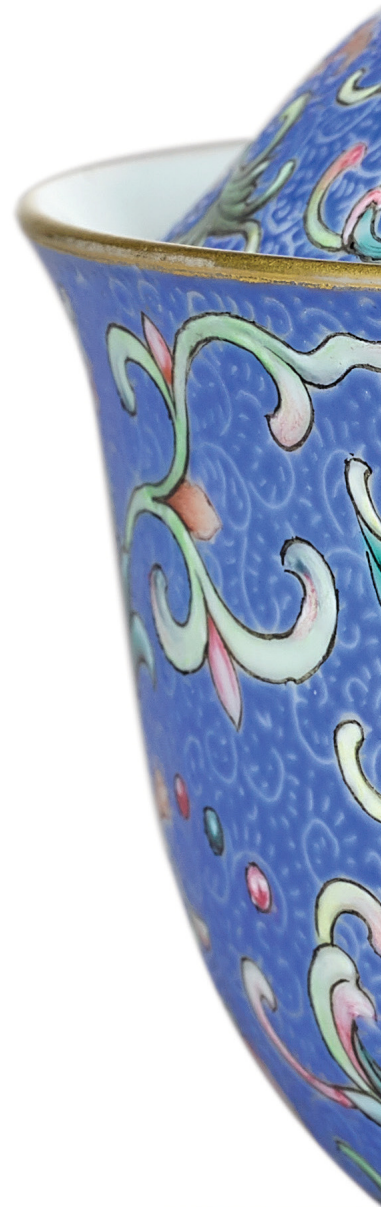


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IMPORTANT
CHINESE ART

HONG KONG 3 OCTOBER 2017







IMPORTANT CHINESE ART

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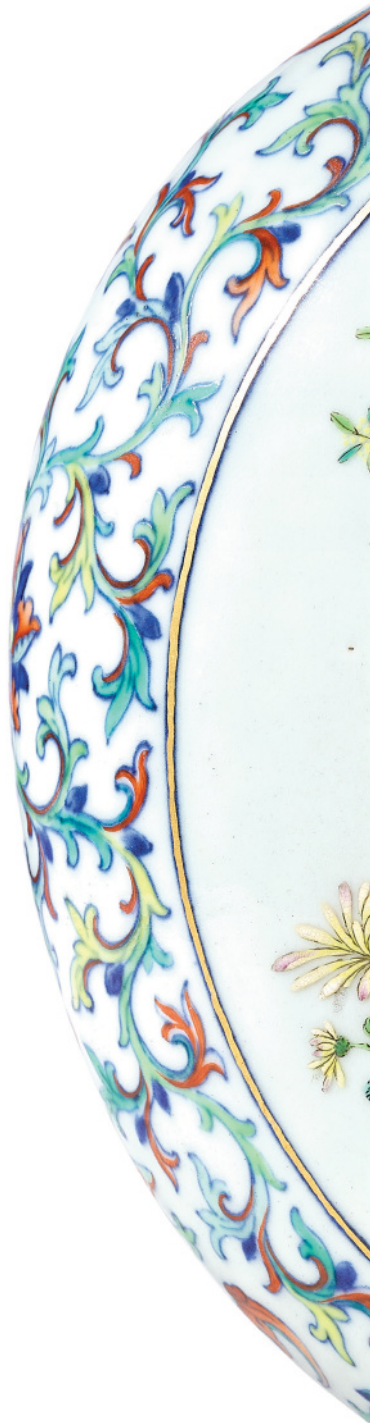
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3601

PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A LARGE AND RARE DOUCAI
'DRAGON AND PHOENIX' MEIPING
QING DYNASTY, YONGZHENG
PERIOD**

sturdily potted with a well-proportioned rounded
shoulder tapering to a countersunk base and
surmounted by a short waisted neck, the baluster
body vibrantly enamelled with a five-clawed
dragon and a phoenix soaring against a ground
of scrolling foliage bearing multi-coloured peony
blooms, all below an upright lappet border and
keyfret band encircling the neck
46.3 cm, 18¼in.

PROVENANCE

Lysberg, Hansen & Therp, Copenhagen, 25th
September 1986.
Sotheby's London, 2nd December 1997, lot 271.

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

US\$ 128,000-192,000

清雍正 闔彩穿花龍鳳紋梅瓶

來源：

Lysberg, Hansen and Therp，哥本哈
根，1986年9月25日

倫敦蘇富比1997年12月2日，編號271





Painted with a bold design of a dragon and phoenix amongst a dense scroll of blooming peonies, the motif on this piece is reminiscent of designs on fourteenth century blue and white porcelain, as evident in the rendering of the serrated leaves and the large proportions of the animals and the flowers. The craftsman has created a harmonious sense of luxury and dynamism through the carefully composed design by echoing the form of the head of the dragon in the blooms and its sinuous body in the branches. A closely related vase, from the collection of Sir John Buchanan-Jardine, was included in *The International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935, cat. no. 2177; another was sold in these rooms, 24th November 1979, lot 266; and a third was sold at Christie's London, 5th April 1976, lot 96. Compare also a slightly smaller example sold in these rooms, 31st October 1995, lot 512; another sold in our London rooms, 17th December 1996, lot 153; and a much larger one sold in our London rooms, 12th July 2006, lot 128.

Doucai meiping painted with dragon and phoenix are also known with a lappet border near the foot, such as one from the Qing court collection, preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures in the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl. 237; one from the Hirota collection in the Tokyo National Museum, Tokyo, illustrated in *Hirota Collection*, Tokyo, 1973, pl. 274; and a third sold in our London rooms, 5th December 1995, lot 323.

Compare the design of the present vase with a Yuan dynasty ewer similarly rendered with a phoenix among flowers, illustrated in Zhu Yuping, *Yuandai qinghua ci* [Yuan blue and white wares], Shanghai, 2000, pl. 22.

此梅瓶繪龍鳳呈祥，穿梭纏枝牡丹之間，紋樣布局妙似十四世紀青花所飾。龍首與華葩，雙雙呼應，其身軀弧曲，又與蔓枝延莖共鳴，尤為悅目。相類梅瓶，可參見 John Buchanan-Jardine 爵士所藏，曾展於《國際中國藝術展》，倫敦皇家美術學院，1935年，編號2177。香港蘇富比曾售一例，1979年11月24日，編號266。倫敦佳士得也售一例，見1976年4月5日，編號96。尺寸較小之瓶，則可參考曾售於香港蘇富比1995年10月31日之例，編號512，或1996年12月17日於倫敦蘇富比拍出者，編號153。倫敦蘇富比且售一瓶，卻較此品為高，2006年7月12日，編號128。清宮故藏有一瓶例，瓶肩略寬，足部環飾蓮瓣紋，現蓄北京故宮博物院，錄於《故宮博物院藏文物珍品全集：五彩·闔彩》，香港，1999年，圖版237。

元朝執壺，有繪飾穿花鳳紋者，參考朱裕平，《元代青花瓷》，上海，2000年，圖版22。

3602

PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A RARE TURQUOISE-GROUND
FAMILLE-ROSE 'NINE DRAGON'
CLOISSONNE-IMITATION VASE
SEAL MARK AND PERIOD OF
QIANLONG**

清乾隆 松綠地粉彩雲龍紋撇口橄欖瓶
《大清乾隆年製》款

來源：
倫敦佳士得1996年12月16日，編號12

the elegant baluster body rising from a slightly
splayed foot to rounded shoulders surmounted
by a tall waisted neck flaring at the rim, painted
to the body with lively dragons, each with a
bifurcated tail and in a different colour and
outlined in gilt, all soaring between pale green,
deep blue and red *lingzhi*-shaped clouds, above
breaking waves at the base, with a similar thin
band of breaking waves at the shoulder below
two further dragons and a thin band of *ruyi* at the
rim, the turquoise base gilt-inscribed with a six-
character seal mark
35.5 cm, 14 in.

PROVENANCE

Christie's London, 16th December 1996, lot 12.

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

US\$ 103,000-154,000





Meticulously painted with sinuous *chilong* among clouds on a blue ground, this piece belongs to a group of vessels commissioned by the Qianlong Emperor which was created to imitate cloisonné enamel. Qianlong was particularly fond of cloisonné work which he revived on a grand scale after a period of disregard under the Yongzheng Emperor. He had it imitated in painted enamel and porcelain, where the wires separating the cloisons of different enamels were mirrored by finely painted golden lines, as seen in the present piece. However a greater sense of depth and movement was able to be captured on these painted versions through the use of darker stipples of enamel, such as on the bodies of the dragons, to result in a more sumptuous overall effect.

A closely related pair of vases is illustrated in E. Gorer and J. F. Blacker, *Chinese Porcelain and Hard Stones*, London, 1911, pl. 188. See also a larger turquoise-ground vase of similar baluster shape but painted with dragons amongst billowing clouds, sold in our New York rooms, 13th March 1975, lot 465, and twice in these rooms, 20th May 1987, lot 555, and 2nd May 2005, lot 509. For a turquoise-ground vase, from the collection of J.T. Tai, similarly enamelled in cloisonné style, but decorated with *bajixiang*, see **lot 3609**.

雍正位年間，景泰藍並不甚受重視，但至乾隆之時，弘曆對銅胎掐絲琺瑯器尤為鍾愛，除大規模製作外，嘗下命以瓷仿倣，本品當屬其中。當時也有以銅胎畫琺瑯仿掐絲琺瑯之品，以描金細線代替曲捲銅絲。雖為倣模之作，但畫師在疊點彩料，營造深度，更形生動，如瓶上游龍，靈動如生，華麗悅目。

參考與此相近之對瓶，見於 E. Gorer 及 J. F. Blacker, 《Chinese Porcelain and Hard Stones》，倫敦，1911年，圖版188。另有一松石綠地穿雲游龍瓶，形與此近，先後售於紐約蘇富比1975年3月13日，編號465、香港蘇富比1987年5月20日，編號555和2005年5月2日，編號509。戴潤齋舊藏有一松石綠地仿掐絲琺瑯八吉祥紋例，見**拍品編號3609**。

A RARE RELIEF-CARVED WHITE-GLAZED 'DRAGON' BOTTLE VASE SEAL MARK AND PERIOD OF QIANLONG

superbly potted with a compressed globular body supported on a splayed foot, sweeping up to a waisted cylindrical neck surmounted by a flared rim, the body decorated in relief with a ferocious five-clawed dragon, its head with a pair of long horns emerging from a long flowing mane, the eyes with a penetrating gaze above a protruding nose and long curled whiskers, its scaly body intricately carved with naturalistic detail and prominently executed in bold relief, the muscular limbs terminating in sharp claws reaching for a flaming pearl, the beast dynamically striding amongst flames and dense scrolling clouds interspersed with seven flying bats, incised with a keyfret band at the foot, covered overall save for the unglazed footring with a smooth milky-white glaze, the base incised with a six-character seal mark

28.7 cm, 11¼ in.

PROVENANCE

A French private collection, and thence by descent.

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

US\$ 116,000-154,000

清乾隆 白釉雕雲龍戲珠紋撇口瓶
《大清乾隆年製》款

來源：

法國私人收藏，此後家族傳承



Mark





This vase is exceptional for its crisply carved motif of ferocious five-clawed dragons amongst clouds, and belongs to a select group of carved porcelain wares made during the Qianlong reign. Vases of this type are often referred to in Chinese as '*fang Dingyao*' or 'in imitation of Ding ware' after the deep opaque white glaze reminiscent of the much celebrated official Ding wares of the Song dynasty. Among the vessels of this group the present piece is particularly notable for its lively carving with the dragons rendered in a highly dynamic manner flying through *ruyi*-shaped clouds.

A slightly larger pair of vases of this form, carved with dragons above waves, from the collection of A.E. Hippisley, was sold at the Anderson Galleries,

New York, 20th January 1925, lot 248; a vase was sold in these rooms, 20th May 1980, lot 91; another pair was sold at Christie's London, 10th July 1978, lot 55; and a pair of vases of this form but carved with a flower scroll, was sold in our New York rooms, 23rd March 2004, lot 644, and again in these rooms, 8th April 2007, lot 725. Additional vases from this group, but of various forms and designs, in the Palace Museum, Beijing, are illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pls 239-242; and two further vases were included in the exhibition *Monochrome Ceramics of Ming and Ch'ing Dynasties*, Hong Kong Museum of Art, Hong Kong, 1977, cat. nos 140-141.

PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A WHITE JADE 'BOYS' INCENSE
BURNER
QING DYNASTY, QIANLONG
PERIOD**

finely modelled with deep rounded sides rising from four *ruyi* feet to an incurved rim, the handles formed from two boys fashioned in the round, with their arms and legs perched on the rim and the side of the vessel, one boy depicted holding a spray of nandina berries while the other clutching a *ruyi* sceptre in the hand, both dressed in loose fitting robes, their faces with a cheerful expression and the hair gathered into two topknots, the interior of the bowl worked in relief with a bat, the well-polished stone of a translucent even white colour
13 cm, 5 $\frac{1}{8}$ in.

PROVENANCE

Christie's New York, 23rd/24th September 1988,
lot 252.
Spink & Son Ltd, London, 19th June 1998.

HK\$ 500,000-700,000

US\$ 64,000-89,500

This jade incense burner is deftly modelled with two boys carved in the round playfully grasping the slightly incurved rim of the vessel. The even and translucent tone of the white stone is accentuated through the finely finished surface of the vessel which has been left undecorated. Compare a slightly smaller vessel of this form and with handles in the form of boys, but raised on bat-shaped feet, from the Qing court collection and still in Beijing, illustrated in *The Complete Collection of Treasures in the Palace Museum. Jade ware (III)*, Hong Kong, 1995, pl. 163, together with one carved with a bat resting its wings on the rim, pl. 164.

Vessels of this type, with handles in the form of figures, follow prototypes made from as early as the Song dynasty. See for example a bowl attributed to the Song period, illustrated in *Compendium of Collections in the Palace Museum. Jade*, vol. 5, *Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, pl. 56.

清乾隆 白玉雙童子耳爐

來源：

紐約佳士得1988年9月23/24日，編號252

Spink & Son Ltd，倫敦，1998年6月19日



PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A PALE CELADON-WHITE JADE
BRUSH WASHER
QING DYNASTY, 18TH – 19TH
CENTURY**

清十八至十九世紀 白玉福壽如意活環耳洗

來源：

倫敦佳士得1998年6月15日，編號266

worked in the form of a lobed peach, the deep rounded sides rising from four *ruyi* feet to an incurved rim, flanked by a pair of handles carved in the form of a bat perched on the edge of the rim, above a loop fashioned as a stylised *lingzhi* spray suspending a loose ring, the exterior worked in low relief with another bat with outstretched wings, grasping in its mouth a long tassel pierced in openwork, suspending a pair of interlaced bats, an endless knot and a stylised *shou* character over the top of the vessel, terminating in two pleated swags falling into wavy ends on the opposite exterior, the stone of a pale celadon-white tone flecked with dark speckles 16.5 cm, 6½ in.

PROVENANCE

Christie's London, 15th June 1998, lot 266.

HK\$ 400,000-600,000

US\$ 51,500-77,000

A larger brush washer of this form and with a *shou* character suspending from a tassel was sold at Christie's New York, 2nd December 1993, lot 68; and a slightly smaller version was sold in our London rooms, 21st February 1967, lot 7. See also a bowl carved with the characters *shuangxi* ('double happiness') hanging from a musical stone, from the collection of George de Menasce and now in the collection of Sir John Woolf, included in the exhibition *The Woolf Collection of Chinese Jade*, Sotheby's, London, 2013, cat. no. 63; one of slightly smaller size, illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 105; two sold in our London rooms, the first, 1st/2nd November 1984, lot 462, and the second, 7th November 2007, lot 385.

This piece is carved with numerous auspicious messages and would have been considered a suitable wedding or birthday gift. The *shou* character is symbolic of long life, while the two bat handles create the pun *shuang fu*, which indicate double blessings.



A LARGE WHITE JADE RUYI SCEPTRE QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉福壽如意

the *ruyi*-shaped terminal surmounted by a bat deftly worked in high relief, its wings outstretched and its mouth clutching a beribboned tassel suspending a musical chime (*qing*), two *wan* symbols and a stylised *shou* character, similarly decorated to the curved shaft with a *shou* character framed above and below by *ruyi* scrolls, the other end worked with a pair of peaches borne on gnarled leafy branches, all encircled by interlocking foliate scrolls, the stone of an attractive white tone flecked with darker mottling
38.7 cm, 15½ in.

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

US\$ 256,000-384,000

Ruyi sceptres of this magnificent size are rarely fashioned in jade, given the scarcity of boulders large enough to make objects of such impressive dimensions. The present sceptre is also exceptional for the fine quality of the jade which is of even white tone. The high level of artistry and craftsmanship is evident in the fine quality of the carving and the decoration that has been carefully chosen for its auspicious connotations.

Ruyi sceptres, by definition, are highly auspicious objects favoured for their shape and ornamentation which represent the propitious expression 'as you wish'. Their origin remains a matter of speculation, with the popular belief being that their shape evolved from back-scratchers commonly made in bamboo or bone. However, their function is likely to have derived from *hu* tablets that were items of authority and social rank held in the hands of officials in ancient China. For more information on the origins of sceptres see Yuan Te-hsing's article in *Masterpieces of Chinese Ju-I Scepters in the National Palace Museum*, Taipei, 1974, pp. 86-90.

During the Tang and Song dynasties, sceptres took on a new role as ritual implements in Buddhist and Daoist ceremonies. However, from the Song period, sceptres became closely associated with Daoism with the head increasingly rendered in the form of the longevity *lingzhi* fungus. They also became highly ornamented and were designed in any shape and material that was considered suitable for use as a secular good-luck charm. By the Ming period sceptres were often presented as gifts among the official-gentry class, while under the Qing, especially from Yongzheng's reign, they became imperial objects that were bestowed by the emperor to his worthy officers and loyal subjects as rewards. Even foreign kings and ambassadors were presented with *ruyi*, such as the famous jade example given to King George III and senior members of the first British embassy to China by the Qianlong Emperor in 1793. Both the Yongzheng and Qianlong Emperors had themselves painted holding sceptres, but the latter was

particularly fond of them and owned an extensive collection, a number of which was included in the exhibition *China. The Three Emperors, 1662-1795*, Royal Academy of Arts, London, 2006, cat. nos 273-282.

The decoration of the bat and the *shou* character on the head of the present sceptre, combined with the *wan* symbol and the beribboned *qing* on the handle together form the rebus *wan fu qing shou*, meaning 'may a myriad birthday blessings be bestowed'. The peaches at the end of the sceptre represent immortality, said to have grown in the orchard of the Queen Mother of the West (Xiwangmu).

While all sceptres are unique and no two identical pieces are recorded, this sceptre is comparable to a white jade example of slightly larger size, the head carved with a stylised *shou* character roundel encircled by four beribboned *bajixiang* emblems, from the collection of Edward T. Chow, sold in these rooms, 11th April 2008, lot 2835; another of related decoration but slightly smaller in size, included in the National Palace Museum exhibition *Masterpieces of Chinese Ju-I Scepters in the National Palace Museum*, *op.cit.*, cat. no. 4; and one decorated with five bats around a stylised *shou* character, from the collection of His Highness Maharaja Sir Padma Shumshere Jung Bahadur Rana, sold in our London rooms, 15th May 2013, lot 57. Another comparable example, from the De An Tang collection and exhibited at the Yongshougong (Palace of Eternal Longevity) located in the Forbidden City in 2004, was sold at Christie's Hong Kong, 29th May 2007, lot 1598; and a further piece from the collection of the Nabeshima Family, presented by the House of an Imperial Prince in 1921, was sold at Christie's Hong Kong, 27th October 2003, lot 829.







**A FINE FALANGCAI 'MILLE-FLEURS' BOWL
BLUE ENAMEL MARK AND PERIOD
OF YONGZHENG**

finely potted with deep rounded sides rising from a narrow straight foot to a gently flared rim, the exterior and foot delicately painted in brilliant enamels of pink, yellow, green, lavender and white with a dense bouquet of mixed floral blooms, including large clusters of chrysanthemum and lotus, surrounded by sprigs of hydrangea, pink, magnolia, hibiscus and aster, all blooming against a ground of dense foliage in varied shades of green, the interior and base left white, the latter inscribed in blue enamel with a four-character reign mark within a double square, wood stand
10.1 cm, 4 in.

PROVENANCE

Sotheby's Hong Kong, 25th November 1981, lot 278.

A Hong Kong private collection.

Sotheby's Hong Kong, 8th October 2013, lot 3021.

LITERATURE

Sotheby's Hong Kong. Twenty Years, 1973-1993, Hong Kong, 1993, no. 231.

HK\$ 8,000,000-10,000,000

US\$ 1,030,000-1,280,000

清雍正 琺瑯彩萬花錦紋盃
《雍正年製》藍料款

來源：

香港蘇富比1981年11月25日，編號278

香港私人收藏

香港蘇富比2013年10月8日，編號3021

出版：

《香港蘇富比二十週年》，香港，1993年，
編號231



Mark





This bowl belongs to a small group of wares decorated with what is known as the 'mille-fleurs' design of chrysanthemums, lotuses, peonies, flowers buds and various other plants. Although the Western terminology of 'mille-fleurs' is widely used, the Chinese name for this type of dense design *jiacai* (mixed or mingled colours) appropriately describes the multitude of *famille-rose* shades used. Yongzheng wares using *jiacai* are extremely rare possibly because of the Emperor's preference for more classical Chinese designs that tend to be less overpowering and complex, and also because of the very high level of technique involved in making such complex decorations in the *famille-rose* palette. The present bowl was possibly one of the very few wares that was considered a success in the making. The *jiacai* technique was perfected by the Qianlong reign as can be seen on one of the most beautiful examples of this type of decoration, the vase in the Musée Guimet, Paris, illustrated in Michel Beurdeley and Guy Raindre, *Qing Porcelain. Famille Verte and Famille Rose*, London, 1987, pl. 165.

Only three other Yongzheng *fangcai* bowls of similar design appear to be recorded, one from the Qing court collection included in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonne Enamel decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 15; a second bowl, formerly in the Edward T. Chow collection, illustrated in Beurdeley and Raindre, *op. cit.*, pl. 146, and sold in these rooms, 19th May 1981, lot 589; and a third bowl also sold in these rooms 4th April 2012, lot 3191.

盃上繪滿鋪盛開之菊、蓮、牡丹花卉、蓓蕾及枝葉，寓意百花呈瑞。西洋多喜用「mille-fleurs」（萬花）稱號。然清宮之「錦地夾彩」、「萬花堆」或「錦上添花」等稱謂似更能表現花卉相互堆疊、不留空隙之圖象布局。雍正夾彩器極之稀罕，並不常見，或許和雍正帝尚好傳統古雅構圖，多於過度華奢和複雜設計之喜好有關；也可能出於以多色彩料繪畫如斯精妙細密圖案時，所要求之高度準繩所致。現器應可入於此系列中少量極其成功和出色製作之一。夾彩技法至乾隆一朝更趨成熟，現藏巴黎吉美博物館之乾隆粉彩「萬花錦」紋罐可數其中至臻美器之一，見 Michel Beurdeley 及 Guy Raindre，〈Qing Porcelain. Famille Verte and Famille Rose〉，倫敦，1987年，圖版165。

相同之雍正琺瑯盃僅止三例，一屬清宮舊藏，載錄於《故宮博物院藏文物珍品全集·琺瑯彩·粉彩》，香港，1999年，圖版15。第二例為仇焱之舊藏，錄於 Michel Beurdeley 及 Guy Raindre 著書，前述出處，圖版146，後售於香港蘇富比1981年5月19日，編號589。第三例售於香港蘇富比2012年4月4日，編號3191。



A SUPERBLY ENAMELLED BLUE-GROUND 'YANGCAI' SGRAFFIATO 'FLORAL' BOWL AND COVER SEAL MARKS AND PERIOD OF QIANLONG

finely potted with deep rounded sides rising from a short splayed foot to an everted rim, the exterior meticulously decorated in variegated tones of rose pink, yellow and iron red with an opulent design of luxuriant stylised budding and blooming floral blossoms, including lotus, anemone and honeysuckle, the flower heads rendered borne on undulating stems issuing curling foliage, all against a blue ground picked out in the *sgraffiato* technique with dense feathery arabesques, all between a gilt rim and footring, the gilt-rimmed domed cover similarly decorated with three large floral blooms issuing from foliate scrolls bearing smaller flowers, all reserved on a *sgraffiato* blue ground, the base of the bowl and centre of the finial enamelled turquoise and centred with an underglaze-blue six-character seal mark within a white cartouche 9.8 cm, 3⁷/₈ in.

PROVENANCE

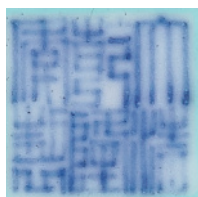
A French private collection, Normandy, by repute.

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

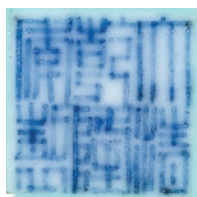
US\$ 640,000-895,000

清乾隆 藍地洋彩軋道花卉紋蓋鍾
《大清乾隆年製》款

來源：
傳法國諾曼第私人收藏



Mark



Mark







fig. 1
Blue-ground 'yangcai' sgraffiato 'floral' guanyin vase, seal mark and period of Qianlong (1743)
© Collection of the National Palace Museum, Taipei

This exquisite bowl, finely painted in *yangcai* enamels with an ornate composition of floral blooms and feathery leaves, belongs to a select group of porcelain produced for the Qianlong Emperor in the early years of his reign, and embodies two of his passions: his love of tea and his taste for the sumptuous. Under the creative genius of Tang Ying (1682-1756), superintendent of the imperial kilns in Jingdezhen, unique pieces were composed according to the aesthetic direction of the emperor. New forms, colours and techniques were continuously explored while drawing inspiration from various mediums, as evident in this bowl and cover.

A sense of the exotic is captured through the feathery scrolls of the floral blooms that extend around the vibrant blue ground in *yangcai* enamels. These *yangcai* decorated pieces are characterised by their successful synthesis of traditional Chinese elements with newly acquired Western techniques. Thus they required the highest level of skill and execution and it is not surprising that they are exceedingly rare. As the term *yangcai* ('Western colours') suggests, the palette is inspired by European paintings, which relied heavily on the use of white pigment. The craftsman of the present piece has employed predominantly foreign hues of pastel greens and pinks and placed them against a vivid blue ground previously unseen on Qing porcelain. *Yangcai* ware was greatly appreciated by the Qianlong Emperor and it was housed primarily in his largest private quarters, the Qianqinggong (Palace of Heavenly Purity), located in the Inner Court of the Forbidden City, and in the European-style palaces of the Yuanmingyuan. Liao Pao Show, in 'On Yang-ts'ai Porcelains of the Ch'ien-lung Reign', *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, National Palace Museum, Taipei, 2008, p. 36, notes that the production of *yangcai* porcelain was perfected under Tang after the

sixth year of Qianlong, following the Emperor's complaint that the porcelains made in the first six years of his reign were of significantly lower quality than those from the previous Yongzheng period. As a result, sixty-nine pieces of *yangcai* porcelain are recorded as having been presented to the Qianlong Emperor in the eighth month of the seventh year of his reign (corresponding to 1741).

This bowl is further embellished with incised curling fronds in the *sgraffiato* technique. Commonly known as *jinchangtianhua* ('adding decorative pattern onto brocades'), the development of this laborious needle-point etching technique is also attributed to Tang Ying. Such rich decoration, coupled with the harmonious spacing of the floral scroll, is reminiscent of French rococo textiles, specimens of which would have entered the court through Jesuit missionaries and merchants in Guangdong and catered perfectly to the Qianlong Emperor's predilection for the opulent. A vase similarly decorated to the present bowl, in the National Palace Museum, Taipei, is included in the Museum's exhibition, *ibid.*, cat. no. 41 (fig. 1).

The form of this piece, with its cover that sits inside the rim of the bowl, appears to have been favoured in the early eighteenth century. It allowed the tea leaves to be caught against the edge of the cover when the tea was sipped with the cover carefully held in place using the ring knob. The Qianlong Emperor was a fervent tea enthusiast, composing more than 200 poems expressing his appreciation of tea culture as well as the process of making tea leaves and preparing tea. During the Qing, many of the tea traditions that were established by the Hongwu Emperor (1368-1398) of the Ming dynasty were continued, such as the use of tea leaves rather than tea cakes or ground tea. While many of the utensils did not change as a result, a greater

assortment of shapes and designs evolved with the flourishing porcelain production and stylistic trends of the time. A slightly larger bowl and cover of this form, depicting a pavilion in a landscape on one side and inscribed with an imperial poem entitled 'While the tea is brewing, and it is raining outside, I dream of going on a boat trip', on the other, the panels bordered by similarly decorated floral borders on a ruby-red *sgraffiato* ground, was sold in these rooms, 6th December 1994, lot 211, and included in the exhibition *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors. A Selection from the Wang Xing Lou Collection*, The Minneapolis Institute of Arts, Minneapolis, 2004, cat. no. 56; and its pair was sold at Christie's Paris, 14th December 2016, lot 72.

The Qianlong Emperor's satisfaction with the form of this tea bowl is evident as it is found decorated in a variety of styles and media. For example, see a simulation lacquer bowl and cover, in the National Palace Museum, Taipei, included in the Museum's exhibition *Empty Vessels, Replenished Minds: The Culture, Practice, and Art of Tea*, Taipei, 2002, cat. no. 139, together with a gold bowl with cloisonné enamel flower scrolls, cat. no. 159. Compare also a Qianlong mark and period *sgraffiato* decorated white-ground bowl enamelled with dragons and phoenix in iron red, in the Palace Museum, Beijing, published in *Kangxi, Yongzheng, Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1995, p. 332; another, from the Metropolitan Museum of Art, New York, sold at Christie's New York, 15th September 2016, lot 967; a pink-ground version decorated in puce enamel, sold twice in our New York rooms, 23rd/24th April 1975, lot 342, and again, 16th September 2008, lot 125, from the collection of Frieda and Milton Rosenthal; and a *mille-fleurs* enamelled version, from the C. Philip Cardeiro collection, sold at Christie's London, 13th May 2014, lot 92.



圖一
清乾隆八年 磁胎洋彩翠地錦上添花觀音瓶
《乾隆年製》款
© 台北國立故宮博物院藏品

本蓋鍾以洋彩飾花卉紋，巧工精繪，華麗典雅，屬乾隆早期珍稀洋彩瓷。弘曆鍾愛茗茶，亦好繁縟華麗之品，此蓋鍾兼屬兩者之臻，誠為珍器。景德鎮御窑廠督陶官唐英，依乾隆帝美學品味，創製獨特珍品，器形、顏色、技巧創思層出，並取思各式材質之器，本品正屬一例。

藍地艷麗，上施洋彩軋道花卉紋飾，渙發異國風韻。此類洋彩瓷，取材西洋裝飾技法，融入中國傳統紋飾，工藝高超，施作精準，成品新穎異趣，繁美雅麗，然而寥若晨星，極是珍罕。「洋彩」意指色彩摹倣西洋繪畫，常以白料相調。此盃纏枝洋花主要飾以深淺青綠、粉紅等西洋色調，並以濃豔藍地襯托，如此搭配，清代瓷器當中前所未見。洋彩瓷，深獲高宗青睞，珍藏於紫禁城內廷乾清宮及圓明園之中。廖寶秀，〈乾隆磁胎洋彩綜述〉，《華麗彩瓷：乾隆洋彩》，國立故宮博物院，台北，2008年，頁36，提及高宗曾於奏摺硃批為何乾隆五年以前所燒瓷器遠遜於雍正年間所製者，經此嚴厲責問，乾隆七年八月（1741年），進呈洋彩器六十九件。

針錐別刻卷葉紋，連綿不絕，細巧繁工，屬唐英開創之「錦上添花」技法。精巧錦地托襯嬌蕊卷葉，空間和諧婉約，恰如當朝由傳教士及廣東歐洲商隊傳入清廷之法國洛可可式織錦，正好迎合乾隆皇帝喜好繁縟華麗之意。台北國立故宮博物院收藏一例，紋飾相近，曾展於《華麗彩瓷：乾隆洋彩》，出處同上，編號41（圖一）。

此類蓋略小於鍾之式，似乎流行於十八世紀早期。呷茶時，只須輕按蓋鈕，茶葉即聚於蓋沿而不隨茶水流出。乾隆帝尤好品茶，御製詠茶之詩逾二百首，述品茶、製茶、

煮茶等事。清代品茶之法，依明洪武所訂傳統，如用茶葉而非茶餅、茶粉等，故此清代茶具與洪武大致相近，但隨著清代瓷藝蓬勃發展，風格更趨華麗精緻，其器形、紋飾變得更為多樣。比較一蓋鍾，尺寸較大，飾胭脂紅彩錦上添花纏枝洋花，一面開光繪山水亭閣，另一面書御題詩《雨中烹茶泛臥遊書室有作》，售於香港蘇富比1994年12月6日，編號211，並曾展於《清代康雍乾官窑瓷器〈望星樓藏瓷〉》，明尼阿波利斯藝術學院，明尼阿波利斯，2004年，編號56；與此成對之例售於巴黎佳士得2016年12月14日，編號72。

此類茶鍾，應甚得乾隆帝青睞，在位年間有製各式材質、紋樣之例。比較台北故宮博物院藏瓷胎仿剔紅蓋鍾，曾展於《也可以清心一茶器·茶事·茶畫》，台北，2002年，編號139，同書另載一金胎掐絲琺瑯纏枝花紋例，編號159。且參考北京故宮博物院收藏乾隆帶款白地錦上添花礬紅彩龍鳳紋例，載於《故宮珍藏康雍乾瓷器圖錄》，香港，1995年，頁332。紐約大都會藝術博物館也藏一例，售於紐約佳士得2016年9月15日，編號967。還可比較一粉紅地胭脂彩龍鳳呈祥蓋鍾，兩度售於紐約蘇富比，先為1975年4月23/24日，編號342，後入 Frieda and Milton Rosenthal 伉儷典藏，再於2008年9月16日拍出，編號125。另可參考 C. Philip Cardeiro 舊藏粉彩萬花圖茶鍾，售於倫敦佳士得2014年5月13日，編號92。





PAINTED CLOISONS OF EAST AND WEST

This magnificent vase belongs to a group of vessels commissioned by the Qianlong Emperor which was created to imitate cloisonné enamel. The Qianlong Emperor was particularly fond of cloisonné work which he revived on a grand scale after a period of disregard under the Yongzheng Emperor. He had it imitated not only in porcelain, like on the present piece, but even in copper, where the wires separating the cloisons of different enamels were mirrored by finely painted golden lines. Although the idea of imitating other materials through porcelain had existed well-before the eighteenth century, the craftsmen of the Qianlong period advanced the technique to a completely different level of perfection, sometimes creating pieces that were difficult to distinguish from the actual medium they were simulating. The painter of the present piece has successfully imitated the effect of gilt wires by outlining the *famille-rose* enamelled pattern in gilt, the linearity of which creates a pleasing contrast with the sculptural *ruyi* handles.

