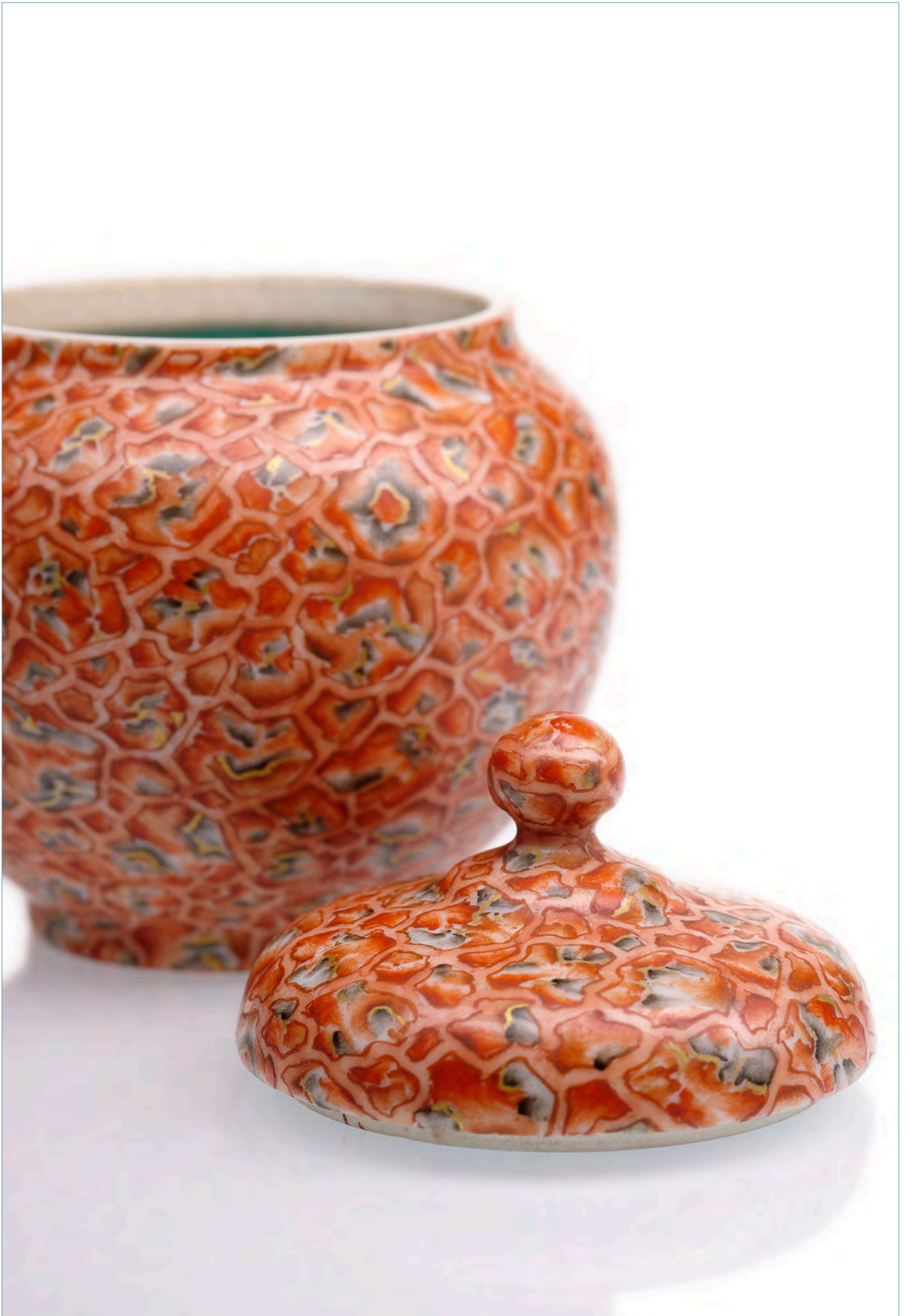
清乾隆

共十盃，配提環式木匣一。盃侈口略外張，深壁，內壁白釉無紋，外壁上下各有青線兩道，器腹繪五爪雙龍，龍髮細密，龍須較長；間飾十字祥雲紋，一龍回首，一龍相隨，似嬉戲而逐；近底處繪「山」字形海水江崖紋一週為飾。其釉色的深淺變化與精緻的繪工皆體現出匠人高超的技藝。圈足露胎，底施白釉，底心有釉下青花「大清乾隆年製」雙行篆款

德國著名學者世家私人古舊收藏，或於19世紀末/20世紀初購於中國







57 FEINES DECKELGEFÄSS AUS PORZELLAN MIT ‚PUDDINGSTONE‘-GLASUR

CHINA, in Gold gemalte Sechszeichen-Siegelmarke Qianlong, Republik-Periode oder früher
H. 8,3 cm

15000,-/20000,-

Provenienz: Aus einer rheinländischen Privatsammlung, bei Vandervén & Vandervén, s-Hertogenbosch am 10.12.1987 erworben (Rechnung vorhanden) - Gut erhalten

A FINE AND RARE 'PUDDINGSTONE'-GLAZED MINIATURE PORCELAIN JAR AND COVER, China, gilt Qianlong six-character seal mark to base, Republic period or earlier - Provenance: Private collection Rhineland, Germany, bought from Vandervén & Vandervén, s-Hertogenbosch, Netherlands December 10th, 1987 (Invoice available) - This fine miniature jar is an example of the ability of the ceramic decorators in the Qing dynasty and Republic period to imitate a range of different materials using enamel colors on porcelain. A new array of glaze and enamel colors was developed in the imperial workshops during the Kangxi and Yongzheng reign periods, and thus by the Qianlong period the craftsmen had a vastly enlarged palette with which to create new designs and effects on porcelain. The 18th century fascination with imitating other materials through the use of glazes and enamels on porcelain can clearly be seen in a set of seven thumb rings in the collection of the National Palace Museum, Taipei, each of which imitates a different material, including pudding stone, wood, bamboo, marble, inlaid bronze, malachite and turquoise; see Emperor Ch'ien-lung's Grand Cultural Enterprise, National Palace Museum, Taipei, p. 199, no. V-36. The Qianlong emperor appears to have had a great desire for novelty and exotic products, and thus the greatest number of porcelains decorated to imitate other materials was made during his reign. 'Pudding stone' is a generic term applied to any conglomerate sedimentary rock that is characterised by colorful inclusions. The conglomerate is composed of pebbles that have been worn smooth by water and have been cemented together by a finer mineral deposit. This finer mineral deposit fills in the spaces between the pebbles and forms a solid rock. The particular pudding stone that was admired in China was formed from pebbles of jasper cemented together with quartz, and it is this that the ceramic decorator of the current jar has so successfully recreated on porcelain. Amongst the new enamel colors developed at the imperial workshops during the Yongzheng and Qianlong reigns, two particularly facilitated the imitation of various natural materials. These were two orangey reds, both created using iron oxide. Iron-red enamels had a long history on Chinese ceramics, but in the 18th century the craftsmen discovered that if they replaced some of the lead oxide used as a flux in the original iron-red enamel recipe with potassium nitrate they could achieve an orangey red that was good for imitating lacquer, the grain in certain woods, and 'pudding stone'. The craftsmen also discovered an orangey red glaze that could be fired at high temperatures, which was probably produced using a highly feldspathic low-lime porcelain glaze with a low iron oxide content, and which could be applied thinly, fired in reduction and cooled in oxidation. The wide range of colors available, including an extremely subtle range of browns and orangey reds have allowed the ceramic decorator to create the very realistic composite stone seen on the jar - Good condition



精美寶珠鈕小蓋罐

民國或之前

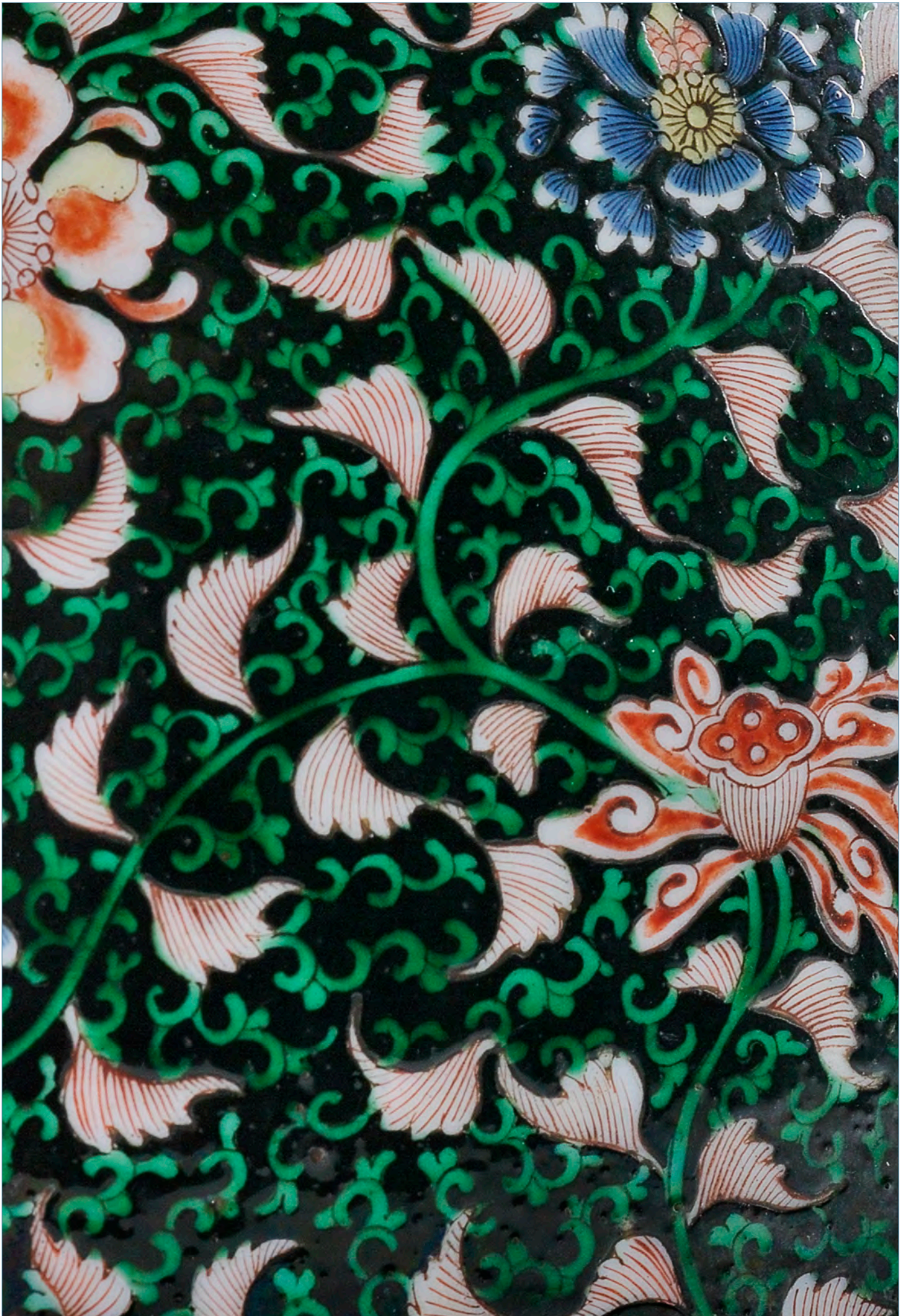
短頸豐肩，器腹下略收，子母口餅蓋，矮圈足露胎。蓋與器皆口沿露胎、內壁皆施綠松石釉，外壁連底所施釉亦稱孢子石釉，乃仿孢子石天然紋路而來，此器釉色並通過色彩對比與精妙的佈局展現仿若天然美石的錯落剔透之感。器底有描金「大清乾隆年製」三行款

此器可謂清代與民國期間中國工匠在瓷器上通過珐瑯彩模擬自然花紋的一個典型例子。清康熙與雍正時期，皇家宮廷作坊中的珐瑯技術有了長足的發展，乾隆時期繼承前朝成果並將之普遍應用在瓷器上，且在瓷釉的色彩搭配與應用上有各種大膽的創新之舉。18世紀此類模擬造化之美的瓷器釉色可參見臺北故宮博物院藏一套各釉彩撇指，其中有摹仿孢子石紋、木紋、竹紋、大理石紋、錯金銅器紋案、青金石紋與綠松石紋等，錄入臺北故宮博物院《乾隆皇帝的文化大業》第199頁、第V36號。由傳世宮廷作品來看，乾隆皇帝似乎特別熱衷於創新或帶有異域色彩的藝術，在瓷器藝術上亦表現為製作了大量模擬其他工藝紋案或天然花紋的釉色

所謂孢子石是礫岩的一種，其從母岩上碎落後經過沉積、壓實、膠結、沖刷等外力而重新形成一種新的碎屑岩，多存在於卵石與礦岩之間的空隙處，因其夾雜各種礫石碎屑，從而呈現出一種獨特的斑斕色彩。在中國，一般以夾雜玉料、石英等的孢子石更為人所喜，而此拍品的精美釉色所模擬的即是此類孢子石。雍乾兩朝在釉彩工藝的革新上都注重模擬各種天然的色彩與紋案，既追求造化之美。此器使用的兩種偏橙紅彩皆使用氧化鐵為著色劑。使用氧化鐵為著色劑的礬紅彩在中國有悠久的歷史，而18世紀時工匠們發現添加硝酸鉀可以使礬紅呈現橙紅色調，從而使瓷器釉色可以更好地摹仿漆器紋案、木紋以及孢子石紋。這一時期工匠們同時還發現，通過使用石灰含量較低的長石為原料，並減少氧化鐵的用量，原本需要高溫才能燒成的橙紅釉色可以在較低的溫度下就借助氧化與還原反應燒成，且施釉可以較薄。這種通過技術革新使同色系可以有不同的呈色色調的施釉工藝，亦賦予工匠藝人在紋案設計上更多的發揮空間，可以更加逼真地模擬各種天然岩石的形態與色彩