While in its colour scheme the present vase imitates cloisonné metalwork, stylistically it stands in the plain tradition of *yangcai* porcelain with its dense overall floral designs on a coloured ground. The term '*yangcai*', used by the Emperor himself, acknowledges the exchanges between China and the West, seen here in particular in the *bajixiang* that are interspersed among Western-style floral compositions. Furthermore, the design is rendered in tones created through the use of white enamel which was first introduced to the Qing court by Jesuit artists and, after repeated experiments, were successfully copied by imperial craftsmen. Particularly unusual is the asymmetrical irregular pattern whose admirable organisation nevertheless conveys the impression of a formally organised design. It is composed of flower sprays, which are loosely strewn all over the body, but so evenly spaced over the surface that any clusters or gaps are avoided. The thin golden outlines confining the vibrant enamels are a brilliant means to make the colours stand out against the turquoise ground.



fig. 1
Turquoise-ground *famille-rose* handled 'lotus' vase, seal mark and period of Qianlong,
Qing court collection
© Collection of the Palace Museum, Beijing



fig. 2
Turquoise-ground *famille-rose* vase, seal mark and period of Qianlong,
from a Kyoto collection,
Sotheby's Hong Kong, 8th October 2013, lot 201.

The appearance of *ruyi* sceptres as handles on vases was clearly a response to the Qianlong Emperor's infatuation with these portents of good fortune, which during his reign were produced by the thousands in all possible materials. Although *ruyi* sceptres as well as the *bajixiang* included in the decoration were originally symbols with Buddhist connotation, by the Qianlong period they had become general auspicious emblems and can even be found in combination with Daoist symbols.

Compare three related vases in the Palace Museum, Beijing, from the Qing court collection: one of gourd shape without handles, similarly decorated with loosely strewn flower sprays in cloisonné style, but lacking the *bajixiang* and bearing a red seal mark; another of simpler bottle form with different handles, decorated with flower scrolls in cloisonné style and bearing a similar mark in gold (**fig. 1**); and a third with similar *ruyi* handles but decorated with flower scrolls without golden outlines on a turquoise ground, all illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains with*

Cloisonné Enamel Decoration and Famille-Rose Decoration, Hong Kong, 1999, pls 115, 119 (**fig. 1**) and 118. Further large vases belonging to this group, of various forms and decoration, include one enamelled with bats among clouds and flower sprays, flanked by a pair of archaic dragon handles, sold in these rooms, 8th October 2013, lot 201 (**fig. 2**); another also painted with bats and clouds, sold in our London rooms, 10th December 1991, lot 318; and another, depicting bats amongst foliate flower scrolls and iron-red monster mask handles, sold three times in these rooms, 14th November 1989, lot 309, 2nd May 2000, lot 644, and 8th April 2010, lot 1852.

The piece is vaguely reminiscent of a cloisonné vase from the Qing court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, pl. 167, which may, however, postdate the present piece. For vases decorated in this cloisonné style but in painted enamel, also in the Palace Museum, Beijing, from the Qing court collection, see *ibid.*, pls 214 and 244, and a detail p. 179.





西風繪瓷景泰藍

雍正帝在位年間，景泰藍並不甚受重視，至乾隆之時，弘曆對銅胎掐絲琺瑯器尤為鍾愛，除大規模製作外，嘗下令以瓷仿倣，本品當屬其中。當時也有以銅胎畫琺瑯仿掐絲琺瑯之品，以描金細線代替曲捲銅絲。雖遠早於十八世紀前，已有模倣不同材質之作，但乾隆年間，工藝精湛，仿學藝作近乎完美，時出幾可亂真之品。畫師在本品上以描金勾勒，妙仿景泰藍上之鑲金銅絲，其流麗線條，與如意雙耳對比鮮明，雅致大方，賞心悅目。

本品色彩仿金屬胎掐絲琺瑯器，但其色地上綴紋飾繁密，風格上更接近於洋彩瓷作。「洋彩」一詞，為高宗所用，概指由歐洲傳教士傳入清宮，以舶來色彩、西方技巧，加添白料調研，繪飾洋風彩瓷之法，御作坊嘗經多番實驗始成功採用，此瓶上之八吉祥紋與洋花相配，正為佳例，見證中西交流。此瓶花卉紋飾，看似隨意散佈，不依對稱，然而空間布局卻平衡勻稱，既不冷清，亦不覺緊逼，設計精巧，令人驚嘆。加上金色勾勒細緻，與松石綠地相互映襯，加倍鮮明。



圖一
清乾隆 松石綠地粉彩纏枝蓮紋螭耳瓶 《大清乾隆年製》款
清宮舊藏
© 北京故宮博物院藏品



圖二
清乾隆 松石綠地粉彩折枝花卉福壽延綿雙龍耳瓶
《大清乾隆年製》款
京都舊藏
香港蘇富比2013年10月8日，編號201

乾隆帝喜好吉祥紋飾，尤好如意，在位期間，製作成千，材質各樣，本瓶飾如意雙耳，正合帝意。如意及八吉祥，原為佛教紋飾，但至乾隆一朝，已泛作禱符，甚有與道教紋樣共飾一器之例。

比較北京故宮博物院清宮舊藏三例，圖均載於《故宮博物院藏文物珍品全集·琺瑯彩·粉彩》，香港，1999年，圖版115、119（圖一）、118。一為葫蘆瓶，同以金彩勾勒花卉以仿掐絲琺瑯，惟缺八吉祥，且無耳，署礬紅彩篆款；另一例器形較簡，瓶耳與本品有別，所繪花卉紋飾也以金彩畫骨，署金彩款（圖一）；第三例為松石綠地瓶，如意耳與本品相近，畫花卉紋飾卻乏金線勾勒。另可比較數例，器形、紋飾各異，如松石綠地粉彩折枝花卉福壽延綿

圖雙龍耳瓶，售於香港蘇富比2013年10月8日，編號201（圖二）。另一例也繪雲蝠紋，售於倫敦蘇富比1991年12月10日，編號318。還可參考松石綠地纏枝花卉福壽圖瓶，綴礬紅鋪首耳，三度售於香港蘇富比，分別為1989年11月14日，編號309，2000年5月2日，編號644，以及2010年4月8日，編號1852。

北京故宮博物院清宮舊藏有一掐絲琺瑯瓶例，圖載於《故宮博物院藏文物珍品全集·金屬胎琺瑯器》，香港，2002年，圖版167，但製作年份或晚於本品。另比較數件清宮舊藏銅胎畫琺瑯瓶例，現存北京故宮博物院，出處同上，圖版214及244，細部見頁179。

PROPERTY OF A GENTLEMAN

**A FINE AND RARE LARGE
TURQUOISE-GROUND 'BAJIXIANG'
CLOISSONNE-IMITATION VASE
SEAL MARK AND PERIOD OF
QIANLONG**

robustly potted with an ovoid body rising from a tall splayed foot to a tall waisted neck and a galleried mouth-rim, the neck flanked by a pair of iron-red *ruyi* sceptre handles, the body boldly enamelled in vibrant colours against a turquoise ground with the *bajixiang* ('Eight Buddhist Emblems'), each emblem depicted beribboned, interspersed with scattered sprigs of lotus and hibiscus, the neck similarly decorated with a lotus meander above upright plantain leaves collaring the neck, the foot encircled with interlinked stylised acanthus leaves and a keyfret border, with details skilfully outlined in gilt, the interior and base enamelled turquoise, the latter inscribed in gilt with a six-character seal mark 55 cm, 21⁵/₈ in.

PROVENANCE

Collection of Alfred Morrison (1821-1897), Fonthill House, Tisbury, Wiltshire, probably acquired in 1861 from Lord Loch of Drylaw (1827-1900).
Collection of the Rt. Hon Lord Margadale of Islay, T.D.
Christie's London, 18th October 1971, lot 82.
Jen Chai Art Gallery, New York, no. A532 (one of the gallery labels of J.T. Tai & Co.).
Collection of J.T. Tai.
Sotheby's Hong Kong, 7th October 2010, lot 2132.

HK\$ 35,000,000-45,000,000

US\$ 4,480,000-5,760,000

清乾隆

松綠地粉彩描金折枝蓮八吉祥如意耳瓶
《大清乾隆年製》款

來源：

放山居，艾弗瑞·莫里森（1821-1897年）收藏，應於1861年購自洛赫爵士（1827-1900年）

蘇格蘭艾雷島馬格代爾爵士收藏

倫敦佳士得1971年10月18日，編號82

Jen Chai Art Gallery，紐約，編號A532（戴潤齋公司其中一種標籤）

戴潤齋收藏

香港蘇富比2010年10月7日，編號2132



Mark







**A FINE AND LARGE BLUE
AND WHITE 'LOTUS SCROLL'
MOONFLASK
SEAL MARK AND PERIOD OF
QIANLONG**

well modelled with a flattened globular body tapering to an oval foot, surmounted by a tall waisted neck flanked by a pair of archaistic dragon handles, boldly painted in vivid tones of cobalt blue with simulated 'heaping and piling', depicting large stylised lotuses and smaller attendant blooms borne on an undulating foliate meander, between pendent *ruyi* heads and upright lappets, all below a band of plantain leaves at the neck, the mouth and foot encircled by bands of cresting waves, the underside inscribed with a six-character seal mark
44.5 cm, 17½ in.

PROVENANCE

Sotheby's Hong Kong, 17th May 1988, lot 183.
Christie's Hong Kong, 30th October 1995, lot 668A.
Christie's Hong Kong, 1st December 2010, lot 3057.

HK\$ 20,000,000-30,000,000

US\$ 2,560,000-3,840,000

清乾隆 青花纏枝蓮雙龍耳扁壺
《大清乾隆年製》款

來源：

香港蘇富比1988年5月17日，編號183

香港佳士得1995年10月30日，編號668A

香港佳士得2010年12月1日，編號3057



Mark





The Qianlong Emperor's connoisseurship of arts is well documented and his vast collection, particularly of ceramics, contained spectacular masterpieces. For its magnificent and expertly painted design the present moonflask would have been amongst his prized possessions. It represents one of the most challenging and advanced pieces made during his reign. The production of exquisitely decorated large and undistorted vessels required considerable expertise from the potter, who for this piece borrowed extensively from archaic forms and decorative motifs while retaining a sense of modernity. Reference to ancient forms and designs was much appreciated by the Qianlong Emperor who embraced art not only for its intrinsic beauty but also to cement his connection to a glorious past.

The Qianlong Emperor's generous patronage and personal taste, which tended towards extravagant and showy pieces, greatly influenced the making of technically challenging and artistically complex display pieces. The production of large vessels, which are considerably heavy, required the highest level of technical skill only to be found amongst potters working in the imperial kilns at Jingdezhen, Jiangxi province, under the instructions of China's preeminent Superintendent, Tang Ying. Imperial records reveal that the Qianlong Emperor habitually asked Tang Ying to design special pieces for him, thus opening avenues for such fine wares to be created.

The decoration on this vase is meticulously executed in the finest cobalt blue. The composition of lotus blooms and foliate scrolls is perfectly balanced through a thorough understanding of the importance of spacing in successfully creating a rich yet not overcrowded design. Such curling lines are offset by the bold geometric nature of the petal and leaf borders, all of which are hemmed in with crashing wave bands around the foot and mouth rim – ingeniously selected as they mirror the curvilinear and geometric forms of the overall design.

Both the shape and decoration of the vessel take their inspiration from early fifteenth century blue and white porcelain that formed part of the imperial collection. The flat circular form has its roots in archaic bronzes which were adapted into porcelain and painted with a luxurious lotus design during the Ming dynasty. In *Qinggong neiwufu zaobanchu dang'an*, Jiangxi shao ciqi chu [Archival records

from the Qing imperial household department workshop, ceramics production in Jiangxi], it is mentioned that in the third year of the Qianlong period (corresponding to 1738), a number of large imperial Xuande blue and white moonflasks was reproduced for decoration (see Zhang Rong (comp.), *Yangxindian Zaobanchu shiliao jilan* [Reader of historical material on the Workshops in the Hall of Mental Cultivation], vol. 2: *Qianlong chao* [Qianlong period], Beijing, 2012, pp. 65-68). For a Xuande lotus scroll decorated moonflask of this size, but standing on a very short foot and without handles, see one in the Qing court collection and still in Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2008, no. 98. The reference to these early wares is further highlighted on the present piece in the deliberate 'heaping and piling' of the cobalt to imitate their predecessor's mottled effect.

A closely related moonflask was sold in our New York rooms, 20th September 2000, lot 124, and again in these rooms, 2nd May 2005, lot 650; another was sold in these rooms, 29th November 1978, lot 231; a third was sold at Christie's London, 12th December 1977, lot 164; and another was sold at Christie's Hong Kong, 19th January 1988, lot 319. Moonflasks of this type are also known with one central bloom surrounded by eight smaller variations of the lotus in a grid composition and less stylised leaves encircling the neck; see one illustrated in *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, pl. 65; another sold at Christie's Hong Kong, 1st October 1992, lot 958; and a third sold in these rooms, 24th May 1985, lot 549.

Moonflasks of this dragon-handled form and lotus scroll decoration were also produced with a proportionately smaller neck decorated with a lotus scroll; see a larger example with a flared foot, sold at Christie's New York, 19th March 2008, lot 606; and a slightly smaller moonflask, but with a shorter foot encircled by three lines and the mouth rim with a *lingzhi* scroll, sold in these rooms, 30th April 1996, lot 431. For the Yongzheng inspiration to these vases, see one from the collection of Dr Chang Hsi-Hai, sold in our New York rooms, 23rd/24th May 1974, lot 426, and again in these rooms, 16th May 1977, lot 93.

乾隆皇帝精鑑善藏，遍集珍品無數，凡皆集錄成書，尤其瓷器，不乏稀世佳品。本品花紋穠艷秀雅，或曾深得乾隆惜賞。此類器形製作極難，工藝之複雜，即便在乾隆一朝亦為甚。如此器般碩大端秀，非能工熟匠不可得；本瓶巧借古物器形及飾紋，但不失清朝典韻風尚。論工藝，乾隆崇古而求新，既羨當中意蘊，亦欲藉尊古，宣當朝盛世之正統。

乾隆博古好雅，大興文事工藝，尤好悅目華器，故多精飾巧製，以至當朝所造新器，所用工藝繁複奇巧。大器沉穩厚重，製作尤難，非江西景德鎮御審巧匠不能為，御審由督陶官唐英指導，據清宮檔案記載，乾隆常令唐英特製新品供御，使瓷匠得以發揮技藝，佳器屢出。

此扁壺用上等鈷藍，妙繪蓮花及纏枝卷草，布局均勻，花枝婉約華貴，又不失清雅。纏枝紋卷曲連綿，巧對呈幾何狀的蓮瓣及芭蕉，圈足及口沿加飾一圈波浪，襯托壺身橢圓線條及幾何對稱構圖。

此扁壺之形制及紋飾，原型出自清宮珍藏十五世紀明青花瓷。扁圓壺形仿阿拉伯銅器，明朝瓷匠取而用之，飾以中式蓮花紋。據《乾隆內務府造辦處檔案·江西燒造瓷器處》載，乾隆三年，曾仿製多件宣德青花扁壺大器（見張榮編，《養心殿造辦處史料輯覽》，北京，2012年，卷2：乾隆朝，頁65-68）。清宮舊藏一件宣德纏枝蓮紋扁壺，尺寸與本品相同，但矮圈足、無耳，現藏北京，刊於《故宮博物院藏文物珍品全集·青花釉裏紅（上）》，香港，2008年，圖版98。此扁壺且以青花點苔，營造色澤深淺不一，妙仿前朝回青黑疵。

可參考一件近例，曾先後售於紐約及香港蘇富比，分別為2000年9月20日，編號124，及2005年5月2日，編號650。拍賣所見另有三例，分別售於香港蘇富比1978年11月29日，編號231、倫敦佳士得1977年12月12日，編號164及香港佳士得，1988年1月19日，編號319。此類扁壺，且有紋飾布局略異之式，以大朵蓮花置中，外圈飾八朵小花，且壺頸芭蕉葉紋較自然像生，其中一例錄於《天民樓藏瓷》，香港，1987年，圖版65。另有兩一例，分別售於香港佳士得1992年10月1日，編號958及香港蘇富比1985年5月24日，編號549。

且有其他相近纏枝蓮紋龍耳扁壺，然比例上壺頸較短，並飾纏枝蓮紋。紐約佳士得曾售一例，尺寸較大，撇足，2008年3月19日，編號606。另一較本品略小之例，圈足較矮且飾三弦紋，口沿繪飾靈芝，售於香港蘇富比1996年4月30日，編號431。雍正朝青花扁壺雜例，可參考 Hsi Hai Chang 博士舊藏，售於紐約蘇富比1974年5月23/24日，編號426，後再售於香港蘇富比1977年5月16日，編號93。



A RARE FACETTED FAMILLE-ROSE
'FLORAL' WALL VASE
SEAL MARK AND PERIOD OF
JIAQING

清嘉慶 綠地粉彩開光四季花卉紋半方轎瓶
《大清嘉慶年製》款

well modelled with a triangular body rising from a slightly splayed foot to a flared rim of corresponding section, the body decorated with two rectangular cartouches, each framing a scene of floral blooms, one decorated with a pond with lotus blooms and large lotus leaves borne on long stems, the other with various flowers, including large peonies, issuing from thin leafy stems, the scene further depicted with jagged rockwork, all bordered by floral scrolls against a lime-green ground, all between white-ground bands of lotus blooms picked out in puce along the rim and foot, the reverse of the vessel covered with a lime-green glaze and pierced with three connected apertures, the interior and base enamelled turquoise, the latter with a horizontal iron-red six-character seal mark within a white cartouche
19.1 cm, 7½ in.

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

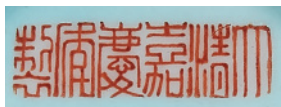
US\$ 128,000-192,000

Modelled as a segmented *cong* vase, this vase was probably made at the beginning of the Jiaqing reign, when the Qianlong Emperor's eclectic taste continued to exert much influence in the productions of imperial artefacts. A further characteristic of the Qianlong style is evident in the painting of the floral cartouches over the green ground decorated with floral scrolls, a popular design of Qianlong period vases.

Wall vases of the Jiaqing period were produced in an array of shapes and designs; see one of ovoid form, similarly painted with floral cartouches against a green ground, sold at Christie's London, 22nd July 1981, lot 198; and one of rectangular section with a turquoise ground, in the Capital Museum, Beijing, illustrated in *The Complete Works of Chinese Ceramics*, vol. 15, Shanghai, 2000, pl. 130. Compare also a Qianlong mark and

period wall vase painted with floral cartouches, in the Huaihaitang collection, included in the exhibition *Ethereal Elegance. Porcelain Vases of the Imperial Qing*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, cat. no. 130, together with another pair, cat. no. 132.

Wall vases first appeared in the Ming dynasty, although their popularity increased dramatically in the eighteenth century when they were made in a variety of media. Flattened at the back as through cut in half and often made in pairs, these vases were commonly hung inside sedan chairs, as depicted in the hand scroll *An Ice Game* by Jin Kun, Cheng Zhidao and Fu Longan, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Paintings by the Court Artists of the Qing Court*, Hong Kong, 1996, pl. 61.



Mark



**A GUAN-TYPE 'THREE RAMS'
VASE, ZUN
SEAL MARK AND PERIOD OF
QIANLONG**

the tapering body rising to rounded shoulders applied with three ram heads, sweeping up to a waisted neck and a flared rim, covered overall in a thick opaque greyish-blue glaze suffused with a network of dark grey and golden crackles, save for the unglazed footring dressed in a dark brown slip, the base inscribed with a six-character seal mark in underglaze blue
23.4 cm, 9¼ in.

EXHIBITED

Sekai kobijutsu tenrankai [Antiques of the World exhibition], Yamanaka & Co. and Tokyo Art Club, Osaka and Tokyo, 1932, cat. no. 688.

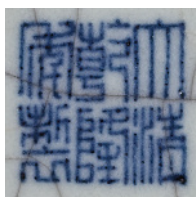
HK\$ 500,000-700,000

US\$ 64,000-89,500

清乾隆 仿官釉三犧尊
《大清乾隆年製》款

展覽：

《世界古美術展覽會》，山中商會及日本美術協會，大阪及東京，1932年，編號688



Mark







AN APPRECIATION OF THE QIANLONG EMPEROR'S WHITE JADE RAM-HEAD TEAPOT

XU LIN

By the Qing dynasty, classical Chinese jade art had developed to a high degree of sophistication, whether in regards to mining, material selection, or carving. It reached an unprecedented peak during the reign of the jade-obsessed Qianlong Emperor. This period produced an abundance of jade masterpieces, especially those intended for use in the imperial court, that remain unsurpassed even today. The majority of these works are vessels, such as incense burners, vases, boxes, ewers, bowls, washers and parfumières, which served practical purposes but more importantly decorated interior spaces. Among these vessels, jade ewers were among the demanding in craft and in quality of the raw jade, and Qing examples are thus rare. The Palace Museum collection in Beijing contains no more than fifty Qing dynasty jade ewers with handles and spouts. The vast majority of these date from the Qianlong period.

Qianlong period jade ewers come in a rich variety of types, including arrow vases and handled ewers which imitate archaic bronze prototypes, and vases with tall handles which resemble ceramic vessel types. Vessels with a spout and handle, resembling a teapot, are characterised by the greatest formal variation and the finest decoration. The subject of this essay, a white jade ewer with an enamelled gilt-bronze handle and a spout in the shape of a ram's head (**lot 3613**), is a uniquely outstanding example of this type.

The current ewer is made from high-quality Khotan white jade with a warm and fine texture. The circular, melon-shaped body is articulated into twelve evenly spaced petal lobes, as are the cover and foot. The finial of the cover is

articulated as a multilayered pagoda consisting of multiple melon forms. Most impressively, the interiors of the body and the lid are both articulated in recessed lobes, echoing the lobes on the outside, and the lid and pot are seamlessly matched.

The carving of the spout is very fine, with the ram head's horns, ears, eyes, beard and teeth, and even the recesses beside its nose vividly and finely articulated. The incised lines and patterns are orderly, and the polishing of the details subtly and appropriately executed. The handle is adorned with gilt-bronze and cloisonné-enamelled *ruyi*-shaped joints and three fish.

Overall, this jade ewer is finely crafted from excellent materials and expertly polished. It is doubtlessly a fine example of Qianlong period imperial jades.

This piece belonged to Millicent Rogers (1902-1953), whose grandfather, Henry H. Rogers, co-founded Standard Oil with John D. Rockefeller and was a patron of Mark Twain. Millicent Rogers herself was a legendary socialite known for her intelligence and beauty. She was fluent in six languages and translated Latin and Greek poetry. She also designed her own clothing and jewellery. She was reputedly close with Madame Soong Mei-ling. With her privileged upbringing and artistic talents, Rogers was a connoisseur and collector with a highly refined personal taste. Her collection was very different from those of men of the same period.

During the first half of the twentieth century, major American collectors of Chinese art tended towards archaic jades with scholarly significance.

Rogers, by contrast, followed only her own interests and sense of beauty. She is said to have been especially fond of the colour white, and Qing dynasty white jades and ceramics predominated in her collection. One of her beloved white jades, the current lot, was sold in 1996 in the spring auction of Christie's Hong Kong and has been in the possession of the same collector since then. In that auction also appeared two Chinese imperial jades that belonged to Rogers: a lidded incense burner with four butterfly handles and *ruyi* patterns, and a lidded goose-shaped box, both made from high-quality Khotan white jade. The incense burner's grandeur and solemnity, the ewer's unique elegance, and the goose-shaped box's vividness all demonstrated Rogers' preference for beautiful and refined craftsmanship, which naturally drew her to the sophisticated imperial jades of the Qianlong court.

The creator of this ewer designed it with the intention of incorporating the gilt-bronze handle, and therefore left protruding lugs along the mouth for the pins that fasten the handle. This ingenious design likely won the favour of the Qing emperors, who ordered at least two other teapots of a similar form made, including one in the Palace Museum in Beijing and another in the collection of the Oscar-winning film producer Sir John Woolf.

The white jade melon-shaped teapot with a ram-head spout at the Palace Museum in Beijing (**fig. 1**), from the Qing court collection, is now a Grade One cultural property. According to the census of objects made by the Palace Museum upon its founding, this teapot was located in Yanxitang



fig. 1

White jade gourd-shaped and ram-head teapot, Qing dynasty, Qianlong period, Qing court collection
© Collection of the Palace Museum, Beijing



fig. 2

White jade teapot, Qing dynasty, Qianlong period, Jiaqing yuyong mark
Collection of Sir John Woolf

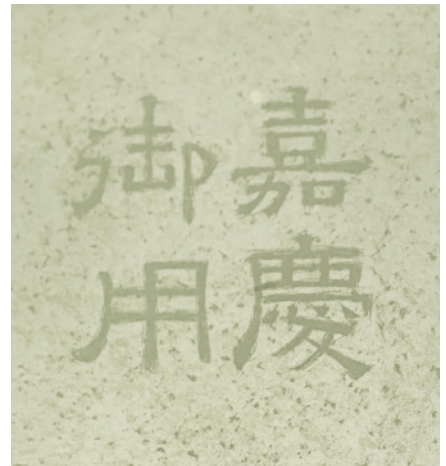


fig. 3

White jade teapot, base, Qing dynasty, Qianlong period, base, Jiaqing yuyong mark,
Collection of Sir John Woolf

(Hall of Swallow's Happiness), west of the rear palace of Yangxindian (Hall of Mental Cultivation). The census records the teapot as "enamelled jade pot with a Jiaqing reign title." The Palace Museum and the Rogers teapots are slightly different in size and proportions - the base of the former is incised with a four-character seal mark reading *Jiaqing yuyong* ('For the imperial use of the Jiaqing Emperor') - but both works share the same basic form with an enamelled handle.

The Woolf jade teapot is of a similar type, also with a handle and incised with Jiaqing's reign mark (figs 2 and 3). Sir Woolf was an enthusiastic collector of Chinese jades from 1956 to 1999, and he specialised in nephrite and jadeite.

The Woolf jade teapot was acquired by an antiques dealer in London in the 1930s. Subsequently, it passed through collections in Austria and New York. In 1963, it was acquired at Sotheby's New York by the antique dealer John Sparks, from whom Sir Woolf acquired it. The teapot was published in *Chinese Carved Jades*, edited by S. Howard Hansford, and by Sotheby's in 2013 in *The Woolf Collection of Chinese Jades* alongside other masterpieces in the collection, which consists mostly of Qianlong period works. After 1999, the Woolf collection has been managed by the Woolf Charitable Trust, and the majority of it has been in a dedicated exhibition space in Belgravia, London, available to the public by appointment.

Qing imperial jades often come in the same forms and decorative patterns. This has much to do with the emperors' preferences. Imperial archives recorded frequent orders by emperors to the imperial workshops to create multiples of

a design or to recreate a pre-existing design for display at different locations. It is thus no surprise that these three jade teapots are similar in form and design.

In detail the three teapots can still be distinguished. Aside from the slight discrepancies in size and dimension, the current lot appears to have been created earlier. Its spout is slightly higher than the mouth, and the pins used to secure the gilt-bronze handle with the jade ewer are exposed with the absence of pinheads. By contrast, the other two comparable teapots have spouts positioned slightly above the mouth and handles that are secured to the ewer by pins with pinheads. The current lot was carved entirely—including the lid and the finial—from a single block of raw jade. The Palace Museum example was likewise carved from a single block of raw jade, except the finial of the cover was attached by glue, perhaps because the raw jade was not tall enough to allow the entire cover to be carved in one piece. On the other hand, the Woolf teapot shows clear signs of dyeing, which was a method typically used by the Qianlong period imperial workshops to hide blemishes and other imperfections. In summary, the three teapots are similar in form, but each is a unique masterpiece, with its own sophisticated design and fine craftsmanship.

Where did the form of the jade vessel with a handle originate? Let us trace its history. When it comes to jade vessels, the great Tang dynasty poet's Wang Changling immediately comes to mind. Jade ewers were a theme in Tang-dynasty poetry, but only Wang Changling's line, "An icy heart in a jade pot," remains widely known. The

image has come to stand for moral purity and loftiness.

In ancient China, *hu* referred mainly to two types of vessels. The first type was the wide-bodied pot with a tapered mouth, which was the first type to appear in China. Kun Wu, the legendary inventor of ceramics who lived during the time of the Yellow Emperor, created the *hu*. This is why *Shuozi jiezi* defines *hu* as "the round vessel of Kun Wu." *Hu* is an ideographic character that suggests a circular or a square form, but without a spout or handle. The bronze *hu* of the Shang and Zhou dynasties were mostly wine and ritual vessels. These *hu* appeared before the time of written history and persisted until the Ming and Qing periods. The Shang and Zhou-period bronze *hu* became the classical form of the vessel and the source of subsequent *hu* vessel designs.

During the Wei-Jin period, the wide-bodied *hu* with a tapered mouth acquired a spout and a handle; this is known as the *zhihu* (handled ewer) and gradually became more popular from the Sui-Tang through the Ming-Qing periods. This form became especially common in ceramics after the Wei-Jin period.

No extant jade *hu* predate the Sui-Tang period, whether with or without spouts. This may be because the *hu* form requires a large amount of raw jade; in particular the wide-bodied form with a tapered mouth is much more difficult to create in jade than an incense burner, bowl, washer, cup, or dish. Moreover, unlike bronze or clay, jade as a material cannot be reworked incessantly or experimented with. It is no surprise, therefore, that the jade ewers were scarce compared to other vessels even during the Ming and Qing





fig. 4
White jade archaic handled vessel, *hu*, Qing dynasty
Qing court collection
© Collection of the Palace Museum, Beijing



fig. 5
White jade 'lotus' ewer, Qing dynasty
© Collection of the Palace Museum, Beijing

dynasties. The Palace Museum collection contains only 240 examples (including 110 with spouts and handles), roughly divided equally between Ming and Qing periods.

The earliest extant jade ewer dates from the Tang dynasty and was excavated in Luoyang, Henan in 1956. It is of the first type, with a round body and a flat mouth, and without a handle, which was rare during the Tang and Song periods and became more common during the Yuan and especially during the Ming and Qing. Ewers of this type from the Qianlong period were mostly made in imitation of archaic bronzes (**fig. 4**).

The second type is the jade ewer with a spout and a handle, which emerged as an imitation of a ceramic prototype before the appearance of the spoutless jade ewer. The earliest extant jade ewer with a spout and handle dates from the Song dynasty. The jade ewers mentioned in Tang poetry are actually of the first type.

During the Ming and Qing periods, jade ewers with handles suddenly increased drastically in number. During the Ming, tall and large jade ewers, often with handles located above the body, predominated, but small and short jade ewers with round and wide bodies and with lowered handles also began to appear. The latter's form is close to that of a teapot, and was likely influenced by ceramic teapots. Moreover, these small and short jade ewers vary greatly. They come in shapes ranging from that of a lotus blossom and flower petals to square, round and hexagonal. Some of them are inscribed in embossed poetic lines or carved with niches featuring landscapes,

figures, and floral subjects. However, Ming jade ewers are generally inferior in both material quality and craftsmanship to Qing ones. This is in part because Khotan jade mines during the Ming, much more active than before, still yielded raw jade of lesser quality and much smaller amounts of high-quality jade than during the Qing.

During the Qing dynasty, jade ewers with handles developed into a very rich array of forms, and the quality of their materials improved markedly compared to any previous period. They come in white, green and emerald, but the former two colours predominated over others. Jades made for the court mostly used high-quality white jade (**fig. 5**).

According to the records of the workshops of the Qing imperial court, jade ewers were already produced in the first year of the Yongzheng reign, but this work was mostly limited to restoring ewers remaining from previous reigns. Between the second and eleventh years of the Yongzheng reign, few jade ewers were made or restored, and the entire Yongzheng period production of jade ewers numbered only 27. The majority of these were of the first type. Jade ewers with handles are documented only in the records of the first year of the Yongzheng reign.

"On the tenth day of the second month, Prince Yi submitted a jade apricot-leaf-shape ewer (with a *zitan* base)... a jade teapot, a jade garlic-mouth ewer, a jade ewer with a handle... the prince ordered that these be restored to new. So it was obeyed. On the sixteenth day of the ninth month, a jade ewer and a jade ewer with a handle were

restored. Prince Yi submitted these to the court."

The workshop records of the Qianlong period indicated that the production of jade ewers increased dramatically compared to the Yongzheng period. These records also mention jade ewers with handles, but because they are vague on the identifying details, it is difficult to relate each record to an extant object.

Extant jade ewers with handles from the mid Qing period can be divided into two types. The first is the type with an enamelled gilt-bronze handle, the subject of this article (**lot 3613**). The other type is made entirely from jade, including both body and handle. Of the latter type only one example has survived, and it is in the collection of the National Palace Museum, Taipei. The form of its body is identical to the current lot, with a ram-head spout and melon-shaped body, except that on each section of the body are additional layers of flower petals carved in low relief. Most importantly, three intertwined jade strips are fastened to semicircular, lotus petal-shaped pieces on the body to form the handle. Overall the Taipei ewer required even more raw jade. It was housed in the Palace of Eternal Longevity (Yongshou gong).

A jade ewer required a large amount of high-quality raw jade. During the Kangxi and early Qianlong reigns, the jade-producing Khotan and Yarkent regions were occupied by the Dzungars, which limited the availability of raw jade. The court resorted to modify jades remaining from former dynasties or use raw jade sent as tribute or smuggled into the interior, resulting in limited production. In the tenth year of his reign, the



Yongzheng Emperor ordered his ministers to “find some good raw jades” because the court lacked them. In the twenty-fourth year of the Qianlong reign, the Qing army defeated the Dzungar Khanate definitively and cemented its rule of what is now called Xinjiang, administering it through a regional government.

Beginning in the twenty-fifth year of the Qianlong reign, the four sub-Khanates of Xinjiang began to send raw jades to Beijing, which later developed into a formal system of biannual tribute of 4000 *jin* of raw jade, once in spring and once in autumn. In fact, at its height the system contributed some 300,000 *jin* of raw jades. In the fifty-sixth year of the Qianlong reign, one tribute consisted of 5585 blocks of raw jade.

The availability of raw material created a strong foundation for the golden age of jade under the Qianlong Emperor. Court records indicate a surge in jade production after the twenty-fourth year of his reign.

In the thirty-third year of the Qianlong reign (1756), a minister stationed in Yarkent Khanate sent as a tribute a pair of green jade flower-shaped basins. This was the Qianlong Emperor’s first encounter with Mughal jade. The diligent and curious Emperor soon investigated its origin, and decided that it came from Hindustan, the region southwest of Badakhshan and bordering

northern India. He wrote an essay and a poem commemorating it. Afterwards, he referred to all jades originating from foreign regions “Hindustani jades.” We now know that these “Hindustani jades” originated from an area larger than Hindustani, encompassing present-day India, Pakistan, Afghanistan, and Turkey, but Qianlong’s shorthand label has remained conventional.

Among these Hindustani jades, those produced by the Mughal Empire (1526-1857) were of the highest craftsmanship. Their vivid depictions of the natural world, especially of various flora, attracted the Qianlong Emperor’s profound praise and affection. Qianlong wrote over seventy essays and poems about Hindustani jades.

The Emperor’s fondness also encouraged imitation by Chinese jade craftsmen. The teapot currently on offer was originally thought to be an example of Hindustani jades. Indeed, the form of the ram-head spout and melon-shaped sections, and the interior sectioning of the body, are reminiscent of Mughal ram-head hilts and melon-shaped goblets. However, the teapot’s enamelled handle and polished base and the incised lines of the ram head are quintessentially Chinese. Already during the Ming dynasty, Chinese craftsmen created melon-shaped vases with both exterior and interior sections. This technique continued to be used during the Qing.

Moreover, Ming period jade ewers often featured spouts issuing from animal masks. Qing period ewers featured spouts issuing from animal masks, beasts and dragon mouth. The imperial workshops of the Qianlong court had the best enamelling technique of the period. Thus there was no technical barrier to the local creation of jade teapots such as the current lot. These jade ewers are masterpieces which seamlessly combined domestic Chinese taste with the formal influences of Hindustani jades.

In summary, in material and form, the four extant jade teapots with handles, including the one at the National Palace Museum, Taipei, were created at roughly the same time and were all influenced by Hindustani jades. They likely were created after the thirty-third year of the Qianlong reign. Although the Palace Museum and Woolf pots bear Jiaqing reign marks, they may not have been created during the Jiaqing reign. It is likely that they were created during the Qianlong reign and used by the Jiaqing Emperor, who also had his reign mark inscribed on other Qianlong period wares still extant in the Palace Museum collection. The four jade teapots in question should therefore be dated to the period after the thirty-third year of the Qianlong reign and before the Jiaqing Emperor took defacto control of the government (1799).

一片冰心在玉壺 白玉羊首瓜棱式銅鑲琺瑯提梁壺賞析

徐琳

中國古代玉雕藝術發展到清代，無論從玉料的開採還是工藝的雕琢技術上都積累了大量的經驗，加之玉癡皇帝乾隆的推動，乾隆時期中國古代玉雕藝術發展到了歷史的高峰。此期湧現了大量精美絕倫的玉雕作品，尤其是宮廷陳設用玉，直至今日亦無法超越。在這些陳設用玉中，器皿類玉器所佔比例頗高，大量的爐、瓶、盒、壺、碗、洗、香薰等被製作，這些玉器不僅有一定的實用功能，更重要的是其日常陳設作用。在這些玉質器皿中，玉壺又是工藝最為複雜，對玉料要求最高的玉質器皿之一。因此，相比於其它類玉器，清代製作並遺留下來的玉壺並不多，北京故宮博物院目前所藏清代帶柄、帶流的玉執壺不過五十餘件，這其中大多為乾隆時期所作。

乾隆時期的玉壺造型豐富，品類繁多。有仿早期青銅器的玉投壺、貫耳壺；有與瓷器造型相類的長身高柄執壺；而造型變化最多，且紋飾最為精美的是類似茶壺的帶流帶柄玉壺，本文所要介紹的這件白玉羊首瓜棱式銅鑲琺瑯提梁壺就是一件造型獨特的藝術精品（拍品編號3613）。

白玉羊首瓜棱式銅鑲琺瑯提梁壺，以和闐上等白玉雕琢而成，玉質細膩溫潤。器身以十二瓣瓜形為圓腹，壺蓋與足亦均分十二瓣。蓋鈕以多瓣瓜造型層層相疊為寶塔形。最精緻者為壺內及蓋內亦打凹分瓣，與外腹之十二瓣形成呼應，蓋、壺以子母口相合，嚴絲合縫。

玉壺以羊首為流，羊角、耳、眼、鬚鬚、牙齒

甚至鼻翼等處均雕琢精細，栩栩如生，陰刻線紋絲不亂，細部打磨拋光亦光滑細膩，處理精當。玉壺以鑿刻花卉紋飾的鍍金銅柄為提梁，在提梁的頂端、梁身及提鉤處均以銅胎掐絲琺瑯裝飾，精美的琺瑯如意雲頭提鉤及梁身鑲嵌的三條琺瑯魚為提梁玉壺增添了動感韻律。

整體看來，提梁玉壺用料上乘，做工精湛，後期打磨拋光亦十分到位，一望而知為清代乾隆時期的宮廷玉雕精品。

這件玉壺最早為美國名媛米莉森·羅傑斯（Millicent Rogers）收藏。米莉森·羅傑斯（1902-1953年）一生傳奇，其祖父是美國著名富豪亨利·羅傑斯（Henry H. Rogers），他與洛克菲勒合夥創建了美國標準石油公司，還是馬克·吐溫的好朋友和贊助人。米莉森本人是出名的社交名媛，她聰明，美貌，精通六國語言，翻譯過不少古老的拉丁語和希臘文詩歌，還會自己設計服裝和珠寶，據說與蔣夫人宋美齡亦是好友。正是從小優渥的家庭背景、奢華的生活和設計審美天賦，使其對藝術品有著極高的鑒賞力，成為一位獨具慧眼的藝術品收藏家，其在器物收藏上的審美眼光與同時代的男性收藏家明顯不同。

在二十世紀上半個世紀，美國的大收藏家大多收藏有學術研究性的中國高古玉器，而米莉森的收藏則只關乎自己的審美和情趣。據說米莉森偏愛白色，在其收藏的中國器物中，清代白色玉雕及白釉瓷器佔了絕大部分。這件白玉提梁壺即是其喜愛的白色玉雕件之一，此壺於

1996年在香港佳士得春季拍賣會上拍出，一直被藏家珍藏至今。那次拍賣會同時上拍的另外兩件米莉森收藏的中國宮廷玉器，白玉四蝶耳如意紋活環蓋爐和白玉鵝式蓋盒也均為上等的和闐白玉。此三件玉器無論是玉爐的穩重典雅、玉壺的造型優美、獨特，還是玉鵝的生動活潑、栩栩如生均體現了米莉森對中國玉器的收藏是以優美、高雅和精工為標準的，其高水準的審美要求也使得米莉森的玉器收藏有著明顯的乾隆宮廷玉器標籤。

白玉提梁壺造型獨特、典雅，玉壺在設計時就預設以銅提梁為柄，故在玉壺製作時就在近口沿處事先雕琢出銅提梁與玉結合的鉚釘穿繫，如此的匠心獨運估計也深得皇帝的喜愛，一做再做，故此壺並非孤例，同樣造型的提梁壺還有兩件，一件現藏北京故宮博物院，另一件為著名職業電影製片人，奧斯卡獲獎者約翰·伍夫爵士（Sir John Woolf）舊藏。

故宮所藏的白玉羊首瓜棱式銅鑲琺瑯提梁壺為清宮舊藏，現為一甲文物（圖一）。據故宮物品點查報告，此物在故宮博物院成立點查時，放於養心殿後殿西側的燕喜堂，記載為「嘉慶款琺瑯玉壺」一件。此壺與米莉森舊藏玉壺相較，大小、寬窄略有不同，但其琺瑯提梁及玉壺造型基本一致，唯有故宮玉壺之壺底有陰刻「嘉慶御用」四字雙行隸書款。

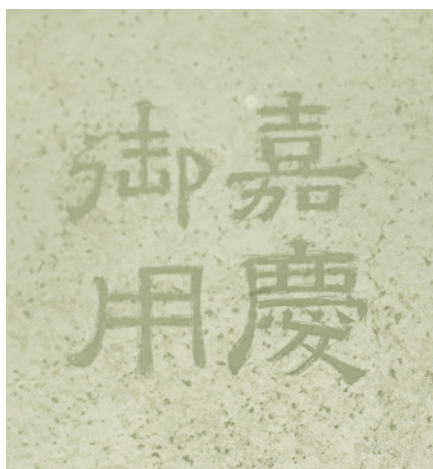
同樣刻有「嘉慶御用」隸書款的類似提梁壺還有英國大收藏家約翰·伍夫爵士收藏的那件（圖二、三）。伍夫先生是一位熱心的中



圖一
清乾隆 白玉羊首瓜棱式提梁茶壺
清宮舊藏
© 北京故宮博物院藏品



圖二
清乾隆 白玉瓜棱式羊首拍絲琺瑯提梁茶壺
《嘉慶御用》款
伍夫爵士收藏



圖三
清乾隆 白玉瓜棱式羊首拍絲琺瑯提梁茶壺 底款
《嘉慶御用》款
伍夫爵士收藏

國玉器收藏家，其收藏的中國玉器主要是軟玉和翡翠，1956年開始並延續四十餘年直至他1999年過世。

伍夫提梁玉壺最早曾於二十世紀三十年代被倫敦的古董商購得，此後被奧地利、紐約的藏家先後收藏，1963年紐約蘇富比公司將其賣給了古董商 John Sparks 的公司，遂被伍夫爵士收藏。伍夫收藏後，將其發表於韓斯福（S. Howard Hansford）主編的《中國玉雕》

（Chinese Carved Jades）一書中，2013年又收入《伍夫收藏中國玉器》一書，此書將伍夫收藏的玉器精粹全部收錄，大部分以清代乾隆玉器為主。1999年以後，伍夫的收藏品一直由伍夫慈善信託基金（Woolf Charitable Trust）妥善保管，大多數陳列於倫敦的貝爾格萊維亞區（Belgravia）的展示空間，並以預約方式向公眾開放。

在清代宮廷用玉中，常有造型、紋飾一致的玉雕作品出現，這和皇帝的喜好有很大關係，檔案中常有皇帝命工匠照以前式樣或畫樣再做或一次做幾件的旨意，擺於不同地點，故這三件琺瑯提梁玉壺有著同樣的造型、紋飾不足為奇。

如果看細節，三把玉壺還是有所區別的，除了尺寸上三者略有大小、寬窄的不同外，此次拍賣之玉壺，相比於其它兩把，似乎在製作時間上稍早一些，其流口稍高於壺口沿，銅提梁與玉壺連接的合頁處沒有釘帽，而另兩把玉壺流口與壺口沿平齊，合頁處有銅釘帽。從玉料完

整性看，此次拍賣之玉壺的壺蓋鈕與蓋身完全是一塊料整體雕琢，而故宮玉壺，雖也是同一塊玉料，但可能因為玉料的高度不夠，其蓋鈕是另外製作並粘接於壺蓋之上的。另外，伍夫玉壺身與壺流處有典型乾隆時期的染色現象，這種染黃色的技術常常是為了遮瞞避繕，被乾隆要求造辦處用在稍有玉料瑕疵的玉器之上。總之，三把玉壺造型相似，又各有特色，設計完美，精工巧製，堪稱玉壺中的精品佳作。

那麼，這種造型的提梁玉壺的形制淵源來自於哪裏呢？如此，有必要追溯一下玉壺的歷史。

提到玉壺，我們會不約而同的想到唐代大詩人王昌齡的《芙蓉樓送辛漸》：「寒雨連江夜入吳，平明送客楚山孤。洛陽親友如相問，一片冰心在玉壺」。玉壺在唐詩中常常出現，但唯有這句「一片冰心在玉壺」傳頌至廣，玉壺冰心也成為人們形容清廉正直，品行清白高潔的常用詞。

中國古代所說的壺，其實大致分兩類：第一類是大腹斂口壺，也是中國出現最早的壺，相傳黃帝時的陶正，也就是傳說中製陶業的發明者昆吾製作了壺，故《說文解字》中有「壺，昆吾圖器也」的定義。壺字為象形字，有圓壺、方壺等造型，並無流和執柄，常見者如商周時期的青銅壺，多為酒器、禮器。此類壺從史前就開始出現，一直流行到明清，以商周時期的青銅壺最為興盛，其壺的造型也成為後期其它類型壺的淵源。

大腹斂口壺發展到魏晉，為了傾倒方便，出現了一種加上流和柄的執壺，以後逐漸流行，從隋唐到明清越來越興盛，魏晉以後的陶瓷器尤其常見。

但對於玉質壺來說，無論是無流壺還是有流壺，隋唐以前均不見，這可能和玉壺製作需要玉料較大，且口小腹大，掏膛工藝比一般的爐、碗、洗、杯、盤等要複雜許多，更不如青銅或陶瓷可反覆試驗、燒製、鑄造，故即使發展到明清，玉壺的數量相比其他器皿件還是算少的。以故宮博物院藏品為例，明清時期，有流壺與無流壺加起來才有240餘件，其中有流的執壺僅110件，明清又大約各佔一半。這些數位也說明壺的製作比其它玉器皿件要複雜的多。

目前看到最早的玉質壺，是1956年出於河南洛陽的一件唐代盤口圓腹壺，無執柄，屬於第一種大腹斂口壺，這類玉壺唐宋均不多見，元代開始有所增多，明清時期數量明顯多於前代，但乾隆時期此類壺多為仿青銅器的仿古壺（圖四）。

第二類則是有流、有柄的玉質執壺，從開始出現就是仿陶瓷的執壺而來，其出現要晚於無流壺，目前所見最早的是宋代的傳世品。唐詩中的玉壺其實指的是第一類無流壺。

明清時期，玉質執壺的數量突然增多。明代，高大且執柄常常位於腹部之上的執壺所佔比例較多，但也開始多見矮小小腹、執柄下移



圖四
清 白玉環仿古壺
清宮舊藏
© 北京故宮博物院藏品



圖五
清 白玉蓮瓣式執壺
清宮舊藏
© 北京故宮博物院藏品

的執壺，此類造型更接近於茶壺，估計也是受到陶瓷茶壺的影響，且造型變化多樣，有蓮花形、花瓣形、方壺、圓壺、六角形壺等等，有些壺身會淺浮雕陽文詩句或開光雕琢山水人物及各類花卉紋等等，只是明代玉壺整體來說，玉質均不好，工藝相比清代也粗糙許多。說明明代和閩地區的玉料開採雖然比以前增多，但是品質並不太好，優質玉料的數量比清代少很多。

清代，玉執壺的造型可謂是豐富多彩，玉質也明顯優於前朝各個時期，從材質看，有白玉、青玉、碧玉等多種，但白玉壺、青白玉壺的數量明顯多於其他顏色玉壺，且盡可能選取上好的白玉製作（圖五）。

在《清宮內務府造辦處活計檔案》中，玉壺的製作從雍正元年就已有，但大多數是收拾前朝留下的舊壺，雍正元年關於玉壺的記載還稍多，但是雍正二年以後直至十一年則很少做壺。整個雍正朝總共收拾前朝壺和自作壺也就二十七把左右，這其中還包括了前面兩類

壺，並以第一類壺較多，真正的玉提梁壺僅在雍正元年的活計檔中有所記載：

「二月初十日，怡親王交玉杏葉壺一件（隨紫檀木座），……玉茶壺一件、玉蒜頭壺一件、玉提梁壺一件，……王諭收拾見新，遵此。……九月十六日，收拾得玉茶壺一件、玉提梁壺一件，怡親王呈進訖。」

乾隆時期的活計檔中，玉壺的製作數量比雍正時期增加很多，亦有玉提梁壺的記載，只是因為記載的特徵模糊，實在無法和現有實物一一對應。

現存清中期的玉提梁壺有兩種，一種為本文重點介紹的銅鑲玳瑁提梁玉壺（拍品編號3613），提梁為鑲銅並鑲掐絲琺瑯。一種是全玉質提梁壺，即提梁亦為玉質，此種提梁壺目前僅見一件，藏於台北故宮博物院，其壺身造型與前者如出一轍，羊首流，瓜瓣形壺身，只是瓜瓣上再淺浮雕層層花瓣，更為複雜精緻。最重要者為提梁亦用玉做，以三條絞絲形的

玉條，連接於半圓形蓮蓬紋玉片上，形成提梁柄，與壺身相連處為荷葉形裝飾。整體來看，其所費玉料更多，此壺原藏永壽宮。

製作玉壺對原材料的需求很大，玉質要求也很高。從康熙到乾隆朝前期，出產美玉的和闐、葉爾羌地區被準噶爾部佔領，西北交通不暢，玉路不通，宮廷用玉或為改製前朝舊玉，或靠進貢與走私玉料，故製作的並不太多。雍正十年還命大臣：「將好玉材料尋些送來」，說明宮廷玉料不夠使用。乾隆二十四年，清軍徹底擊潰了準噶爾部，鞏固了西北邊疆的統治，設置官府，將新疆地區納入中央政府的統一管轄。

從乾隆二十五年開始，四部玉貢進京，形成正式的貢玉制度，年例供玉分春秋兩季向清廷貢玉，每年四千斤，其實最盛時清廷每年收進三十萬斤玉料，乾隆五十六年，一次進京就有五千五百八十五塊玉料。

大批玉料進宮，為乾隆朝玉器的繁盛局面提供





了堅實的原料基礎，所以乾隆二十四年以後，從檔案看所做的玉壺比以往多了許多。

乾隆三十三年（1756年），駐葉爾羌辦事大臣呈貢了一對青玉花式盤，這是乾隆皇帝第一次看到來自莫臥兒帝國的玉器。好學的乾隆帝隨即考證來源，認為來自回部過蔥嶺的拔達克山西南，與北印度交界的痕都斯坦地區，並撰詩文《題痕都斯坦雙玉盤》。從此，乾隆皇帝把這類來自異域的玉器統稱之為痕都斯坦玉器。如今看來，當年乾隆皇帝稱之為痕都斯坦玉器的器物，主要是來自現在的印度、巴基斯坦、阿富汗、土耳其等多個國家和地區的作品，並非限於僅包括北印度和巴基斯坦在內的「痕都斯坦」這一個地方，但「痕都斯坦玉器」這一名稱已成為大家對這類玉器約定俗成的稱呼。

目前看來，這些來自異域的玉器中，以莫臥兒帝國（1526-1857年）製作的玉器最為精美，其對自然界動植物，尤其是各類花卉植物充滿生機的描繪，使得這些玉器得到了乾隆帝深深的讚賞和喜愛，在其以後的詩文中，僅所做的關於痕都斯坦玉器的詩文就有七十餘首。

皇帝的喜愛，也帶動了中國玉工的模仿、借鑒。前文介紹的提梁壺，在最初曾被認為是痕

都斯坦玉器。誠然，玉壺的羊首、瓜瓣形的造型，以及壺內分瓣的現象，與莫臥兒帝國的羊首劍柄、瓜瓣杯的造型元素十分相似，確實有莫臥兒玉雕的影子。但是，琺瑯提梁柄以及光素的底足，還有羊首的細陰刻線紋飾，則非常中國化。如果深究治玉工藝，早在中國明代，就可以製作內外均分瓣的瓜棱壺，這種工藝在清代依然使用。另外，中國明代玉壺，也常常將壺流做成獸首吞口狀，清代，壺流有吞口，亦有獸口、龍口。而乾隆時期的琺瑯工藝，又以造辦處最好。如此，中國工匠製作這類琺瑯提梁玉壺在工藝上完全沒有問題，此類作品應是受到痕都斯坦玉雕的設計影響，並完美融入中國本土元素的玉雕精品。

總之，從玉料和造型看，連台北故宮博物院所藏共四件提梁玉壺製作的時間當相差不遠，且都受到痕都斯坦玉器的影響，其製作時間可能在乾隆三十三年以後。另外，雖然故宮玉壺及伍夫玉壺底足鐫刻了「嘉慶御用」款，但並不表明為嘉慶年製，恰恰可能是乾隆時期所做，嘉慶帝使用，所以會在自己親用的玉壺上刻上御用款，這種現象在故宮藏品中還有多件，不足為奇。綜合看來，這四件提梁玉壺更可能是乾隆三十三年以後到嘉慶親政以前的作品。

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PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A RARE AND IMPORTANT
IMPERIAL WHITE JADE AND
CLOISONNE ENAMEL RAM-HEAD
TEAPOT AND COVER
QING DYNASTY, QIANLONG
PERIOD**

exquisitely and skilfully worked from a lustrous and even white stone with a rounded twelve-lobed body resting on a splayed foot of corresponding form, the spout rendered on one side in the form of a ram's head, the beast sensitively depicted with alert eyes and a pair of long curved striated horns above the ears, the mouth-rim of the vessel bordered with three evenly spaced paired lugs to secure the gilt-bronze and cloisonné enamel handle, each side of the handle with a band meticulously detailed with foliate scrolls and accentuated with a cloisonné enamel fish and *ruyi* terminal, all surmounted by a central floret at the top, the cover of the vessel with sides of similarly lobed form and encircling a central finial with a short waisted stem and stepped globular lobed knob
overall h. 18.5 cm, 7¼ in.

PROVENANCE

Collection of Millicent Rogers (1902-1953).
Christie's Hong Kong, 28th April 1996, lot 2.

LITERATURE

Christie's Twenty Years in Hong Kong. Chinese Ceramics and Works of Art Highlights, Hong Kong, 2006, pp. 368-369.

HK\$ 20,000,000-30,000,000

US\$ 2,560,000-3,840,000

清乾隆

御製白玉瓜棱式羊首掐絲琺瑯提樑茶壺

來源：

米莉森·羅傑斯（1902-1953年）收藏

香港佳士得1996年4月28日，編號2

出版：

《香港佳士得二十周年回顧中國瓷器及工藝品精選》，香港，2006年，頁368-369





**A LARGE BLUE AND WHITE
HEXAGONAL VASE
SEAL MARK AND PERIOD OF
QIANLONG**

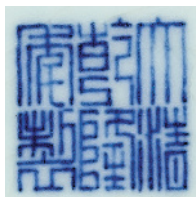
清乾隆 青花折枝花果紋六方瓶
《大清乾隆年製》款

sturdily potted of hexagonal section, the baluster body supported on a splayed foot, set with a waisted trumpet neck of conforming section, the sides well painted in brilliant tones of cobalt blue with simulated 'heaping and piling' with boughs of pomegranate, peach and persimmon alternating with flowering branches, decorated with spandrels painted as spiky lotus scrolls, springing from linked trefoils encircling the foot and pendent *ruyi* border around the shoulder, the neck and foot similarly painted with floral sprays divided by matching spandrels, the base inscribed in underglaze blue with a six-character seal mark

65 cm, 25 $\frac{5}{8}$ in.

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

US\$ 770,000-1,030,000



Mark





The motif of this finely painted vase derives from early Ming blue and white porcelain. Fruiting and flowering branches first appeared on underglaze-blue porcelain during the Yongle reign, a time when the potters at the imperial kilns in Jingdezhen achieved enormous developments in the refinement of materials and expansion of the decorative repertoire. Blue and white vases of *meiping* form decorated with related fruiting and flowering branches are among the most characteristic products of the Yongle period; for examples, see a vase in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red*, vol. 1, Hong Kong, 2000, pl. 30, and another offered in this sale, **lot 3620**. Even the mottled cobalt 'heaping and piling' effect of the fifteenth century originals was painstakingly reproduced by the Qing craftsmen in a display of their proficiency over the pigment.

Like many other blue and white wares of the early Ming period, this design was reinvented and transformed during the Yongzheng Emperor's reign before becoming one of the favourites of the Qianlong Emperor. A new life has been breathed into the Qing versions through the hexagonal form and the inclusion of European-style elements such as the scrolls on the corner edges and the stems of flowers around the neck. The familiar traditional Chinese motifs coupled

with the secondary European-style designs not only provide an attractive aesthetic but also firmly celebrate the imperial authority of Qing China.

A closely related example in the Nanjing Museum is illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 212; one is published in *Selected Masterpieces of the Matsuoka Museum of Art*, Tokyo, 1975, pl. 102; another, sold twice in these rooms, 30th April 1991, lot 73, and 5th October 2011, lot 1920, is included in *Sotheby's Hong Kong - Twenty Years*, Hong Kong, 1993, pl. 166; one, sold in these rooms, 20th May 1981, lot 764 and illustrated in Geng Baochang, *Ming Qing ciqu jian ding* [Appraisal of Ming and Qing porcelain], Hong Kong, 1993, p. 274, fig. 469; and a fifth example, sold at Christie's Hong Kong, 27th April 1998, lot 724, is published in Julian Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pl. 36. A pair of vases, from the collection of General Field Marshall Alfred, Count von Waldersee, was sold in our London rooms, 12th July 2006, lot 116. For the Yongzheng prototype, see a vase from the Grandidier collection and now in the Musée Guimet, Paris, illustrated in *Oriental Ceramics. The World's Great Collections*, vol. 7, Tokyo, 1981, pl. 164. The similarity between the vases of the Yongzheng and Qianlong periods suggests the present vase was produced early in the Qianlong Emperor's reign.

此六方瓶造形宏偉，成形不易，大器寥寥，可見清代瓷匠工藝精益求精，力求迎合當朝皇帝審美情趣。雍、乾二帝皆好仿製古器，以示當朝盛世上承華夏正統，更時添洋風紋飾，揉合中西傳統，別具新意、巧妙奪目。

明初青花瓷之器形紋飾，於清朝復興一時，本瓶即為一例。青花折枝花果，始見於永樂年間，時景德鎮御瓷匠工精藝巧，紋飾推陳出新。本瓶之花果紋，與永甯經典梅瓶上綴折枝花果紋一脈相承，參見北京故宮博物院藏例，錄於《故宮博物院藏文物珍品全集·青花釉裏紅（上）》，香港，2000年，圖版30，或拍品編號3620。本瓶以鈷料點苔，鈔仿回青黑疵，重現明初青花瓷特色，足見清代匠人對鈷料掌握純熟自如。

雍正年間，瓷匠常以明初青花瓷樣式為模本，卻非一成不變。本品即為一例，以新創六方瓶式，以中國傳統花果為飾，卻融入西洋藝風，如邊角上之卷草洋花。此類六方大瓶，始製於雍正年間，又深得乾隆歡心，續有延燒，不僅賞心悅目，更彰顯大清帝國面朝四方、兼容並蓄之泱泱氣度。

南京博物院藏一件近例，見《宮廷珍藏·中國清代官窯瓷器》，上海，2003年，圖版212。另一例錄於《開館記念·松岡美術館名品図録》，東京，1975年，圖版102。另有一瓶，兩次售於香港蘇富比，1991年4月30日，編號73及2011年10月5日，編號1920，錄於《香港蘇富比二十周年》，1993年，圖版166。香港蘇富比1981年5月20日也拍出一例，編號764，錄於耿寶昌，《明清瓷器鑑定》，香港，1993年，頁274，圖469。香港佳士得1998年4月27日且售一瓶，編號724，收錄於朱湯生，《中國瓷器莊紹綏收藏》，香港，2008年，圖版36。瓦德西將軍舊藏六方對瓶，則售於倫敦蘇富比2006年7月12日，編號116。另可參考一件雍正款雛型，乃Grandidier 舊藏，現存法國巴黎吉美國立亞洲藝術博物館，刊於《東洋陶磁大觀》，卷7，東京，1981年，圖版164。雍正及乾隆年製之瓶極為相似，故本品可能為乾隆初年之作。





PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A RARE AND BRILLIANTLY
ENAMELLED DOUCAI AND
FAMILLE-ROSE INSCRIBED
'AUTUMN' MOONFLASK
SEAL MARK AND PERIOD OF
QIANLONG**

superbly modelled with a flattened globular body rising from a short unglazed foot to a waisted neck and lipped mouth-rim, the neck flanked by a pair of *ruyi* strap handles, each detailed with a yellow-ground band enclosing foliage and a floret, one side of the body decorated with a large gilt-rimmed medallion enclosing a *famille-rose* scene of an overhanging tree trunk and luxuriant flowering plants, including peony and chrysanthemum blooms, the reverse with a similarly gilt-rimmed medallion enclosing an imperial poem describing the autumnal floral scene and followed by two seal marks reading *Qian* and *long* respectively, the sides and neck of the vessel decorated in the *doucai* palette with bats and undulating lotus scrolls, the sides further detailed with *ruyi* heads interlinked with the foliate scrolls, all below a pendent *ruyi* border encircling the rim
31.8 cm, 12½ in.

PROVENANCE

Collection of Alfred Morrison (1821-1897),
probably acquired in 1861 from Lord Loch of
Drylaw (1827-1900).
Collection of the Rt. Hon the Lord Margadale of
Islay, T.D., Fonthill House, Tisbury, Wiltshire.
Christie's London, 18th October 1971, lot 95.
Collection of Mrs W.R. Bindley.
Sotheby's London, 16th June 1998, lot 289.

HK\$ 12,000,000-18,000,000
US\$ 1,540,000-2,310,000

清乾隆 闔彩福壽開光題詩粉彩秋芳圖扁壺
「乾」、「隆」印

來源：
放山居，艾弗瑞·莫里森（1821-1897年）收
藏，應於1861年購自洛赫勳爵（1827-1900
年）
蘇格蘭艾雷島馬格代爾爵士收藏
倫敦佳士得1971年10月18日，編號95
W.R. Bindley 夫人收藏
倫敦蘇富比1998年6月16日，編號289

題詩：
秋澄沙浦明如鏡，滿目離離芰荷勝；
瘦幹欹波風力斜，碧葉擎珠露華淨。
穠艷偏將晚節凌，蒼茫更有蕪葭映；
寒香暗逐宿鷗飛，冷紅殘覆遊魚泳。
泰娘老去猶餘媚，倚奩妝罷明眸靚；
忽然風入漢宮秋，綵女三千舞腰競。
維時有客泛波心，秋色激澆饒幽興；
但見嬋娟且耐時，誰知搖落行金令。
人生得意且行樂，閒吟何必論聲病；
明朝短棹倘重來，平池猶有餘芳艸。





This luxurious moonflask celebrates the creative breadth of porcelain production during the Qianlong period (1736-1795) and represents the Emperor's personal taste which gravitated towards artistically complex designs. It is particularly notable for its successful incorporation of several design techniques on an early-Ming inspired form: a *doucai* formal scroll surrounding a *famille-rose* scene on one side and an inscription on the reverse, and shaped handles. By combining these different elements, the result is not only aesthetically striking but also draws attention to the Qianlong Emperor's eclectic taste that shaped the development of porcelain during his reign.

The eye is immediately drawn to the delicate medallion of flowers which have been elegantly rendered in *famille-rose* enamels and encircled with a fine gilt-painted line, correlating with the inscription on the reverse. In style, the rendering of the scene closely follows the flower paintings of one of China's most eminent artists, Yun Shouping (1633-1690). Yun, whose sobriquet was Nantian, one of the 'Six Masters' of the early Qing period, generally associated with paintings of flowers in the *meigu* or 'boneless' style that emphasises washes of colour rather than lines. His novel and unique manner of painting allowed him to bring out the distinct and innate beauty of the flowers while making them appear vibrant. He reintroduced the use of strong, bold colours, such as reds, purples and bright greens, which helped revive this genre in China. Yun's paintings were greatly admired by the Yongzheng (r. 1725-1736) and Qianlong Emperors, and with the development of *famille-rose* enamels in the 1720s, porcelain designs inspired by Yun's paintings were created.

The overall design is flanked by a pair of *ruyi*-form handles, which adds an added dimension of novelty and opulence to the piece. The appearance of *ruyi* sceptres as handles on vases was clearly a response to the Qianlong Emperor's predilection for the idiosyncratic. Combined with the lotus flowers and five red bats of the

doucai scroll, they reveal the Qianlong Emperor's infatuation with portents of good fortune, forming the wish for 'longevity and fortune as high as the sky'.

A very small group of vessels of this attractive type that set a *famille-rose* scene within a *doucai* border is known and is so close in style, that they appear to have been created by the same hand; the companion to the present piece, sold in our London rooms, 14th November 2001, lot 116, and again at Christie's New York, 15th/16th March 2015, lot 3160; and two vases in the Palace Museum, Beijing, illustrated in Yeh Pei-Lang, *Gems of the Doucai*, Taipei, 1993, pls 112 and 113. Characteristic of this group is the sense of harmony of that has been cleverly achieved through the use of iron-red and green enamel as a compositional device. By weaving these colours throughout the overall design, as seen in the *ruyi* handles and formal *doucai* lotus scroll to the large chrysanthemum bloom on the present piece, all the exquisitely rendered elements not only interact cohesively but complement each other.

Further Qianlong mark and period vessels that combine *doucai* borders with *famille-rose* scenes, but painted in a different style, include a moonflask painted with bats, peaches, pomegranates and finger citrons and flanked by a pair of archaistic dragon handles, published in Geng Baochang, *Ming Qing ciqi jian ding* [Appraisal of Ming and Qing porcelain], Hong Kong, 1993, fig. 478, and again in *The Tsui Museum of Art. Chinese Ceramics IV: Qing Dynasty*, Hong Kong, 1995, pl. 176, sold in these rooms, 8th November 1982, lot 204, and again at Christie's Hong Kong, 8th October 1990, lot 525; and an ovoid vase, decorated with four *famille-rose* panels depicting flowers of the twelve months within raised borders of dense *doucai* foliate flower scrolls interspersed with 'precious objects', sold at Christie's New York, 29th November 1990, lot 286. Compare also a *doucai* moonflask in the Tianjin Museum, illustrated in *Gems of the Doucai*, Taipei, 1993, pl. 116, painted with a figural scene in the centre surrounded by formal flower scrolls.

乾隆一朝造瓷樣式繁多，時有創新。此扁壺造型精美華艷，符合當時造瓷風氣，而且裝飾細緻巧究，可洞窺高宗雅趣。本品採明初扁壺器形，壺身以闔彩纏枝福壽紋為地，兩面開光，一面畫粉彩花卉圖，另一面題詩，加綴如意雙耳，極富巧趣。乾隆個人品味喜好與本朝製瓷發展之息息相關，此壺糅合多種瓷器工藝，悅目非凡，可為一例證。

本壺正面開光繪粉彩花卉圖，妍葩自然可愛，邊框描金，與背面題詩相應。花卉秀雅清新，渙明末名家惲壽平花卉繪畫之風。惲壽平，號南田，「清初六大家」之一，尤擅「沒骨」花卉畫法，不鉤輪廓，直接用色、墨渲染成形。其畫法獨闢新徑，筆下花卉婉約柔美，若隨風輕擺。惲氏師古法，重用鮮明豔色，如紅、紫、明綠，將之重新融入中國繪畫。雍正、乾隆二帝皆甚愛惲氏之畫，康熙晚期新創粉彩，遂以惲氏花卉意韻入瓷。

本壺以如意為雙耳，別出心裁，可見其吉祥寓意深得乾隆聖心。壺身更以闔彩畫纏枝瑞蓮及礬紅彩蝠五隻，寓意鴻福齊天。

此扁壺造型清秀悅目，闔彩開光畫粉彩，類例寥寥，風格悉甚相近，似同出一匠之手。倫敦蘇富比2001年11月14日曾售一例，編號116，與本品成對，後再售於紐約佳士得2015年3月15/16日，編號3160。北京故宮博物院藏兩件扁壺，圖見葉佩蘭，《闔彩名瓷》，台北，1993年，圖版112及113。此類扁壺，觀感自然和諧，蓋因工匠巧用礬紅、綠彩為飾，二色融入整體造型，如本品之如意雙耳、闔彩纏枝蓮紋及紅菊，色調互襯相補。

現存相類乾隆年款闔彩開光粉彩圖、但風格迥異之扁壺，可見一例，繪蝠、桃、石榴及佛手，配雙龍耳，錄於耿寶昌，《明清瓷器鑑定》，香港，1993年，圖478，及《徐氏藝術館陶瓷IV·清代》，香港，1995年，圖版176，曾售於香港蘇富比1982年11月8日，編號204，再售於香港佳士得1990年10月8日，編號525。另有一瓶，鼓腹，飾闔彩纏枝雜寶，四面開光略凹，入以粉彩繪十二花神，曾售於紐約佳士得1990年11月29日，編號286。可再比較天津博物館藏闔彩扁壺，飾纏枝花紋，中心則繪人物，圖見《闔彩名瓷》，台北，1993年，圖版116。



秋澄沙浦明如鏡滿

目離離芰荷勝瘦幹歌波

風力斜碧葉擎珠露華淨穠艷

偏將晚節凌蒼茫更有薰葭映寒

香暗逐宿鷗飛冷紅殘覆遊魚泳泰

娘老去猶餘媚倚奩粧罷明眸靚忽

然風入漢宮秋綵女三千舞腰競維

時有客泛波心秋色漱漱饒幽興但

見嬋娟且耐時誰知搖落行金令

人生得意且行樂間吟何必論

聲病明朝短棹倘重來平

池猶有餘芳賸



PROPERTY FROM A PRIVATE HONG KONG
FAMILY COLLECTION

**A FINE AND LARGE BLUE AND
WHITE 'LOTUS SCROLL' VASE, HU
SEAL MARK AND PERIOD OF
QIANLONG**

robustly potted with a pear-shaped body rising from a splayed foot to a waisted neck, flanked by a pair of archaistic scroll handles, the exterior boldly painted in rich cobalt-blue tones with large stylised lotus blooms borne on a leafy meander, all between *ruyi* and lappet bands, the neck encircled by a band of *shou* character roundels reserved on a trellis ground below a keyfret border, the foot skirted with a classic scroll band, inscribed to the base with a six-character seal mark

45.5 cm, 17 $\frac{7}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 26th November 1980, lot 288.