德國萊茵地區私人收藏，1987年12月10日購於荷蘭s-Hertogenbosch市Vanderven & Vanderven藝術行，有購買賬單。保存良好





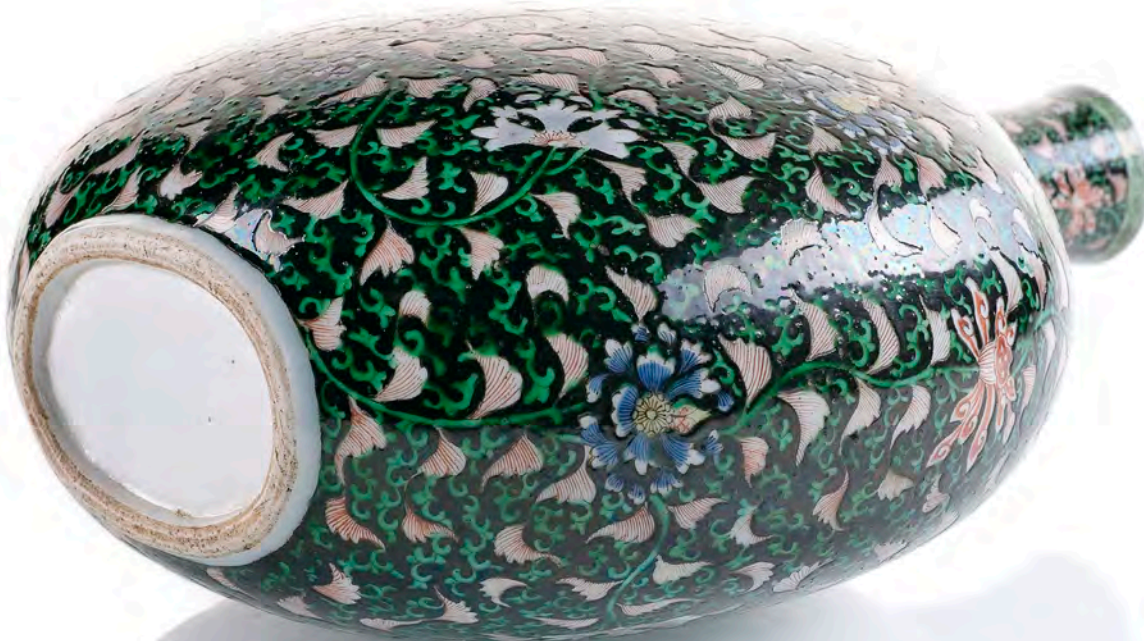
58 SELTENE PILGERFLASCHE AUS PORZELLAN MIT ‚FAMILLE NOIRE‘-DEKOR VON BLÜTEN

CHINA, Yongzheng-Periode
H. 27,1 cm

20000,-/30000,-

Provenienz: Alte Hamburger Privatsammlung, laut Angaben des Vorbesitzers von seinem Vater erworben bei Ruef, München, ca. 1965

A VERY RARE FAMILLE VERTE BLACK-GROUND MOON FLASK, China, Yongzheng period. The exterior is enamelled in yellow, blue, black, green and iron-red with dense scrolling foliage reserved on a black ground and covered have a green glaze. The neck and the mouth rim with a band of classical scroll, the interior and base are covered in a transparent white glaze, the foot is unglazed, revealing the pale body. This type of decoration is generally dated to the Yongzheng period - Provenance: Old Hamburg private collection. According to the previous owner of this piece, it was bought by his father around 1965 from Ruef Auctioneers in Munich - A very similar decorated pair of bottle vases formerly in the R. May Collection is preserved in the collection of the Rijksmuseum Amsterdam and published in 'Asiatic Art in the Rijksmuseum Amsterdam', ed. P. Lunsingh Scheurleer, Amsterdam 1985, no. 87 - A baluster vase with very similar decoration is published 'An Exhibition of Important Chinese Ceramics from the Robert Chang Collection', Christie's London, 2-14 June 1993, no. 34 - Good condition







罕見黑地彩捲枝蓮紋扁壺

清雍正

此類扁壺俗稱抱月瓶。此器口略侈，長頸，豐肩，扁圓腹。器內與底施白釉，橢圓形圈足矮淺露胎。肩頸交接處與口緣皆有淡綠地帶狀捲草紋一週。整器施綠釉後以黑釉填隙地，在黑地上以藍、綠、黃、墨、礬紅描繪圖案，此類釉彩工藝通常見於雍正朝

紋飾可比原R. May所藏、現藏阿姆斯特丹國家博物館的一對瓷瓶，錄入阿姆斯特丹1985年版P. Lunsingh Scheurleer編輯《阿姆斯特丹國家博物館藏亞洲藝術品》(Asiatic Art in the Rijksmuseum Amsterdam)圖錄第87號；或比倫敦佳士得1993年6月2-14日「張宗憲重要私人收藏」(An Exhibition of Important Chinese Ceramics from the Robert Chang Collection)特展圖錄第34號瓷瓶

德國漢堡私人古舊收藏，根據前任藏家所提供信息乃其父1965年左右購於慕尼黑Ruef拍賣行。保存良好



59 GROSSE KAISERLICHE SCHALE MIT SELADONFARBENER GLASUR

CHINA, unterglasurblaue Sechszichenmarke Yongzheng und Periode

D. 26,5 cm

50000,-/80000,-

Provenienz: Sotheby's Hongkong, 23.10.2005, Lot 518 - Schön erhalten

A FINE AND LARGE IMPERIAL CELADON-GLAZED PORCELAIN BOWL, China, underglaze blue Yongzheng six-character mark and period. The broad rounded sides are supported on a straight foot, covered overall in a pale sea-green glaze of even colour, the interior and underside of base glazed white, inscribed in underglaze-blue with a six-character mark within double-circles on the base - Provenance: Sotheby's Hongkong, 23.10.2005, Lot 518 - Good condition



精美宮廷青釉碗

清雍正

敞圓口，深弧壁，圈足露胎，器內與底施白釉，有釉下青花「大清雍正年製」雙圈雙行款。內外光素無紋。外壁施青釉，呈色豆青，釉面勻淨瑩潤

香港蘇富比2005年10月23日拍賣會第518號。保存良好







**60 FEINE KAISERLICHE SCHALE MIT HIMMELBLAUER GLASUR AUS
PORZELLAN**

CHINA, unterglasurblaue Sechszzeichenmarke Yongzheng und Periode
D. 14,5 cm

80000,-/120000,-

Schön erhalten

A RARE IMPERIAL SKY-BLUE GLAZED BOWL, China, underglaze-blue six-character mark Yongzheng and of the period. The deep rounded sides rising from a straight foot into a slightly flaring rim, the exterior covered with a lustrous pale lavender-blue glaze, the interior and the base being white, his bowl is notable for the translucency of the glaze which creates a sense of depth through the gradation of the white of the rim to the darker areas where the glaze has pooled. A Yongzheng bowl of similar form and colour was sold at Christie's London, 9 November 2011, lot 63. Compare a slightly larger Yongzheng mark and period bowl of more flared form, illustrated in John Ayers, Chinese Ceramics in the Baur Collection, vol. 2, Geneva, 1999, pl. A265, where it is catalogued as covered in a 'light blue glaze' - Fine condition



精美宮廷天藍釉碗

清雍正

淺圓碗形，撇口，弧壁下收，平底，矮圈足露白胎，可見質堅細膩，底心有釉下青花「大清雍正年製」雙圈雙行款。內壁與器底施白釉，釉色泛青，光素無紋；外壁連足施瑩潤藍釉，色澤淡雅凝潤，口沿邊露「燈草白」白邊一道

器形、釉色可比倫敦佳士得2011年11月9日拍賣會第63號雍正碗；或比日內瓦1999年版John Ayers著《Baur藏中國陶瓷》(Chinese Ceramics in the Baur Collection)卷2圖版A265較大尺寸雍正朝雍正款喇叭式撇口碗，並描述其釉色為淺藍(light blue glaze)

保存良好



***61 KAISERLICHER PINSELWASCHER MIT ‚PEACHBLOOM‘-GLASUR ‚TANGLUO XI‘**

CHINA, unterglasurblaue Sechszzeichenmarke Kangxi und Periode

D. 11,8 cm

35000,-/50000,-

Provenienz: Aus der Sammlung Fok Chung Kit, der Erlös wird wohltätigen Institutionen gestiftet - Gut erhalten

AN IMPERIAL PEACHBLOOM-GLAZED BRUSHWASHER, TANGLUO XI, China, underglaze blue Kangxi six-character mark and period. The compressed globular body is covered on the exterior with a glaze of crushed strawberry-red and mottled light greyish-green color, the interior is glazed white. Property from the Fok Chung Kit collection, is being sold to benefit Charity projects - This type of brush washer is described as of 'gong' shape, or tangluo xi, due to this very compressed body



宮廷豇豆紅釉洗

清康熙

器作矮鉢形，圓口內收，扁腹豐圓，此類器型亦有稱作「銅鑼洗」；矮圈足，器內與底施白釉，底心有釉下青花「大清康熙年製」三行款。施豇豆紅釉，英譯「桃花片」(Peachbloom)，釉色有深淺變化，呈色別致，並隱現淡淡綠苔

霍宗傑藏品，拍賣所得收益將用作慈善。保存良好







62 KAISERLICHE FLASCHENVASE AUS PORZELLAN

CHINA, unterglasurblaue Siegelmarke Qianlong und Periode
H. 28,8 cm

20000,-/30000,-

Provenienz: Aus einer alten europäischen Privatsammlung - Gut erhalten

AN IMPERIAL COPPER-RED GLAZED BOTTLE VASE, China, underglaze blue Qianlong seal mark and of the period. The globular body rising from a recessed base to a tall waisted neck, the exterior covered with a red glaze thinning at the rim and stopping neatly at the foot, the interior and base glazed white - Property from an old European private collection - Good condition

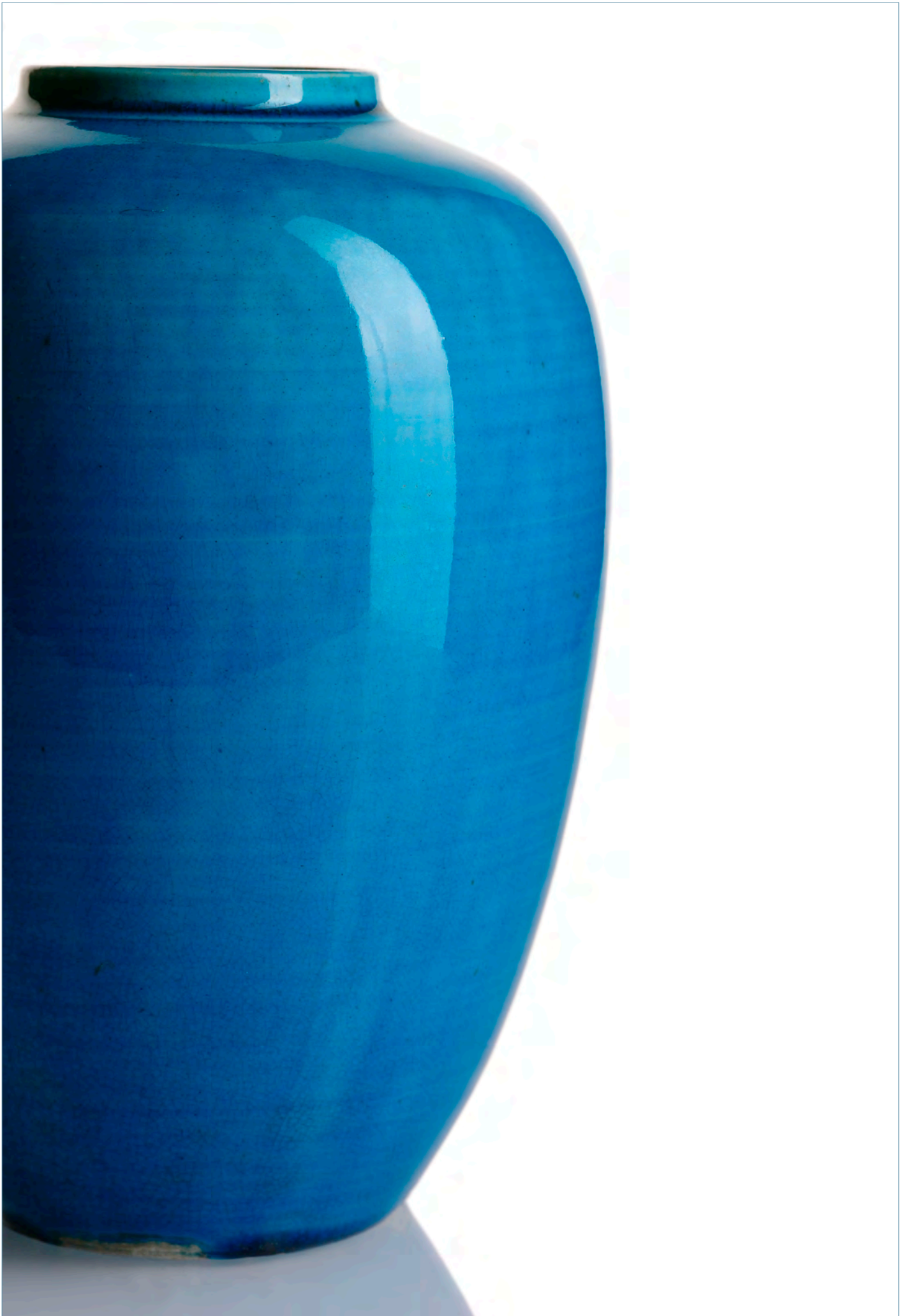
宮廷銅紅釉直頸瓶

清乾隆

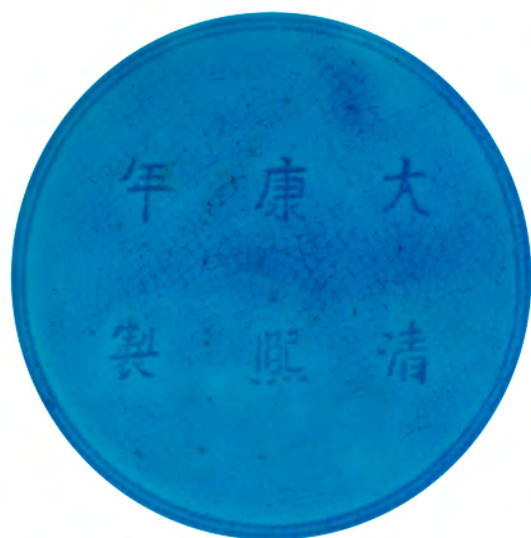
直口，粗直頸至頸下略外撇，廣肩略平，器頸與肩相接處有胎骨接痕一道，圓碩腹，平底內挖施白釉，隱圈足露胎，底心有釉下青花「大清乾隆年製」三行款。內壁施白釉，器身外壁由口沿至足通施銅紅釉，口緣處釉流較薄如燈芯

歐洲私人古舊收藏。保存良好









63 SELTENE KAISERLICHE VASE MIT TÜRKISFARBENER GLASUR

CHINA, gravierte Sechszichenmarke Kangxi und aus der Zeit

H. 22,5 cm

30000,-/50000,-

Kleine Glasurunreinheit oder Bestoßung am Rand, schön erhalten

A RARE IMPERIAL TURQUOISE-GLAZED OVOID VASE, China, incised six-character Kangxi mark and of the period. The elongated ovoid body is surmounted by a reel-shaped neck below a flared rim, covered inside and out with a deep turquoise glaze suffused with a network of fine crackle, the base similarly glazed to cover the encircled mark - Turquoise is among the rarest of glaze colours found on marked Imperial monochromes, though it is much more common on non-imperial wares made both for the home market and for export to Europe, where they were often given ormolu mounts - Very small glaze imperfection to the mouth rim

罕見宮廷孔雀綠釉瓶

清康熙

圓直口，短頸，肩頸相接處有凸稜一週，卵腹下斂，平底內挖，隱圈足露胎，底心刻有「大清康熙年製」雙圈三行款。口緣內外，器身外壁連底施孔雀綠釉，釉色翠藍濃艷並有細密冰紋。松石綠釉乃官窯單色釉中最為罕見的釉色，通常在民窯器中較為常見且不僅供應國內市場、亦用於外銷歐洲，在歐洲並多被加鑲鎏金銅鑲飾

小處有縮釉，器緣窯裂紋處可見些微磕蹭痕跡，保存良好

64 FEINE UND SELTENE CREMEFARBEN GLASIERTE ‚SOFT-PASTE‘-VASE

CHINA, eingepresste Qianlong-Siegelmarke und Periode

H. 16,5 cm

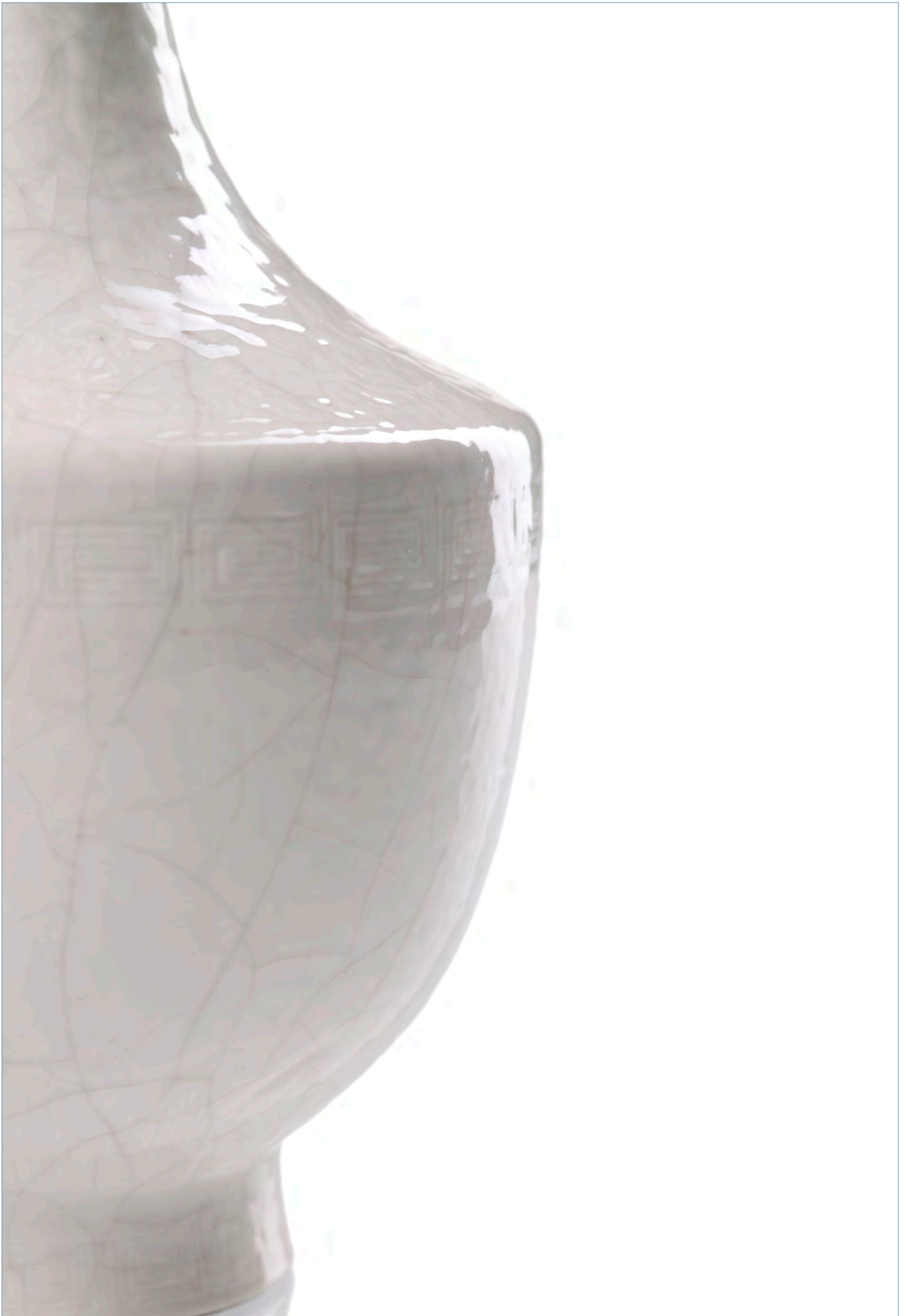
30000,-/50000,-

Provenienz: Ehemals aus einer alten europäischen Privatsammlung verkauft bei Christie's London, 11.11.2011, Lot 1157 - Gut erhalten

A FINE AND RARE IMPERIAL CREAMY-WHITE GLAZED SOFT-PASTE VASE, China, impressed Qianlong six-character seal mark and of the period. The thinly potted curving sides rise from a slightly splayed foot to an angled shoulder and a tall neck with a galiered rim, the foot and the lower part of the body impressed and incised with bands of key-fret and upright leaves, with scroll motifs above the sharp shoulder and around the neck, entirely covered in a transparent glaze suffused with crackles - Provenance: Former old European private collection, sold at Christie's London, 11.1.2011, Lot 1157 - A similar example with a Yongzheng mark is in the Baur Collection, Catalogue, A422 also illustrated in Sekai Toji Zenshu, Shosakukan series, no. 89. The Metropolitan Museum contains an example potted very much in archaistic taste as a hu vase, of the Qianlong period, illustrated by Valenstein, Handbook, no. 163. A fine vase relief-moulded with lotus, which appears to be soft-paste, was originally in the J.P. Morgan and F.M. Mayer Collections, New York, exhibited at the Los Angeles County Museum, Chinese Ceramics, 1952, Catalogue, no. 341. See also a related globular vase with trumpet neck, relief decorated with lotus, peony and honeysuckle, in the Victoria and Albert Museum, illustrated by Kerr, Ceramics, pl. 29. The author discusses the development of a new technique for making white porcelain in the 18th Century. Although a vase of this type is commonly known as "soft paste", or more rarely "steatitic porcelain", the names are misleading. It involves the addition of a powdered white clay to the porcelain body, which in Chinese is called hua shi (slippery stone). Although referred to as steatite (decayed granite) by Westerners, Jingdezhen samples which have been analysed suggest that this is in fact merely another chemical form of kaolin. Added to a standard body, the potter could create a lightweight, somewhat creamy body, with a glaze which had a tendency to crackle on cooling; it was, surprisingly, actually more expensive to produce than a standard kaolin body, as Pere d'Entrecolles observed in his second letter of 1722. For a full discussion, see Kerr, Ceramics, p. 53-54 - Good condition







罕見精美長頸瓶

清乾隆

漿胎，盤口，細長頸，斜肩陡削下收作碗式器腹，圈足略外撇，圈足塗有護胎汁，底心有模印「大清乾隆年製」三行方框款。器腹上緣與器足各飾回紋一週，近足處飾蓮瓣紋一週，頸、肩滿飾纏枝捲草紋，通體施白釉，釉色乳白瑩潤，並佈有疏落冰裂紋。此類漿胎在歐洲被稱作「soft paste」(軟滑坯)或「steatitic porcelain」(幼滑瓷)，其英譯名帶有一定的誤導性，易使人聯想到在坯胎中加入了「滑石」作為瓷粉，且西人謂之「steatitic」亦有指代「decayed granite」(風化的花崗石)之意，但通過對來自景德鎮的此類瓷器的材料分析，推論其應為高嶺土經過特殊化學變化而成，其成器的胎體質輕、色如米漿，施釉後通過冷卻可使釉現冰裂紋，其工藝成本顯然比使用高嶺土直接製坯更為昂貴，這在耶穌會傳教士殷弘緒(Père Francois Xavier d'Entrecolles)1722年撰寫並寄回歐洲的關於景德鎮的報告中已有介紹

可比Baur藏品圖錄第A422號雍正款漿胎瓶，該器亦錄入日本小學館版《世界陶磁全集》第89號；或參見美國大都會藝術博物館藏一乾隆朝仿古青銅壺式漿胎瓶，錄入Valenstein著導覽圖錄第163號；或比原為紐約J.P. Morgan & F.M Mayer所藏蓮紋瓶五，似為漿胎，錄入洛杉磯博物館1952年版《中國陶瓷》(Chinese Ceramics)第341號；或比Victoria & Albert博物館藏類似器形花卉紋瓶，錄入Kerr著《陶瓷》(Ceramics)圖版29，作者並介紹了中國18世紀在白瓷工藝上的革新

原歐洲私人古舊收藏，後在倫敦佳士得2011年11月11日拍賣會上售出(圖錄第1157號)。
。保存良好





***65 FEINE UND SELTENE WANDVASE AUS PORZELLAN IN KALEBASSENFORM MIT GEDICHT**

CHINA, Qianlong-Periode
H. 18,3(21) cm

50000,-/70000,-

Provenienz: Aus der Sammlung Fok Chung Kit, der Erlös wird wohltätigen Institutionen gestiftet - Die Gedichtaufschrift lautet „meigui yi shang meiren dian chanzhi qianjie fangfei hun“

A FINE AND RARE FAMILLE ROSE GOURD-SHAPED WALL VASE WITH POEM, China, Qianlong period, mounted in a wood stand. Well potted with a flat back, the globular lower bulb rising to a curved waist, set with a smaller upper bulb rising to a slender neck below a lipped mouth, the lower bulb painted with roses, the upper bulb inscribed with a poem in clerical script (lishu) - Property from the Fok Chung Kit collection sold to benefit Charity projects - The poem reads meigui yi shang meiren dian chanzhi qianjie fangfei hun





精美玫瑰詩文圖葫蘆形壁瓶

清乾隆

器作扁平葫蘆形，直口，器身兩邊有瓜棱從底延伸至頸、口處收作瓜蒂狀。葫蘆狀器身上部題詩「玫瑰宜上美人鈿纏枝千結芳菲魂」，下部粉彩繪玫瑰花枝，枝上花共三朵，枝繁葉茂。器背平整並有掛鈎槽。配木作支座

霍宗傑藏品，拍賣所得收益將用作慈善。保存良好





66 SELTENE KAISERLICHE SELADONVASE MIT DRACHENDEKOR IN GOLDMALEREI

CHINA, eisenrote Sechszzeichen-Siegelmarke Jiaqing und Periode
H. 26 cm

50000,-/70000,-

Vgl. Christie's London 18.6.2002, Lot 37

A VERY RARE IMPERIAL GILT-DECORATED CELADON-GROUND JAR, China, iron-red Jiaqing seal mark and of the period. Of ovoid cylindrical shape on a short foot and with a short waisted neck, enamelled around the body in gold are two striding five-clawed dragons chasing flaming pearls amidst clouds, flames and bats, between bands of bats, ruyi, lotus, peaches and wan-pattern around the shoulder and similar bands around the base above key-pattern around the foot - Cf. Christie's London 18.6.2002, Lot 37 and Sotheby's Hongkong, 5.11.1996, Lot 924