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

US\$ 770,000-1,030,000

清乾隆 青花纏枝蓮紋萬壽龍耳壺
《大清乾隆年製》款

來源：

香港蘇富比1980年11月26日，編號288



Mark





Stately in form and design, this vase is impressive for its large size which has been flawlessly potted and covered in finely executed motifs. It represents the Qianlong style in its amalgamation of influences which draw from Ming ceramic patterns that have been adapted to contemporary taste, as well as textiles and archaic bronzes. The decoration is also notable for the brilliance of the blue cobalt, which reflects the high standard of resources available to the potters who excelled in both technical and creative capabilities.

The creation of this *hu* demanded considerable expertise and the potter has borrowed extensively from archaic styles and forms while creating a piece that is both steeped in tradition yet innovative. The handles are also inspired by the animal handles of the Zhou period but have been abstracted to a mere silhouette of the original, thus endowing the vessel with a sense of contemporaneity.

This large form was first transposed from bronze into porcelain during the preceding Yongzheng period under the guidance of China's most famous Superintendent of the imperial kilns in Jingdezhen, Tang Ying (1682-1756), who served both the Yongzheng and Qianlong Emperors. Encouraged to look to archaic forms and designs for inspiration, this trend for archaism continued to flourish throughout the reign of the Qianlong Emperor, who was also a great connoisseur and collector of bronzes, jades and works of art.

Particularly notable on this vase are the large stylised lotus blooms tucked within dense C-scrolls and the band of *shou* characters

encircling the neck. More commonly rendered in the 'heaped and piled' technique to mimic early Ming blue and white wares, the present design has replaced the thin, delicate scrolls and flowers with a much thicker, bold design to result in an intensity that accentuates the robustness of the vessel. This effect is heightened by the broad band of *shou* medallions on a diaper ground, which has clearly been inspired by textile designs; see a large embroidered *shou* wall panel included in the exhibition *China: The Three Emperors 1662-1795*, The Royal Academy of Arts, London, 2005, cat. no. 303. The dexterity of the craftsman is evident in the arrangement of the composition, where the negative space has been treated as crucial to the overall design in successfully creating a sense of splendour.

A closely related vase in the Shanghai Museum, Shanghai, is illustrated in *Selected Ceramics from the Collection of Mr and Mrs J.M. Hu*, Shanghai, 1989, pl. 62; another is included in Geng Baochang, *Ming Qing ciqi jiating* [Appraisal of Ming and Qing porcelain], Hong Kong, 1993, pl. 455; one of a pair from the T.Y. Chao collection, sold in these rooms, 19th May 1987, lot 272, was included in the exhibition *Ch'ing Porcelain from the Wah Kwong Collection*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1973, cat. no. 68; another, from the collection of Marchese Giuseppe Salvago Raggi, was sold in our London rooms, 16th May 2012, lot 129.

本壺器形敦厚穩重，紋飾端秀，而且尺寸宏碩，通體花紋圖案精密細膩，足見匠藝高深。乾隆一朝造瓷，喜博採古今工藝特色，從明瓷紋飾、織品以至高古銅器，皆被引以迎合當下審美情趣，本品即為一例。此外，本品鈷藍釉發色濃艷，可見當時色料等素材皆為上等，瓷匠選優材而展所長，技藝精湛之餘，亦匠心獨運，時創新款。

此壺製作不易，瓷匠技藝須達一定火候，並借鑑各式高古藝術風格及造型，故成品慕古而不泥古，當中頗有新意。本壺雙耳仿周朝獸紋，但匠人將之抽象簡化，僅表現輪廓線條，流露時匠審美趣味。

此碩大壺形仿自古青銅器，作法始見於雍正年間，時唐英出任景德鎮御窑督陶官，乾隆即位後續任此職。唐英承意旨，積極向高古藝術風格取材，而且高宗好鑑藏青銅、玉等器物，故乾隆一朝，古風盛行。

本品壺身蓮紋花枝繁盛，每朵蓮花圈以捲延枝草，壺頸飾一圈壽字紋。此外，本壺巧以鈷藍點苔仿明初青花黑疵，營造深淺對比，卻以粗獷枝妍代替前朝纖花細葉，突顯器身豐碩飽滿。壺頸萬字錦地飾團壽，觀感寬宏大雅，明顯仿自織品，可參考一幅萬字錦刺繡，展於《盛世華章》，英國皇家藝術學院，倫敦，2005年，編號33。此壺器身紋飾布局精妙，巧用留白空間，使整體造型華美豐富而不過於繁縟。

上海博物館收藏一件近例，錄於《胡惠春先生王華雲女士捐贈瓷器精品選》，上海，1989年，圖版62。另一例，載於耿寶昌，《明清瓷器鑑定》，香港，1993年，圖版455。趙從衍舊藏一對，售於香港蘇富比1987年5月19日，編號272，展於《華光艸堂珍藏清代瓷器》，香港中文大學文物館，香港，1973年，編號68。再有一例，Marchese Giuseppe Salvago Raggi 舊藏，售於倫敦蘇富比2012年5月16日，編號129。

AN IMPERIALY INSCRIBED WHITE AND BLACK JADE TABLE SCREEN QING DYNASTY, QIANLONG PERIOD

of rectangular form, the front deftly and deeply worked in varying levels of relief, depicting an idyllic scene of the scholar Zhou Dunyi standing beside a crouching attendant by a fenced podium emerging from cragged rockwork, admiring blooming lotuses on a flowing river before mountains in a distance, the scene framed on the right with tall pine trees on jagged rocks, lightly inscribed to the reverse in Qianlong's calligraphy with Zhou's poem *Ai lian shuo* ('On the love of the lotus') and two characters reading *yubi* ('In the Imperial hand'), followed by two square seals reading *Jixia yiqing* ('When does one have the leisure to delight the heart?') and *de jiaqu* ('obtaining refined enjoyment'), all bordered by a key-fret band, raised on a *zitan* wood stand carved with stylised *taotie* masks, above a stepped rectangular plinth formed from reticulated lotus and *ruyi* panels divided by baluster-form supports between horizontal lappet bands
jade 23 by 16.7 cm, 9 by 6½ in.

PROVENANCE

An English private collection.
Christie's London, 10th/11th November 2005,
lot 390.

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

US\$ 256,000-384,000

清乾隆 御題墨白玉周子愛蓮插屏 連 紫檀座
《御筆》款
「幾暇怡情」、「得佳趣」印

來源：
英國私人收藏
倫敦佳士得2005年11月10/11日，編號390

題識：
水陸草木之花，可愛者甚蕃。晉陶淵明獨愛菊，自李唐來，世人甚愛牡丹。予獨愛蓮之出淤泥而不染，濯清漣而不妖；中通外直，不蔓不枝；香遠益清，亭亭淨植，可遠觀而不可褻玩焉。予謂：菊，花之隱逸者也；牡丹，花之富貴者也；蓮，花之君子者也。噫！菊之愛，陶後鮮有聞。蓮之愛，同予者何人？牡丹之愛，宜乎眾矣！周子愛蓮說。

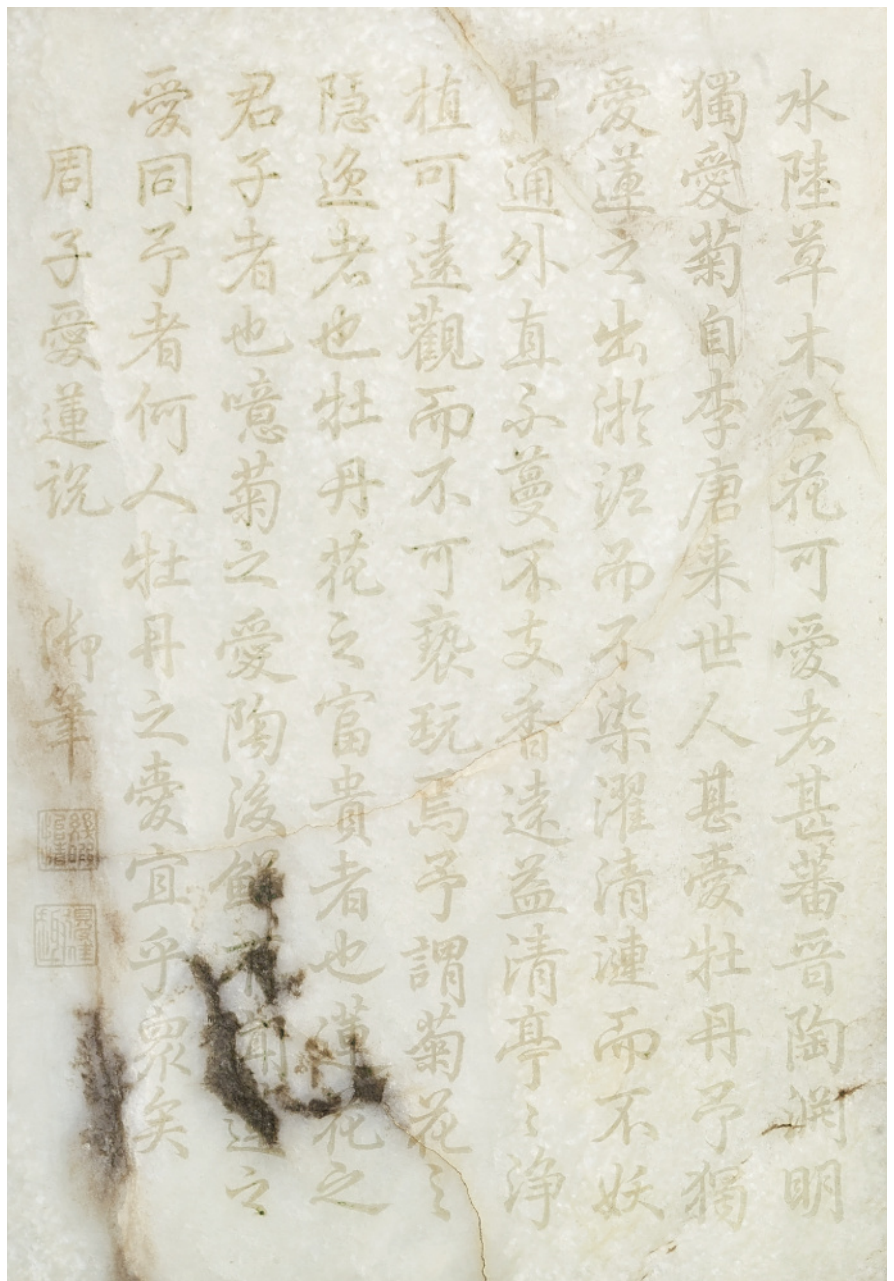
This finely carved jade table screen portrays the Song dynasty scholar Zhou Dunyi (1017-1073) who is known for his love of lotus. The design is complemented by Zhou's famous short essay *Ai lian shuo* ('On the love of the lotus'), which praises the purity and integrity of the lotus because it rises clean out of muddy water, just as a scholar can rise above worldly affairs.

Zhou's essay was popular since the Song dynasty and the concept continued to be influential in the succeeding periods, especially among the literati. The Qing emperors also showed their admiration of Zhou. The Yongzheng Emperor copied the poetic essay and the calligraphy was later printed and included in *Siyitang fatie* [Modelbooks of the Siyi Hall], compiled by the Qianlong Emperor in the first year of his reign (corresponding to 1736).

For a similar jade table screen inscribed with an imperial poem written by the Qianlong Emperor and carved with a lotus pond, but without any figures, see an example sold in these rooms, 8th October 2014, lot 3656. A related jade table screen also inscribed with an imperial poem, depicting the calligrapher Wang Xizhi (303-361) gazing at geese, is in the collection of the Arthur M. Sackler Museum, Harvard University, Cambridge, Mass., object no. 1942.185.173.A.







INSCRIPTION ON REVERSE 背面詩文

此屏雕宋代著名理學家周敦頤（1017-1073年）倚亭賞蓮，並刻御題《愛蓮說》，以詩意圖屏，訓君子應以蓮為模，學其「出淤泥而不染，濯清漣而不妖；中通外直，不蔓不枝；香遠益清，亭亭淨植」。

周子《愛蓮說》所頌之德，自宋為文人所尚，至清一朝，帝君也以此自勉。雍正帝嘗以大行

草御書《愛蓮說》，乾隆元年（1736年），高宗敕命將之摹刻，收入《四宜堂法帖》首卷。

相類清乾隆白玉蓮池插屏，見香港蘇富比售出一例，然乏人物，題高宗御製詩，2014年10月8日，編號3656。另可參考劍橋哈佛大學賽克勒博物館藏白玉羲之愛鵝圖插屏，也刻高宗御製詩，藏品編號1942.185.173.A。

AN IMPERIAL INSCRIBED ZITAN AND BOXWOOD SWORD QING DYNASTY, QIANLONG PERIOD

with a honey-brown boxwood blade of elongated tapering form, carved on both sides with a poem followed by two seal marks reading *qin shu xiaosa* and *shanshui qingyin*, fixed to a *zitan* hilt with a wide cross-guard and a flaring grip and pommel, the grip carved in low relief with a pair of confronting archaistic *kui* dragons, between bands of 'horse-hoof' motifs encircling the cross-guard and pommel, the *zitan* scabbard similarly carved with pairs of confronting archaistic *kui* dragons, below *shou* characters flanking a central band of 'horse-hoof' motifs
65.5 cm, 25¾ in.

PROVENANCE

Collection of Gerard Levy (1934-2016), Paris.

HK\$ 500,000-700,000

US\$ 64,000-89,500

清乾隆 紫檀仿古萬壽鞘黃楊木刻詩劍

來源：

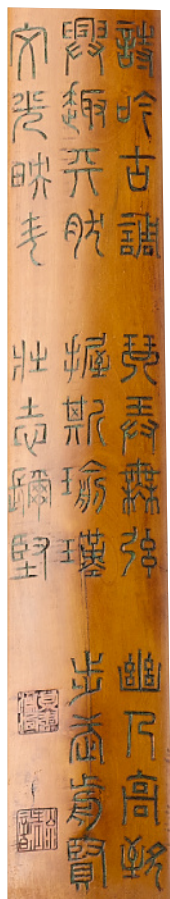
巴黎 Gerard Levy (1934-2016 年) 收藏

題識：

休明瑞器，輔翼文功；匪侔結緣，豈伍青萍。
魴魴極迹，魴魴歲形；似矣寶之，百世永昌。
詩吟古調，琴弄無弦；幽人高致，興趣天然。
握斯瑜瑾，步武前賢；文光映斗，壯志彌堅。
「琴書瀟灑」、「山水清音」印

木劍，又稱「班劍」或「象劍」，始於晉，
朝服帶劍。後用於儀仗，由武士佩持，天子
以賜功臣。

Wooden swords (*mujian*), also known as patterned swords (*banjian*) or kin-swords (*xiangjian*), originated in the Jin dynasty. They served as accompanying accoutrements to official court attire, and were later used as ritual accessories carried by warriors. Such swords were often bestowed by the Emperor to officials in recognition for their military achievements and contributions.



Inscription 題識



**A RARE CLOISONNE ENAMEL
INSCRIBED FLOWER RECEPTACLE
MARK AND PERIOD OF QIANLONG,
DATED GUIMAO YEAR (IN
ACCORDANCE WITH 1783)**

finely cast with a cylindrical body surmounted by a top pierced with five apertures and encircled with a wide rim, the top decorated with stylised scrollwork and a floral border, the sides of the body inscribed with an imperial poem eulogising ancient jades and a *yuti* reign mark, dated to the *guimao* year of the Qianlong reign (in accordance with 1783) and terminating with a seal mark reading *bide* ('virtuous as jade'), all against a turquoise 'ice crackle' ground and between dark blue bands enclosing scrollwork, the base centred with a trigram *qian* encircled by a pair of sinuous dragons (*long*) chasing a flaming pearl
7 cm, 2¾ in.

PROVENANCE

Christie's London, 12th May 2009, lot 123.

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

US\$ 103,000-128,000

清乾隆 掐絲琺瑯御題詩五孔花插
《乾隆癸卯季夏御題》款
「乾」、「比德」印

來源：

倫敦佳士得2009年5月12日，編號123

御題詩：

軀頭名近俗，卻自古胥知。

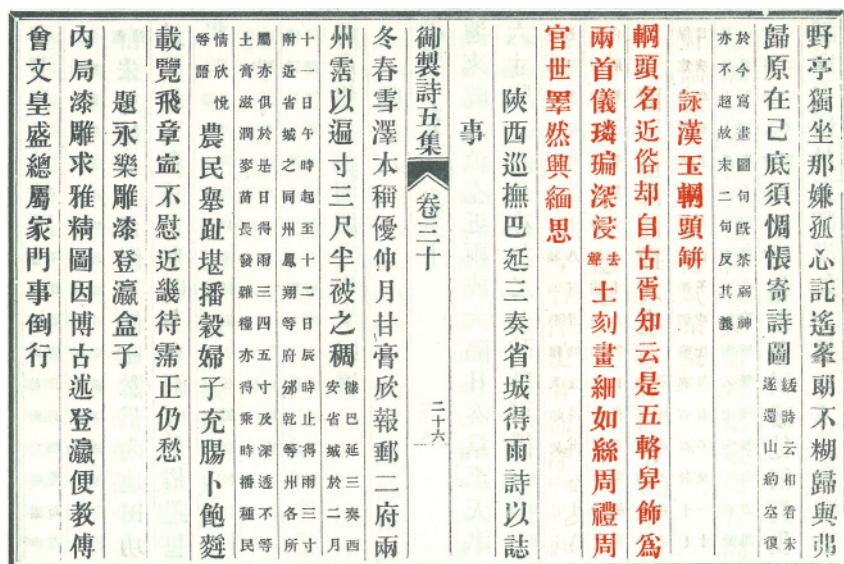
云是五輅舁，飾為兩首儀。

璘璣深浸土，刻畫細如絲。

周禮周官世，羣然興緬思。

（載於〈詠漢玉軀頭餅〉，《清高宗御製詩文全集·御製詩五集》，卷30，頁26）





Qing Gaozong yuzhi shiwen quanji [Anthology of imperial Qianlong poems and prose], Yuzhi shi wu ji [Imperial poems, vol. 5], juan 30, p. 26.

《清高宗御製詩文全集·御製詩五集》，卷30·頁26

The imperial poem on the present vessel, titled *Yong Han yu wangtou ping* ('In praise of the jade vessel in the shape of a wheel frame from the Han dynasty') dated to the *guimao* year of the Qianlong reign (corresponding to 1783), is included in the *Qing Gaozong yuzhi shiwen quan ji* [Anthology of imperial Qianlong poems], *Yuzhi shi wu ji* [imperial poems, vol. 5], *juan 30*, p. 26. The vessel mentioned in the poem probably referred to Neolithic ritual jade *cong* with rectangular sides and a cylindrical shaft, originated from the Liangzhu culture, which flourished in southeastern China in the third millennium BC. However, the original functions and significance of these jade *cong* were long forgotten through the ages. Many of these jade *cong* were later lined with cylindrical metal vessels to be used as vases.

During the Qianlong reign, liners with imperial poems, such as the present piece, were produced by the Imperial Palace Workshop (*Zaobanchu*) and several examples are preserved in the Palace

Museums in Beijing and Taipei. See a Liangzhu culture jade *cong* with a taller cloisonné enamel liner, both inscribed with the same imperial poem, preserved in the National Palace Museum, Taipei and included in the Museum's exhibition *The Enchanting Splendor of Vases and Planters: A Special Exhibition of Flower Vessels from the Ming and Qing Dynasties*, Taipei, 2002, cat. no. II-07; and another jade *cong* with a similar cloisonné enamel liner bearing a different poem, exhibited in *The Life of the Emperor Qianlong*, The Macao Museum of Art, Macau, 2002, cat. no. 61. See also a related cloisonné vessel inscribed with yet another poem, sold in these rooms, 4th April 2012, lot 3194.

The trigram is one of the *bagua* (Eight Trigrams) used in ancient times for divination. The Qianlong Emperor was fond of symbols with archaic connotation and often used the combination of this trigram, which is called *qian*, with dragons (*long*) as a homophone of his reign name.





A CLASSIC FROM THE YONGLE PERIOD

This elegant vessel, superbly potted and masterfully painted, represents one of those classic Yongle styles, which the world over have become identified with China's blue and white porcelain *per se*. In brilliant shades of cobalt blue six sprays of fruits – peach, pomegranate, crabapple, lychee, loquat and longan – are carefully arranged to accentuate the attractive silhouette of the body. A pleasure for the eyes and a delight to the touch, the present piece belongs to a small group of vessels made in the early Ming dynasty (1368-1644), to be prized for centuries.

Vessels with gracefully rounded shoulders and dainty mouths such as the present piece first appeared in the Tang dynasty (618-907) and gained in popularity since the Song period (960-1279). Although originally made as wine containers, vessels of this elegant shape are called *meiping* or 'prunus vase', reflecting a change of function in the later dynasties. In the Yuan (1279-1368) and Ming dynasties, *meiping* were probably still used primarily as wine vessels, but also began to hold flowers. A court painting of cats at play, attributed to the late Ming dynasty, illustrates a pair of *meiping* on a table, containing twigs of coral and flanking a purple lobed vase which appears to be a piece of Jun ware (**fig. 1**, *Gugong shuhua tulu/Illustrated Catalog of Painting and Calligraphy in the National Palace Museum*, National Palace Museum, Taipei, 1989, vol. 3, p. 119).

Meiping were also placed in royal and aristocratic tombs in the Ming dynasty, suggesting that they served an important ritual function. See an underglaze-red covered *meiping* of the Hongwu period (1368-1398), excavated from the tomb of Princess Ancheng (1384-1443), daughter of the Yongle Emperor (r. 1403-1424), and her husband (d. 1430) in Jiangsu, illustrated in Fujioka Ryoichi & Hasebe Gakuji, eds, *Sekai tōji zenshū/Ceramic Art of the World*, vol. XIV: *Min/Ming Dynasty*, Tokyo, 1976, col. pl. 140, together with a Yongle period underglaze-blue covered example painted with peach blossoms and bamboo, unearthed

from the tomb of Zhu Youyun, Prince Jing of Yong (1481-1507), son of the Chenghua Emperor (r. 1465-1487), in Shijingshan district, Beijing, pl. 141.

In west and central Asia, *meiping* vessels appear to have been used as vases: see a detail of *Tahmina Comes into Rustam's Chamber*, an illustrated folio dated to circa 1434 from a manuscript of the *Shahnama* of Firdawsi in the collection of the Harvard Art Museums, depicting a pair of blue and white dragon-decorated *meiping* holding red flowers, included in *Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign of the Ming Dynasty*. Guidebook, National Palace Museum, Taipei, 2017, p. 51.

In the early Ming dynasty, kiln production was supervised by the court, which was responsible for *dingduo yangzhi*, 'authorising the types' of ceramics to be made. In the Yongle period, Jingdezhen kilns saw an unprecedented refinement of materials and craftsmanship and produced a range of outstanding and graceful wares, such as *meiping* vessels of various sizes with voluptuous silhouettes of elegant proportions. In contrast to the dense, continuous scrolls popular in earlier periods, separate sprays began to appear on blue and white wares such as the present *meiping*, leaving much of the white space unfilled and radiating an aura of tranquility and purity, which is quintessential of the period.

Although one of the innovations during the Yongle period was the addition of reign marks, most Yongle vessels remained unmarked. While *meiping* have been excavated from the Yongle stratum at Jingdezhen, apparently no sherds of this pattern have yet been found. As a result, some of these vessels have been attributed to the Xuande reign (1426-1435) by some scholars.

Meiping of similar form were made specifically for the court during the Yongle period. For example, a pair of Yongle sweet-white glazed *meiping* with covers from the Ataka collection are inscribed in underglaze blue with the characters *neifu* or 'imperial household', suggesting these vessels were made by order of the court; see *The Beauty*

of Asian Ceramics: From the Collection of The Museum of Oriental Ceramics, Osaka, Osaka, 2014, pl. 79. Another Yongle white *meiping* with the characters *neifu* in blue but without a cover, originally from the Qing court collection and now in the Palace Museum, Taipei, was recently exhibited in *Pleasingly Pure and Lustrous*, *op.cit.*, p. 19 (**fig. 2**).

Several examples, originally from the Qing court collection, are preserved in the Palace Museums in Beijing and Taipei; see one in Beijing, illustrated in *Zhongguo taoci quanji* [Complete series on Chinese ceramics], Shanghai, 1999-2000, vol. 12, pl. 12; another in Geng Baochang, ed., *Gugong Bowuyuan cang gu taoci ciliao xuancui* [Selection of ancient ceramic material from the Palace Museum], Beijing 2005, vol. 1, pl. 85; and a third, attributed to the Xuande period, published in Geng Baochang, ed., *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue and white porcelain in the Palace Museum], Beijing, 2002, vol. 1, pl. 76. Two *meiping* of this design are also preserved in the National Palace Museum, Taipei, illustrated in *Minji meihin zuroku* [Illustrated catalogue of important Ming porcelains], Tokyo, 1977-1978, vol. 1, pls 12 and 39. Slightly varying in proportion and composition, these two examples are attributed to different reigns; the first, with its fruit sprays more sparsely arranged, is attributed to the Yongle period, while the other, with a cover painted with *lingzhi*, is attributed to the Xuande period.

Meiping vessels of this design and size were cherished not only by the imperial court in China but also by royal families in the Middle East. The Ottoman Royal collection had a total of six *meiping* of this design, two of them illustrated in Regina Krahl, *Chinese Ceramics in the Topkapı Saray Museum, Istanbul*, ed. John Ayers, London, 1986, vol. 2, no. 624. Four others from the Safavid Royal collection preserved in the Ardabil Shrine in Iran are recorded and one of them is illustrated in John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, D.C., 1956 (rev. ed., London, 1981), pl. 51 top right.







fig. 1
Anonymous court painter, *Cats at Play*, late Ming dynasty, colours on silk
© Collection of the National Palace Museum, Taipei

Another early Ming *meiping* attributed to the Xuande reign, in the collection of the Shanghai Museum, is illustrated together with a Yongzheng copy in Lu Minghua, *Shanghai Bowuguan zangpin yanjiu daxi/Studies of the Shanghai Museum Collections: A Series of Monographs. Mingdai guanyao ciqi* [Ming imperial porcelain], Shanghai, 2007, pls 5-21 and 5-22 (images reversed); and an early Ming example in the Jingdezhen Ceramic Museum is published in *Keitokuchin jiki* [Jingdezhen ceramics], Kyoto, 1982, pl. 36. A *meiping* of this design and similar size from the Edward T. Chow collection, was sold in these rooms, 19th May 1981, lot 409, together with a Qianlong version with fruit and flower sprays, lot 546. A larger Yongle example from the Estate of Laurance S. Rockefeller was sold in our New York rooms, 21st/22nd September 2005, lot 64. Two further *meiping* of this design and similar size have been sold in these rooms; one from a Nagoya tea ceremony collection, 8th April 2014, lot 3023 and the other, 7th October 2015, lot 3607.

Finely potted and smoothly covered with a tactile glaze, the present *meiping* beautifully displays the

characteristic 'heaping and piling' effect of the cobalt blue, highlighting the depth and texture of the design. This effect, caused by the specific chemical composition of the vivid blue colour imported from Iran, became a trademark of the imperial blue and white wares from the early Ming dynasty and was much desired and copied in the succeeding dynasty. During the Yongzheng period (1723-1735), the Emperor commissioned the Jingdezhen kilns to imitate this type of *meiping*, probably based on an antique vessel sent from the palace. Copies were continuously made in the Qianlong period (1736-1795), but they diverge in proportion and painting style from the Ming dynasty originals and emphasise a type of precision which is more consistent with their contemporary counterparts. For Qing dynasty copies besides the ones listed above, see a Yongzheng *meiping* and a Qianlong one in the collection of the Palace Museum, Beijing, included in *Gugong Bowuyuan cang Ming chu qinghua ci*, *op.cit.*, vol. 2, pls 185 and 202.

In the early Ming dynasty, *meiping* of similar form but with a more complex design were made. They are painted with ten fruit sprays between



fig. 2
Tianbai 'neifu' meiping, Ming dynasty, Yongle period, Qing court collection
© Collection of the National Palace Museum, Taipei

more elaborate borders, depicting melon, ginkgo, cherry and grape in addition to the fruits found on this six-spray decorated *meiping*. See a pair of covered examples excavated in Haidian district, Beijing, and preserved in the Capital Museum, one illustrated in Fujioka Ryoichi and Hasebe Gakuji, eds, *op.cit.*, col. pl. 142.

This *meiping* comes from the collection of Tage Wøldike Schmidt (1915-2010), the former director of the East Asiatic Company, a Danish trading and shipping company founded by Hans Niels Andersen in Copenhagen in 1897. Schmidt joined the company in 1933 and was posted to the Far East, including China, since the 1930s. In 1946 he became the branch manager of Tianjin and was promoted to managing director of the company in 1964. At the beginning of the twentieth century, the East Asiatic Company owned several well-established regional offices in China and their branch managers in many of these cities, including in Hankou, Harbin, Dalian and Qingdao, were appointed to represent the Danish government.

永窰經典

永樂青花，雍熙雋永，所渙雅風，誠中國青花瓷器模範，美譽之盛，舉世聞名。此梅瓶器形倩倩，釉如凝脂，撫若柔絲，青花發色濃淡相宜，寫生壽桃、石榴、山楂、荔枝、枇杷、龍眼，折枝果紋共六組，花實飽滿，枝葉茂密。肩足添畫俯蓮、仰葉，誠當朝佳器，展現永窰典風。

梅瓶一詞，乃後冠之名，此形自唐已有，趙宋初興，元後延盛。其圓肩小口，上寬下斂，形姿優雅雋永，風靡千年不衰。梅瓶初為酒罍以用，至元明之時，梅瓶或仍為盛酒之皿，但又因梅瓶細口圓肩，尤為雅致，漸為插花陳設之用。晚明宮廷畫家筆下《戲貓圖》軸，有繪屏風前、黑桌上，置淺藍梅瓶成雙，各自插飾珊瑚一枝，中間則奉或為鈞窰之淡紫海棠式瓶，圖見《故宮書畫圖錄》，國立故宮博物院，台北，1989年，卷3，頁119（圖一）。

明朝皇室貴冑陵墓也時見梅瓶出土，如江蘇江寧永樂帝女兒安成公主（1384-1443年）與駙馬宋琥（1430年卒）合葬墓之洪武釉裏紅

歲寒三友帶蓋梅瓶，以及北京石景山區雍王朱祐標（1481-1507年）墓之永樂青花桃竹帶蓋梅瓶，有學者因此推測此器型也與祭祀儀禮有關，當屬重器；圖見藤岡了一、長谷部樂爾編，《世界陶瓷全集》，卷14：明，東京，1976年，彩圖版140、141。

梅瓶之美，中外皆賞，西傳梅瓶也用作花器陳設，見哈佛藝術博物館藏之菲爾多西《列王紀》手稿，約繪於1434年，筆下紅花綠葉，以青花龍紋梅瓶盛之，手稿局部載於《適於心—明代永樂皇帝的瓷器》，國立故宮博物院，台北，2017年，頁51。

明初朝廷令燒製瓷器，須由內府「定奪樣制」。自永樂年始，但見景德鎮窰工勉力製瓷，從淘洗、練泥、塑坯、繪飾到窰燒，精益求精，一絲不苟，佳作倍出。且善其形，力求燒造線條流麗、輪廓優雅之品。如所製梅瓶，尺寸不一，但豐唇束口，器肩渾圓，比例恰到好處，繪飾多種紋樣，然皆清新脫俗。又改良前朝青花滿飾纏枝花紋之習，繪折枝花卉瑞果，每

組以莖葉相輔，獨飾已足雅，數組共綴一器，疏密有致，相互呼應，更是雅趣滿溢，成就永窰經典。

此類梅瓶形飾俱佳，瑞果飽滿，花葉柔美，極為雅致。然如同其類例，皆不落款，在缺乏出土證據的情況下，有學者把個別例子定為宣窰之物。

永樂梅瓶，有專為宮中內府而製者，其形與此近，然尺寸略高，罩施甜白釉，上有青花「內府」銘，如安宅英一舊藏成對，配有青花串枝葵蜀花紋蓋，載於《東洋陶磁の美・大阪市立東洋陶磁美術館コレクション》，大阪，2014年，圖版79。台北故宮清宮舊藏也有例，卻無蓋，近展於《適於心》，前述出處，頁19（圖二）。

永樂青花梅瓶，中外皆珍，除惜存於中國宮廷御藏，也遠達伊朗薩非王朝及土耳其奧斯曼帝國皇室典藏。清宮舊藏，兩岸故宮均有例可參，如北京故宮博物院所存，載於《中國



圖一
明末 《戲貓圖》軸 絹本設色
© 台北國立故宮博物院藏

陶瓷全集》，上海，1999-2000年，卷12，圖版12、耿寶昌編，《故宮博物院藏古陶瓷資料選萃》，北京，2005年，卷1，圖版85。耿寶昌編《故宮博物院藏明初青花瓷》且載一例，北京，2002年，卷1，圖版76，但筆者當時定其為宣窖所出。台北國立故宮博物院例則可見於《明瓷名器圖錄》，東京，1977-78年，卷1，圖版12、39，然一瓶斷代永樂，另一則為宣德，二瓶比例略異，後者帶靈芝紋蓋，且紋飾更顯緊湊。奧斯曼皇室典藏六件相類青花梅瓶，其中二例刊於康蕊君，《Chinese Ceramics in the Topkapi Saray Museum》，伊斯坦布爾，John Ayers 編，倫敦，1986年，卷2，編號624。薩非王朝收藏另有四例，存於伊朗阿德比爾聖寺，其一收錄於 John Alexander Pope，《Chinese Porcelains from the Ardebil Shrine》，華盛頓，1956年（倫敦1981年修訂版），圖版51右。

上海博物館也有藏相類梅瓶，但斷代宣德，

與一雍正仿例同載陸明華，《上海博物館藏品研究大系：明代官窯瓷器》，上海，2007年，圖版5-21、5-22（標題誤植）。景德鎮陶瓷館另存明初類例，見《景德鎮磁器》，京都，1982年，圖版36。仇焱之舊藏也有一圖飾、尺寸皆相近之例，售於香港蘇富比1981年5月19日，編號409，同見一乾隆仿器，編號546。Laurance S. Rockefeller 前藏永樂梅瓶，也可資比較，然尺寸較大，2005年9月21-22日於紐約蘇富比拍出，編號64。其他拍賣例子，還包括香港蘇富比兩例，其中一瓶乃名古屋茶道舊藏，售於2014年4月8日，編號3023，另一則售於2015年10月7日，編號3607。

此類梅瓶器形優雅，繪飾清雅祥瑞，回青發色艷麗，窯燒而成之黑疵斑點，本或為瑕，後已成渝，成明初御製青花特徵，讓後世追慕仿倣。至清雍正一朝，世宗尤好此風，或曾遣送宮廷珍藏永樂梅瓶原器至景德鎮窯，加以摹學，乾隆之時，續有仿燒，繪飾由簡入繁，略



圖二
明永樂 甜白「內府」銘梅瓶
清宮舊藏
© 台北國立故宮博物院藏

嫌拘謹。雍乾二朝仿器，除前文所列，北京故宮博物院有藏，例見《故宮博物院藏明初青花瓷》，前述出處，卷2，圖版185及202。

明初另有飾十組青花折枝花果之梅瓶，除此瓶上所見瑞果，且繪甜瓜、銀杏、櫻桃及葡萄，其圓肩、足上輔飾更為繁複，布局一般較湊集，例可參考北京海淀區香山大院出土成對帶蓋例子，入藏首都博物館，其中一瓶刊於《世界陶瓷全集》，前述出處，彩圖版142。

梅瓶曾為丹麥寶隆洋行董事 Tage Wøldike Schmidt（1915-2010年）所藏。寶隆洋行，1897年由安德森成立於哥本哈根。Schmidt 氏1933年加入洋行，自三十年代派駐遠東地區包括中國等地，1946年出任天津分行經理，1964年又擢升洋行董事總經理。二十世紀初，寶隆洋行於中國多個城市設辦事處，甚具規模，漢口、哈爾濱、大連及青島等地之分行經理更獲授權兼任當地丹麥領事。

**A FINE, SUPERB AND RARE BLUE
AND WHITE 'FRUIT' MEIPING
MING DYNASTY, YONGLE PERIOD**

superbly potted with a full rounded shoulder rising at a gently flaring angle from the unglazed base and surmounted by a short waisted neck, superbly decorated in washes of cobalt blue with a wide frieze of six fruiting sprays arranged in an alternating double register, the upper register showing detached peach, crab apple and pomgranate, the lower register with loquat, lychee and longan, the leafy branches further issuing small blossoms and buds, between two double-line borders, the shoulder collared by a band of pendent lotus lappets enclosing trefoils below the neck, all above a border of overlapping leaves skirting the foot
28.6 cm, 11¼ in.