罕見宮廷青釉地描金龍紋燈籠尊

清嘉慶

器作燈籠形，侈口出圓唇，短頸，圈足露胎，底施松石綠釉，底心有白地礬紅「大清嘉慶年製」三行款。器身外壁由口至足以青釉為地、描金為飾；唇沿畫珠紋，頸飾連續卍字紋一週，足飾連回紋一週；肩與近足處皆飾連枝仙桃蓮紋一週、寶珠如意連蝠紋一週，上下圖案對稱；器身繪火焰祥雲五爪雙龍逐珠圖案，雲間並有蝙蝠翻飛其中。此類描金為彩工藝在宋代已經出現，而傳世金繪瓷器則可溯至明代

可比倫敦佳士得2002年6月18日拍賣會第37號；或比香港蘇富比1996年11月5日拍賣會第924號







慎德
堂製

慎德
堂製

67 FEINES UND SELTENES PAAR POLYCHROM DEKORierter TELLER AUS PORZELLAN

CHINA, eisenrote Vierzeichen-Marken Shengdetang zhi, Daoguang-Periode
D. 16,3 cm

40000,-/60000,-

Vgl. Auspicious Emblems - Chinese Cultural Treasures - 45th Anniversary Exhibition of the Min Chiu Society, 25.11.2005 - 19.7.2006, no. 94 (Zhande Lou Gift, Art Museum, The Chinese University of Hongkong - Schön erhalten)

A FINE PAIR OF POLYCHROME ENAMEL GILT-DECORATED DISHES, China, iron-red four character marks Shendetang zhi, Daoguang period. Each shallow dish with rounded sides is enamelled on the interior with a Shou medallion enclosed within a circular band comprising of five iron-red bats and gilt keyfret patterns against a turquoise ground, below a further band of blue kui dragons seperated by Shou characters. The exterior is similarly decorated with Shou characters flanked by iron-red bats against a turquoise key-patterned ground, below a band of alternating bats and Wan characters in iron-red - Compare to a large dish (28.5 cm. diam.) with the exterior decorated in the same pattern but a band of ruyi on the interior mouth rim encircling the five bats on the interior, illustrated in Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, p. 241, no. 213. The Palace dish bears a Shengdetang hall mark, and is dated to the Daoguang period and 'Auspicious Emblems - Chinese Cultural Treasures - 45th Anniversary Exhibition of the Min Chiu Society, 25.11.2005 - 19.7.2006', no. 94 (Zhande Lou Gift, Art Museum, The Chinese University of Hongkong- Good condition



精美罕見彩釉描金紅蝠團壽紋盤一對

清道光

侈口，弧壁向下漸斂，矮圈足露白胎，可見質堅細膩，底心有礬紅「慎德堂製」雙行款。盤心飾松石綠釉地描金五蝠團壽紋，壽字團紋居中，外有一圈帶狀拐子龍紋，龍紋兩兩交互構成瓣狀，共十瓣，五描金礬紅蝙蝠飛臨其上；口緣內側飾描金藍彩夔龍紋一週，兩龍勾連相背，間飾壽字紋；口緣外側飾帶狀描金礬紅蝠紋一週；外壁飾與盤心相同松石綠釉地描金拐子龍紋的礬紅雙蝠團壽紋一週。「慎德堂」為清道光皇帝在圓明園行宮內與居住之處的堂號，其晚年直至駕崩都主要居於此處，而道光年間亦有不少「慎德堂製」款生活起居所用器物傳世

外壁紋案可比香港1999年版《故宮博物院藏文物珍品全集——琺瑯彩、粉彩》第241頁第213號、一尺寸較大(直徑28.5釐米)慎德堂製款粉彩描金紅蝠團壽紋盤，惟口緣內側飾如意紋一週、盤心飾白地五蝠團壽紋，標註年代為清道光；或比香港藝術館籌劃、2005年11月25日至2006年7月19日「千祥雲集：中國吉祥圖案——敏求精舍四十五周年紀念展」圖錄第94號暫得樓捐贈香港中文大學文物館的慎德堂款瓷盤，標註年代為清道光

保存良好



68 PAAR KAISERLICHE ‚WAN SHOU WU JIANG‘-TELLER AUS PORZELLAN MIT GELBEM FOND

CHINA, eisenrote Siegelmarken Jiaqing und Periode
D. 15,4 cm

40000,-/60000,-

Provenienz: Aus einer alten deutschen Privatsammlung, erworben bei Vandervén in den 1980-er Jahren - Minim. Gebrauchsspuren, ein Teller mit kleiner Glasurbestöbung über dem Stand

A PAIR OF IMPERIAL FAMILLE ROSE YELLOW-GROUND DISHES, China, iron-red Jiaqing six-character seal marks and period. The exterior of each dish is finely enamelled with four cartouches containing characters for the greeting wan shou wu jiang, 'boundless longevity'. The cartouches are surrounded by lotus flowers on leafy scrolls, supporting the Eight Buddhist Emblems, bajixiang. The interior of each dish is painted with five bats in flight encircling a stylised shou character - Property from an old German private collection, bought from Vandervén in the 1980'ies - Very minor wear to enamels, one dish with small a glaze chip above the stand





宮廷黃地萬壽無疆盤一對

清嘉慶

侈口略撇，弧壁，矮圈足露胎，底施白釉，底心有礬紅「大清嘉慶年製」三行款。器內外連足以黃釉為地，盤心飾五蝠團壽紋，外壁彩繪卷葉寶蓮，其上托出八吉祥紋；間以如意紋花式開光四，其內白地紅字「萬」、「壽」、「無」、「疆」。繪工精緻，釉色明麗
德國私人古舊收藏，20世紀80年代購於Vandervan藝術行。細處有使用痕跡，一盤器足小處有脫釉



69 PAAR KAISERLICHE GELBGRUNDIGE ‚FAMILLE ROSE‘-SCHALEN

CHINA, unterglasurblaue Sechszzeichen- Siegelschriftmarke Daoguang und Periode
D. 14,6 cm

30000,-/50000,-

Provenienz: Privatsammlung Rheinland, erworben bei Sotheby's London, 12.12.1983, Lot 294 - Schön erhalten

A FINE IMPERIAL PAIR OF YELLOW-GROUND BOWLS, China, underglaze-blue six-character seal mark Daoguang and of the period. The exterior of the well potted flared sides is delicately enamelled in 'famille-rose' palette with goats, within three gilt-edged roundels interdispersed with arrangements of Precious Objects in reserve on a lemon-yellow enamel ground, finely incised overall with feathery foliate scrolls. The interior is painted in underglaze-blue with sprays of flowering branches and stems hung with emblems, all radiating from a central medallion enclosing further goats in a landscape - Provenance: Private collection Rheinland bought from Sotheby's London, 12 December 1983, lot 294 - A Daoguang bowl of this pattern in the Roemer Museum, Hildesheim, is illustrated in the Ohlmer Collection Catalogue, no. 143, another is illustrated by Gulland, Chinese Porcelain, vol. I, nos 404-5. Comparable are also the pair of Jiaqing bowls of the same pattern from the Edward T. Chow Collection, sold at Sotheby's Hong Kong, 19 May 1981, lot 594, and the Guangxu example included in the Hong Kong O.C.S. Exhibition of Ch'ing Polychrome Porcelain, 1977, Catalogue no. 121 - Good condition





宮廷三羊開泰圖碗一對

清道光

侈口略撇，深弧壁，圈足露白胎，可見質堅細膩；底施白釉，底心有釉下青花「大清道光年製」三行款。碗內飾釉下青花圖案，碗心為三羊開泰圖，內壁飾折枝祥花瑞果靈芝四叢，枝上分別挂有如意、吉魚、葫蘆、玉罄。外壁連足以檸檬黃釉刻卷草紋為錦地，有描金圓形開光三，其內分別繪粉彩庭院祥花吉羊圖共同構成三羊開泰之意，隙地飾博古花供圖，可見戟、磬、雙環、靈芝式如意、石榴等各種祥瑞之物

可比德國Hildesheim市Römer博物館藏道光三羊開泰圖碗，錄入Ohlmer藏品圖錄第143號；或比Gulland著《中國瓷器》(Chinese Porcelain)卷I第404、405號；或比原仇炎之所藏一對嘉靖三羊開泰圖碗，後在香港蘇富比1981年5月19日拍賣會售出(圖錄第594號)；或比香港東方陶瓷學會1977年清代彩瓷展覽(Ch'ing Polychrome Porcelain)圖錄第121號

德國萊茵地區私人收藏，購於倫敦蘇富比1983年12月12日拍賣會(圖錄第294號)。保存良好







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- 2. GEBOTE, ZUSCHLAG** **A)** Jeder Bieter hat vor Beginn der Auktion seinen Namen und seine Anschrift anzugeben. Dies gilt auch, wenn er sich als Vertreter an der Auktion beteiligt. In diesem Fall hat er zusätzlich Namen und Anschrift des Vertretenen anzugeben. Im Zweifel erwirbt der Bieter im eigenen Namen und auf eigene Rechnung. **B)** Jeder Bieter hat vor Beginn der Auktion ein Bargeld-Depot zu hinterlegen. **C)** Um die Ausführung **schriftlicher Gebote** sicher zu stellen, müssen diese auf dem dafür vorgesehenen Formular - mindestens 48 Stunden vor Beginn des ersten Auktionstages beim Versteigerer eingehen. Der Bieter ist für den Zugang beweispflichtig. Zur wirksamen Abgabe eines schriftlichen Gebotes ist die genaue Angabe der Person oder Firma des Bieters sowie der Lot-Nummer erforderlich. Mit der Abgabe des Gebotes muss eine Telefonnummer angegeben werden, unter welcher der Bieter regelmäßig zu erreichen ist. Das Gebot beschränkt sich ausschließlich auf die angegebene Lot-Nummer. **Schriftliche Gebote** werden vom Versteigerer nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um ein anderes abgegebenes Gebot zu überbieten. **Telefonische Gebote** werden entgegengenommen, indem der Bieter vor Aufruf des gewünschten Lots angerufen wird. Dies geschieht nur für Lots mit einem Schätzpreis ab Euro 750,-. Voraussetzung für die telefonische Teilnahme ist eine schriftliche Anzeige, die spätestens 48 Stunden vor Beginn des ersten Auktionstages beim Versteigerer eingeht. Bei bestimmten Auktionen ist die Abgabe eines **Online-Gebots** möglich (www.auction.de). Der Versteigerer übernimmt keine Haftung für das Zustandekommen oder die Aufrechterhaltung von Telekommunikationsverbindungen sowie die ordnungsgemäße Übermittlung und den (rechtzeitigen) Zugang von Onlineangeboten an den Auktionator. Maßgeblich für die Versteigerung bzw. deren Ablauf ist das Saalgeschehen (z.B. hinsichtlich Berichtigungen gem. Ziff. 1 b). Verbindlich sind lediglich die im Saal abgegebenen Gebote. **D)** Der Versteigerer kann Gebote bei Vorliegen sachlicher Gründe ablehnen. Dies gilt insbesondere, wenn Bieter auf Verlangen des Versteigerers keine ausreichenden, dem Wert des Gebotes entsprechenden Sicherheiten vor der Auktion erbringen können. Bei Ablehnung eines Gebotes bleibt das unmittelbar zuvor abgegebene Gebot verbindlich. **E)** Der Versteigerer behält sich das Recht vor, Lot-Nummern zu vereinen, zu trennen, ausserhalb der Reihenfolge anzubieten, bei Vorliegen eines sachlichen Grundes zurückzuziehen oder unter Vorbehalt (UV-Zuschlag) zu versteigern. Die Lotnummer ist die Nummer, unter der die Gegenstände in der Auktion aufgerufen werden bzw. im Auktionskatalog verzeichnet sind oder im Freihandverkauf angeboten werden. **F)** Der Zuschlag erfolgt nach dreimaligem Aufruf an den Höchstbietenden. Wenn mehrere Personen dasselbe Gebot abgeben und nach dreimaligem Aufruf kein höheres Gebot erfolgt, entscheidet das Los. Bei gleichlautenden schriftlichen Geboten erhält der Ersteingang den Zuschlag. Bestehen Zweifel darüber, ob oder an wen der Zuschlag erteilt ist oder wurde ein rechtzeitig abgegebenes Gebot übersehen oder will der Höchstbietende sein Gebot nicht gelten lassen, so kann der Versteigerer den Zuschlag zurückziehen, der damit unwirksam wird, und den Gegenstand erneut anbieten. Einwendungen gegen einen Zuschlag sind unverzüglich, d.h. vor Aufruf des nächsten Lots zu erheben. Bei Vorliegen eines wichtigen Grundes kann der Versteigerer den Zuschlag verweigern. **G)** Der Schätzpreis ist in der Regel kein Limit. Der Zuschlag kann auch unter dem Schätzpreis erfolgen. Zum Schutz des eingelieferten Gegenstandes ist der Versteigerer berechtigt, unterhalb des vereinbarten Limits den Zuschlag an den Einlieferer zu erteilen. In diesem Falle entsteht ein Rückgang. **H)** Wird das mit dem Einlieferer vereinbarte Limit nicht erreicht oder bestehen sonstige wichtige Gründe, kann der Versteigerer den Zuschlag unter Vorbehalt erteilen (UV-Zuschlag). Der Gegenstand kann im Falle eines Nachgebotes des Limits auch ohne Rücksprache einem anderen Bieter zugeschlagen oder im Nachverkauf veräußert werden. Gebote mit UV-Zuschlägen sind für Bieter 5 Wochen verbindlich, für den Versteigerer jedoch freibleibend. Insbesondere sind jegliche Ansprüche des Bieters gegen den Versteigerer ausgeschlossen, wenn der UV-Zuschlag nicht ausgeführt wird. **I)** Ein Gebot erlischt, wenn es vom Versteigerer abgelehnt wird, wenn die Auktion ohne Erteilung des Zuschlages geschlossen wird oder der Gegenstand erneut aufgerufen wird. Ein unwirksames Übergebot führt nicht zum Erlöschen des vorangegangenen Gebotes. **J)** Mit dem Zuschlag durch den Versteigerer wird der Bieter zur Abnahme des Gegenstandes und zur Zahlung verpflichtet. Das Eigentum an den Versteigerungsgegenständen geht erst mit vollständigem Ausgleich aller Forderungen des Versteigerers an den Käufer über. Bei Zahlung durch Scheck wird erst die vorbehaltlose Bankgutschrift als Zahlungseingang bzw. Erfüllung gewertet. Die Gefahr des zufälligen Untergangs und der zufälligen Verschlechterung des Gegenstandes geht mit dem Zuschlag an den Käufer über. **K)** Der Nachverkauf ist Teil der Versteigerung, bei der der Interessent schriftlich den Auftrag zur Gebotsabgabe mit einem bestimmten Betrag erteilt. Die Bestimmungen über Fernabsatzverträge gem. §§ 312b ff BGB finden keine Anwendung.
- 3. KAUFPREIS, UMSATZSTEUER** **A)** Gem. §25a UstG unterliegen alle Lieferungen der Differenzbesteuerung: Auf die Zuschlagssumme wird ein Aufgeld in Höhe von 33% erhoben. In diesem Aufgeld ist die gesetzliche Umsatzsteuer (Ust.) auf die Gesamtdifferenz enthalten. Die Umsatzsteuer wird bei der Rechnungsstellung nicht ausgewiesen. Bei Einlieferungen z.B. aus Drittländern, die mit Einfuhrumsatzsteuer belastet sind (Kennzeichnung durch * bei der Lot-Nr.), erfolgt die Fakturierung mit der Regelbesteuerung: Auf die Zuschlagssumme wird ein Aufgeld von

VERSTEIGERUNGSBEDINGUNGEN

27% erhoben. Auf die Zuschlagssumme zzgl. Aufgeld ist die gesetzliche Umsatzsteuer zu entrichten. **B)** Zur Abgeltung des gesetzlichen Folgerechts (§ 26 UrhG) leistet der Versteigerer eine Abgabe auf den Verkaufserlös für alle Originalwerke der bildenden Kunst und Fotografien seit Entstehungsjahr 1900 an die Ausgleichsvereinigung KUNST. Der Käufer trägt die Hälfte des zum Zeitpunkt der Rechnungsstellung geltenden Abgabesatzes (Abgabesatz 2012: 2,1% des Zuschlagspreises). **C)** Besteht die Notwendigkeit zur Einholung von CITES-Bescheinigungen zwecks Erteilung von Ausnahmegenehmigungen vom Vermarktungsverbot von Gegenständen, die dem Artenschutzabkommen unterliegen, so gehen hierfür anfallende Kosten zu Lasten des Käufers. **D)** Die gesetzliche Umsatzsteuer beträgt z.Zt. 19% (Stand September 2008). Kunstgegenstände und Sammlungsstücke, die im Katalog durch * vor dem Schätzpreis gekennzeichnet sind, unterliegen im Falle der Regelbesteuerung der ermäßigten Umsatzsteuer von 7%. **E)** Für innergemeinschaftliche Ausfuhrlieferungen ist die Steuerbefreiung ausgeschlossen. Bei Ausfuhrlieferungen in Drittländer wird dem Käufer die Umsatzsteuer erstattet, sobald dem Versteigerer der Ausfuhr- und Abnehmernachweis vorliegt. **F)** Während oder unmittelbar nach der Versteigerung ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum vorbehalten.

- 4. FÄLLIGKEIT, ZAHLUNG UND VERZUG** **A)** Persönlich an der Versteigerung teilnehmende Käufer haben den Endpreis (Zuschlagpreis zuzüglich Aufgeld und Umsatzsteuer) sofort nach erfolgtem Zuschlag in bar oder mit bankbestätigtem Scheck an den Versteigerer zu bezahlen. Bei Käufern, die schriftlich, telefonisch oder online geboten haben, wird die Forderung mit Zugang der Rechnung fällig. Der Käufer verzichtet auf die Geltendmachung von Zurückbehaltungsrechten aus anderen, auch früheren Geschäften der laufenden Geschäftsverbindung. Eine Aufrechnung mit Gegenforderungen ist dem Käufer nur gestattet, wenn diese unbestritten oder rechtskräftig festgestellt sind. Der Käufer, sofern er Unternehmer ist, verzichtet auf das Leistungsverweigerungsrecht nach § 320 (§ 322) BGB. **B)** Bei Zahlungsverzug werden Verzugszinsen berechnet; ihre Höhe beläuft sich bei privaten Käufern (Verbrauchern) auf 5% über dem Basiszinssatz der EZB p.a., bei gewerblichen Käufern (Unternehmern) auf 8% über dem Basiszinssatz p.a. Bei Zahlung in fremder Währung gehen ein etwaiger Kursverlust und Einlösungsentgelte zu Lasten des Käufers. Außerdem kann der Versteigerer den Käufer auf Schadensersatz wegen schuldhafter Pflichtverletzung in Anspruch nehmen. Dazu kann er nach der zweiten Mahnung als Schadenspauschale einen Säumniszuschlag von 3% der Gesamtforderung erheben, es sei denn der Käufer weist nach, dass ein Schaden nicht oder in wesentlich geringerer Höhe entstanden ist. Statt der Schadenspauschale kann der Versteigerer Ersatz des konkret entstandenen Schadens verlangen. Dieser kann so berechnet werden, dass der Gegenstand in einer weiteren Auktion mit einem nach pflichtgemäßem Ermessen des Versteigerers bestimmten Limit erneut versteigert wird und der säumige Käufer für einen Mindererlös gegenüber der vorangegangenen Versteigerung und für die Kosten der wiederholten Versteigerung einschließlich Provision und Auslagen des Versteigerers aufzukommen hat. Auf einen Mehrerlös hat er in diesem Falle keinen Anspruch. Die Rechte aus dem ihm vorher erteilten Zuschlag erlöschen mit dem neuen Zuschlag. Mit Eintritt des Verzugs werden sämtliche Forderungen des Versteigerers gegen den Käufer sofort fällig. **C)** Der Versteigerer ist berechtigt, Informationen über säumige Käufer dem Verband der deutschen Kunstversteigerer bzw. deren Mitglieder weiterzugeben.
- 5. ABHOLUNG, VERSENDUNG, EINLAGERUNG** **A)** Der Käufer ist verpflichtet, die Gegenstände sofort nach der Versteigerung in Empfang zu nehmen. Käufer, die schriftlich, telefonisch oder online an der Versteigerung teilgenommen haben,

müssen die Gegenstände spätestens 14 Tage nach Zugang der Rechnung abholen. Ersteigerte Gegenstände werden jedoch erst mit vollständigem Ausgleich aller Forderungen herausgegeben. **B)** Gerät der Käufer mit der Annahme in Verzug, so ist der Versteigerer berechtigt, die Sache auf dessen Kosten und Gefahr bei sich oder Dritten einzulagern. Der Käufer trägt auch die Kosten notwendiger Versicherungen. Für die Einlagerung wird pro Objekt und Tag ein Kostenersatz von bis zu Euro 6,- (zuzügl. Umsatzsteuer) bzw. der Satz des Lagerunternehmens berechnet. Dem Käufer bleibt vorbehalten nachzuweisen, dass Kosten nicht bzw. nicht in dieser Höhe angefallen sind. Der Termin für die Herausgabe eingelagerter Sachen ist mit dem Versteigerer bzw. benannten Dritten abzustimmen. **C)** Die Verpackung, Versicherung und Versendung ersteigerten Gegenstände erfolgt auf Kosten und Gefahr des Käufers; der Versteigerer ist lediglich der Vermittler dieser Dienstleistungen. Versandaufträge werden nur ausgeführt, wenn dem Versteigerer oder dem mit dieser Aufgabe betrauten Unternehmen der vom Käufer unterschriebene Versandauftrag vorliegt und die ermittelten Versandkosten sowie alle übrigen Forderungen des Versteigerers bezahlt sind. **D)** Befindet sich der Käufer seit mindestens 12 Monaten im Annahmeverzug ist der Versteigerer berechtigt die Gegenstände zu verwerten. Der Versteigerer ist berechtigt von dem Verwertungserlös sämtliche Forderungen gegen den Käufer in Abzug zu bringen.

- 6. HAFTUNG** Der Versteigerer haftet für Vorsatz und grobe Fahrlässigkeit unbeschränkt. Bei fahrlässiger Verletzung vertragswesentlicher Pflichten haftet der Versteigerer bis zur Höhe des Limits bzw. Schätzpreises. Für leichte Fahrlässigkeit bei der Verletzung einfacher, d.h. nicht vertragswesentlicher Pflichten, ist die Haftung des Versteigerers ausgeschlossen. Dieser Haftungsausschluss gilt auch für die persönliche Haftung der gesetzlichen Vertreter, der leitenden Angestellten sowie der Erfüllungs- und Verrichtungsgehilfen.
- 7. ALLGEMEINES** **A)** Diese Bedingungen regeln sämtliche Rechtsbeziehungen zwischen dem Bieter bzw. Käufer und dem Versteigerer. Allgemeine Geschäftsbedingungen des Bieters bzw. Käufers haben keine Geltung. Mündliche Nebenabreden bestehen nicht. Änderungen bedürfen zu ihrer Gültigkeit der Schriftform. **B)** Erfüllungsort und Gerichtsstand, soweit er vereinbart werden kann, ist Stuttgart. Es gilt ausschließlich deutsches Recht. Das Übereinkommen der Vereinten Nationen über Verträge über den internationalen Warenverkauf (CISG) findet keine Anwendung. Die Kosten einer etwaigen Rechtsverfolgung im Ausland trägt der Käufer, soweit sie nach dem jeweiligen nationalen Recht nicht erstattungsfähig sind. **C)** Sollten eine oder mehrere Bestimmungen dieser Versteigerungsbedingungen ganz oder teilweise unwirksam sein, bleibt die Wirksamkeit der übrigen Bestimmungen davon unberührt.

Uwe Jourdan

Öffentlich bestellter und vereidigter Versteigerer

Andreas Heilig

Öffentlich bestellter und vereidigter Versteigerer

NAGEL AUKTIONEN GmbH & Co KG,
Stuttgart (AG Stuttgart HRA 720033)
USt-IdNr.: DE 245724016

Persönlich haftender Gesellschafter:
NAGEL AUKTIONEN Beteiligungs-GmbH,
Stuttgart (AG Stuttgart HRB 23440),
Geschäftsführer: Uwe Jourdan

Bankverbindungen:
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Konto Nr. 7871514278 (BLZ 600 501 01)
Postbank Stuttgart
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Information for foreign customers:
Please settle all your commitments
towards us only through our bankers:
BW-Bank AG, D-70049 Stuttgart, BIC: SOLA DEST
IBAN: DE 8060050101 7871514278

CONDITIONS OF SALE

The auctions at NAGEL AUKTIONEN GmbH & Co. KG (hereinafter referred to as the "Auctioneer") are held according to the following Conditions, which are accepted by personal, written, telephone or online participation over the Internet. These Conditions apply analogously to sale by private contract if the conditions for sale by private contract are not primarily agreed or included.