PROVENANCE

Collection of Tage Wøldike Schmidt (1915-2010), director of the East Asiatic Company, posted to China in the 1930s.

HK\$ 22,000,000-30,000,000

US\$ 2,820,000-3,840,000

明永樂 青花折枝花果紋梅瓶

來源：

丹麥寶隆洋行董事 Tage Wøldike

Schmidt（1915-2010年）收藏，曾於1930年

代僑居中國



PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A LARGE AND RARE BLUE
AND WHITE LOBED 'MAGPIE'
MOONFLASK
SEAL MARK AND PERIOD OF
YONGZHENG**

robustly potted with a flattened quatrefoil body rising from a splayed foot to a waisted neck of corresponding form, the neck and shoulder flanked by a pair of handles extending from the neck to the narrow sides, each main side of the vessel painted in shaded tones of cobalt blue with a pair of magpies perched on gnarled branches issuing globular fruiting plants and clusters of leaves, the handles and narrow sides densely decorated with undulating lotus scrolls, the rim and neck bordered with bands of classic scroll and upright plantain leaves respectively, all above a pendent *ruyi* frieze encircling the foot, the base inscribed with a six-character seal mark
49.5 cm, 19½ in.

PROVENANCE

Christie's London, 6th November 1995, lot 85.

HK\$ 500,000-800,000

US\$ 64,000-103,000

清雍正 青花花鳥紋喜上枝頭海棠式龍耳扁壺
《大清雍正年製》款

來源：

倫敦佳士得1995年11月6日，編號85

Flasks of this unusual lobed form are rare and appear to have been an innovation of the Yongzheng reign. The Emperor is celebrated for his refined taste and passion for classic porcelains of the early Ming dynasty, which were often used as models for inspiration. The motif of birds on flowering and fruiting branches was popular in this period and was inspired by after early Ming prototypes, which were in turn painted after the popular bird and flower paintings of the Song dynasty. This attractive scene is confidently painted on the present piece with bold lines and washes of cobalt in a manner appropriate to its large and weighty form.

Another flask of this form and design in the Osaka City Municipal Museum, Osaka, is illustrated in *Schincho Kogei no bi* [Qing Ceramics from the Collection of Umezawa Kinenkan], Tokyo, 1993, pl. 70. The only other example that ever appears to have been sold at auction, acquired by Eskenazi Ltd from our London rooms, 5th July 1977, lot 232, is now in the Matsuoka Museum of Art, Tokyo, illustrated in the Museum's *Selected Masterpieces of Oriental Ceramics*, Tokyo, 1984, pl. 135.

See also an unmarked flask of this form and large size, but painted with a flower scroll, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 948; and another sold in our London rooms, 27th November 1973, lot 261.

For the prototype of this design see a Xuande mark and period dish included in *Special Exhibition. Chinese Ceramics*, Tokyo National Museum, Tokyo, 1994, cat. no. 258.



Mark



PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A WHITE JADE 'HONG CHAN FO
ZONG' BUDDHIST SEAL
YUAN DYNASTY**

of square section with shallow sides, surmounted by a deftly worked crouching dragon in openwork, the ferocious beast depicted with rounded eyes, flaring nostrils and mouth agape revealing sharp fangs, with horns flanking a neatly combed mane sweeping back joining its bushy tail curled along its arched spine, its finely incised limbs terminating in powerful claws, the seal face crisply carved in archaic script with a four-character inscription reading *hong chan fo zong* ('to spread the teachings of Buddhism'), the translucent stone of an even greyish white tone length 6 cm; 2 $\frac{3}{8}$ in.

PROVENANCE

Sotheby's London, 2nd December 1997, lot 97.

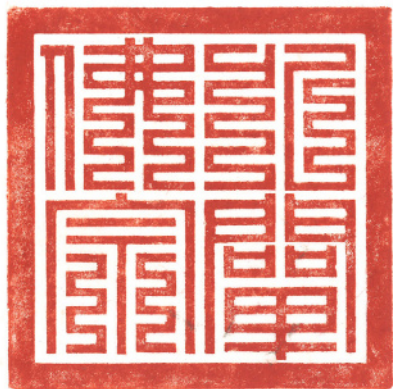
HK\$ 800,000-1,200,000

US\$ 103,000-154,000

元 白玉臥龍鈕「弘闡佛宗」方璽

來源：

倫敦蘇富比1997年12月2日，編號97



Seal impression 印文



The present piece is an extremely rare and fine example of Yuan dynasty jade seal carving. The dynamism associated with the Mongol Yuan rulers is evident in the boldly rendered dragon, whose crouching position captures the innate power of a creature that is ready to leap at any moment. Such pending movement is perhaps achieved best in the small yet masterful detail of the front claws that have been carved to grip the edge of the square seal face. The dragon embodies the characteristics of Yuan dynasty carving and the spirit of the period, such as its sinuous body that tapers to a thin neck, protruding eyes and upturned nose. The natural linear inclusions of the stone have been skilfully utilised to run diagonally across the seal face, which serves to heighten the energetic effect.

During the Yuan dynasty, official seals were a token of political authority. According to *Xin Yuan shi* [New Yuan History], all the official seals of the Yuan were produced centrally by the Ministry of Rites of the Secretariat by strict regulations. Different materials, designs and sizes were used according to rank, such as gold for princes and feudal princes, jade for preceptors of emperors and state, silver for upper first to upper third rank officials, and bronze for officials of third rank or lower. Several jade seals, but surmounted by dragons in various poses and carved with inscriptions in Phagspa, were bestowed to the imperial Buddhist preceptors by the emperors and preserved in the Tibet Museum, Lhasa, illustrated in *Treasures from Snow Mountains: Gems of Tibetan Cultural Relics*, Shanghai Museum, Shanghai, 2001, cat. no. 1, and *Tibet. Treasures from the Roof of the World*, Taipei, 2010, cat. nos 077-079.

Jade seals of the Yuan dynasty surmounted by dragon-shaped knobs are otherwise rare; see a rectangular example, also with its claws gripping the edge of the seal, in the Palace Museum, Beijing, illustrated in *The Compendium of Collections in the Palace Museum. Jade*, vol.

5, *Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, pl. 266, together with a slightly larger square seal, but with a less ornately-carved dragon, pl. 267. Related jade seals attributed to the early Ming dynasty include a square seal, included in the Oriental Ceramic Society exhibition *Chinese Jade Throughout the Ages*, Victoria and Albert Museum, London, 1975, cat. no. 342; another, included in the exhibition *Dr Newton's Zoo: A Study of Post-Archaic Small Jade Carvings*, Bluett & Sons, London, 1981, cat. no. 46. Compare also a seal surmounted by a dragon, but the claws carved away from the edge, from the collection of Alan and Simone Hartman, sold at Christie's Hong Kong, 28th November 2006, lot 1357, and again in these rooms, 7th October 2015, lot 1908.

In the Qing dynasty, seals from the preceding periods were reworked and reused by the imperial court. A Yuan dynasty seal surmounted by a dragon in similar crouching pose, was carved with the inscription *Yongzheng yubi zhi bao* ('Treasure in the imperial hand of the Yongzheng Emperor') in the early Qing dynasty, entered the collection of Emile Guimet (1836-1918) and sold in these rooms, 5th October 2011, lot 1908.

The seal face is carved in *jiudiezhuān* with the characters *hōng chán fō zōng* ('to spread the teachings of Buddhism'). A smaller celadon jade seal with a similar inscription reading *dà chán fō zōng* ('the grand Buddhism'), but in small seal script (*xiǎozhuān*) and attributed to the Qing dynasty, is recorded as preserved in Norbulingka, Lhasa; the seal impression is illustrated in *Ou Chaogui and Qi Mei, Xizang lidai cang yin* [Seals in Tibet through the ages], Lhasa, 1991, p. 93 bottom.

Composed only by horizontal and vertical lines, *Jiudiezhuān* or 'seal script with nine folds' first appeared in the Tang dynasty and was often used on official seals, especially during the Song and Yuan dynasties.

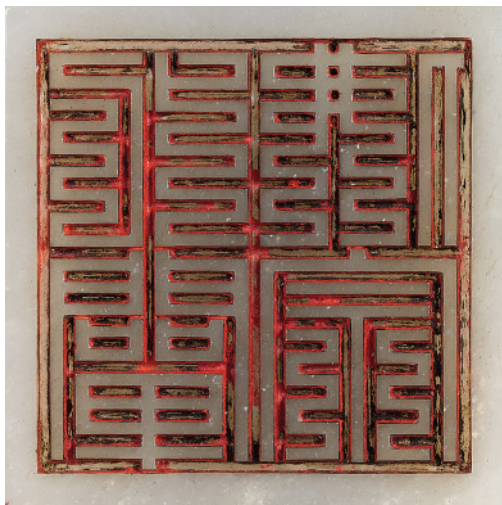
此印透雕蹲龍為鈕，其目圓瞪，鼻上翹，曲軀細頸，利爪緊捏印邊，躍躍欲動，悍猛有勁，展現蒙帝天威，且巧用天然玉色，化瑕為瑜，誠元代玉印佳例。

據《新元史》，元朝宮廷印章，受禮部嚴格監督，材質、樣式、大小，俱依制而造，乃身份地位之象徵，如帝師、國師之級可授玉印。拉薩西藏博物館仍存元代帝君授予帝師、國師之龍鈕玉印，但龍姿各異，鑄八思巴印文，見《雪域藏珍：西藏文物精華》，上海博物館，上海，2001年，編號1，以及《聖地西藏：最接近天空的寶藏》，台北，2010年，編號077-079。

然除西藏博物館所藏，傳世元代龍鈕玉印甚罕，但仍有數例可資參考，如北京故宮博物院藏長方印，同雕龍爪握邊，圖見《故宮博物院藏品大系玉器篇》，卷5：唐宋遼金元，北京，2011年，圖版266，並錄另一方印，尺寸稍大，但龍鈕雕飾較簡，圖版267。東方陶瓷學會展覽又曾見一例，卻斷代明初，見《Chinese Jade Throughout the Ages》，維多利亞與艾爾伯特博物館，倫敦，1975年，編號342。又有一例展於《Dr Newton's Zoo: A Study of Post-Archaic Small Jade Carvings》，倫敦，1981年，編號46。Alan and Simone Hartman 伉儷舊藏還有一印，2006年11月28日於香港佳士得拍出，編號1357，後再售於香港蘇富比2015年10月7日，編號1908。

清代宮廷，有用前朝印寶改刻御璽的做法。愛米爾·吉美（1836-1918年）舊藏璽，龍鈕為元朝之作，姿態與此相近，清初改刻印面「雍正御筆之寶」作御璽，後售於香港蘇富比2011年10月5日，編號1908。

此印印面以九疊篆刻「弘闡佛宗」。據錄有一印文與此接近之青玉螭鈕印，以小篆刻「大闡佛宗」，現藏拉薩羅布林卡，尺寸略小於此，但乏玉印照片，未知鈕式，斷代為清，見歐朝貴及其美，《西藏歷代藏印》，拉薩，1991年，頁93下。九疊篆，唐朝已有，常見於宋元官印。





THE QIANLONG EMPEROR'S IMPERIAL WHITE JADE 'ZIQIANG BUXI' SEAL

Guo Fuxiang

An important characteristic of the Qianlong Emperor's seals is that he had multiple seals of various materials bearing the same inscriptions. Among them *Ziqiang buxi* ('Self-strengthening never ceases') was one of his favourite seal inscriptions. At least 45 of his imperial seals bear this phrase, including the current lot. Made of white jade with a coiled dragon on top, this seal is worked with the four characters *Ziqiang buxi*. The seal was originally part of a set of three seals, the other two being respectively a frontispiece seal reading *Xiangyong wufu* ('By heaven's granting we enjoy the five blessings') and *Bazheng maonian zhibao* ('Treasure of the Eighty-Year-Old Man Mindful of the Eighth Principle').

The Qianlong Emperor (1711-1799) carefully orchestrated the significant events of his life, including his seventieth and eightieth birthdays in 1780 and 1790, the birth of his great-great-grandson in 1784 and his abdication from the throne to become the Emperor Supreme in 1795, and left a large number of material evidence and textual documentation of them. As products of these special moments and reflections of the Emperor's state of mind, his imperial seals deserve our special attention. The present *Ziqiang buxi* seal is an artefact of the Qianlong Emperor's eightieth-birthday celebrations.

The Qianlong Emperor's eightieth birthday coincided with the fifty-fifth year of his reign. He regarded this as a highly auspicious event and a sign of heavenly blessing, one requiring a major celebration. A year beforehand, on the Mid-Autumn Festival in 1789, he had already begun planning the festivities, including the consideration of what tribute he would receive from the various provinces and vassal states, in addition to the venue and scale of their presentation. The manufacture of seals was an indispensable part of these festivities.

The Qianlong Emperor focussed his attention on the important Confucian classic *Shangshu* [The Most Venerable Books]. According to the Hongfan (The Great Plan) chapter of *Shangshu*, after King Wu conquered the Shang, he sought Qizi's instruction on the 'Way of Heaven'. Qizi responded with the nine principles of emperorship, which the Qianlong Emperor believed to be "the origin of the imperial system that persisted throughout the ages... All connected to the single body and heart of the ruler". The eighth principle, *Nianyong shuzheng* ('Think as do the common people'), was consistent with the Qianlong Emperor's own populist ideology. He therefore ordered seals

made with the phrase *Bazheng maonian zhibao* ('Treasure of the Eighty-year-old Man Mindful of the Eighth Principle'). He elaborated his reasons in *Bazheng maonian zhibao ji*: "The various seals I ordered made to commemorate the celebrations of my eightieth birthday and to impress on my various writings were all connected to the idea of *Bazheng* in the Hongfan chapter. Moreover, I intend to retire from ruling at eighty-five years, after completing six decades of the Qianlong reign. Although I am currently eighty years old, I am still six years away from retirement. As long as I bear the burden of emperorship, I am always conscious of my millions of subjects. How can I not be mindful of the Eighth Principle about regard for commoners? Regard for commoners is regard for the millions of subjects. According to *Quli*, 'an eighty-year-old person is called *mao*' because intelligence fades in old age. I have now reached eighty. Due to good fortune bestowed by Heaven, my body remains healthy. Handling ten thousand affairs every day, I do not show signs of mental deterioration. I must continue to motivate myself". Thus, the *Bazheng maonian zhibao* seals did not only commemorate his birthday, but also reminded him not to neglect the well-being of his subjects. The earliest imperial seal bearing this text dates from the winter of the 1789, and was first used on the spring solstice of the following year.

Bazheng maonian zhibao was a primary seal in the set, which also included a secondary seal reading *Ziqiang buxi*. The latter phrase is excerpted from the section on the *Qian* trigram in the *Zhouyi*/ *Book of Changes*, another Confucian classic: "As Heaven's movement is ever vigorous, so must a gentleman ceaselessly strive to strengthen himself". Why did the Qianlong Emperor select *Ziqiang buxi* to accompany *Bazheng maonian zhibao*? According to his own explanation, "I have always impressed my own writings with *Ziqiang buxi*. During the *gengzi* year, I had made a primary seal reading *Guxi tianzi zhibao* and an accompanying secondary seal reading *Youri zizi* ('Still diligent every day'). To commemorate my impending eightieth birthday, I have commissioned a seal reading *Bazheng maonian zhibao* and an accompanying secondary seal reading *Ziqiang buxi*. Although there are many self-motivational phrases in the classics, none is more important than this one connected to the first trigram of the *Book of Changes*. "After having the *Bazheng maonian zhibao* seal made, I had a *Ziqiang buxi* seal made to accompany it. This was similar to the pairing of the *Guxi tianzi zhibao* and *Youri zizi* seals created

to celebrate my seventieth birthday. All these phrases are to motivate myself". The phrase *Ziqiang buxi* as accompaniment to *Bazheng maonian zhibao* expressed Qianlong's resolution to keep his subjects' well-being in mind and to attend to affairs of state diligently. One senses an anxiety beneath Qianlong's happiness about his eightieth birthday. The phrase *Ziqiang buxi* reflected this anxiety and was a form of self-admonishment.

After deciding on the pairing of the *Bazheng maonian zhibao* and *Ziqiang buxi* seals in 1789, the Qianlong Emperor began to order their large-scale production. As many as over 140 seals bearing the phrase *Bazheng maonian zhibao* were produced between the winter of 1789 and 1794 without interruption.

The primary seals *Bazheng maonian zhibao* were combined with various secondary seals. Most commonly, a *Bazheng maonian zhibao* seal was accompanied by a secondary seal reading *Ziqiang buxi* and another frontispiece seal, forming a set of three. The three seals had to be identical in material, colour and size, and housed together in the same case. The Qianlong Emperor himself likely chose the combination of a *Bazheng maonian zhibao* seal, a *Ziqiang buxi* seal and a frontispiece seal reading *Xiangyong wufu*. In his preface to *Bazheng maonian zhibao lianju*, he specified that the secondary seal read *Ziqiang buxi* and that the frontispiece seal read *Xiangyong wufu*. The latter phrase was excerpted from the ninth principle in the Hongfan chapter, "For enjoyment use the Five Fortunes; for authority use the Six Extremes." Reflecting the Emperor's joy and self-admonishment at the same time, over a dozen such sets of three seals was produced between the winter of 1789 and early 1794. The *Ziqiang buxi* seal currently on offer belonged to one of these sets of three seals.

The records of the workshops of the Imperial Household Department help us date the creation of this seal precisely. On the tenth day of the tenth month of the fifty-fourth year of the Qianlong reign (1789), "the eunuch Eluli conveyed the following imperial decree: Qixianggong ('Palace of Auspicious Sign') is tasked with selecting two sets of white jade seals, each set containing two seals and one frontispiece seal. So it was decreed. A piece of *shanliao* jade weighing 10 *jin* was procured, and was divided into two sets of seals. A drawing on paper of Song dynasty-style dragon seals was made and handed for inspection to the eunuch Eluli, who received the decree that the seals be made according to it: a

drawing on paper of a Song dynasty frontispiece seal would be handed to the Mauqindian ('Hall of Great Diligence'), which would then create the seal text; afterwards, the drawing and seal text would be handed to the Suzhou Manufactory for production. So it was decreed. On the twenty-sixth day of the tenth month, a sample Song dynasty-style dragon seal was created in wood for inspection. It was decreed that actual seals be created accordingly to the samples, and that the Suzhou Manufactory be tasked with this. So it was decreed. On the twenty-fifth day of the third month of the fifty-fifth year [of the Qianlong reign], Suzhou sent two sets of jade frontispiece seals, which were presented to the Mauqindian". Although this particular record does not specify the texts of the two sets of frontispiece seals produced, other records of the same period indicate clearly that the sets of three frontispiece seals made by the Suzhou Manufactory during the tenth month of this year all read *Xiangyong wufu*, *Bazhengmao nian zhibao* and *Ziqiang buxi* respectively. The seals of one of these two sets have already appeared at various auctions: the frontispiece seal *Xiangyong wufu* was sold in this room, 23rd April 2003, lot 27, *Bazhengmaonian zhibao* was sold at Christie's Hong Kong, 26th April 2004, lot 1012 and *Ziqiang buxi* in our London rooms, 9th November 2016, lot 8. The current *Ziqiang buxi* seal can be confirmed as one of the other set based on the following considerations.

Firstly, the seal corresponds closely to the above entry. Its material of pale celadon-white jade of subtly variegated colours matches the *shanliao* jade mentioned in the entry. Similarly, the dragon finial on top of the seal has a powerful upturned head, a thin and tensile scaly body, matching the description of "Song dynasty-style dragon seal". Thus we can conclude that the current lot was in one of the two sets of seals mentioned in the entry, created between the tenth month of the forty-fourth year (1789) and the third month of the fifty-second year (1780) of the Qianlong reign, designed by the Imperial Workshops and produced at the Suzhou Manufactory.

Secondly, the entry quoted above records two sets of three seals made from the same piece of *shanliao* white jade and inscribed with the same texts. The working of inscriptions of the two sets should thus be highly similar but not identical. In *Qianlong Baosou* in the Palace Museum, Beijing, the inscriptions are identical, which initially puzzled the author. However, *Baosou*, the Qianlong Emperor's personal seal catalogue,

now housed at the Musée Guimet, Paris (**fig. 1**), also records the two sets of seals together and confirms that their inscriptions are indeed similar but not identical. This indicates that the compilers of *Qianlong Baosou* carelessly impressed one set of two highly similar sets of inscriptions twice, an error that was later corrected in *Guanghan Xingdou*. *Guanghan Xingdou* also proves the authenticity of the present seal.

After ascending the throne in 1799, the Jiaqing Emperor organised Qianlong's imperial seals and consolidated them in storage. The set of three seals to which the current lot belonged was likely housed in the Qianlong Emperor's *Dabaoxiang*

('Treasury Box'). It is unknown when it left the imperial court. Reflecting the sophistication of high-Qing Suzhou jade craftsmanship, the dragon finial on the seal is very intricate, and the working of the text assured, meticulous and orderly. The seal's remarkable appearance allows us to reflect on the Qianlong Emperor's thoughts and feelings late in his reign.

¹ Guo Fuxiang, *Ming Qing Dihou Xiyin* [Imperial Seals of the Ming and Qing Dynasties], Beijing, 2003, p. 154.

² 'Official communications', in the tenth month, 54th year of Qianlong, First Historical Archives of China and Art Museum of the Chinese University of Hong Kong, eds, *Qinggong Nei wufu Zaobanchu huojì dāng'ān zonghuì* [Documents in the Archives of the Workshop of the Qing Palace Imperial Household Department], Beijing, 2005, vol. 51, p. 256.



fig. 1
Qianlong Baosou, Qing dynasty
© RMN-Grand Palais (musée Guimet, Paris) / Thierry Ollivier



關於乾隆帝青白玉「自強不息」璽

郭福祥

乾隆皇帝寶璽製作的一個重要特點是用同一印文不斷刻製材質不同的寶璽，「自強不息」可謂其中的代表。據不完全統計，乾隆皇帝用「自強不息」為印文刻製的寶璽多達四十五方，¹此次香港蘇富比徵集到的「自強不息」璽即是其中的一方。此璽青白玉質，雲龍鈕，陰文篆書「自強不息」四字。此璽原是三方一組套印中的一方，另外兩方為「嚮用五福」引首和「八徵耄念之寶」璽。

乾隆皇帝（1711-1799年）的一生經歷了諸多對他自己來說具有重要意義的歷史時刻，比如乾隆四十五年（1780年）的七十萬壽、乾隆四十九年（1784年）的喜得玄孫五世同堂、乾隆五十五年（1790年）的八十萬壽、乾隆六十年（1795年）的退位成為太上皇帝等等，對於每一個這樣的歷史時刻，乾隆帝似乎都進行過精心的安排和籌畫，留下了大量可供後人追溯的文獻和遺物。在這些文獻和遺物當中，諸多御用寶璽是以這些歷史時刻為背景、以乾隆帝其時的狀態和心理為表達物件的特殊產物，無疑是值得我們特別予以關注的。此次香港蘇富比公司徵集到的「自強不息」璽就是乾隆帝晚年眾多與他八十壽辰有關的御用寶璽中的一方。

乾隆五十五年，年邁的乾隆皇帝又一次迎來了紀年逢五、聖誕逢十的正壽之年。在乾隆帝看來，自己登基五十五年又恰逢八十整壽，實與天地之數自然會合，是上天眷佑的結果，值得大慶特慶。因此，早在一年之前的乾隆五十四年的中秋，乾隆帝就開始了對慶典活動的籌畫，包括御殿受賀的地點、規模、各地及藩屬國萬壽貢品等等。依照成例製作相應的寶璽也是活動籌畫過程中必不可少的事項。

這一次，乾隆帝將視線落在了中國儒家文化重要典籍之一的《尚書》之上。據《尚書·洪範篇》記載：武王克商後，向箕子請教天道之義，箕子便以洪範九疇相告。乾隆皇帝認為箕子所陳洪範九疇是「萬世帝王治治之源，……無一不關於為君者之一身一心」。而九疇中的第八「念用庶徵」與乾隆當時的以萬民為念的

想法正相一致，於是，據此擬定「八徵耄念之寶」的寶文。關於為什麼要用「八徵耄念」這幾個字刻製寶璽，乾隆帝自己在《八徵耄念之寶記》中是這樣解釋的：「思有所以副八旬開泰之慶，鑄諸璽，以殿諸御筆，蓋莫若《洪範》『八徵』之念。且予夙立願八十有五，滿乾隆六十之數，即當歸政。今雖八十，逮歸政之歲尚有六年。一日未息肩，萬民恒在懷。庶徵之八，可不念乎？念庶徵即所以念萬民。《曲禮》『八十曰耄』，老而智衰之謂。茲逮八十，幸賴天佑，身體康強，一日萬幾，未形智衰，不可不自勉也」。可以說，八徵耄念之寶的刻製既是乾隆對八十萬壽的紀念，也是對自己的戒勉。最早的八徵耄念之寶刻製於乾隆五十四年冬天，並於第二年的立春日開始鈐用。

「八徵耄念之寶」只是一方主寶。除主寶之外，乾隆帝還同時選取了「自強不息」的寶文刻製成副寶，與主寶相配。「自強不息」源自同樣是儒家文化重要典籍之一的《周易》一書，其中「乾卦」有云：「天行健，君子以自強不息」。乾隆帝為什麼要選擇「自強不息」作為「八徵耄念之寶」的副寶呢？按照他自己解釋就是：「向有自強不息寶，以殿御書。庚子年鑄古稀天子之寶，副以猶日孜孜。茲以壽躋八旬，鑄八徵耄念之寶，仍副以自強不息。蓋經書中自勉之語雖多，而易象首乾，法天行健，至為切要者，無論於此語。」「予既鑄八徵耄念之寶，複副以自強不息，亦猶七旬時刻古稀天子之寶，副以猶日孜孜，皆銘乾惕之志也。」可見選取「自強不息」作為「八徵耄念之寶」的副寶，就是要表明他在歸政之前不敢稍存懈怠，以天下百姓為念，孜孜求治，勤於政事的意旨。不難看出，乾隆帝在為自己壽躋八旬深感得意的時候，同樣隱隱流露出內心深處那種不自覺的憂患意識。而「自強不息」正是這種憂患意識的反映，是對自己的一種鞭策。

乾隆皇帝於乾隆五十四年（1789年）擬定了「八徵耄念之寶」和副寶「自強不息」之後，便開始了大規模的新寶璽的製作。這種以「八

徵耄念之寶」為核心寶璽的製作從乾隆五十四年冬天一直持續到乾隆五十九年，製作總量超過一百四十方。

在乾隆時期製作的與「八徵耄念」有關的寶璽中，有各種不同的組合形式。最為常見的是將主寶「八徵耄念之寶」和副寶「自強不息」與另外一方引首寶相配，形成三方一套的組寶。這種組寶要求三方寶的質地、顏色、大小都一樣，共裝於同一匣中以備應用。其中一種為主寶「八徵耄念之寶」和副寶「自強不息」與引首寶「嚮用五福」組成的固定搭配，應該是出於乾隆帝自己的選擇和意願。因為乾隆帝在《八徵耄念之寶聯句》序言中特別談到了這三方寶璽的關係：「得壽偕宣鼓之成，計字協義文之畫。引之嚮用，副以健行。佩押紐以交龍，座侑觴而稱兕。」並特別注明副章曰自強不息，引首曰嚮用五福。「嚮用五福」取自洪範九疇中的第九「嚮用五福，威用六極」。乾隆帝之所以要選取「嚮用五福」四字與主、副寶組成固定搭配，表達的是同樣的得意而又自我鞭策的心境。這種固定的組合只在乾隆五十四年冬至乾隆五十五年初有過比較集中的製作，數量有十幾套之多。此次香港蘇富比公司徵集到的「自強不息」璽就是這種形式的三方一套組璽中的一方。

透過清宮《內務府造辦處活計檔》的記錄，可以使我們瞭解此方寶璽製作的具體時間。乾隆五十四年「十月初十日，太監鄂魯裡傳旨：著啟祥宮挑白玉畫寶二份，每分寶二方、引首一方。欽此：隨挑得新交出山料玉一塊，重十斤，上畫得墨道寶二份。隨畫宋龍寶紙樣一張，交太監鄂魯裡呈覽，奉旨：照樣准做。將宋龍寶引首紙樣一張，交懋勤殿篆本文，得時交發蘇州織造徵瑞成做，欽此；於十月二十六日雕得宋龍鈕寶木樣呈覽，奉旨：照樣准做，交發蘇州織造徵瑞成做，欽此；於五十五年三月二十五日蘇州送到玉引首寶二份，呈進交懋勤殿訖。」²這條檔案雖然沒有標明所製作的二份引首寶的印文內容，但從同時期有明確印文記錄的活計檔案來看，本年十月發交給蘇州



圖一
清 《乾隆寶藪》內頁印文
© RMN-Grand Palais (巴黎吉美國立亞洲藝術博物館) / Thierry Ollivier

製作的三方一份的引首寶所刻印文都是「嚮用五福」、「八徵耄念之寶」和「自強不息」。這兩份組璽中的一組已經出現在不同的拍賣會上，其中「嚮用五福」引首章於2003年香港蘇富比公司春拍、「八徵耄念之寶」於2004年香港佳士得春拍、「自強不息」璽於2016年倫敦蘇富比秋拍中分別成交。而此方「自強不息」璽經過研究確定是屬於另外一組中的一方。依據如下：

一是檔案中的相關資訊與此方「自強不息」璽本身顯示出的特點十分吻合。如此方「自強不息」璽的材質為青白玉，玉的顏色呈現出深淺不一的細微變化，與檔案中「山料玉」的記錄一致。又如此方「自強不息」璽的雲龍鈕，龍頭昂首有力，龍身細勁，滿雕細密的龍鱗，與檔案中「宋龍鈕」的形制正相一致。據此可以推斷檔案中記錄的兩套山料玉宋龍鈕引首寶組璽中就包括此方「自強不息」所在的那套組

璽，並由此得知此方「自強不息」璽製作於乾隆四十四年十月至四十五年三月之間，由北京造辦處設計，蘇州織造玉工具體製作完成。

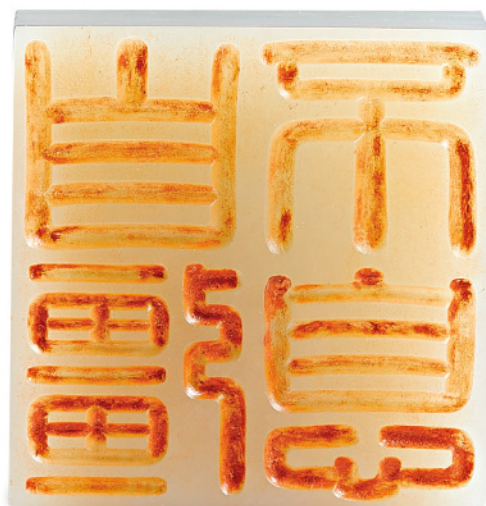
二是前述檔案記錄的兩套「嚮用五福、八徵耄念之寶、自強不息」組璽是用一塊山料白玉刻製的，印文也用的是同一印稿。因此可知兩套組璽的印文應該非常相似，但不可能完全一致。而在北京故宮所藏的《乾隆寶藪》中，這兩套組璽的鈐本卻是一模一樣，這一度使筆者感到十分困惑。後查閱法國吉美博物館所藏的《乾隆寶藪》印譜，發現這兩套組璽的鈐本都有收錄，並且是放在一起的。可以看出，在該印譜中這兩套組璽的印文很相似但有不同，而其中一套組璽中的「自強不息」璽正與此次香港蘇富比徵集到的「自強不息」璽印文完全一致。由此可知在製作北京故宮《乾隆寶藪》過程中，由於當時相關人員的疏忽，將兩套同時製作極為相似的組璽中的一套鈐蓋了兩次，從

而使另一套同文組璽漏載。這一疏忽在製作吉美《乾隆寶藪》御用璽印譜時得到糾正，也為香港蘇富比此方「自強不息」璽的認定提供了依據。

嘉慶皇帝親政後（1799年），按照成例對乾隆皇帝的寶璽進行整理，將散存於各處的乾隆皇帝御用璽印收存統一保存，這方「自強不息」所在的組璽極有可能是在那個時候被統一存放於乾隆皇帝的大寶箱中。至於何時流出宮廷，則不得而知。此璽雲龍鈕雕製十分精細，刻製印文的手法極為流暢爽利，中規中矩，嚴謹規範，體現出當時蘇州玉工高超的琢玉水準。它的出現，讓我們再次聚焦乾隆皇帝晚年的所思、所想和所感，值得關注。

¹ 郭福祥，《明清帝后璽印》，北京，2003年，頁154。

² 乾隆五十四年十月「行文」，見中國第一歷史檔案館、香港中文大學文物館合編，《清宮內務府造辦處檔案總匯》，北京，2005年，卷51，頁256。



3623

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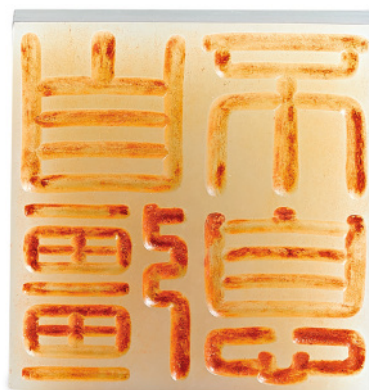
**AN IMPORTANT IMPERIAL WHITE
JADE 'ZIQIANG BUXI' SEAL
QING DYNASTY, QIANLONG
PERIOD**

of square form, surmounted by a ferocious dragon powerfully worked in meticulous precision with bulging eyes and flaring nostrils above long curling whiskers, the scaly, tightly coiled body depicted crouching on its haunches with a 'flaming pearl' below its jaws and surrounded by dense cloud swirls, the scales and flowing mane finely incised with its long tail coiled on its rear left side, the seal face deeply and crisply carved with the characters *Ziqiang buxi* ('Self-strengthening never ceases'), the translucent white stone of an even colour with natural veining 6.5 by 4.8 by 4.8 cm, 2 $\frac{5}{8}$ by 1 $\frac{7}{8}$ by 1 $\frac{7}{8}$ in.

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

US\$ 515,000-770,000

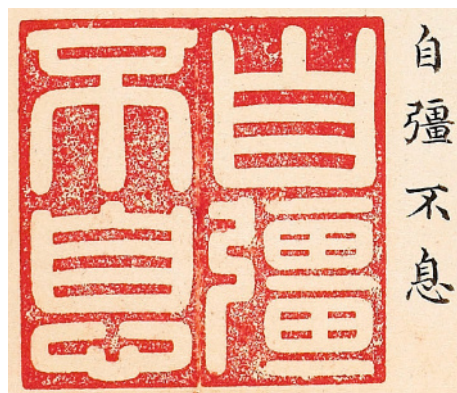
清乾隆 御製白玉交龍鈕寶璽
印文：自強不息



Seal face 印面



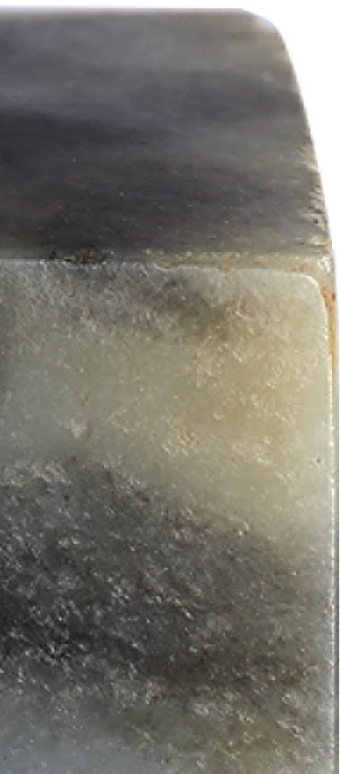
Seal Impression 印文



Impression from *Qianlong Baosou*
《乾隆寶壽》內之印文







THE QIANLONG EMPEROR'S 'BAZHENG MAONIAN ZHI BAO' SEAL

Guo Fuxiang

The Qianlong period (1736–1795) of the Qing dynasty is widely recognised as a prosperous age. As a result of developments during the Kangxi (1662–1722) and Yongzheng (1723–1735) periods, Chinese society, economy, and culture achieved unprecedented prosperity during the Qianlong period. Along with these developments, the production of works of art achieved a high standard and in many ways displayed an atmosphere of grace associated with this age of peace and prosperity. Seal making, in particular, developed features peculiar to the age, namely, a tendency to record important events and note successes. The Qianlong Emperor, during his life, experienced many personally significant historical milestones, such as his seventieth birthday in 1780, the birth of a great-great-grandson in 1784, his eightieth birthday in 1790, and his retirement from the throne in 1795. For each of these milestones, the Qianlong Emperor seems invariably to have made meticulous arrangements, and he left behind many documents and artifacts for later generations to investigate. Among these documents and artifacts, the Qianlong Emperor's seals are, without doubt, worthy of great attention. Qianlong's personal moments serve as the background story to many of these seals, and seek to give concrete expression to his circumstances and emotions at the time. To

commemorate his coming eightieth birthday in 1790, he made the seal *Bazheng maonian zhi bao*, to be offered at auction by Sotheby's Hong Kong.

The seal, made of jade, has a knop of intertwined dragons. The seal face is worked with six raised characters, *Bazheng maonian zhi bao*, and is 6.4 centimeters square. There is a clear record of this seal in *Qianlong Baosou* (Qianlong Treasures: A Catalogue of Impressions of the Qianlong Emperor's Seals). Compared with what we find in the *Qianlong Baosou*, the seal matches in all particulars, including the seal material, size, style of the seal script, or the layout of the characters. We can thus be certain that this seal is indeed a genuine legacy of the Qianlong period. Here I will briefly discuss the historical background that enables the reader to better appreciate the value and significance of the seal.

The year 1790 was an important year for the Qianlong Emperor. This year was not only the fifty-fifth year of his reign, but also the year of his eightieth birthday. According to the Emperor's own practice, every fifth birthday was a milestone year and was the occasion for a great celebration. In the Emperor's mind, the auspicious circumstance of the fifty-fifth year of his reign, corresponding to the year of his eightieth birthday, called for an especially grand celebration. Hence, early on, in mid-autumn of

1789, the Qianlong Emperor began preparations for a great celebration, including those for the palace where he would receive congratulations, the scale of the celebrations, and the return gifts to provinces and vassal states presenting tribute. And creating a seal appropriate to the occasion was an important part of these preparations.

Actually, in making a seal to commemorate a milestone birthday, there was a precedent that the Qianlong Emperor could follow. In 1720 the Kangxi Emperor, approaching his sixtieth year on the throne and his seventieth birthday, had the idea of creating a multipurpose seal, and he ordered his more literate Inner Court scholar-officials (graduates of the Hanlin Academy) to compose an appropriate phrase, but since none of their phrases were to his liking, he himself came up with the phrase *Jie zhi zai de* ([In old age] beware of complacency; a quote from the *Analec*s) and had several small seals carved.¹ In 1780 the Qianlong Emperor, for his seventieth birthday, followed the Kangxi Emperor's practice and had two seals carved with the phrases *Guxi tianzi zhi bao* (Seal of the seventy-year-old Emperor; an allusion to a poem by Du Fu [712–770]) and *You ri zizi* (Ever diligent day by day), thereby commemorating his seventieth birthday and at the same time expressing the thought that he dare not be lax in governing. Then, ten years later, it was inevitable that the Qianlong Emperor



would follow this established practice and have an appropriate seal carved.

On this occasion, it so happened that the Emperor's eyes alighted on the *Hongfan* [Great Plan] chapter of the *Shangshu* [Classic of History, sixth century BC]. In this chapter, after King Wu of Zhou defeated the Shang dynasty, he asked Jizi to expound on the Way of Heaven, and Jizi responded to him by telling him the nine categories of the Great Plan:

The first is called the five elements. Second is called reverent attention to the five personal matters. The third is called assiduous application to the eight objects of government. The fourth is called coordinated use of the five dividers of time. The fifth is called the establishment and practice of the great mean. The sixth is called discriminating application of the three virtues. The seventh is called intelligent use of divination to decide doubts. The eighth is called concern about the various signs [of good and bad government]. The ninth is called the hortatory meting out of the five sources of happiness and the awing administration of the six modes of suffering.

The Qianlong Emperor held that the nine categories expounded by Jizi were *the principles of government from time immemorial*, and that *all of them were worthy of the ruler's devotion body and soul*." And number 8, *concern about the various phenomenon*, agreed with the Qianlong Emperor's thinking at the time, and thus appears to have provided the inspiration for the inscription *Bazheng maonian zhi bao* (Treasure of concern over phenomenon at eighty). As to why he chose to use this phrase for a seal, the Emperor himself offers this explanation in *Bazheng maonian zhi bao ji* (Notes on Treasure of concern over phenomenon at eighty Seal):

When I think of the purpose of having an eightieth-birthday celebration, engraving a seal, and impressing it on imperial documents, no phrase is more suited than the 'concern about signs' phrase, number 8, in the 'Great Plan' chapter of the Book of History. Moreover, I have already indicated a desire to pass on the throne at eighty-five, the sixtieth year of my reign. Though I am now eighty, there are still six years till I retire from the throne. I have not rested my weary shoulders for one day and have always

cherished the people. How can I not be concerned about number 8, the various signs? Being concerned about the various phenomenon is being concerned about the people. The first 'Quli' chapter of the Book of Rites says, 'Eighty is called mao,' referring to the fact that the mind becomes feeble with advanced age. I am now eighty and, relying on Heaven's protection, am still in good health. Though in one day there are a thousand affairs of state, my mind is still up to the task, but I must exhort myself to do better.³

One can thus say that this seal not only commemorates the Emperor's eightieth birthday but is also a warning not to let his guard down.

In the next few months, the seal became a topic of conversation between the Emperor and his officers and became closely associated with the Emperor's eightieth birthday. It became such a focus of attention that at the New Year's tea party in 1790 *Concern over phenomenon at eighty* became a topic in the couplet contest among the Emperor, court officers, and academicians of the Hanlin Academy. The Qianlong Emperor himself repeatedly referred to the circumstances surrounding the manufacture of the seal:

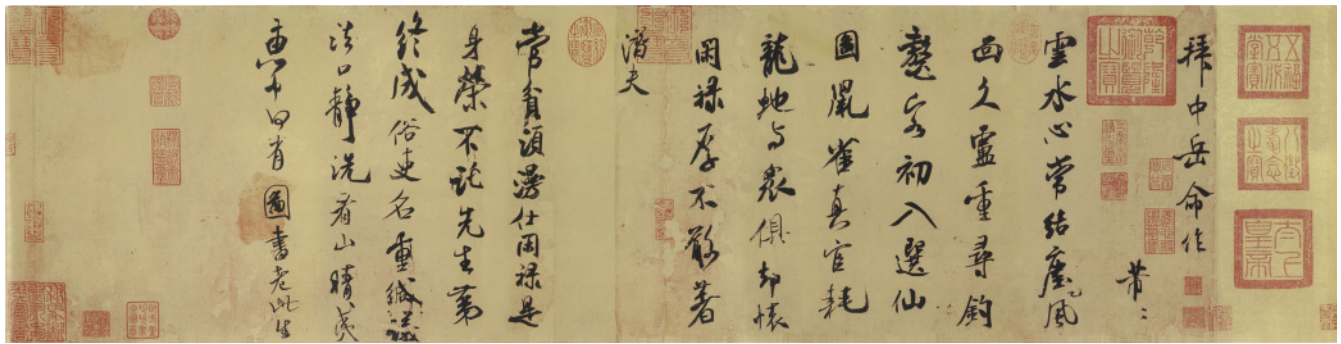


fig. 1

Mi Fu, Calligraphy in Running Script. Poetry on the Occasion of Visiting Zhongyue Temple, detail, scroll, Northern Song dynasty
© Collection of the Palace Museum, Beijing

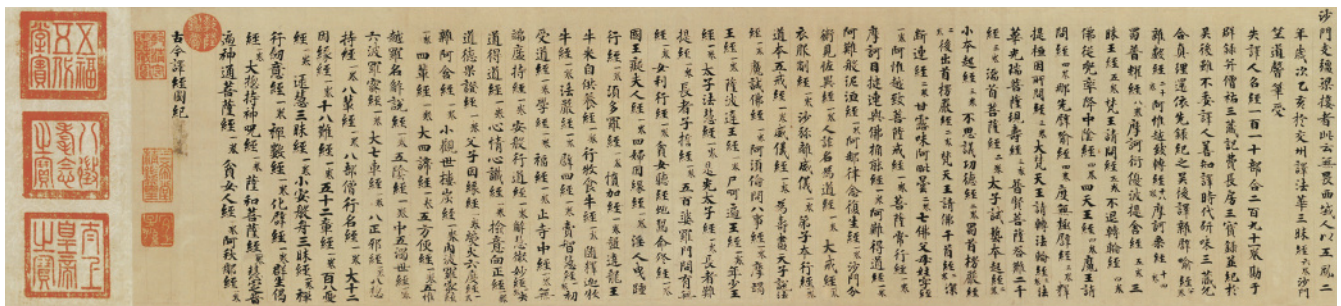


fig. 2

Calligraphy in Regular Script. A Record of Past and Present Translated Scriptures, detail, Tang dynasty
© Collection of the Palace Museum, Beijing

Having attained a full eighty years of age, I had a seal engraved with the inscription 'Concern over phenomenon at eighty.' It was finished in the middle of winter, and I used it during the festival marking the beginning of spring.⁴ Last year in the month of the summer solstice, since I attained my eighth decade, I thought of making a seal. For an inscription, the most suitable was 'Concern over various phenomenon,' number 8, in the 'Great Plan' chapter. I commanded that the artisans use green jade from Hetian and engrave 'concern over phenomenon at eighty' Since I look to Heaven for protection, am as healthy as in the past, am diligent in government, and love the people, I dare not pass a single day without exhorting myself to do better.⁵

From these quotes we can thus determine that this seal was carved as early as the winter of 1789, that it was made from Khotan jade, and that it came to use by the beginning of spring in 1790.

After the Qianlong Emperor settled on this inscription in 1789, he began to make a considerable number of such seals. According to records of the archive of the workshop of the Imperial Household Department, the Emperor

continued to make *Concern over phenomenon at eighty* seals from 1789 to 1795. According to the *Qianlong Bao sou*, the number of imperial seals with the inscription of *Treasure of concern over phenomenon at eighty* or *Concern over phenomenon at eighty* reached sixty-three, one of which is the present seal.

The finial of this seal is quite finely worked. Though not large, the finial of intertwined dragons, worked in exacting detail, expresses the demeanor and charm sought by the Qianlong Emperor in jade carvings. In particular, the horns of the heads and crests of the backs of the dragons are set in the jade's natural red layer to form a strong contrast with the rest of the dragons' bodies. The carving displays a true stroke of genius. After this seal was made, the Qianlong Emperor often imprinted it on old palace works of calligraphy and painting to show his appreciation. For example, the head border strip of *Bai Zhongyue ming zuo* (Poetry on the Occasion of Visiting Zhongyue Temple, cursive calligraphy), by Mi Fu (1051–1107), housed in the Beijing Palace Museum, bears imprints of the seals *Wufu wudai tang* (Five happinesses and five generations under one roof, the palace

seal of the Wufuwudai Hall), *Bazheng maonian zhi bao* (Treasure of concern over phenomenon at eighty), and *Taishang huangdi* (The Emperor Emeritus) (fig. 1). Also, the end border strip of the anonymous Tang calligraphy *Gujin yijing tuji* (Illustrated Record of Old and Recently Translated Scriptures, regular script) has imprints of the seals *Wufu wudai tang*, *Bazheng maonian zhi bao*, and *Taishang huangdi zhi bao* (Seal of the Emperor Emeritus) (fig. 2). In both cases, the *Bazheng maonian zhi bao* imprint is that of the present seal.

Notes

¹ Midian zhulin [Palace Treasures], Qing Inner Court manuscript, vol. 1.

² Qing Gaozong yuzhi wen sanji [Text of the Qianlong Emperor, Collection 3], vol. 14.

³ Ibid., vol. 8.

⁴ Qing Gaozong yuzhi shi wuji [Poetry of the Qianlong Emperor, Collection 5], vol. 50.

⁵ Ibid., vol. 51.





乾隆皇帝玉交龍鈕「八徵耄念之寶」璽

郭福祥

清代乾隆時期是公認的中國歷史上的盛世。經過康熙和雍正兩朝的積累和發展，乾隆時期社會、經濟和文化達到了空前繁榮。與此相對應，這一時期的手工藝製造水準亦發展到了極致，許多方面都顯示出太平盛世的雍容氣象。就皇帝寶璽而言，形成了不同於其他時期的特點，那就是強烈的記事紀盛功能。乾隆皇帝的一生經歷了諸多對他自己來說具有重要意義的歷史時刻，比如乾隆四十五年的七十萬壽、乾隆四十九年的喜得玄孫五世同堂、乾隆五十五年的八十萬壽、乾隆六十年的頤養歸政等等，對於每一個這樣的歷史時刻乾隆皇帝似乎都進行過精心的安排，留下大量可供後人追述的文獻和遺物。在這些文獻和遺物當中，乾隆皇帝的寶璽無疑是值得我們關注的。他的許多寶璽就是以這些歷史時刻為背景，表達其當時自身的狀態和心理的特殊產物。香港蘇富比公司徵集到的「八徵耄念之寶」就是為慶祝乾隆皇帝即將到來的八旬萬壽而特別製作的。

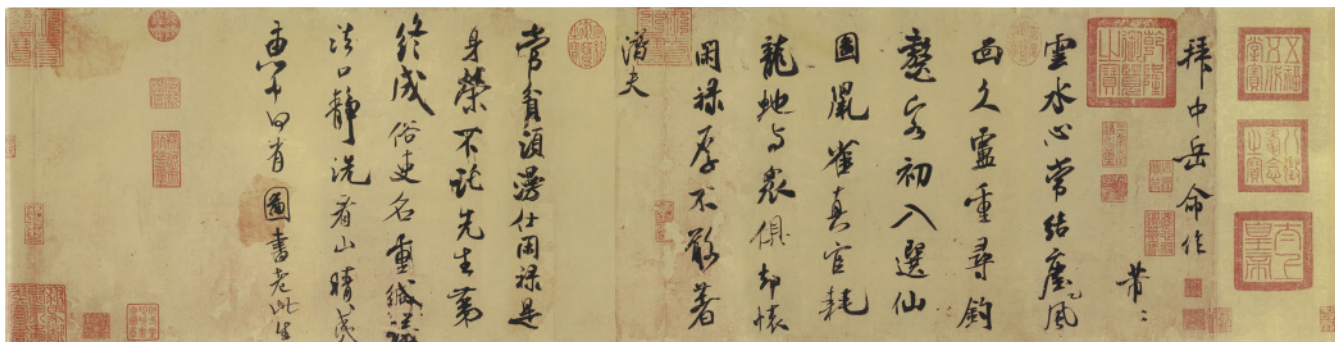
比寶玉質，交龍鈕，印面鐫刻陽文「八徵耄念

之寶」六字。印面6.4公分見方；現藏於北京故宮博物院的《乾隆寶璽》中有明確著錄。將實物與《寶璽》對比，無論是印材的質地、大小，還是印文的篆法、佈局都與該書中的著錄相符合，可以確定為乾隆時期的真品。這裏將此寶製作的歷史背景略作交代，以便更好地認識其價值。

乾隆五十五年（1790年），對乾隆皇帝而言是至關重要的一年。這一年不僅其在位已經五十五年，而且將要迎來他的八十壽辰。按照乾隆皇帝自己的慣例，每到紀年逢五，即是所謂的「正壽」之年，都要舉行盛大的慶典。在乾隆皇帝看來，紀元五十五年又恰逢八十整壽，實與天地之數自然會合，是昊蒼眷佑的結果，值得大慶特慶。因此，早在乾隆五十四年的中秋，乾隆帝就開始了對慶典活動的籌劃，包括御殿受賀的地點、規模、各地及蕃屬國萬壽貢品等等。而製作相應的寶璽則是活動籌劃過程中十分重要的一項。

實際上，乾隆皇帝逢十萬壽製作寶璽以為紀念的做法是有例可循的。康熙五十九年（1720年），隨著康熙在位六十周年和七十聖壽的臨近，康熙皇帝打算刻製一通用小璽，命內廷翰臣擬文，皆不稱意，於是乃自定「戒之在得」四字，刻成小璽多方。¹乾隆四十五年，乾隆皇帝在聖壽七十時，同樣沿襲康熙皇帝的做法，用杜甫句刻「古稀天子之寶」和「猶曰孜孜」璽，在紀念聖壽的同時，也表明自己不敢怠政的想法。而現在，整整十個年頭又過去了，以乾隆皇帝的行為方式，依例刻製相應的寶璽是必須要做的事情。

這一次，乾隆皇帝將視線落在《尚書·洪範篇》上。據《尚書·洪範篇》記載：武王克商後，向箕子請教天道之義，箕子便以洪範九疇相告。這洪範九疇分別為：「初一日五行、次二曰敬用五事、次三曰農用八政、次四協用五紀、次五曰建用皇極、次六曰乂用三德、次七曰明用稽疑、次八曰念用庶徵、次九曰嚮用五福，威用六極」。乾隆認為箕子所陳洪範九疇



圖一
北宋 米芾《行書拜中岳命詩卷》 局部
© 北京故宮博物院藏

是「萬世帝王制治之源……無一不關於為君者之一身一心」。²而九疇中第八「念用庶徵」與乾隆當時的想法正相一致，於是，據此擬定「八徵耄念之寶」的寶文。關於為什麼要用「八徵耄念之寶」者幾個字刻製寶璽，乾隆皇帝自己在《八徵耄念之寶記》中是這樣解釋的：「思有所以副八旬開筵之慶，鐫諸璽，以殿諸御筆，蓋莫若《洪範》「八徵」之念。且予夙立願八十有五，滿乾隆六十之數，即當歸政。今雖八十，逮歸政之歲尚有六年。一日不息肩，萬民恆在懷。庶徵之八，可不念乎？念庶徵即所以念萬民。《曲禮》：八十曰耄，老而智衰之謂。茲逮八十，幸賴天佑，身體康強，一日萬機，未形智衰，不可不自勉也」。³可以說，八徵耄念之寶的刻製既是對八十萬壽的紀念，也是對自己的戒勉。

在以後的幾個月中，八徵耄念之寶成為乾隆君臣間經常提及的話題，與乾隆八旬萬壽緊密地聯繫在一起，備受矚目。以至於乾隆五十五年

新正在重華宮舉行的大型茶宴上，乾隆皇帝與廷臣及內廷翰林之間的聯句就是以「八徵耄念之寶」為題的。乾隆皇帝自己也屢次提及八徵耄念之寶的製作情況。「予因來歲八旬正壽，鑄八徵耄念之寶，冬仲即已鑄成，於立春吉日遂行鈐用」。⁴「予於上年長至月，因開歲壽躋八表，思復鑄璽以資鈐用，宜莫若洪范八徵之念，命選和闐良玉，刻為八徵耄念之寶。蓋予仰荷天庥，康強猶昔，而勤政愛民，固不敢一日不自勉也」。⁵可知最早的八徵耄念之寶刻製於乾隆五十四年冬天，質地為和闐玉，並於第二年的立春日開始鈐用。

乾隆皇帝於乾隆五十四年擬定寶文之後，便開始了大規模的製作。據清宮《內務府造辦處活計檔》記載，「八徵耄念之寶」的製作從乾隆五十四年一直持續到乾隆六十年。而據《乾隆寶藪》的著錄，乾隆皇帝製作的以「八徵耄念之寶」或「八徵耄念」為印文的寶璽多達六十三方，此寶即是其中之一。

此寶的印鈕雕刻十分細膩，體量雖不大，但交龍鈕的細部雕製一絲不苟，體現出乾隆玉雕的風神和韻致。尤其是龍角和背鳍部分利用天然的紅色玉皮雕刻，與其它部分形成較強的反差，頗具匠心。此寶製作完成後，經常作為乾隆皇帝鑑賞的標誌鈐蓋於宮廷收藏的古代書畫之上，實例如北京故宮博物院藏宋代米芾《行書拜中嶽命詩帖卷》前隔水上鈐蓋「五福五代堂寶」、「八徵耄念之寶」、「太上皇帝」（圖一）；唐代無名氏《楷書古今譯經圖記》後隔水上鈐蓋「五福五代堂寶」、「八徵耄念之寶」、「太上皇帝之寶」，其中的「八徵耄念之寶」即為此寶（圖二）。

¹ 《秘殿珠林》，清內廷寫本，卷1。

² 《清高宗御製文三集》，卷14。

³ 出處同上，卷8。

⁴ 《清高宗御製詩五集》，卷50。

⁵ 出處同上，卷51。

PROPERTY OF A LADY

**AN IMPERIAL JADE 'BAZHENG
MAONIAN ZHI BAO' SEAL
QING DYNASTY, QIANLONG
PERIOD**

of square form, well worked in the form of a pair of addorsed dragons crouching on their haunches atop the seal, each horned mythical beast depicted with long curling whiskers flanking a mouth revealing sharp fangs, the upper edges of the intertwined scaly bodies adorned with well-pronounced bosses simulating prominent spinal columns, the seal face crisply worked with a six-character inscription in seal script reading *Bazheng maonian zhi bao* ('Treasure of the Eighty-year old who concerns himself with the Eight Signs'), the centre of the dragon final pierced through with an aperture, the pale greyish-celadon stone with russet accents to the horns and spines and variegated darker grey inclusions to the stone
6.5 by 6.4 by 6.4 cm, 2½ by 2½ by 2½ in.

PROVENANCE

The Duvernois family collection, France, acquired in the 19th century and thence by descent.
A New York private collection.
Sotheby's New York, 12th September 2012, lot 303.

HK\$ 35,000,000-50,000,000

US\$ 4,480,000-6,400,000

清乾隆 乾隆帝御寶花青玉交龍鈕璽
印文：八徵耄念之寶

來源：

Duvernois 家族收藏，法國，十九世紀入藏，
此後家族傳承
紐約私人收藏
紐約蘇富比2012年9月12日，編號303



Seal face 印面



Seal Impression 印文



Impression from *Qianlong Baosou*
《乾隆寶鈐》內之印文





The Jiaqing ‘Hui Qi You Ji’ Seal

Guo Fuxiang

Sotheby's Hong Kong has recently acquired a seal of the Jiaqing Emperor (r. 1796-1820) that will be sold at auction. This imperial seal has a body of green jade and a finial of a dragon in the clouds. Its base is 5.4 centimeters square and it has a four-character inscription: *Hui qi you ji* ('Maintain one's standards'). The carving of both the finial and the inscription are fine, skillful and well executed—an indication of the carver's superior artistry. There is a clear record of this seal in the *Jiaqing Baosou* (Collection of Jiaqing Seals), presently held by the Beijing Palace Museum. A comparison of the seal with the description shows that this seal matches the description in material of composition, size, and style and layout of the seal characters. We can thus affirm that this seal is the authentic Jiaqing imperial seal described in the catalogue. According to the *Jiaqing Baosou*, this seal was one of a set of three, the other two seals being *Xianfu Gong* ('Xianfu Palace') and *Xu yi shou ren* ('Encounter others with an open mind'). This shows that these three seals were made with the intention of placing them in the Xianfu Palace (fig. 1).

The owner of this seal, the Jiaqing Emperor named Yong Yan, was the fifth Qing emperor after the Qing conquered China. His twenty-five-year reign followed the prosperity of the early Qing dynasty, yet served as an important turning point toward China's later decline. Hence, circumstances in many areas of Chinese life present a complicated picture. Among the emperors of the Qing dynasty, the Jiaqing Emperor had relatively many seals. And like the age in which he lived, his seals were a mixture of zenith and decline. As is well known, the Jiaqing Emperor was 36 when he ascended the throne, but unlike other emperors, after he ascended

the throne, he could not exercise authority, since the Qianlong Emperor Emeritus still retained the final authority to make decisions. These peculiar circumstances made it difficult for the Jiaqing Emperor to break away from traditions established during the reign of the Qianlong emperor. All aspects of the Qianlong period (1736-95) were carried forward into the Jiaqing period. This inertia also found faithful expression in the seals made by the Jiaqing Emperor. One example is the seal sets made by this Emperor. During his reign, the Qianlong Emperor made a considerable number of seal sets consisting of one seal for the front of a work and two seals for the back of a work. Such seal sets can be divided into two types. One type of seal set consists of a front seal with the name of a palace building and of two back seals with a memorable or suggestive phrase giving the significance and origin of the building name on the front seal. This type of set can be called a palace-building seal set. In the other type of seal set, the front seal and both back seals feature fixed phrases that elaborate on each other. This type of set can be called a fixed-phrase seal set. Like the Qianlong Emperor before him, the Jiaqing Emperor made more than seventy sets of seals.¹ And the set to which the seal *Hui qi you ji* belongs is of the former type of set. In the making of seals, the Jiaqing Emperor thus seems to be following in the tracks of the Qianlong Emperor by imitating him. He was unfortunately led to do this by his special social and familial circumstances, mentioned above.

If, as stated above, the Jiaqing Emperor imitated the Qianlong Emperor in the making of seals in a way that reflects how the Jiaqing court continued Qianlong traditions, then an explanation of the meaning of this seal can tell us something about the Jiaqing Emperor's own thoughts and

perceptions as China transitioned from prosperity to decline. As I already mentioned, the *Hui qi you ji* seal is one part of a palace-building seal set of three, and such sets of seals have inscriptions that are intimately related. The inscriptions of the two back seals express the seal owner's understanding and gives explanation to the palace-building name. Hence I think that to understand any one of the seals of a set, it is necessary to explain all three seals as a group. Accordingly, to understand the seal *Hui qi you ji*, we have to consider it together with the *Xianfu gong* seal and the seal *Xu yi shou ren* in the context of the historical circumstances of the Jiaqing Emperor, the seal's owner.

Though the seal set including the seal *Hui qi you ji* was made for the Xianfu Palace, we also have to consider how the seal's owner, the Jiaqing Emperor, was connected with the Xianfu Palace. For background information, the Xianfu Palace is in the western group of six palace buildings in the Forbidden City. It was formerly named the Shouan Palace. During the Jiaqing period (1522-66) of the Ming dynasty, it was renamed the Xianfu Palace. The name comes from the happiness (*fu*) resulting from the mixing of Yin and Yang of the *xian* hexagram from the *I-Ching of Changes* [Book of Changes]. The building itself has a roof of yellow-glazed tiles and is taller than the other buildings in the western group of six palace buildings. It served not only as a residence for empresses and consorts, but also on occasion as a place for the emperor to sleep. When the Qianlong Emperor Emeritus passed away in the lunar first month of 1799, his successor to the throne, the Jiaqing Emperor, first used the Prince's Study (Shang Shufang) as his humble abode to show respect for his father. After twenty days, he moved to the Xianfu Palace to continue



mourning his father. From then on, for the rest of his period of mourning, he used the Xianfu Palace as his interim sleeping quarters. During his ten months of residence at the Xianfu Palace, the Jiaqing Emperor conducted government business and met court officials there. One can thus say that the Jiaqing Emperor's personal control of the reins of government began at the Xianfu Palace. Here he no doubt thought about how to govern as emperor, and how to consolidate imperial power. For this reason, he wrote the following antithetical couplet: "In one day, a myriad opportunities, and each happy result has an effect. Blessings bestowed among the commoners reap virtue without limit".² This antithetical couplet not only contains the characters of the name of the Xianfu Palace ('each' = *xian*; 'blessings' = *fu*) but also expresses what the Jiaqing Emperor thought to be the ideal necessary qualities for carrying out affairs of state and exercising imperial power, namely, the moral cultivation and qualities that the Emperor himself should possess. If we consider this antithetical couplet together with the two back seals of the present set—*Hui qi you ji* and *Xu yi shou ren*—we can see that these seals reveal how the Jiaqing Emperor thought that he should govern the empire.

The phrase *Hui qi you ji* ('Maintain one's standards') comes from the *Hongfan* ('Grand Standards') chapter of the *Shangshu* ('Classic of History', sixth century BCE), in which King Wu of Zhou, after he vanquished the Shang dynasty in 1046 BCE, asked Jizi about the justice of the Way of Heaven. Jizi then explained to him the Grand Standards in Nine Categories, that is, the nine important standards for governing. Jizi's Grand Standards in Nine Categories was later elevated as a paradigm for governing for rulers across the centuries and has been revered by rulers throughout the ages. The fifth of Jizi's nine standards was "Establishing imperial standards." Jizi's elaboration includes the following: "Without partiality or favouritism, follow kingly righteousness. Without personal likes, follow the kingly way. Without personal dislikes, follow the kingly path. Lacking partiality and factionalism, the kingly way is spacious to accommodate all. Lacking factionalism and partiality, the kingly way is equitable. Lacking rebelliousness, the kingly way is upright. Maintain one's standards as to make others follow the one who exemplifies the norms." As for

Xu yi shou ren ('Encounter others with an open mind'), this comes from the explanation of the *xian* hexagram in the *Book of Changes*: "The gentleman encounters others with an open mind." The Jiaqing Emperor was perhaps also familiar with the passage in *Zizhi tongjian* [Comprehensive Mirror to Aid in Government] where Emperor Taizong of the Tang dynasty and Wei Zheng discuss the behavior of Emperor Yang of the Sui dynasty: In 628 A.D. "the emperor said to the official attending him, 'I see that Emperor Yang of the Sui dynasty accumulated meritorious achievements, that his writing was profound and erudite, and that he realized he should approve of Yao and Shun and disapprove of Jie and Zhou. Yet in conducting affairs, how he violated the norms!' Wei Zheng replied, 'If a ruler, though he is wise, still encounters others with an open mind, the clever offer their schemes, and the brave exhaust their energy. Emperor Yang relied on their talent, but was too proud and conceited. Hence, he recited the words of Yao and Shun, but he followed Jie and Zhou in behavior. He never knew that this would lead to his downfall.' The emperor said, 'These events are not long past. I will learn from them.'"³ From these source materials, we can see that the inscriptions of these two back seals are both about how to rule. The *hui* of *Hui qi you ji* literally means to gather, and *ji* means rule or standard. Hence, *hui qi you ji* means to gather the norms of the empire into one's person, or more idiomatically, to maintain one's standards. In this way, the ruler makes the commoners of the empire follow him, follow his example, and by logical extension, he becomes a model for the nation. As for *Xu yi shou ren* ('Encounter others with an open mind'), the meaning here is that no matter how wise the emperor, he cannot view himself too highly and be too stubborn. Rather, he should treat those under him with courtesy and respect, should deal with others with an open mind, and should listen to the opinions of officials and commoners without harbouring preconceptions. Here we can see the Jiaqing Emperor, as supreme ruler, placing demands on himself, namely, to listen to officials' and commoners' views with an open mind, to improve himself morally, and to make himself a standard for the nation to follow.

When we browse through the Jiaqing Emperor's writings and inspect his behavior, we find that the import of the inscriptions

of the above seals is in keeping with the consistent tenor of his thought and actions. Jiaqing was a self-restrained, benevolent, economical, and practical emperor. As he saw matters, the example of the emperor was crucial to changing the temperament of society: "For the emperor serves as a model for officials and commoners and causes the whole world to follow. If the emperor establishes standards to rule the people, then with a single word or a single action, everyone accords with Heaven." And most importantly for a model to have its desired effect is the influence of the emperor's personal moral cultivation: "As a general principle, for a ruler to govern, nothing takes precedence over cultivating virtue." "If the ruler has a rectified heart, everyone in the empire will seek to be rectified. This truly is the essence of the basic way and intention of governing, and the essence of spreading etiquette and cultivating morality among the people. One man's heart moves the hearts of the entire nation—such a hope leads me to expect that the multitudes will rise up and believe in their leader." "When the ruler faces the empire, his first priority should be to cultivate himself. As a cultivated ruler, he can truly govern men. His effectiveness is through influence." These perceptions of the Jiaqing Emperor found expression through his seals. The inscriptions on the three seals of the present set are what the Jiaqing Emperor took to be the important tasks of the emperor's cultivating morality and carrying out the practice of government. They were also words of encouragement and discipline for his own governing.

The Emperor's manufacture of seals for personal use was a serious business. Inscriptions for seals were not casually selected. Rather, they directly reflected the thoughts and perceptions of the emperor himself. We can see this connection most vividly in the explanation of the Jiaqing seal *Hui qi you ji* and its companion seals in this set of three.

¹ Guo Fuxiang, *Ming Qing dihou xiyin* [Ming and Qing Imperial Seals], Beijing, 2003, p. 169.

² Zhang Naiwei (b. 1880), *Qinggong shuwen* [Qing Palace Lore], Beijing, 1990, pp. 755-757.