1. **FUNDAMENTALS OF THE AUCTION AND QUALITY DEFECTS**
 - A)** The Auctioneer holds public auctions within the scope of §383 Paragraph 3 Sub-Clause 1 of the German Civil Code in its own name as consignee and for the account of the depositors (consignors) whose names are not disclosed.
 - B)** All property items offered for auction can be viewed and inspected prior to the auction. The property items are second-hand. The catalogue descriptions are made to the best of the author's knowledge and belief, but are for purposes of information exclusively and are not part of the contractually agreed properties and condition of the items, in particular they do not constitute guarantees in the legal sense of the term. The same applies to verbal or written information of all kinds, as well as the designation of the items when called. If an Internet catalogue is made in addition, the information in the printed version is nonetheless authoritative. Impairments in the state of the items' preservation are not stated in every case, so that lack of information likewise does not furnish grounds for an agreement on the quality of the items. The Auctioneer reserves the right to make corrections to catalogue information. These corrections take the form of written notices posted at the place of the auction and verbal corrections made by the Auctioneer immediately prior to the auction of the specific item. The corrected information takes the place of the catalogue descriptions. All items are offered for auction in the state in which they are found at the time of the auction. The Auctioneer assumes no liability for faulty translations of the catalogue texts from German into other languages.
 - C)** In the event of quality defects claimed within 12 months after the knockdown, the Auctioneer shall undertake to assert his claims against the Consignor insofar as the buyer has completely paid the Auctioneer's bill. The valuation of a recognized expert proving the defect and made at the expense of the buyer is necessary for the assertion of a claim for a quality defect. If claims made against the Consignor are successful, the Auctioneer shall refund only the purchase price to the buyer, matching payment with the return of the property. The buyer is still under obligation to pay the premium as compensation for the services of the Auctioneer. In all other respects, the Auctioneer shall assume no liability for quality defects.
2. **BIDS, KNOCKDOWN**
 - A)** Each bidder must indicate his name and address before the start of the auction. This holds even if he takes part in the auction as a representative. In this case, he must also indicate the name and address of the party he is representing. In cases of doubt, the bidder shall make acquisitions in his own name and for his own account.
 - B)** Each bidder must make a cash deposit before the start of the auction.
 - C)** In order to ensure that written bids are properly executed, they must be made on the form provided for this purpose and received by the Auctioneer at least 48 hours before the start of the first day of the auction. The bidder is required to provide evidence of the receipt. For a written bid to be effective, it must contain detailed information on the person or company of the bidder as well as the lot number. A telephone number at which the bidder can regularly be reached must be indicated when the bid is made. The bid is restricted exclusively to the lot number indicated. Written bids are only used by the Auctioneer with the amount that is necessary to bid over another bid that has been made. Telephone bids will be accepted by telephoning the bidder before the desired lot is called. This is only done for lots with an estimated price of € 750.00 or more. The condition for taking part by telephone is a written notice received by the Auctioneer at the latest 48 hours before the start of the first day of the auction. It is possible to make online bids at some auctions (www.auction.de). The Auctioneer shall assume no liability for the formation or maintenance of telecommunications connections, nor for the orderly transmission and (timely) receipt of online bids to the Auctioneer. What occurs in the hall (for example, with regard to corrections as stated in Number 1 b of these Conditions) shall be authoritative for the course of the auction. Only those bids made in the hall are binding.
 - D)** The Auctioneer can reject bids if there are valid reasons for doing so. This applies in particular if bidders cannot furnish, at the demand of the Auctioneer, sufficient security prior to the auction commensurate with the value of the bid. If a bid is rejected, the bid made immediately prior to it shall remain binding.
 - E)** The Auctioneer shall reserve the right to combine or separate lot numbers, call them out of sequence, withdraw them if there is a valid reason, or auction them off subject to reservation (UV-Zuschlag). The lot number is the number under which the items are called in the auction, listed in the auction catalogue, or offered for sale by private contract.
 - F)** The knockdown shall follow after the highest bid has been called three times. If several persons make the same bid and no higher bid is made after being called three times, the matter will be decided by drawing lots. If identical written bids are received, the knockdown will be granted to the first bid received. If there are doubts regarding whether or to whom the knockdown has been granted, or if a bid submitted on time is overlooked, or if the highest bidder wishes to withdraw his bid, the Auctioneer is entitled to withdraw the knockdown, which is thereby invalidated, and to offer the property for auction once again. Any objections against the knockdown are to be raised immediately, i.e., before the next lot is called. The Auctioneer is entitled to refuse the knockdown if there is a valid reason for doing so.
 - G)** The estimated price is normally not a limit; a knockdown may also be made below the estimated price. In order to protect the consigned property, the Auctioneer is entitled to knockdown to the consignor below the agreed limit. A reversal is made in this case.
 - H)** If the limit agreed with the consignor is not reached, or for other valid reasons, the Auctioneer is entitled to knock down subject to reservation (UV-Zuschlag). In the event of a subsequent bid equivalent to the limit, the property may be knocked down to another bidder or sold to another bidder in a subsequent sale with no further consultation being required. Bids with awards subject to reservation are binding on the bidder for 5 weeks but may be subject to change without notice by the Auctioneer. In particular, any claims of the bidder against the Auctioneer shall be excluded if the knockdown subject to reservation should be unsuccessful.
 - I)** A bid will lapse if it is rejected by the Auctioneer, if the auction is closed without a knockdown, or if the property is called for auction again. An invalid overbid does not result in the previous bid being invalid.
 - J)** A knockdown called by the Auctioneer obligates the bidder to accept the item and make payment. Ownership of the auctioned property only passes to the buyer when all claims of the Auctioneer have been settled in full. The risk of fortuitous loss or fortuitous deterioration of the property passes to the buyer simultaneously with the knockdown.
 - K)** The sale of unsold lots is part of the auction, in which interested parties place their orders for submitting bids of a specific amount in writing. The provisions of §§312b et seq. regarding distance contracts do not apply.
3. **PURCHASE PRICE, TURNOVER TAX**
 - A)** In accordance with § 25a of the German Turnover Tax Act (UStG), all deliveries are subject to a differential tax, with a premium of 33% being levied on the hammer price. This premium includes statutory turnover tax on the total difference. Turnover tax is not stated separately on the invoice. Consignments which are subject to turnover tax (marked by * with the lot no.), such as those from non-EU countries, for example, are invoiced at the standard tax rate with a premium of 27 % being levied on the hammer price. The turnover tax is payable on the hammer price plus the premium.
 - B)** In order to settle the statutory right of stoppage in transit (§ 26 of the German Copyright Act - UrhG), the Auctioneer pays a levy on to the "Ausgleichsvereinigung KUNST" association on the sale proceeds for all original works of fine art and photographs created since 1900. The buyer bears half of the applicable levy in force on the invoice date (levy rate in January 2012: 2.1% of the knockdown price).
 - C)** If it should be necessary

CONDITIONS OF SALE

to obtain CITES certificates for the purpose of granting special exemption from the prohibition of marketing objects covered by this Convention, then the cost thereof shall be borne by the purchaser. **d)** Statutory value-added tax (MwSt.) is currently 19% (September 2008). Works of art, as well as items from collections, which are marked in the catalogue with an * before the estimated price are subject to the reduced value-added tax rate of 7% in the event that standard taxation applies. **e)** Tax exemption is excluded for deliveries within the European Union. In the case of export deliveries to non-EU countries, turnover tax is refunded to the buyer as soon as the export and acceptance documentation has been received by the Auctioneer. **f)** Invoices issued during or immediately following the auction require verification; errors excepted.

- 4. DUE DATE, PAYMENT AND DEFAULT** **a)** Buyers taking part in the auction in person must pay the final purchase price (knockdown price plus premium and turnover tax) to the Auctioneer immediately following the knockdown in cash or by a confirmed cheque. In the case of buyers who have submitted written or telephonic offers, the amount due is payable upon receipt of the invoice. The buyer waives the enforcement of any retention rights in connection with transactions or previous transactions conducted within the scope of the present business relationship. The buyer is only permitted to offset any counterclaims if these are undisputed or have been declared by declaratory judgment. If the buyer is an entrepreneur, he hereby waives the performance refusal right under § 320 (§ 322) of the German Civil Code (BGB). **b)** In the event of payment delay, private buyers (consumers) must pay default interest equivalent to 5% of the discount rate of the European Central Bank and commercial buyers (companies), 8% of the relevant discount rate p.a. If payment is made in foreign currency, any exchange losses and currency conversion fees must be borne by the buyer. The Auctioneer is also entitled to lodge claims against the buyer for culpable neglect of duties. After the second formal reminder, the Auctioneer is entitled to levy a default surcharge equivalent to 3% of its total claim as compensation for damages incurred unless the buyer is able to prove that no damage or a much lower level of damages has been incurred. Instead of the flat-rate damage compensation amount, the Auctioneer may demand reimbursement of the specific damages incurred. These damages may also be calculated in such a way that the property item in question will be re-auctioned in another auction with a limit determined at the dutiful discretion of the Auctioneer and the defaulting buyer will be liable for any reduced proceeds in comparison with the previous auction and also for the costs of the repeat auction and including the commission and disbursements of the Auctioneer. The defaulting buyer will not be entitled to any additional proceeds in this case. His rights in connection with the previous knockdown will lapse concurrently with the new knockdown. All claims of the Auctioneer against the buyer will be due immediately in the event of delay. **c)** The Auctioneer is entitled to forward information on defaulting customers to the Association of German Art Auctioneers or its members.
- 5. COLLECTING, SHIPPING AND STORING ITEMS** **a)** The buyer is obliged to take receipt of the property items immediately after the auction. Buyers who have participated in the auction in writing or by telecommunication are obliged to collect the property items no later than 14 days after receipt of the invoice. Items purchased in an auction shall only be handed over when all outstanding accounts have been settled. **b)** If the buyer should be delayed in taking over the property, the Auctioneer is entitled to store the property items at the cost and risk of the buyer on its own premises or with third parties. The buyer will also bear the costs of any necessary insurance. A cost reimbursement of up to € 6.00 (plus value-added tax)

per item and day or the relevant rate of the storage company shall be charged for the storage. The buyer reserves the right to prove that costs have not been incurred, or not in the aforesaid amount. The date for withdrawing stored property items is to be agreed with the Auctioneer or designated third parties. **c)** The packing, insurance and shipment of auctioned items shall be made at the cost and risk of the buyer; the Auctioneer merely serves as agent for these services. Shipping orders will only be executed if the Auctioneer or the company commissioned with this task has received the appropriate shipping order signed by the buyer and after the calculated shipping costs and all other claims of the Auctioneer have been settled. **d)** Should the buyer be at least 12 months late in collecting the items, the Auctioneer shall be entitled to turn the items to account. The Auctioneer is entitled to deduct all claims against the buyer from the proceeds.

- 6. LIABILITY** The Auctioneer shall bear unlimited liability for acts of wilful intent and gross negligence. In the event of negligent violation of essential contractual obligations, the Auctioneer shall be liable to the amount of the limit or the estimated price. The Auctioneer shall not be held liable for ordinary negligence involving violation of simple, that is, non-essential, obligations. This exclusion of liability shall also apply to the personal liability of the Auctioneer's legal representatives, senior employees, assistants and vicarious agents.
- 7. GENERAL** **a)** All legal relationships between the bidder or buyer and the Auctioneer are covered in these Conditions. The bidder's or buyer's general terms of business shall not be applicable. There are no ancillary verbal agreements. Changes must be made in writing to be effective. The original German version of the Conditions shall be authoritative. **b)** The place of fulfilment and legal venue, if such can be agreed, is Stuttgart. German laws shall apply exclusively. The United Nations Convention on Contracts for the International Sale of Goods (CISG) shall not apply. The costs of any litigation abroad shall be borne by the buyer, insofar as they are not reimbursable in accordance with the respective national laws. **c)** If one or more provisions of these Assignment Conditions are wholly or partially invalid, the validity of the other provisions will remain in full force and effect.

Uwe Jourdan

Publicly appointed and sworn auctioneer

Andreas Heilig

Publicly appointed and sworn auctioneer

NAGEL AUKTIONEN GmbH & Co KG,
Stuttgart (AG Stuttgart HRA 720033)
USt-IdNr.: DE 245724016

Persönlich haftender Gesellschafter:
NAGEL AUKTIONEN Beteiligungs-GmbH,
Stuttgart (AG Stuttgart HRB 23440),
Geschäftsführer: Uwe Jourdan

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Postbank Stuttgart
Konto Nr. 51254708 (BLZ 600 100 70)

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BITTE MIT KUGELSCHREIBER AUSFÜLLEN
PLEASE USE BALL PEN

GEBOTE / BIDS

使用各類信用卡或中國銀
聯卡付款須繳納2%附加費
2% surcharge on all
Credit / CUP Card payments

FAX: +49 (0) 711 649 69-696

NAGEL AUKTIONEN GMBH & Co. KG
Postfach 10 35 54
D-70030 Stuttgart
Germany

NAME / NAME VORNAME / FIRST NAME

STRASSE / STREET HAUS-NR. / No.

PLZ, ORT / Post CODE, CITY

LAND / COUNTRY

TEL. PRIVAT / PRIVATE PHONE TEL. GESCHÄFTL. / BUSINESS PHONE

FAX / FAX

E-MAIL / E-MAIL

ES WIRD UM ENTSPRECHENDES BARDEPOT GEBETEN
INTENDING BUYERS SUPPLY A CASH DEPOSIT

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KUNDENNUMMER / CUSTOMER-NO. UST-IDNR.

ES GELTEN DIE VERSTEIGERUNGSBEDINGUNGEN
DER NAGEL AUKTIONEN GMBH & Co. KG, STUTTGART
THE CONDITIONS OF SALE ARE BINDING

TELEFONISCHES MITBIETEN ERST AB SCHÄTZPREIS € 750,-
TELEPHONE BIDS CAN BE ACCEPTED FOR LOTS ESTIMATED ABOVE € 750,-

GEBOTE FÜR AUKTION
BIDS FOR SALE CODE

695A

LOT	HÖCHSTGEBOT ODER „TELEFON“ HIGHEST BID OR „TELEPHONE“	LOT	HÖCHSTGEBOT ODER „TELEFON“ HIGHEST BID OR „TELEPHONE“	LOT	HÖCHSTGEBOT ODER „TELEFON“ HIGHEST BID OR „TELEPHONE“
A		A		A	
A		A		A	
A		A		A	
A		A		A	

Mit meiner Unterschrift erkläre ich mich des Weiteren damit einverstanden, dass die Firma Nagel Auktionen GmbH & Co. KG die von mir angegebenen Daten für eigene Werbezwecke verwendet und mir Werbung per E-Mail zusenden darf. Diese Einwilligung kann jederzeit widerrufen werden.

Furthermore I agree that the Nagel Auktionen GmbH & Co. KG may use my personal data for advertising purposes. This statement can be withdrawn any time.

- Ich möchte mich schriftlich an der Auktion beteiligen. Sofern meine Gebote nicht ausreichen, ermächtige ich den Versteigerer, für mich wie folgt höher zu bieten:
I would like to participate in the sale by written bids. In case my offers are not sufficient I am authorizing the auctioneer to increase my offers as follows:

10 %	20 %	30 %

- Ich möchte mich telefonisch an der Auktion beteiligen.
ich bitte um anruf während der Auktion unter:
I would like to participate in the sale by telephone.
Please call me at following number during the auction:

TEL.-NR. / PHONE

Diese Willensbekundung stellt die Anzeige gem. Ziff. 2c der Versteigerungsbedingungen dar.
This declaration corresponds with figure 2c of the conditions of sale.