³ Sima Guang (1019-1086), *Zizhi tongjian* [Comprehensive Mirror to Aid in Government], Beijing, 1956, vol. 192.



fig. 1 Seal impression from Jiaqing Baosou



嘉慶帝「會其有極」璽

郭福祥

香港蘇富比拍賣公司最近徵集到一方清嘉慶皇帝的寶璽，即將拍賣。此璽碧玉質，雲龍鈕，印面5.4公分見方，印文為陰文「會其有極」四字。無論是印鈕還是印文的雕琢都精細熟練，爽辣異常，顯示出雕琢者的高超技藝。此璽在現藏於北京故宮的《嘉慶寶藪》中有明確著錄，經與實物比對，無論是質地、體量大小，還是篆法佈局都與該書中的記載完全相合，可以確定此璽為嘉慶帝寶璽的真品。根據《嘉慶寶藪》，此璽為三方組璽中的一方，與之相配的另外兩方璽分別為「咸福宮」璽和「虛以受人」璽，表明該組璽是為放置在咸福宮中而專門製作的（圖一）。

此璽的所有者嘉慶皇帝名顥琰，為清朝入關後的第五代皇帝。在他統治清朝的二十五年之中，既秉承了康乾盛世之遺緒，又處於清王朝由盛及衰的重要轉折時期，因此在各方面都呈現出似乎難以言說的複雜情狀。在清代，嘉慶皇帝是擁有寶璽數量比較多的一位皇帝，如同他所處的那個時代一樣，他的寶璽也同樣體現出巔峰與沒落交錯的特點。眾所周知，嘉慶皇帝繼位時已經三十六歲，與其他皇帝不同的是，嘉慶繼位後並不能乾綱獨斷，當了太上皇帝的乾隆仍掌握著最高決策權。這種特殊的經歷，使得嘉慶帝很難擺脫乾隆時期形成的某些定式。乾隆時期的一切似乎都以其慣性在嘉慶朝向前滾動，這種慣性在嘉慶的寶璽中也有不折不扣的表現，一個例子是組璽的刻製。乾隆時製作了相當數量的由一方引首章和兩方壓腳章組成的三方

一組的組璽，這種組璽又可分為兩種情況：一是引首為宮殿璽，兩方壓腳為詩文警句璽，用以說明殿名璽中殿名的含義及來歷，可以稱之為宮殿組璽；一是引首和壓腳都是成語璽，在內容上可以相互注解，可以稱之為成語組璽。嘉慶帝亦步乾隆之後塵，刻製了不下七十組這樣的組璽。¹而此方「會其有極」所在的組璽就屬於前一種情況。嘉慶帝這種製作組璽的行為與乾隆如出一轍，使我們明顯地感覺到嘉慶帝在具體行為上對乾隆的刻意模仿。這恐怕是由上述嘉慶皇帝當時所處的社會的、家庭的特殊環境決定的。

如果說上述在寶璽製作方面嘉慶帝對乾隆的刻意模仿反映出嘉慶帝與乾隆帝之間的延續和繼承關係的話，那麼，對此方寶璽內容的解讀似乎更能折射出身處由盛轉衰過程之中的嘉慶帝自己的思想和意識。前面已經講過，「會其有極」璽是嘉慶帝諸多三方一組宮殿組璽中的一方，而這種宮殿組璽中的三方印文在內容上又關聯甚密，兩方壓腳章表明了印主對宮殿名稱的理解和詮釋。因此，筆者認為，對於這樣的組璽，要理解組璽中的任何一方，都必須將三方組璽放在一起進行解讀。同樣，要很好地理解此方「會其有極」璽，就要將它和與它同組的另外兩璽「咸福宮」璽和「虛以受人」璽放在一起，並與其所有者嘉慶帝的歷史境遇結合起來進行考察。

既然該「會其有極」璽所在的組璽是專門為咸福宮製作的，這就不能不考察印主嘉慶皇帝與咸福宮的關係。按咸福宮在紫禁城內西六宮區域，初名壽安宮，明嘉靖時改名咸福宮，取《易經》「咸卦」的陰陽交感而得吉福之意。咸福宮的建築為黃琉璃瓦無殿頂，形制高於西六宮區的其他宮殿。除作後妃的居所，皇帝也會將此作為起居處。嘉慶四年（1799年）一月，太上皇乾隆皇帝去世，繼位的嘉慶皇帝先是將上書房作為倚廬，二十天后移住到咸福宮，繼續為父皇守孝。自此，咸福宮成為嘉慶皇帝過渡性的寢宮，直到守制結束。在咸福宮居住地十個月間，嘉慶皇帝在這裡主持政務，引見臣僚，可以說，嘉慶皇帝的親政生涯就是從咸福宮開始的。當時的嘉慶皇帝在這裡一定考慮過作為皇帝如何治國，鞏固皇權的問題，因此才寫下了「一日萬機，咸熙功有作；群黎百姓，福賜德無疆」的對聯，²對聯中不但藏有「咸福」之名，還表明了嘉慶帝心目中國家政治和皇權運行的理想狀態所具備的必要條件，那就是皇帝自身所應具備的道德修養和素質。如果將其與該套組璽中的「會其有極」和「虛以受人」璽表達的思想結合起來，就會發現組璽內容正是嘉慶皇帝作為一位君臨天下的治國者為政思想的真實流露。

按「會其有極」典出《尚書·洪範篇》，講的是武王克商後，向箕子請教天道之義，箕子便以洪範九疇相告。箕子洪範九疇被譽為萬世帝王制治之源，歷來受到統治者的推

崇。箕子所列九疇中的第五為「建用皇極」，在箕子對其所作的具體闡釋中有：「無偏無陂，遵王之義；無有作好，遵王之道；無有作惡，遵王之路。無偏無黨，王道蕩蕩；無黨無偏，王道平平；無反無側，王道正直。會其有極，歸其有極」。而「虛以受人」則典出《易經》「咸卦」的象辭：「君子以虛受人」。嘉慶皇帝對《資治通鑑》中記載的唐太宗與魏征就隨煬帝行為進行的討論可能同樣熟悉。唐貞觀二年（628年），「上謂侍臣曰：『朕觀隋煬帝集，文辭奧博，亦知是堯、舜而非桀、紂，然行事何其反也！』」魏徵對曰：『人君雖聖哲，猶當虛己以受人，故智者獻其謀，勇者竭其力。煬帝恃其俊才，驕矜自用，故口誦堯、舜之言而身為桀、紂之行，曾不自知以至覆亡也。』」上曰：『前事不遠，吾屬之師也。』」³從這兩方璽的出典可以看出其主旨都是講的為君之道。「會其有極」的「會」為會集之意，而「極」則是法則、準則之意，「會其有極」是講人君會集天下之準則於一身，從而使天下人遵從之、效法之，推衍開來則是人君應該成為天下人的楷模。而「虛以受人」則是講再聖哲的皇帝，也不能自視過高，剛愎自用，而應該禮賢下士，以虛懷若谷的態度包容別人，虛心接受臣民的意見。從這裏我們可以看到嘉慶皇帝作為最高統治者對自己提出的要求，那就是：虛心接受臣民的意見，提高道德修養，使自己成為天下人的效法標準。

如果我們翻檢嘉慶帝的言論，考察他的行為，就會發現上述璽文所蘊涵的意義與嘉慶帝一貫的思想主張和行為是非常契合的。嘉慶帝是一位內斂仁厚，崇儉務實的皇帝，在他看來，君主的表率作用對社會風氣的轉變是至關重要的，「蓋人君一身，為臣民表率，使天下可法可則。立極治民，一言一行，呼吸之間無不與天合。」而表率作用最重要的方面則是自身的道德修養的影響。「人君為政之大綱，莫先於修德」「君心正，天下莫不歸於正，誠為治本道德、齊禮化民之要。以一人之心，得感天下人之心，可期興起乎應。」「君臨天下，莫先修己，修己斯能治人，其效捷如影響。」嘉慶帝的這種認識在他的寶璽中同樣是會有所體現的，「會其有極」三方組璽的印文實際上就是嘉慶帝所認為的人君道德修養和為政實踐的重要內容，也是嘉慶皇帝對自己臨民聽政的勉勵和鞭策。

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

¹ 郭福祥，《明清帝后璽印》，北京，2003年，頁169。

² 章乃煒，《清宮述聞》北京，1990年，頁755-757。

³ 司馬光，《資治通鑑》，北京，1956年，卷192。



圖一
《嘉慶寶齋》內頁印文

PROPERTY OF A LADY

**AN IMPERIAL SPINACH JADE 'HUI
QI YOU JI' SEAL
QING DYNASTY, JIAQING PERIOD**

the plain high square base surmounted by a carved and pierced finial in the form of a ferocious dragon in pursuit of a flaming pearl, its undulating body with finely incised scales meandering within dense cloud scrolls to display great vigour and power, its head depicted with bulging eyes and flared nostrils above its clenched open mouth revealing a curled tongue between sharp fangs, the seal face deeply and crisply carved with the four characters *Hui qi you ji* ('Maintain one's standards'), a phrase excerpted from *Shangshu* [The Book of History], the stone of a dark green tone with areas of darker speckling
height 7 cm, 2¾ in.

PROVENANCE

Sotheby's Hong Kong, 5th October 2011, lot 1910.

HK\$ 10,000,000-20,000,000

US\$ 1,280,000-2,560,000

清嘉慶 嘉慶帝御寶鑲雕龍鈕碧玉璽
印文：會其有極

來源：

香港蘇富比2011年10月5日，編號1910



Seal face 印面



Seal Impression 印文



Impression from *Jiaqing Baosou*
《嘉慶寶壽》內之印文



PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A CELADON AND RUSSET JADE
BOULDER
QING DYNASTY, 18TH CENTURY**

清十八世紀 青白玉山居圖山子

來源：

倫敦 Phillips 1997年6月11日，編號247

the substantial stone fashioned in the form of a mountain, the front face deftly worked in various depths of relief with a pavilion sheltered amongst gnarled pine trees below vaporous clouds, framed by jagged rockwork on the right, the reverse similarly worked with a gushing waterfall crashing into foaming currents between craggy rocks, below further rocks with overhanging shrubs and *wutong* trees, the stone of an even celadon-white tone attractively flecked with caramel-russet skin along the sides and the base, wood stand 16.4 cm, 6½ in.

PROVENANCE

Phillips London, 11th June 1997, lot 247.

HK\$ 500,000-700,000

US\$ 64,000-89,500

Finely fashioned with a serene scene of a pavilion nestled amongst pine trees, the present piece is representative of the style of boulder carving favoured by the court. The craftsman has skilfully considered the composition in relation to the boulder and incorporated the russet skin to not only ensure minimal wastage of the precious stone but also to heighten the warmth and intimacy of the scene, thus inviting the viewer to enter its world and reflect.

Compare similarly carved landscape boulders, such as one sold in our New York rooms, 31st May 1994, lot 105; two sold in these rooms, the first 19th November 1986, lot 374, and the second, 4th April 2012, lot 3265; another sold at Christie's London, 11th May 2010, lot 99; and a further example sold at Christie's New York, 1st December 1988, lot 98.



PROPERTY FROM THE ESTATE OF CHAO SZE KWONG GEORGE

A RARE TWELVE-LEAF FAMILLE-ROSE PORCELAIN-INLAID HARDWOOD SCREEN
QING DYNASTY, JIAQING PERIOD

overall width 358.5 cm, 141 $\frac{1}{8}$ in.,
height 160.8 cm, 63 $\frac{3}{4}$ in.

PROVENANCE

Collection of T.Y. Chao (1912-1999), and thence by descent in the family.

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

US\$ 515,000-770,000

the hardwood frame comprising of twelve folds secured by metal pins, each leaf inset with rectangular porcelain plaques, brightly enamelled with chronicles from the *Xixiang Ji* (*Romance of the West Chamber*), depicting narrative scenes from the love story of Zhang Sheng and Cui Yingying probably derived from woodblock prints, the figures variously set in elaborate interiors amongst idyllic garden landscapes with trees and mountains, above a band of square panels enclosing 'hundred antiques' and various scholar objects, all divided and framed by smaller rectangular panels of stylised floral meander within a blue-enamelled foliate scroll border, the cusped apron each similarly decorated with a pair of *chilongs* writhing amongst *lingzhi* scrolls, confronting a *shou* character roundel below a flying bat, raised on a wood stand carved with two rows of lotus lappets and square scrolls

清嘉慶 木嵌粉彩西廂記十二扇圍屏

來源：

趙從衍（1912-1999年）收藏，後家族傳承至現藏者











fig. 1
Panels arranged in accordance with the chronicles from *Xixiang Ji* (*Romance of the West Chamber*)
圖一
依《西廂記》故事情節排序

Skilfully executed across twelve panels, complete porcelain screens of this type are rare and it is particularly unusual to find such a large scale illustration of a popular novel. It illustrates the famous love story *Xixiang ji* (*Romance of the Western Chamber*), written in the Yuan dynasty by the playwright Wang Shifu (1260-1336). In accordance with the opulence that prevailed in the Qing period, large folding screens were an important part of furnishings and served multiple functions; from purely decorative devices to partitioning rooms in private quarters or keeping out droughts. More frequently mounted with lacquer, textile or various inlaid materials, the rarity of such porcelain screens likely lies in the difficulty of successfully forming and firing perfectly flat porcelain pieces of this large size and heavy weight, and ensuring it remained intact for subsequent firings after the application of enamels, as well as its fragility.

Only three other complete sets of porcelain screens of this type appear to have been published, all depicting scenes of Daoist immortals; one painted with the immortals celebrating the Peach Festival in the Western Paradise was sold in our New York rooms, 30th March 1983, lot 446; and two with varying scenes of the immortals, were sold at Bonhams London, the first, 15th May 2014, lot 88, and the second, 11th May 2017, lot 214.

The delicately painted twelve panels of this piece provide visual clues to *Xixiang ji*. First composed as a *zaju* play, the popularity of this story continued through the centuries and became synonymous with the concept that love conquers all. The romantic and optimistic nature of the story is appropriately rendered in a *famille-rose* palette, which brings an added dimension of vitality. The drama tells the story of two lovers, the handsome and aspiring scholar Zhang Sheng and the



beautiful Cui Yingying, who overcome various obstacles to finally unite in marriage. **Fig. 1** shows a rearrangement of the porcelain panels on this screen, illustrating the original plot of the drama in chronological order from right to left. The story commences on this screen with an introductory panel depicting Zhang Sheng and Hongniang, Cui Yingying's maid, before depicting their first encounter at the Monastery of Universal Salvation in Puzhou, when Zhang falls deeply in love and decides to remain at the monastery to pursue her. However, his plans are threatened by the capture of Puzhou and the monastery by the bandit Flying Tiger Sun and his army, who demands Yingying's hand in marriage. Zhang asks his old friend Du Que for help in order to fight off the bandit after Yingying's mother promises him his daughter's hand in return of her freedom from the bandit. Despite fighting off Flying Tiger Sun and his army, Yingying's mother retracts the offer with the excuse that she was already promised in

marriage to her cousin Zheng Heng. The desperate Zhang withdraws to his room, where Hongnian suggests he plays the zither to arouse Yingying's feelings and following various failed attempts to win Yingying's affection, she finally relents. Yingying's mother discovers the affair and while trying to reprimand Hongniang for helping the couple, she agrees that in order to preserve the family's honour, Yingying should be allowed to marry Zhang provided he passes the civil service examinations. Zhang therefore bids Yingying farewell at Shili Changting ('ten-mile pavilion') and heads to the capital, and on the first night of his journey dreams that Yingying and Hongniang join him, but are threatened by soldiers who capture the women. The screen ends with a panel showing Zhang's success in attaining the civil examinations and his return to Yingying to fulfil his promise of marriage, and a panel depicting Hongniang.

本品造工精巧，分十二扇圍屏繪元代王實甫（1260-1336年）著《西廂記》插圖，此類瓷製圍屏本已甚罕，尺寸碩大如本品、描繪經典小說故事情境者，更為難得。大型圍屏，符合清代宮廷華麗風格，乃重要宮廷家具，用途多樣，如裝飾、分隔空間、遮陰等，屏心一般為漆器、織品等，或嵌各式材質，如本品之瓷屏，尺寸碩大、重量驚人然而容易破碎，窯燒成形，需確保瓷屏平直無暇，施彩後再次入窯，更需謹慎處理，以免損壞，故此製作困難，非常罕見。

現時文獻僅載三完整例，均為道教仙人主題紋飾，一例為眾仙蟠桃宴圖，售於紐約蘇富比1983年3月30日，編號446；其二及三售於倫敦邦瀚斯2014年5月15日，編號88及2017年5月11日，編號214。

本圍屏繪《西廂記》插圖，繪工精巧。《西廂記》，原為雜劇，歷來家傳戶曉，述說愛情能勝萬難。故事浪漫色彩濃厚，中心思想樂觀正面，以粉彩描繪，更添生氣，極為合宜。故事主角張生、崔鶯鶯，排除種種困難，結成鴛侶。圖一依照原劇將圍屏瓷板重新排序，從右而左順序描繪《西廂記》故事情節。本屏首屏畫張生與崔氏丫鬟紅娘，其餘各屏，遂講述故事經過：二人蒲州普救寺首遇，張生一見鍾情，為追求鶯鶯逗留於普救寺。大盜孫飛虎率手下圍攻蒲州，欲強搶鶯鶯。鶯鶯母親宣稱將許配營救女兒之人，張生遂向友人杜確求助解圍。過後，老夫人悔婚，並稱鶯鶯已配侄兒鄭恒。張生悲慟失落，回到房間，紅娘提議彈琴以求佳人，更獻計多度，皆不果，無奈放棄。老夫人得知此事，懲罰紅娘，同意若張生蟾宮折桂，便把鶯鶯許配。於是張生進京赴試，二人與十里亭道別，首晚夢見鶯鶯與紅娘同行，遇兵士前來強搶。最後一道屏，繪張生考中，守承諾迎娶鶯鶯，另一屏，繪鶯鶯像。



**A PAIR OF GILT-DECORATED
BLUE-GROUND FAMILLE-ROSE
MINIATURE JARS AND COVERS
SEAL MARKS AND PERIOD OF
QIANLONG**

each of quatrelobed section, the compressed globular body rising from a countersunk base to a waisted neck, flanked by a pair of lion mask handles suspending loose rings, the front and back face moulded and painted with rectangular panels variously enclosing riverside landscapes, reserved against a rich dark blue ground gilded with stylised lotus and floral sprays, the neck encircled by a further band of floral sprays, inscribed to the base with a six-character seal mark in gilt, the domed quatrelobed cover similarly decorated and surmounted by a finial, glazed turquoise on the interior

10.5 cm, 4 $\frac{1}{8}$ in.

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

US\$ 320,000-384,000

清乾隆 藍地描金開光粉彩山水圖獅首銜環耳
四棱小蓋罐一對
《大清乾隆年製》款



Marks







These exquisite miniature jars belong to a small group of vases of various forms that were all decorated with *famille-rose* panels on a gilt-enamelled blue ground. In their search for ever new designs and styles for the Qianlong Emperor, the craftsmen of the imperial kilns sometimes took the unusual step to reduce rather than to enlarge their object of creation, and to embellish these pieces with particularly ornate designs. Every element of these jars has been carefully selected, derived from European motifs, as seen in the scrolling acanthus leaves, as well as Chinese landscape paintings. The lobed form and mask-head handles accentuate their luxurious nature. No comparable piece appears to be recorded and these jars are admirable testimony to the potters' unending imagination and attention to individual items, in spite of the vast industrial-style production of porcelains at the Qing imperial kilns.

Other vases belonging to this group of gilt-embellished blue ground vessels are much larger in size; see an ovoid vase with landscape panels, flanked with archaistic phoenix-head handles, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 130, together with an octagonal vase with bird and flower panels and no handles, pl. 131, and two cylindrical vases with a continuous design of children at play and panels of the Three Abundances, pls 132 and 133 respectively. Further vases without handles include a rectangular vase with alternating panels of flowers and inscription, from the H.M. Knight collection, sold in these rooms, 28th November 1979, lot 254; and a pair of baluster vases also with panels of the Three Abundances, sold at Christie's Hong Kong, 1st/3rd May 1994, lot 678.

These jars also reveal the multifaceted predilections of the Qianlong Emperor. The use of handles in the form of mythical animals was first introduced in the Zhou period (c. 1046-221 BC) which experienced a renaissance under the Yongzheng and Qianlong Emperors due to their strong interest in archaism. The Qianlong Emperor was also an enthusiastic collector of curios and miniature artifacts which were contained either in specially crafted treasure boxes or kept in his private studio. While large vessels were striking for their size and embodiment of the splendour of the Qing dynasty, the beauty of miniature pieces lies in the extraordinary level of craftsmanship achieved by the artist who has refined his skills into miniature proportions as seen in this piece. Another example of an exquisite miniature vase with animal-head handles, decorated with a lotus scroll against a *sgraffiato* yellow-ground, with Qianlong mark and of the period, was sold twice in these rooms, 8th April 2009, lot 1601, and 9th April 2013, lot 15.

此對小罐造工精湛，色彩搭配悅目華麗。與對罐同飾藍地描金開光粉彩圖之瓶罐，尺寸、器形，卻甚為珍罕。乾隆皇帝喜愛標新創異，清宮匠人極力鑽研探索，時有巧妙技法，相比碩大形制，更創小巧作品，並以華飾點綴。罐身各部設計，皆經精挑細選，畫中國傳統山水，卻以洋風卷葉相伴，推陳出新。器若瓜棱，配獸耳銜環，尤顯華麗不凡。縱然清宮御窖大量製瓷，文獻記載罐例，無可與之相比，此品足見匠人創意無窮，巧思入微。

相類其他藍地描金開光瓷皿，尺寸較大。參考一件北京故宮博物院藏瓶，飾山水圖，側有擬古鳳首耳，載於《故宮博物院藏文物珍品全集·琺瑯彩·粉彩》，香港，1999年，圖版130，同書另載一八方瓶，開光畫飾花鳥，無耳，圖版131，以及另外兩例，分別飾通景嬰戲圖及三多，編號132及133。還可參考 H.M. Knight 舊藏無耳方瓶例，間飾花卉、詩文，售於香港蘇富比1979年11月28日，編號254。另有一對三多瓶，售於香港佳士得1994年5月1/3日，編號678。

本品亦反映乾隆帝之廣博喜好。鋪首之飾，姬周已有，雍正、乾隆皇帝心懷尚古，復興此式。乾隆帝善藏惜珍，好珍奇古玩，玲瓏藝品，收於多寶格，或存於御書房。碩大瓷器，份量不凡，尤顯宮廷氣派；小巧精品，則講究匠人精湛技藝。如本品可見，藝匠憑巧手妙工，盡善盡美，成就袖珍之寶。小巧美瓷，可參考一袖珍黃地洋彩纏枝番蓮紋鋪首瓶，署乾隆年款，極為精緻，兩度售於香港蘇富比，2009年4月8日，編號1601，以及2013年4月9日，編號15。

**A MASSIVE BRONZE-IMITATION
FAMILLE-ROSE DOUBLE-GOURD
VASE
QING DYNASTY, QIANLONG
PERIOD**

robustly potted with a large compressed globular lower bulb, sweeping up to a constricted waist supporting a smaller upper bulb rising to a waisted neck with a gently flared rim, the lower bulb moulded and delicately painted in bright enamels with four round medallions enclosing scenes of boys at play alternating with landscapes, one depicting two boys presenting persimmon fruits to another boy dressed in official attire and holding a *ruyi* sceptre, the other with a mountainous landscape with distant figures crossing a bridge, the third depicting three boys at play with a kite, lantern and a leafy spray of nandina berries, the last with fishing boats amongst a riverside landscape, similarly decorated to the upper bulb with smaller roundels variously enclosing flowers including lotus, peony, prunus, camellia and chrysanthemum, all reserved against a bronze-imitation ground of mottled brown tone embellished with gilt-decorated butterflies and detached flowering and fruiting sprays, all divided by upright plantain leaves, key-fret and stylised beaded *ruyi* bands, the rim encircled by a band of *ruyi* heads and the foot skirted by lappets interlaced with *ruyi* scrolls, the interior and base left white
66.2 cm, 26½ in.

PROVENANCE

An Austrian private collection, by repute.

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

US\$ 320,000-448,000

清乾隆 醬地描金開光粉彩花卉山水紋葫蘆瓶

來源：

傳奧地利私人收藏







fig. 1

Bronze-imitation *famille-rose* 'children at play' 'double-gourd' vase, Qing dynasty, Qianlong period, Qing court collection
© Collection of the Palace Museum, Beijing

圖一

清乾隆 粉彩醬地描金開光嬰戲圖葫蘆瓶
清宮舊藏
© 北京故宮博物院藏品

Imitations of other materials were a challenge taken up by the Jingdezhen potters to display the great potential of their craft, and appear to have particularly pleased the Qianlong Emperor. Archaistic bronzes were particularly favoured as popular models and were copied in a great variety of ways. The present vase belongs to a group of wares that combined a bronze-inspired ground, embellished with gilt-painted designs to simulate inlay, with a contemporary form and *famille-rose* design. A vase of this type, but of slightly larger size and a darker brown ground than the present, from the Qing court collection and still in Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 138 (**fig. 1**).

Vases from this group were produced in an array of forms and embellished with various *famille-rose* scenes in shaped panels; a much smaller hexagonal vase with archaistic dragon handles, adorned with a landscape and poem on either side, was sold in these rooms, 29th November 1978, lot 304; a pair was sold in our London rooms, 10th July 1979, lot 179; and a wall vase version, with Qianlong seal mark and period, was sold in these rooms, 7th April 2015, lot 3123.

See also a larger baluster vase, decorated on each side with a large quatrefoil panel enclosing landscape scenes and also set with archaistic dragon handles, but gilded with bats amidst cloud scrolls and sprays of lotus and *lingzhi* fungus, with Qianlong mark and period, sold in these rooms, 9th November 1982, lot 300; and a lobed ovoid vase, but splashed with gold mottling to give a metallic effect, also sold in these rooms, 29th November 1976, lot 587.

In decoration and form this vase is full of auspicious imagery which reveals it was probably produced as a marriage gift. The double gourd (*hulu*) is symbolic of the union of *yin* and *yang*, the meaning of which is complemented by the gilt-painted butterflies that flit from flower to flower symbolising a long a happy marriage. The combination of the peony, chrysanthemum, lotus and camellia on the upper bulb represents the four seasons, thus evoking the passage of time while the wish for many successful sons is indicated by the scenes of boys at play. Furthermore, the landscapes provide the reminder to the young couple that a connection with nature is vital for their personal growth and well-being.

PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A MAGNIFICENT AND LARGE
IMPERIAL GILT-COPPER
REPOUSSE INCENSE BURNER AND
COVER
QING DYNASTY, QIANLONG
PERIOD**

清乾隆

御製鎏金銅鑿錦地開光纏蓮福壽有餘折沿熏爐

來源：

香港佳士得1996年4月28日，編號26

modelled with deep rounded sides flanked by a pair of lion mask handles suspending loose rings, rising from three cabriole legs to a wide everted rim with barbed edges, the exterior decorated in repoussé with lobed cartouches enclosing a stylised bat in flight, clutching in its mouth a knotted ribbon suspending a pair of confronting dragon fish, surrounded by further bats interspersed amongst a leafy lotus meander on a matt ground, all reserved against a cellular diaper ground, the flat rim similarly decorated with stylised lotus sprays and C-scrolls, hemmed with a key-fret band on the sides, the three legs decorated with stylised palmette leaves terminating in scrolled feet, all surmounted by a domed cover with three stepped tiers, the bottom two tiers pierced with shaped cartouches enclosing floral and foliate sprays in openwork, divided by composite floral sprays with interlaced foliate scrolls divided by *ruyi* bands, the upper tier decorated with a band of alternating floret and foliate motifs divided by reticulated foliate scrolls, below further floral, *ruyi* and lappet bands, crowned by a bud-form finial enclosed within petal lappets, the interior of the incense burner lined with a metal container with ring handles overall h. 81.5 cm, 32 $\frac{1}{8}$ in.

PROVENANCE

Christie's Hong Kong, 28th April 1996, lot 26.

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

US\$ 103,000-154,000





This incense burner reflects the height of the Chinese court's fascination with European styles. Designs that merged European and Chinese forms and decorative motifs were intentionally chosen by the Qianlong Emperor in his desire to display imperial supremacy and grandeur. During the mid-18th century European Jesuit artists were employed at the court to design the palaces in the northern part of the Yuanmingyuan, also known as the Old Summer Palace. The resulting buildings combined a mix of Italian *rococo*, French *rocaille* and Chinese or Mughal-inspired foliate and floral designs and were filled with equally opulent and European-style works of art, porcelains and décor. This is seen on the motifs of the present incense burner which mirrors motifs found on the architectural members of the European palaces, including the western façade of the Haiyantang (Palace of the Tranquil Sea) illustrated in a print from 1783 included in the exhibition *From Beijing to Versailles*, Hong Kong Museum of Art, Hong Kong, 1997, cat. no. 100. However, it also retains traditional Chinese elements, such as the form and the auspicious Buddhist motif of twin fish and bats.

Components of this incense burner are found on various imperial works of art; for example the style of modelling of the three feet with a shell and leaves is related to those found on imperial clocks, including two in the Palace Museum, Beijing, illustrated in *The 200 Objects You Should Know. Timepieces*, Beijing, 2007, pls 24 and 38; the openwork scroll band on the cover is reminiscent of the gilded design on a painted enamel vase with Qianlong mark and of the period, illustrated in *Compendium of Collections in the Palace Museum. Enamels*, vol. 5: *Painted Enamels in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl. 66; and the feathery scroll on the body of the incense burner is known on contemporary *famille rose* porcelain, such as two vases decorated in *yangcai* enamels on a colour ground in the National Palace Museum, Taipei, included in the Museum's exhibition *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, Taipei, 2008, cat. nos 19 and 41.

PROPERTY OF A GENTLEMAN

**A MAGNIFICENT SWISS ORMOLU, ENAMEL-MOUNTED AND PASTE-SET STRIKING AND MUSICAL 'DRESSING TABLE' PORTICO CLOCK
18TH CENTURY**

of lavish portico design, the breakfront base resting on eight toupee feet and modelled with two drawers flanking a central *guilloché* panel decorated in gold, blue, green and red metal foils against a rich royal blue ground, depicting floral sprays flanking an oval medallion enclosing a vase of floral blooms, each front of the drawers with a red and white paste-set finial, all bordered with a beaded edge and resting on three further *guilloché* panels, the top of the base decorated with eight chain-linked neoclassical vases, surrounding a central replaced mount modelled as an eagle standing on rockwork in the form of a bear's head, flanked by a pair of columns and plinths similarly delicately decorated with *guilloché* panels and paste gems depicting florets and foliage, each column surmounted by an ormolu vase issuing paste-set silver floral sprigs and decorated on the exterior with upright lappets, flanking a similar central vessel with paste-set silver floral sprays resting on the clock, the dial with a red and white paste-set bezel over a white enamel dial with dot minute track, Roman hours and Arabic quarters, encircling the pierced hands, the music work in the centre of the base
61.5 cm, 24 $\frac{1}{8}$ in.

PROVENANCE

Collection of Nezu Museum, Tokyo.
Christie's Hong Kong, 27th May 2008, lot 1506.

十八世紀

鍍金銅嵌琺瑯料石雙柱轉花容鏡音樂鐘

來源：

東京根津美術館收藏

香港佳士得2008年5月27日，編號1506

HK\$ 3,000,000-4,000,000**US\$ 384,000-515,000**





This magnificent automaton clock typifies the intriguing and inventive objects produced in Europe for the Eastern markets in the second half of the eighteenth century after about 1760. The Qianlong Emperor was an avid collector of timepieces and automatons and his enthusiasm for both European and Chinese-made clocks saw him assemble thousands of varying mesmerising and novel designs, which came to be known as 'sing-songs' since they were primarily valued as toys rather than fine timepieces.

While many of the clocks were badly damaged or destroyed during several turbulent periods in the history of China, the great variety of media employed for the manufacturing of clocks is well illustrated in the Palace Museum, Beijing, publication, *The 200 Objects You Should Know. Timepieces*, Beijing, 2007, including one of related architectural form surmounting a base comprised of drawers, pl. 93. It is interesting to note that the hawk and bear on the current clock, which form the rebus *yingxiong* ('hero') is clearly a Chinese addition, while the Palace piece has been ornamented in a Chinese style through the addition of the pineapples and the decorative seconds hand often found on Chinese clocks. The similarity of the two pieces, including the distinctly Swiss movements of the clock and enamelled columns, suggests they were created in the same workshop, inspired by a popular French model of the late Louis XVI period. They also include English design elements, such as the hands, and as Swiss retailers and craftsmen are known to have presided in the city it is not surprising to see both Swiss and English influences on a luxury item.

Clocks and novelty items had been popular in the Far East from a very early period so the influx of such items was not a newly acquired taste. Simon Harcourt-Smith who surveyed the clocks in the Imperial Palaces in the early 20th century produced an extraordinary account of these pieces that was published as *A Catalogue of Various Clocks, Watches, Automata, and other Miscellaneous Objects of European Workmanship Dating from the XVIII and Early XIX Centuries, in the Palace Museum and the Wu Ying Tien, Peiping*, Palace Museum, Peiping (Beijing), 1933. In the introduction to this now scarce source he writes in the introduction; "Taste for clocks and other curiosities of the West seems to have invaded the court of China at an early date; already at the beginning of the fourteenth century a French ironsmith, Guillaume Boucher, probably a prisoner brought back from some Mongol raid in Hungary, had constructed for the first Yuan Emperor of China an elaborate clock with fountains; and when in 1599, the great missionary Matteo Ricci arrived in Peking he secured Imperial favour and an entry to the Court largely by a gift of clocks. However, only at the end of the seventeenth century, in the reign of K'ang Hsi, clocks in large numbers began to invade the Palace". He further remarks that during the reign of the Qianlong Emperor "clocks and mechanical toys of beauty and ingenuity never before seen flowed into China from the West at the rate of thousands a year. In the Imperial Palaces at Peking, Yuan Ming Yuan and Jehol the passages of the hours was marked by a fluttering of enamelled wings, a gushing of glass fountains and a spinning of paste stars, while from a thousand concealed and whirring orchestras, the gavottes and minuets of London rose strangely into the Chinese air."