ORT / PLACE

DATUM / DATE

UNTERSCHRIFT / SIGNATURE

轉讓條件

- 1 NAGEL AUKTIONEN GMBH & CO., KG (以下稱為“拍賣人”) 在一次公開拍賣會中作為受託人為未透露名稱的委託人 (“處理人”) 以自己的名義提供本物品。至少到第13條所指的結算日期為止，委託人受拍賣定單的約束。
- 2 委託人證實其是被委託物品的有正當處理權的所有人或獲授權代表所有人行為的人。在委託給拍賣人的物品為國內物品的情況下，該等證實還適用於所有人的合夥人。委託人保證其根據《德國營業稅法》(German Turnover Tax Law (Umsatzsteuergesetz)) 第25a條的規定符合申請差別稅款的要求。如果委託人未通知拍賣人其未滿足任何上述要求，委託人應支付對發票和賬目進行必要改正所花費的支出。
- 3 物品是二手的。委託人就被委託物品的所有質量缺陷和法律缺陷向拍賣人承擔責任，相應地適用銷售法。當時有效的《拍賣條件》約束相應的拍賣程序。
- 4 如果在拍賣前發現缺陷或對無缺陷有疑問，拍賣人有權撤銷問題物品的拍賣或將拍賣推遲到另一日期。如果拍賣人認為應進行審查，委託人應承擔由此產生的支出。如有第三方對物品主張所有權，在根據保留條款的條件下(uv-Zuschlag)拍賣人無需諮詢委託人即可進行拍賣成交。拍賣人保留與第三方、委託人以及符合條件的買主進行談判以澄清所有權事宜的權利，相應的支出應由委託人承擔。
- 5 物品將以盡可能最好的價格(無限制)或協商同意的最低價格(價格下限)進行拍賣。750歐元或750歐元以上估價價格原則上不應有價格下限。若物品低於750歐元，“下限/已稅”(// Limit/Taxe //) 欄目中的一項條款將僅用作估價估價詳細資料的大致價值。無下限物品可按拍賣中提到的估價的50%出售。貴重金屬製品可按低於其實際價值的價格出售。如果無法議定限制，在根據保留條款的條件下拍賣人有權進行拍賣成交。在該等情況下，委託人應立即以書面形式將其決定通知拍賣人。拍賣人應就對若干物品設定的價格下限獲得補償。拍賣人有權根據下限自行決定替委託人拍賣並在必要的情況下進行拍賣成交。在此情況下作出相反處理。
- 6 委託人承擔成本和風險將物品交付給拍賣人。不能進行包裝。根據《德國營業稅法》(German Turnover Tax Law (UstG)) 第25a(7)3的規定，在歐盟境內進行的交貨不適用免稅。在從非歐盟國轉入貨物的情況下，委託人有義務保證所有應付款和正當的海關結關生效，除非委託人已委託拍賣人執行進口手續。關稅和結關成本應由委託人承擔。在不抵觸現行《營業稅法》(Turnover Tax Law)的情況下，進口營業稅可退款。但此不應適用於物品未售出的情況。
- 7 拍賣人受委託對物品就任何風險(尤其是火災、盜竊和損失)進行保險，保險額為下限額或在物品無下限額的情況下基於估價價格保險，在兩種情況下都減去議定的折扣。成本由委託人承擔。保險人不必承擔更廣泛的責任。因使用化學物質、生物物質、生化物質或電磁波作為危害公眾的武器製造恐怖或危險而產生的損失，無論是否有其他原因，不包括在保險賠償範圍。保險費為估定價格(加上增值稅)的1%。保險期限自委託開始至結算(settlement)後兩周為止。如果委託人不希望拍賣人購買保險獲得保險賠償，則拍賣人獲免責及不必承擔任何合所有法例責任和合同責任，除非拍賣人有故意意圖或嚴重疏忽。上述免責還應適用於拍賣人的法定代表、高層員工、助理和拍賣人有轉承責任之代理人的個人責任。
- 8 如果物品因未達到議定的價格下限而未出售，若在簽訂合同時明確議定，拍賣人應有權獲得下限(加上增值稅)的3%作為一筆總付的成本補償(委託替代-PE)。在所有情況下，委託人都有義務賠償由此產生的任何和所有支出。
- 9 委託人必須在開出帳單後最晚14天內按照第13條的規定接收未售出物品，無需獲得詢問。在本期限後，拍賣人可將物品交由第三方儲存，費用和風險由委託人承擔，也可/或將該物品放到其他拍賣中，但在此情況下，價格下限自動降低50%。到第三次拍賣嘗試時，下限設為0。在儲存的情況下，委託人還應承擔任何必要的保險費用。如果物品放入儲存，還將按每件物品每天6歐元(加上增值稅)或按照倉儲公司的收費收取費用。儲存的物品的取出日期須與拍賣人商定。每次運輸物品時，成本和風險以及包裝費用、保險費和未出售物品的回程運輸費用都由委託人承擔；拍賣人僅作為該等服務的代理人服務。只有當被指派承擔運輸任務的拍賣人或公司從委託人收到簽字的運輸定單並收到拍賣人所要求的所有確定的運輸成本和其他訴求的付款的情況下，回程運輸才將進行。
- 10 交付給委託人的收益應為從成交價格中減去議定的傭金和所有支出。如果從德國和歐盟發貨，則法定增值稅包括在傭金中，不再另作陳述。目錄成本按統一費用收費。描述成本：每目錄行：2.50歐元，在總目錄中無描述成本。插圖成本：整版：180歐元；半頁版：100歐元；1/4版：70歐元；更小的插圖按比例計費。著名刊物中跨頁顯著顯示：380歐元。總目錄中的插圖：15歐元。對拍賣中未售出的物品須進行合理的成本補償。拍賣人自行決定描述和目錄插圖。其他支出，如單獨的廣告活動的費用、運輸費、修復工作的支出、差旅費和專家估價支出，應根據有證明文件的支出收取。在做出所有支付時都應支付增值稅。對外國委託人來說，法定增值稅不可付還。為解決法定的中途截止貨物權(《德國版權法》(German Copyright Act - UrhG)第26條)，拍賣人就

1900年起的所有原創藝術作品和攝影作品向“Ausgleichsvereinigung KUNST”協會按銷售收益支付稅款。委託人承擔在結算日有效的適用徵稅的一半（2008年9月的稅率：成交價格的1.9%）。

- 11 如果委託人撤銷轉讓，委託人應向拍賣人補償已招致的支出（加上營業稅），以及議定的傭金和拍賣人在價格下限上產生的額外費用損失。該等情況還應適用於由於委託人可構罪的違反責任，尤其是由於物品的任何質量缺陷，而導致取消執行定單的情況，拍賣人保留主張其他損失賠償的權利。委託人有權證明或證實未發生損害或所發生的損害遠低於統一費用。
 - 12 法定增值稅率目前為19%（到2008年9月）。
 - 13 將在拍賣結束後六周根據第十條的規定向委託人開發票。只要拍賣人已取得拍賣收益，付款將根據規定的付款方式做出。如果拍賣人未收到收益，拍賣人有權在此後的一個時間，即通知執行定單後，向委託人披露成功的競標人的姓名而不受到任何法律不利的影響。如果拍賣人已將物品交給成功的競標人，他應有責任向委託人支付收益。只要議定非現金付款，預付定金就按要求推遲支付。超過25000歐元的現金付款，收款人必須出示個人身份證證明其身份。拍賣人有權用拍賣收益抵銷委託人的負債。如果委託人要求只能以支票支付帳單，拍賣人不必為未經授權的使用支票而負責任。非現金付款的手續費由收款人承擔。
 - 14 根據《德國營業稅》(German Turnover Tax Law (UstG)) 第25a條的規定，德國境內的運貨以及從歐盟內的國家運貨都需支付差額稅。因此，不返還淨收益上的增值稅。
 - 15 如果物品在計劃的拍賣中未售出，該等物品應至少在結算日前仍可在後續銷售中出售；轉讓條件同樣相類似適用。
 - 16 拍賣人有權將失責的客戶的信息轉給德國美術品拍賣商協會（Association of German Art Auctioneers）或其會員。
 - 17 拍賣人為故意意圖和嚴重疏忽承擔無限責任。在由於疏忽而違反基要合同義務的情況下，拍賣人應就不高於價格下限的金額承擔責任。拍賣人不應為一般涉及違反簡單義務，即非實質性義務的疏忽過失承擔責任，此責任排除還應適用於拍賣人的法定代表人、高層員工、助理和拍賣人有轉承責任之代理人的個人責任。
 - 18 委託人在拍賣委託時已知悉現行有效的拍賣條件（Auction Conditions）。委託人聲明其同意該等條件的內容，尤其是拍賣人有權保留在有特殊原因的情況下不進行拍賣成交的權利。
 - 19 委託人和拍賣人之間的所有法律關係都包含在本定單中。不應適用委託人的一般經營條款。沒有附屬性的口頭協議。對本定單的修改必須以書面形式作出方可生效。此不適用於附帶有保留的拍賣成交的批准。以本條件的德文原件為準。
 - 20 如果可議定，則履約地和法律管轄地為斯圖加特（Stuttgart）。應排他性地適用德國法。不適用《聯合國國際貨物銷售合同公約》（United Nations Convention on Contracts for the International Sale of Goods (CISG)）。委託人應承擔任何國外訴訟的費用，只要根據相應國家的法律，該等花費是不可付還。
 - 21 如果該等轉讓條件的一條或多條規定整體或部分無效，其他條款的有效性不受影響。
 - 22 在訂立定單時，委託人知道並接受上述條件。
- 縮寫：SK=部門代碼；PE=傭金補償；SB=負責專家；F=版權稅

Uwe Jourdan,
官方委派和宣誓就任的拍賣人

NAGEL AUKTIONEN GmbH & Co KG
Stuttgart (AG Stuttgart HRA720033)
USt-IdNr.: DE147752714

無限責任股東：
NAGEL AUKTIONEN GmbH & Co KG
Stuttgart (AG Stuttgart HRA720033)

銀行關係：
使用
Baden-Württembergische Bank AG, Stuttgart
賬號 1004444400（銀行代碼 60020030）
Stuttgart
Postbank Stuttgart
600
賬號 51254-708（銀行代碼 60010070）

Andreas Heilig
官方委派和宣誓就任的拍賣人
在德國境外的消費者請使用
下列匯款方式：
BW-Bank, D-70049
BIC: BWBK DE65

銷售條件

在NAGEL AUKTIONEN GmbH & CO. KG (以下稱為“拍賣人”)舉行的拍賣是按照下述通過互聯網上的私人會面、書寫、電話會議或在線參與接受的條件進行的。如果最初沒有議定或包含通過私人合同進行的銷售的條件，此等條件同樣適用於通過私人合同進行的銷售。

1 拍賣的基本原則和質量缺陷

- a. 拍賣人在德國民法典（German Civil Code）第383條第3段第1款的範圍內作為受託人為未透露名稱的處理人（“委託人”）以自己的名義舉行公開拍賣會。
- b. 在拍賣前，可觀看和檢查所有供拍賣的物品。物品是二手的。目錄描述是根據拍賣人所知的所有知識和所信作出的，但僅是為提供信息之目的，不是合同議定物品和物品條件的一部分。該等目錄描述尤其不構成法律意義上的保證。同等條件還適用於任何形式的口頭或書面信息以及物品被稱為的名稱。如果另外製作因特網目錄，打印版的信息仍更可信。無法在每一案件中對物品的保存狀態中的損害進行說明，因此缺乏信息同樣不能作為對物品質量的協議的理由。拍賣人保留對目錄描述進行更改的權利。該等更改以拍賣地張貼的書面通知的形式或拍賣人在特定物品即將拍賣前做出口頭改正的形式作出。改正後的信息代替目錄描述。所有物品都將在拍賣時被發現的狀態拍賣。對將目錄內容從德語翻譯成其他語言的過程中的翻譯錯誤，拍賣人不承擔責任。
- c. 如果在拍賣成交後12個月內提出質量缺陷，只要買主已全額支付拍賣人的帳單，拍賣人應承諾向委託人提出索賠。為針對質量缺陷提出索賠，買主承擔指出讓有聲望的專家估價證明該等瑕疵是必要的。如果對委託人索賠成功，拍賣人應只需按購買價格向買主退款，在買主歸還物品的條件下付款。在所有其他方面，拍賣人對質量缺陷不承擔責任。

2 投標；成交

- a. 每一投標人在拍賣開始前都必須表明其姓名和地址。即使投標人僅作為代表人參加拍賣，也須表明姓名和地址；在該等情況下，投標人還應說明其所代表的一方的姓名和地址。如有疑問，投標人應以自己的名義替自己購買。
- b. 每一投標人在拍賣開始前都必須作出現金存款。
- c. 為確保書面投標正確進行，書面投標須於拍賣第一天開始前至少48小時以為此目的提供的表格做出並到達拍賣人手中。投標人需提供接收證據。為使書面投標生效，書面投標中須包含投標人的個人或公司的詳細信息以及物品批號。進行投標時，必須說明投標人常用的電話號碼。投標僅限定在所指明的批號。書面投標僅由拍賣人按照在已進行的其他投標上進行成功投標所必須的數額進行。電話投標將通過在拍賣到目的物品前打電話給投標人表示接受。這僅用於估價在不低於750,-歐元的物品。通過電話參加投標的條件是拍賣人在拍賣第一天開始前至少48小時接到書面通知。

在某些拍賣中，也可在線投標。（www.auction.de）拍賣人不對向拍賣人做出的電訊聯繫的組織和維護、有序地傳輸和（及時）接收在線投標負責任。在拍賣大廳中發生的事（例如：本銷售條件第1b條中說明的更改）應對拍賣過程具有權威性作用。只有在拍賣廳中做出的投標才有約束力。

- d. 如有正當理由，拍賣人可拒絕出價。上述規定尤其適用於投標人經拍賣人要求卻無法在拍賣前提供等於投標價值的充足的保證抵押。如果一項出價被拒絕，此前剛剛做出的投標仍有約束力。
- e. 拍賣人保留聯合或分離批號、不按順序叫號、如有正當理由撤銷批號、或在不違反保留條款（uv-Zuschlag）的前提下拍賣掉批號的權利。批號是物品在拍賣中被稱呼、列入拍賣目錄或在私人合同中提出銷售所使用的號碼。
- f. 最高價格叫過三次後即成交。如果多人作出同樣的出價且在叫過三次後沒有更高出價，則抽籤決定。如果收到同樣的書面出價，則收到的第一份出價為成交的投標。如果對是否成交或與誰成交有疑問或準時提交的出價被忽略或出價最高的投標人想撤銷出價，則拍賣人有權撤銷成交並再次拍賣該等物品，成交因此無效。對拍賣成交的任何疑問須立即提出，即在叫到下一拍賣物品前提出。如有正當原因，拍賣人有權拒絕成交。
- g. 估價價格一般不是價格下限；成交價格可低於估價價格。為保護被轉讓的物品，拍賣人有權以低於議定價格的價格與委託人成交。在該等情況下，適用相反規定。
- h. 如果未達到與委託人議定的下限，或由於其它原因，拍賣人有權在不違反保留條款（uv-Zuschlag）的情況下成交。如果後來出現等於價格下限的出價，不必另作咨詢即可出售給另一投標人或在之後的銷售中將物品出售給另一投標人。受保留條款限制的有判給的投標在5周內約束投標人，但拍賣人可不經通知作出更改。尤其是，如果保留條款限制下的成交未達成，投標人不能對拍賣人作出任何索賠。
- i. 如果拍賣人拒絕了一項投標、或拍賣在未進行成交的情況下結束、或者物品再次拍賣，則投標失效。一項無效的高價投標並不導致以前的投標無效。
- j. 拍賣人的成交使投標人負有接受物品和做出付款的義務。只有當拍賣人的所有要求都完全得到滿足，被拍賣物品的所有權才轉給買主。成交的同時，物品上的意外損失或意外損壞的風險即轉移給買主。
- k. 未售出物品的銷售是拍賣的一部分。感興趣的人書面提交具體數額的投標。不適用關於距離合同的第312b節及以後的規定。

3 購買價格；營業稅

- a. 根據《德國營業稅法》（German Turnover Tax Act (UstG)）第25a條的規定，所有交貨都須交納差額稅，額外徵收成交價的33%。該等額外費用包括總差額上的法定營業稅。營業稅在發票中不單獨列出。須交納營業稅的轉讓（以*顯示在批號中），例如從非歐盟國的轉讓，按照標準稅率開發票，額外徵收成交價的27%。成交價（加額外征收款）須繳交營業稅。
- b. 為解決法定的中途截止貨物權（《德國版權法》（German Copyright Act-UrhG）第26條），拍賣人就1900年起的所

有原創藝術作品和攝影作品向“Ausgleichsvereinigung KUNST”協會按銷售收益支付稅款。委託人承擔在結算日有效的適用徵稅的一半（2008年9月的稅率：成交價的1.9%）。

- c. 如有必要獲得CITES證書以豁免就公約涵蓋的禁銷商品。由此產生的費用由買主承擔。
- d. 法定增值稅率MwSt.目前為19%（2008年9月）。如果適用標準稅，則目錄中的估價價格前標有*的藝術作品和收藏品適用7%的降低的增值稅率。
- e. 歐盟境內的交貨不得免稅。如果出口到非歐盟國，拍賣人收到出口和接受文件後，營業稅即退還給買主。
- f. 拍賣期間或拍賣之後馬上開出的支票需核查；錯誤不在此限。

4 到期日；付款和違約

- a. 親自參加拍賣的買主必須在成交後立即以現金或保兌支票支付最終買價（成交價加上額外費用和營業稅）。如果買主書面出價或電話投標，應在收到發票時支付應付款。買主放棄行使與在目前業務關係範圍內進行的交易或以前的交易相關的任何保留權利。買主只可抵銷無爭議的或公開審判判定的任何反訴。如果買主是企業家，則買主據此放棄德國民法典（German Civil Code（BGB））第320條（322條）規定的拒絕履約權。
- b. 在逾期付款的情況下，如果買主為個人（客戶），則須按照歐洲中央銀行（European Central Bank）貼現率（discount rate）5%每年支付違約利息；如果是商業買主（公司），則須按照相關貼現率的8%每年支付違約利息。如果以外幣支付，任何兌換損失和貨幣兌換費用均須由買主承擔。拍賣人還有權就可購罪的疏忽失職向買主提出索賠。在第二次正式提醒之後，拍賣人有權加收等於總索賠額3%失責附加費作為發生的損害的賠償，除非買主能夠證明未發生損害或發生的損害遠低於索賠額。拍賣人可以要求補償發生的具體損害，而不是統一的損害賠償額。該等損害還可根據拍賣人將在另一拍賣中據其誠實判斷所決定的重新拍賣的價格下限來計算，違約的買主須補償與前次拍賣相比減少的收益和再次拍賣的成本以及拍賣人的傭金和支出。在該等情況下，違約失責的買主將無權獲得任何增加收益。在新成交的同時，違約失責的買主關於上次成交的權利即失效。在拖延的情況下，拍賣人對買主提出的所有索賠都將立刻到期。
- c. 拍賣人有權將違約客戶的信息透露給德國美術拍賣商協會（Association of German Art Auctioneers）或其會員。

5 接收、運輸和儲存物品

- a. 買主有義務在拍賣後立刻接收物品。書面參加拍賣或通過電訊參加拍賣的買主有義務在收到發票後最遲14天內接收物品。只有當所有未付款都已支付後才交付拍賣中購買的物品。
- b. 如果買主逾期不接管物品，拍賣人有權在其房屋上儲存該等物品或交由第三方保管，費用和風險由委託人承擔。買主還應承擔任何必要的保險費用。還將按每件物品每天6,000歐元（加上增值稅）或按照倉儲公司的收費收取費用。買主保留證明未發生支出或所發生支出不是上述金額的權利。儲存物品的取出日期應與拍賣人或指定的第三方商定。
- c. 拍買的物品的包裝、保險和運輸的成本和風險由買主承擔。拍賣人僅作為代理人提供服務。只有當被指派承擔運輸任務的拍賣人或公司收到簽字的運輸定單並收到拍賣人所要求的所有確定的運輸成本和其他訴求的付款的情況下，運輸才將進行。
- d. 如果買主至少逾期12個月才接收物品，拍賣人有權使用該等物品。拍賣人有權從收益中扣除針對買主的所有索賠。

6 責任

拍賣人為故意行為和嚴重疏忽承擔無限責任。在由於疏忽而違反基本合同義務的情況下，拍賣人應就不高於價格下限的金額承擔責任。拍賣人不應為一般涉及違反簡單義務，即非實質性義務的疏忽承擔責任，此責任排除還應適用於拍賣人的法定代表人、高層員工、助理和拍賣人有轉承責任之代理人的個人責任。

7 一般條款

- a. 投標人或買主和拍賣人之間的所有法律關係都包含在本條件中。不應適用投標人或買主的一般經營條款。沒有附屬性的口頭協議。任何修改均須以書面形式作出方可生效。以本條件的德文原件為權威。
- b. 如果可議定，則履約地和法律管轄地為斯圖加特（Stuttgart）。應排他性地適用德國法。不適用《聯合國國際貨物銷售合同公約》（United Nations Convention on Contracts for the International Sale of Goods（CISG））。買主應承擔任何國外訴訟的費用，只要根據相應國家的法律，該等花費是不可付還。
- c. 如果該等轉讓條件的一條或多條規定整體或部分無效，其他條款的有效性不受影響。

Uwe Jourdan，公開任命並宣誓的拍賣人
Andreas Heilig，公開任命並宣誓的拍賣人
Nagel Auktionen GmbH & Co. KG, 斯圖加特
（斯圖加特地方法庭商業登記A 720033）
一般合夥人

Nagel Auktionen Beteiligungs-GmbH，斯圖加特
（斯圖加特地方法庭商業登記B23440）

管理董事：Uwe Jourdan

增值稅身份證號：DE245724016

參加德國納高拍賣公司拍賣會需知

拍賣圖錄

- 1) 可聯絡本公司香港或北京代辦處，如需郵寄請另付郵費。
- 2) 或在以下網址可以查閱拍賣圖錄中的拍品圖片：
<http://www.auction.de>

拍品狀態報告

請諮詢香港或北京代辦處。

競投方式

- 1) 參加德國納高公司現場拍賣：
 - 首次參加拍賣者，需於拍賣三天前電匯香港上海匯豐銀行港幣500,000/歐元50,000/美元65,000保證金。如果沒有競買任何拍品，經德國納高公司核對後，保證金將於拍賣結束後14個工作日以同等貨幣如數退還。
 - 新客戶在德國納高拍賣公司辦理現場競拍登記需繳納保證金50,000, 歐元，保證金須用銀行轉賬方式預先支付或在公司現場支付。
 - 現場支付（無論是支付保證金還是貨款）只接受歐元現金或中國銀聯借記卡，且該銀聯卡上不得附帶任何Visa或Mastercard標誌，而刷卡者須出示護照證明其確為該卡持有者。在納高現場使用各類信用卡或中國銀聯卡付款（包括支付保證金）須繳納2%附加費。
- 2) 書面委託投標及電話投標：
 - 需於拍賣前72小時向香港代辦處登記，並付上述之保證金。
 - 如成功拍得，香港代辦處會於證實閣下已付全數款項之後原數退還。保證金不會用於抵消拍出貨品之應付款項。保證金只在完成付款後才退回。
- 3) 網上競投需於拍賣前72小時登陸以下網址登記：<http://www.auction.de/online.bidding/Forms.htm>
- 4) 重要事項：

根據市場需要，投標者必須在舉行拍賣之前七天遞交姓名、身份證及國內詳細地址等資料予本公司登記。因應貨主要求，部份拍品之保證金金額可由德國納高拍賣公司作出調整。不論是首次參加拍賣或已參加過本公司拍賣之客戶皆要遵守。

付款方式

- 1) 現金 / 旅行支票 / 中國銀聯借記卡（且該卡不附帶任何Visa或Mastercard標誌）
 - 2) 銀行匯款到以下銀行戶口：
 - 德國：BW BANK STUTTGART ACCOUNT NO: 7871514278
IBAN: DE 8060050101 7871514278 BIC : SOLADEST
 - 香港：THE HONG KONG AND SHANGHAI BANKING CORPORATION LIMITED香港上海匯豐銀行有限公司
ACCOUNT NAME (帳戶名稱): NAGEL AUCTIONS HONG KONG LIMITED ACCOUNT NO (帳戶號碼): 400-207742-838
SWIFT CODE : HSBCHKHHHKH
- 所有款項應以歐元支付。以上各種付款途徑均直接繳付德國納高拍賣公司。

取貨

- 1) 親自到斯圖加特提取。
- 2) 委託美斯國際運輸有限公司代辦（聯絡人：阮永根）
地址：香港柴灣安業街1號新華豐中心25樓
電話：(852) 2897-1080 傳真：(852) 2897-3515 / 2897-1645
E-MAIL: thomasyuen@michelle-art.com

佣金及退還稅

- 買方需支付33%佣金，但可退回部分VAT稅款約4-5%，退稅方面亦可由美斯國際運輸有限公司代辦。
- 時差：北京與斯圖加特時差6小時
預展與拍賣地點：德國斯圖加特
日本與東南亞藝術（第2500號起）預展時間：2013年5月5日至7日11時至18時
日本與東南亞藝術（第2500號起）拍賣時間：2013年5月8日10時（北京時間16時）
其餘拍品預展時間：2013年5月5日至9日11時至18時
第1-69號拍賣時間：2013年5月10日9時30分（北京時間15時30分）
第71-804號拍賣時間：2013年5月10日約10時30分（北京時間16時30分）
第805-1133號與雜項圖錄拍品拍賣時間：2013年5月11日9時30分（北京時間15時30分）

亞洲總代理ASIA REPRESENTATIVE

黃桂詩Joanna Wong
香港中環皇后大道中30號娛樂行30樓
30/F., Entertainment Building, 30 Queen's Road Central, H.K.
Tel 電話：852-3591-9770 Fax 傳真：852-3104-2035
Email 電郵：hk@auction.de

北京代辦處聯絡人：

陳小姐
北京市朝陽區光華路1號嘉裡中心北樓11層 郵編100020
11/F., North Tower, Beijing Kerry Centre, No. 1 Guang Hua Road,
Chao Yang District, Beijing 100020
Tel 電話：86-10-6599-9105 Fax 傳真：86-10-6599-9100

德國納高拍賣公司香港、北京代辦處聲明

本代辦處只負責德國納高拍賣公司與客戶之間的資訊溝通或客戶服務。客戶與德國納高拍賣公司之間產生的任何問題，本代辦處不承擔任何責任，由德國納高拍賣公司與客戶協商解決。