這座西洋機械音樂鐘富麗堂皇，賞心悅目，功能卻又複雜奇巧，誠十八世紀中期後歐洲為中國市場所製之座鐘精品。乾隆皇帝熱衷收藏鐘錶和自動機械人偶，對歐洲舶來品和中國製造的座鐘皆青睞有加，蒐藏數以千計，設計精緻新奇，由於多為賞玩而非實用報時，又稱為音樂鐘。

相類座鐘，除故宮外，歷經歲月尚能保存良好者甚罕。從北京故宮博物院所藏卻可見當時所製座鐘，材質各式各樣，見《你應該知道的二百件鐘錶》，北京，2007年，書中載錄一件座鐘，造形與本品相近，底座配抽屜，圖版93。此鐘以鷹與熊為飾，諧音英雄，中國特色明顯。前述故宮鐘例則飾有中國風格之菠蘿轉花，秒針造形又與許多中國製座鐘相同。這兩件座鐘有多處相似，包括瑞士製機芯、琺瑯水法，溢法國路易十六後期風格，或出自同一作坊。此外，由於許多瑞士鐘錶商及製錶師曾居倫敦，故此類奢華鐘錶，除富瑞士風格，也見英倫影響，本品與故宮藏例亦不例外，如觀指針之形便可見一斑。

西洋鐘錶與奇玩，早於乾隆以前，已為遠東所珍。二十世紀初英國學者 Simon Harcourt-Smith 研究故宮所藏西洋機械鐘錶，並將所得著錄成書，《A Catalogue of Various Clocks, Watches, Automata, and other Miscellaneous Objects of European Workmanship Dating from the XVIII and Early XIX Centuries, in the Palace Museum and the Wu Ying Tien, Peiping》，北京，1933年，當時此類西洋鐘錶已極珍稀，他在引言中道，中國宮廷對西方鐘錶和新奇之物的興趣早啟於十四世紀，時有一位法國鐵匠 Guillaume Boucher，可能在匈牙利為蒙古人所擄，後為忽必烈製作了一座華美的水法座鐘。明萬曆二十七年（1599年），傳教士利瑪竇抵京面聖，進獻座鐘，因此深得君心，獲准入宮。康熙年間十七世紀末，已有大量洋鐘傳入宮廷。至乾隆之時，每年傳入中國之西洋鐘錶、珍玩、儀器，數以千計，精妙絕倫之處，前所未見。在北京紫禁城、圓明園、熱河行宮各處皆可見精緻富麗的時計，水法流轉，異彩渙渙。

A MAGNIFICENT PAIR OF LARGE
IMPERIAL BRONZE INCENSE
BURNERS, COVERS AND MARBLE
STANDS
MARKS AND PERIOD OF
QIANLONG

each with a globular body set with a pair of scroll handles on the shoulder, supported on three cabriole legs incised with lappets below a raised fillet, rising to a short neck decorated with a band of raised floral bosses, the galleried rim surmounted by two removable cylindrical tiers pierced with pairs of addorsed *kui* dragons divided by a domed platform, the domed cover with a knopped circular finial, impressed on the rim with a six-character reign mark within a rectangle, the bronze patinated to a rich black-brown tone with traces of red lacquer and gilt, all supported on stepped circular white marble stands pierced and incised with *ruyi*-shaped motifs

censer: overall height 68 cm, 26¾ in.

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

US\$ 256,000-384,000

清乾隆 鎏金銅冠耳三足熏爐一對
連大理石座
《大清乾隆年製》款





This pair of incense burners is striking for their massive size, which would have allowed for an impressive display that embodied the power of the Qianlong reign. The pair successfully draws from archaism through their archaic ritual *ding* form and the whorls on the neck, derived from bronzes of the Eastern Zhou period. This is combined with an imposing double-tiered cover. A heightened sense of authority is achieved through the elongated handles that extend dramatically in an S-curve from the compressed globular body, a feature that first appeared in the Song dynasty. Their original splendour is suggested by the luminous traces of gilding still visible on the surface.

Incense burners were commissioned by the Qianlong Emperor as ceremonial furnishings for the many shrines, temples and ritual spaces within the compounds of the Imperial palaces. A universal monarch at the center of the world, the Qianlong Emperor lent his support to a variety of religious institutions including Daoist and Buddhist temples, as well as Manchu shamanic shrines and the buildings of altars that housed the so-called 'State Religion', the worship of Imperial Heaven. These altar wares were conventionally cast in bronze and modelled after archaic bronzes from the Shang and Zhou dynasties, although this practice was abandoned at the beginning of the Ming when the Hongwu Emperor decreed that daily utensils were to be used during the rituals. It was however reinstated in the first part of the Qianlong Emperor's reign, reflecting the Emperor's interest in the correct performance of ceremonies and rituals. Furthermore, the close association that these ritual wares made with China's dynastic past served to legitimise the Manchu rulers' right to the throne.

Large bronze incense burners such as the present ones were placed at the entrance of ritual halls as well as private residences, where some are still displayed today. It is interesting to note that some of these incense burners feature a double-tiered cover that echoes the form of tiered roofs found in the Forbidden City. Tripod incense burners also

comprised five-piece altar garnitures (*wugong*) often displayed in front of an altar. These typically comprised an incense burner placed at the centre, flanked by two candleholders and *gu*-shaped vase. They were considered an integral part of ritual ceremonies and emphasised their solemnity and importance.

Four large tripod incense burners and covers of similar design are displayed in front of Cininggong (Mansion of Motherly Tranquillity), the residence of the Qianlong Emperor's mother, illustrated *in situ* in the catalogue of the exhibition *Splendors of China's Forbidden City. The Glorious Reign of Emperor Qianlong*, The Field Museum, Chicago, 2004, fig. 207; and two are displayed in front of Leshoutang (Hall of Pleasurable Old Age), where Empress Dowager Cixi resided after her 60th birthday, illustrated *in situ* in Yu Zhouyun, *Palaces of the Forbidden City*, Beijing, 2015, pl. 116. A five-piece altar garniture set comprising a similar incense burner but lacking the whorl motif and the cover, in the Xianruoguan, within the garden of the Cininggong, is illustrated *in situ* in *Qingdai gongting shenghuo* [Life in the palace during the Qing dynasty], Hong Kong, 1985, pl. 467; and another with the cover undecorated on the sides, is displayed in front of the Qiniandian (Hall of Prayer of Good Heaven) in the Temple of Heaven, illustrated *in situ* in Wang Tianxing, *Tiantan-Temple of Heaven*, Beijing, 1994, p. 28 bottom.

Incense burners of this form and design are rare, although a larger uncovered example was offered in our New York rooms, 20th March 2012, lot 74. Compare also a slightly larger censer and cover of similar form but cast with dragons, with Qianlong mark and of the period, sold in these rooms as part of a complete altar set, 11th April 2008, lot 2826; a slightly smaller pair with their matching covers, sold at Christie's New York, 16th September 2016, lot 1227; a single censer cast on the body with geometric scroll, sold in our New York rooms, 15th March 2017, lot 538; and another, sold at Christie's Hong Kong, 3rd June 2015, lot 3118.







FOUR ACCOMPLISHMENTS OF SCHOLARLY LADIES

REGINA KRAHL

This covered jar is a showpiece of the breathtaking craftsmanship at the Longquan kilns in Zhejiang province in the Yuan dynasty (1279-1368); but more importantly, it is a remarkable historical document evidencing an aspect of Chinese society that we otherwise rarely see: the appreciation of cultured women. This set of jar and cover is unique in design and outstanding in execution.

The Longquan kilns, which in the Song dynasty (960-1279) had excelled in creating subtle, understated, mostly undecorated green-glazed vessels, in the Yuan dynasty had to fight against increasing competition from the Jingdezhen kilns in neighbouring Jiangxi province with their vivid blue painted porcelains. Taste in this open, cosmopolitan period had moved away from the serene towards the exuberant, and as blue and white porcelain became ever more popular, other kilns had to become more inventive. The Longquan kilns answered this challenge by increasing the drama of their own products through ostentatious carved, moulded and applied decoration, often in high relief, and sometimes left in the reddish-brown biscuit, so as to add another colour to the otherwise monochrome style.

In their topics and styles of decoration many Longquan wares of this period closely followed the contemporary development at the Jingdezhen kilns. Still the most admired among the spectacular blue and white porcelains of the Yuan dynasty are jars with figure designs produced for a clientele inland rather than for export. They mostly feature scenes from Yuan drama, often from the play *Xixiang ji* (*Romance of the Western Chamber*), which was compiled in the Yuan dynasty from earlier sources. An example is the jar from the Au Bak Ling collection, published

in Ye Peilan, *Yuandai ciqi* [Porcelain of the Yuan dynasty], Beijing, 1998, pl. 62 B, and sold in these rooms, 5th November 1996, lot 740 (**fig. 1**). It depicts the play's main female protagonists, Lady Cui Yingying and her maid, in a garden setting. Longquan jars, where similar scenes were carved in relief, are at least as rare as their blue and white counterparts (see the listing below).

The subject illustrated on the present jar is completely different and appears to be unique at this time and extremely rare at any period. The concept of Four Scholarly Accomplishments that define a cultured gentleman is credited to a ninth-century text on calligraphy, *Fashu yaolu* [Compendium of calligraphy] by Zhang Yanyuan. *Qin*, *qi*, *shu*, and *hua* indicated competence in performing on the *qin* zither, playing the *weiqi* (or *go*, 'surrounding chequers') board game, practising calligraphy and being adept at painting. The mastery of these skills was a prerequisite for China's literati elite, and gentlemen exercising these four activities are frequently depicted in the arts of China.

Although traditionally the realm of men in the upper echelons of society, women of similar social strata were not necessarily excluded from these occupations. Educated female circles existed in parallel to the many male literary groupings, albeit less in the limelight and probably on a much smaller scale. To be able to play an instrument had always been considered an asset for a woman; ladies playing board games are depicted in paintings at least since the Tang dynasty (618-907), whereby *weiqi* was considered less of a pastime than an exercise in strategic thinking (Richard M. Barnhart et al., *Three Thousand Years of Chinese Painting*, New Haven, 1997, p. 76); and from most dynasties we know literary and artistic women that had



achieved recognition for their poetry, calligraphy or painting even in this patriarchal society. A famous female artist of the Yuan dynasty, for example, was Guan Daosheng (1262-1319), wife of Zhao Mengfu (1254-1322), himself one of the leading Yuan painters, who was renowned as a painter, calligrapher and poet in her own right; see Barnhart, *op.cit.*, pp. 189-90, where one of her landscape paintings is illustrated, which she had dedicated to another lady.

In the arts of China, the motif of the Four Scholarly Accomplishments is frequently depicted in various media, but hardly ever with female protagonists; one exception besides the present piece is a blue and white jar from the Shanghai Museum, made about a century later, which shows the topic rather differently rendered. The jar was included in the exhibition *Ming. Fifty Years that Changed China*, The British Museum, London, 2014, catalogue pp. 156-7 and p. 193, fig. 165, where it was juxtaposed with a male counterpart from the Victoria and Albert Museum, London, p. 194, fig. 167. That the motif entered the repertoire of potters both at Longquan and Jingdezhen underlines how deeply literati women were admired.

No other Longquan jar with this topic is, however, recorded and no Longquan jar with a continuous figure scene appears to be preserved with a cover. Three such jars, but carved in less high relief, have been sold in our rooms. Two of them depict ladies with attendants in a garden setting, occupied with more traditional female pastimes such as the picking of flowers: one from the Russell Beverley collection, illustrated in John Ayers, 'Some Characteristic Wares of the Yuan Dynasty', *Transactions of the Oriental Ceramic Society*, vol. 29, 1954-55, pp. 69-86, pl. 36, fig. 7, was sold in our London rooms, 18th February 1947, lot 25; the other jar, of smaller size, from the collection of Mrs R. Collin Smith and later the Jingguantang collection, illustrated in Ye Peilan, *Yuandai ciqi* [Porcelain of the Yuan dynasty], Beijing, 1998, pl. 445 B, was sold in our London rooms, 7th February 1967, lot 76, and at Christie's Hong Kong, in 1993, 1994 and again 3rd November 1996, lot 540. The third jar, from the Su Lin An collection, also smaller and showing scenes from a Yuan play, was sold in these rooms, 31st October 1995, lot 310.

Similar figure designs are also known from taller jars with animal mask handles, see a piece from



fig. 1

Blue and white 'Romance of the Western Chamber' jar, Yuan dynasty
Sotheby's Hong Kong, 5th November 1996, lot 740, currently in the Au Bak Ling collection



fig. 2

Longquan celadon 'garden' jar, Yuan dynasty
© Museum Angewandte Kunst, Frankfurt am Main

the Eumorfopoulos collection with a similar scene as the last jar, illustrated in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pl. 16: 17; and another depicting the Eight Immortals, sold in these rooms, 29th April 1997, lot 512, and published in Ye Peilan, *op.cit.*, pl. 445 A. Remains of a ewer with a figure design have been excavated at one of the most important Longquan kiln sites at Dayao, see *Longquan Dayao Fengdongyan yaozhi chutu ciqu* [Porcelains excavated from the Fengdongyan kiln site at Dayao, Longquan], Beijing, 2009, pl. 166.

None of these pieces show the distinctive high-relief carving style and fine glossy glaze of the present piece, which is closer in style to a celadon jar in Germany, decorated with a garden scenery with fruiting and flower plants, a banana plant and rockwork, but without figures, included in the exhibition *Feuergeburten. Frühe chinesische Keramik im mak.frankfurt*, Museum für Angewandte Kunst, Frankfurt am Main, 2002, cat. no. 211 (**fig. 2**).

The cover of the present jar, with its combination of auspicious emblems and applied bosses indicating jewel-and-pearl encrustations, is totally

matchless in design and admirably conveys an impression of opulence. Similar ornamentation of jewels enclosed by pearl borders are often depicted in paintings embellishing the attire of Buddhist and Daoist deities; see, for example, the crown of a Daoist deity and the hair pieces of a female attendant in a twelfth/thirteenth-century scroll painting in the Museum of Fine Arts, Boston, included in the exhibition *The World of Khubilai Khan. Chinese Art in the Yuan Dynasty*, The Metropolitan Museum of Art, New York, 2010, catalogue fig. 162c.

One covered jar is recorded, probably decorated with a male version of the Four Scholarly Accomplishments, but rendered in a much simplified manner, each scene confined in a panel, lacking the lush garden scenery, and the cover carved in low relief with Chinese characters, with a lion knob that was left in the biscuit; the jar formerly in the J. Pierpont Morgan collection and later in the University Museum of the University of Pennsylvania, Philadelphia, was sold in our London rooms, 25th March 1975, lot 239, and included in the inaugural exhibition *Matsuoka Bijutsukan meihin zuroku/Selected Masterpieces of the Matsuoka Museum of Art*, Matsuoka Museum of Art, Tokyo, 1975, cat. no. 69.

賢媛四藝

康蕊君

此蓋罐彰顯元代浙江龍泉窯之精湛工藝，其造型獨特，製作精良，更為珍罕歷史佐證，從中欣賞賢媛才藝，實屬珍貴難得。

龍泉窯盛於宋代，精製素淨青瓷，含蓄淡雅。至元朝，鄰近江西景德鎮盛產青花瓷，與青瓷競爭日增。元代國風開放，四海通達，其瓷藝品味，異於宋朝簡素之風，漸趨豐富華飾，其中以青花瓷愈見盛行。有見及此，各處窯場自當破革求變，以與名品相競。龍泉之變法，在其華美雕刻、模印、堆塑，偶有澀胎浮雕之飾，火燒而泛紅，為單色釉瓷增添色彩，更見生動盎然。

此時龍泉窯瓷之題材與風格，緊隨景德鎮窯創新發展。縱觀元代青花瓷，以人物圖罐最受青睞，多為國內訂製，甚少外銷。紋飾題材多取材元雜劇，以前代故事為藍本並於元朝改編之《西廂記》正為當典例。參考區百齡收藏之青花西廂記罐，畫崔鶯鶯與侍女身處庭園，焚香拜月，載於葉佩蘭，《元代瓷器》，北京，1998年，圖版62B，售於香港蘇富比1996年11月5日，編號740（圖一）。龍泉窯雖有雕飾相類雜劇情節之品，但與青花類器一樣，兩者均寥若星辰（見下例）。

此罐紋飾取材四藝，與眾不同，似為當朝獨例。文人四藝的概念，早見於唐代張彥遠在《法書要錄》所言之琴棋書畫並稱，深受文人菁英推崇。君子四藝，也為傳統藝術作品之常見題材，然縱觀歷代瓷作，如此罐以四藝為題之品，卻甚罕矣。

四藝之道，傳統以來為君子文士所崇，然若有女子，出身書香世代、名門之後，欲習學四藝，未嘗不可。賢媛才女，雖圈子較小，非廣受注目，然仍與一眾雅集君子並存。自古以來，撫琴奏樂於女子，一技之長也。早於李唐一朝，已見有畫繪女史博奕。圍棋，雖是閒暇消遣之遊戲，但更是計謀對策的訓練（見 Richard M. Barnhart 等，《Three Thousand Years of Chinese Painting》，紐黑文，1997年，頁76）。在傳統男權社會，歷代不乏文藝才女，以詩、書、畫藝見稱，元代書畫大家趙孟頫（1254-1322年）之妻管道昇（1262-1319年）正是當中賢媛典範，詩、書、畫皆擅。參考管氏為另一女史所繪山水，載於 Barnhart，前述出處，頁189-90。

文人四藝乃各式中國藝術之常見題材，然而多見君子雅士，鮮為女性人物。除本品之外，且可參考一件上海博物館藏青花賢媛四藝圖罐，但製作年代較此品約晚一個世紀，展於《明：盛世皇朝五十年》，大英博物館，倫敦，2014年，圖錄頁156-7及頁193，圖165，同展並見一倫敦維多利亞與艾爾伯特博物館藏君子四藝圖罐，頁194，圖167。賢媛四藝之飾，並見於龍泉及景德鎮窯所出瓷罐，反映四藝女史在當時社會應深受稱譽。

飾此題材之龍泉窯罐，著錄並無他例，帶原蓋之通景人物圖龍泉青瓷罐，也僅此一例。但蘇富比曾拍出通景人物圖罐三例，可資比較，浮雕悉較淺。兩例飾庭園景致，雕採花等傳統仕女閑趣，當中一例原屬







圖一
元 青花人物庭園西廂記圖罐
香港蘇富比1996年11月5日，編號740
現屬區百齡收藏



圖二
元 龍泉青瓷庭園罐
© 法蘭克福應用藝術博物館

Russell Beverley 舊藏，載於 John Ayers，〈Some Characteristic Wares of the Yuan Dynasty〉，《東方陶瓷學會彙刊》，卷29，1954-55年，頁69-86，圖版36，圖7，售於倫敦蘇富比1947年2月18日，編號25；另一罐尺寸較小，R. Collin Smith 夫人舊藏，後入靜觀堂雅蓄，載於葉佩蘭，《元代瓷器》，北京，1998年，圖版445B，售於倫敦蘇富比1967年2月7日，編號76，後三度售於香港佳士得，分別為1993年、1994年及1996年11月，編號540。第三例出自蘇林庵舊藏，尺寸也較小，雕飾元雜劇，售於香港蘇富比1995年10月31日，編號310。

尚有其他雕飾相類人物圖案，罐身稍高，並綴鋪首。參考 Eumorfopoulos 舊藏例，雕飾元劇情節，載於霍吉淑，《Ming Ceramics in the British Museum》，倫敦，2001年，圖版16:17。另有一件八仙圖罐，售於香港蘇富比1997年4月29日，編號512，載於葉佩蘭，前述出處，圖版445 A。大窑龍泉窑遺址出土執壺殘件，上飾人物圖案，載於《龍泉大窑楓洞岩窑址出土瓷器》，北京，2009年，圖版166。

論本品之獨特雕飾、釉色柔亮，上述之例，無一可比。相近風格之龍泉青瓷，卻可參考德國藏罐，飾滿圓花果，伴綴蕉葉秀石，卻乏人物，展於《Feuergeburten. Frühe chinesische Keramik im mak.frankfurt》，應用藝術博物館，法蘭克福，2002年，編號211（圖二）。

此罐蓋綴以雜寶禎符，並浮雕珠寶瓔珞類之華飾，象徵豐饒富足，設計瑰麗，與罐身風格大相逕庭。相類嵌珠寶瓔珞，常見於傳統繪畫中之佛、道神祇服飾，如參考波士頓美術館藏一卷十二至十三世紀之畫軸上道教神仙寶冠、侍女頭飾，展於《The World of Khubilai Khan. Chinese Art in the Yuan Dynasty》，大都會藝術博物館，紐約，2010年，圖162c。

文獻載有一蓋罐，或飾開光四藝君子圖，但紋飾較為簡化，且無庭園景緻相配，蓋上獅鈕，淺雕文字，曾屬 J. Pierpont Morgan 典蓄，後入費城賓夕法尼亞大學博物館收藏，曾售於倫敦蘇富比1975年3月25日，編號239，又錄於《開館紀念，松岡美術館名品圖錄》，松岡美術館，東京，1975年，編號69。

**AN IMPORTANT AND EXTREMELY
RARE LONGQUAN CELADON 'FOUR
SCHOLARLY ACCOMPLISHMENTS'
JAR AND COVER
YUAN DYNASTY**

robustly potted with a baluster body, rising from a stepped foot to a wide straight neck, the exterior deftly decorated in high relief enhanced by detailed carving, with scenes of ladies amongst elaborate interiors engaged in various literati pursuits, one depicting a lady holding a *ruyi* sceptre looking back at a female attendant carrying a *qin*, another with a lady and her attendant standing before a table laden with scroll paintings, the third with two seated ladies reading beside a standing attendant, and the last with two ladies engaged in a game of *weiqi* flanked by two attendants holding a fan and a covered vessel respectively, each scene masterfully divided by trees and leafy plantain issuing from rockwork forming a continuous painterly representation of the 'four accomplishments', all above slender upright lappets just above the foot and below a trellis border at the rim, covered overall in a thick celadon glaze of sea-green tone, pooling to a deeper tone at the recesses, save for the unglazed mouthrim and neatly trimmed wedge-shaped foot fired to burnt orange, the domed cover with a scalloped rim, similarly decorated in high relief with ten shaped roundels enclosing precious objects below a band of pendent *ruyi* heads, all divided by rows of raised floret bosses and surmounted by a Buddhist lion finial
overall height 39.3 cm, 15½ in.,
width 31 cm, 12¼ in.

PROVENANCE

Léon Wannieck, Paris.

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

US\$ 895,000-1,160,000

元 龍泉青釉賢媛四藝圖獅鈕蓋罐

來源：

Léon Wannieck，巴黎



PROPERTY OF A GENTLEMAN

**A FINELY CARVED DINGYAO
'LOTUS' BOWL
SONG DYNASTY**

the conical flaring sides rising from a short knife-
pared foot to a hexalobed rim, freely carved to
the interior with a lotus bloom borne on leafy
tendrils issuing broad leaves and arrowheads,
covered overall in a creamy ivory glaze pooling to
characteristic teardrops on the exterior save for
the unglazed rim
19.6 cm, 7¾ in.

PROVENANCE

Eskenazi Ltd, London, 12th June 2000.

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

US\$ 192,000-256,000

宋 定窯劃荷花葵口盃

來源：

埃斯卡納齊，倫敦，2000年6月12日





The present bowl displays the characteristics attributed to the finest Ding wares. Celebrated for their thin potting, fine near-white body which did not require an application of slip and an ivory-coloured glaze which tends to run down in somewhat darker 'tears', Ding wares were ranked among the 'five great wares' of the Song, a term coined by collectors of the Ming and Qing dynasties. The high quality of this bowl is evident in its feather-light weight body which has been expertly evenly glazed. Ding designs generally display a high level of naturalness and fluidity, however, the maker of this bowl appears to have been particularly skilled at rendering his lines in a spontaneous manner, creating a decoration that is precise yet particularly free in execution.

Closely related examples include a slightly larger bowl with a metal-bound rim, from the Qing court collection and still in Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pl. 52; one in the National Palace Museum, Taipei, included in the *Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum. Ting Ware and Ting-type Ware*, Taipei, 1973, pl. 41; another, from the Jingguantang collection, included in the exhibition *Gems of Chinese Art. Selections of Ceramics and Bronzes from the Tsui Art Foundation*, The Empress Palace Museum, Singapore, 1992, cat. no. 46, sold at Christie's Hong Kong, 3rd November 1996, lot 535, and again at Christie's New York, 18th September 1997, lot 144; and a further bowl sold in these rooms, 2nd May 2005, lot 588, and again in our London rooms, 16th May 2012, lot 88.

本品乃定窯精品。定瓷胎質細膩白哲，坯胎上毋須施化妝土，故釉面柔潤，色呈牙白，聚處若淚痕而色略深。明清收藏家評鑑宋代五大名窯，定窯為其一。此盃胎體輕薄，釉色均潤。定瓷劃花一貫以自然流麗著稱，然而本品瓷匠技藝似更嫻熟，線條靈動酣暢，紋飾寫實自然，匠意獨具。

清宮舊藏一件近例，盃徑稍大，金屬釦口，現存北京，刊於《故宮博物院藏文物珍品全集·兩宋瓷器（上）》，香港，1996年，圖版52。台北故宮博物院藏一例，錄於《故宮藏瓷·定窯》，台北，1973年，圖版41。靜觀堂另藏一例，展於《文物粹珍—徐氏藝術基金藏陶瓷青銅器選》，皇后坊博物館，新加坡，1992年，編號46，其後售於香港佳士得1996年11月3日，編號535，後再售於紐約佳士得1997年9月18日，編號144。再參考一例，先後售於香港蘇富比2005年5月2日，編號588及倫敦蘇富比2012年5月16日，編號88。

3635

PROPERTY OF A GENTLEMAN

**A LONGQUAN CELADON
'BAMBOO-NECK' VASE
SOUTHERN SONG DYNASTY**

南宋 龍泉窰青釉弦紋盤口瓶

sturdily potted with a compressed body rising from a tall foot to a sloping shoulder and tall slightly tapered neck, all surmounted by a wide dish-shaped mouth-rim, the neck and body accentuated with raised fillets resembling bamboo nodes, covered overall evenly save for the unglazed footring with an unctuous pale sea-green celadon glaze, the footring revealing the grey body
29.5 cm, 11⁵/₈ in.

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

US\$ 256,000-384,000



Exquisitely potted and glazed overall in an attractive luminous light green glaze, this vase represents one of the masterpieces of the Longquan kilns produced during the Southern Song period. Its elegant silhouette, with a tall slender neck and compressed globular body displays the aesthetic that prevailed at its time. The drastic political shift during the early Song dynasty from a society ruled by hereditary aristocracy to one governed by a central bureaucracy of highly educated scholar-officials had a major impact on the arts of the period. Furthermore, the resulting rise of Neo-Confucian ideals led to an increased interest in antiquities and a revival of archaic jade and bronze forms that Song potters adapted into their repertoire. This vase is a fine example of this trend as the thinly potted body is covered in a thick glaze reminiscent of luminous jade while its unassuming form finds its origins in bronze vases of the Han dynasty, such as an example cast with raised ribs, in the Metropolitan Museum of Art, New York, illustrated in the Museum's website, accession no. 2007.133. Such superb examples follow the fabled *guan* (official) wares made in Hangzhou, suggesting that the finest Longquan pieces may have been produced as tribute wares.

A closely related vase in the Nezu Institute of Fine Arts, Tokyo, was included in the exhibition *Song Ceramics*, The Museum of Oriental Ceramics, Osaka, 1999, cat. no. 70; one from the collection of Sir Percival David, now in the British Museum, London, is published in Basil Gray, *Sung Porcelain & Stoneware*, London, 1984, pl. 137; another modelled with a more slender neck, in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pl. 103; and a smaller example was sold twice in our New York rooms, 30th March 2006, lot 27, and 23rd March 2011, lot 547.

See also a similar vase excavated at the kiln site in the Longquan area, published in *Longquan qingci yanjiu* [Research on Longquan celadon], Beijing, 1989, pl. 41, fig. 1; another found among the cargo of the Sinan shipwreck, which sank off the Sinan coast of Korea in 1323 on its journey to Japan, illustrated in *Relics Salvaged from the Seabed off Sinan*, materials 1, Seoul, 1985, pl. 1; and a further vase, recovered in Suining, Sichuan province, published in *Celadons from Longquan*, Taipei, 1998, pl. 114.

本瓶造型精美，青釉發色淡雅，潤澤油亮，可謂南宋龍泉窯中臻品。其輪廓鮮明秀麗，圓腹飽滿，長頸纖瘦，符合當時盛行審美觀。宋代初期經歷政治變更，由傳統世襲貴族統治制度轉為中央集權官僚統治政策，官僚受高等教育，對同期藝術發展影響深遠。再者，新儒家思想興起，復古風氣漸濃，宋代瓷匠常以高古玉器銅器作靈感創思來源。本品為當中佼佼者之一，其器身罩施一層青釉，肥厚瑩潤，猶如貴玉。造型樸實，可上溯漢代銅器，見一銅例，鑄弦紋，寶蕃紐約大都會博物館，編號2007.133，載於該館網站。如斯上品，以杭州官窯為範，推斷龍泉窯臻品可能曾用作貢器。

東京根津美術館藏有一例，曾展於《宋磁》，大阪市立東洋陶瓷美術館，大阪，1999年，編號70；另有一例出自大維德爵士收藏，現藏倫敦大英博物館，載於 Basil Gray，〈《Sung Porcelain & Stoneware》〉，倫敦，1984年，圖版137；尚有一例，頸部較纖瘦，寶蕃北京故宮博物院收藏，圖刊於《故宮博物院藏文物珍品全集·兩宋瓷器（下）》，香港，1996年，圖版103；另有一較小瓶例，兩度售於紐約蘇富比，分別為2006年3月30日，編號27及2011年3月23日，編號547。

龍泉窯址曾發掘一相類瓶例，載於《龍泉青瓷研究》，北京，1989年，圖版41，圖1；1323年在前往日本途中，於韓國新安區域下沉的新安沉船亦曾打撈一例，圖見《Relics Salvaged from the Seabed off Sinan. Materials I》，首爾，1985年，圖版1；另有一例出自四川遂寧，著錄於《龍泉窯青瓷》，台北，1998年，圖版114。

PROPERTY OF A GENTLEMAN

**A LONGQUAN CELADON VASE,
YUHUCHUNPING
EARLY MING DYNASTY**

明初 龍泉青釉玉壺春瓶

superbly potted with a pear-shaped body rising from a slightly splayed foot, elegantly sweeping up to a tall waisted neck and an everted rim, covered overall in an even glossy and unctuous celadon glaze of sage-green tone, the glaze stopping neatly above the foot save for the unglazed footring fired to bright orange, the interior of the base glazed
31.5 cm, 12³/₈ in.

Notable for its rich celadon glaze which accentuates the elegant proportions of its shape, the present vase displays characteristics of Longquan celadon wares of the early Ming dynasty, particularly the Yongle period. During this period the Longquan kilns appear to have worked closely with the imperial kilns at Jingdezhen, thus making wares of similar form, decoration and quality, perhaps under imperial instruction.

A closely related vase is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 587; another, exhibited in *Chugoku seiji ten* [Exhibition of Chinese celadon wares], Nihon Toji Kyokai (Japan Ceramics Association), Tokyo, 1950, cat. no. 79, was sold in these rooms, 26th October 2003, lot 49; and a third example from the Cleveland Museum of Art, sold at Christie's New York, 21th September 2001, lot 293 and again in these rooms, 8th October 2013, lot 219.

Compare the more slender proportions and slightly opaque glaze of vases of this type of the Yuan dynasty, such as one illustrated in Zhu Boqian, *Celadons from Longquan Kilns*, Taipei, 1998, pl. 160, which reveals the refinement achieved by the Ming potters.

HK\$ 1,500,000-2,500,000**US\$ 192,000-320,000**



PROPERTY OF A GENTLEMAN

**A LARGE AND RARE RU-TYPE
MOONFLASK
SEAL MARK AND PERIOD OF
YONGZHENG**

robustly potted with a flattened globular body, rising from a straight oval foot to a cylindrical neck set with a pair of scroll handles, applied overall in a thick pale bluish-grey glaze picked out with a matrix of light brown crackles, save for the footring dressed in brown, the recessed base similarly glazed and inscribed with a six-character seal mark in underglaze blue
48 cm, 18 $\frac{7}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 4th May 1994, lot 112.

HK\$ 4,500,000-7,000,000

US\$ 576,000-895,000

清雍正 仿汝釉如意耳扁壺
《大清雍正年製》款

來源：
香港蘇富比1994年5月4日，編號112



Mark





Exquisitely covered with an even bluish-grey glaze on a large swelling form, this moonflask represents the signature works of the Yongzheng period, whose deceptive simplicity made the greatest demands on the potters' aesthetic conception and technical ability. In form and glaze it embodies the emperor's fascination with antiquity and the resulting passion for archaism, expressed though borrowing from antiques as a source of inspiration for innovation. Such even glaze and perfect proportions on a vessel of this large size was only achievable through the unprecedented refinements in porcelain production which was due to Yongzheng's demanding standards and intense patronage of the arts.

From the first year of his reign, the Yongzheng Emperor commissioned items from the Palace Workshops, whose output changed in nature as a result. Simplicity of form and absence of decoration were stylistic trends introduced by Tang Ying (1682-1756), Superintendent of the Imperial kilns in Jingdezhen. Under his supervision, research into celebrated Song glazes such as Ru, *guan* and Jun wares saw the re-emergence of monochrome porcelain covered in luminous glazes to simulate the earlier wares on both contemporary and archaistic forms.

In form this piece is inspired by much smaller moonflasks of the Yongle period (1403-1424), which in turn found their roots in Shang dynasty bronze vessels. While the flat oval foot of the Ming original has been preserved, the Qing craftsman has updated the shape by replacing the tapering neck with a straight neck and increasing the size of the neck and handles in relation to the body. These subtle changes provide the perfect silhouette to display the beauty of the glaze to its full extent.

The greyish-blue colour of the present moonflask is made in imitation of Ru ware, one of the 'Five Great Wares' of the Song dynasty (960-1279) and particularly highly regarded by the Yongzheng Emperor. During his reign, vessels of various forms

that were either rooted in antiquity or uniquely conceived and covered in a Ru-type glaze were produced. In the production of the original glaze in the Song period, nature served as inspiration for the colour and texture, the colour of which was famously described as 'the colour of the sky after rain'. The swelling form of this moonflask and lobed handles, together with the delicate blue tones emerging through the grey, successfully continue the allusion to the sky in a tone suited to contemporary taste.

No other closely related example appears to have been published, although Yongzheng mark and period moonflasks of this form are known with various Song-inspired glazes and decoration; a *guan*-type example of similar size, was offered at Christie's New York, 23rd March 2011, lot 2081; a smaller celadon glazed version, but carved with lotus blooms, in the National Palace Museum, Taipei, was included in the Museum's exhibition *Qing Kang Yong Qian ming ci tezhan/ K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Museum Palace*, 1986, cat. no. 61; and another from the collections of Sir Frederick Bruce and Robert C. Bruce, sold twice in our London rooms, 12th May 1953, lot 96, and again, 11th December 1984, lot 437, from the Raymond F.A. Riesco collection, and sold two further times, once at Christie's New York, 5th June 1986, lot 353, and again in our New York rooms, 16th/17th September 2014, lot 157. Blue and white decorated moonflasks of this form are well-known, such as a bird-and-flower painted moonflask from the Sir Percival David collection, and now in the British Museum, London, illustrated in Regina Krahl and Jessica Harrison-Hall, *Chinese Ceramics. Highlights from the Sir David Percival Collection*, London, 2009, pl. 44; and another painted with a Ming-style composite flower scroll in the Palace Museum, Beijing, published in *Gugong bowuguan can Qingdai yuyao ciqu* [Qing porcelains from the imperial kilns preserved in the Palace Museum], Beijing, 2005, vol. I, bk. 2, pl. 41.



仿汝釉扁壺，器形飽滿碩大，通器施淡灰泛青之仿汝釉，素雅極簡而雋永迷人，反映雍正帝的審美品味，實為雍窯佳器。世宗皇帝慕古之情，於本品器形、釉色得以淋漓展現，成功燒造如此巨碩之器且完美掌握比例、釉藥發色，充分展現雍窯燒瓷技法已臻爐火純青，與帝王愛瓷之心。

自雍正元年，宮廷造辦處受命所造之器已見不同，御窯廠督陶官唐英（1682-1756年）創一類器形簡樸，素面無紋之官瓷。唐氏細研宋代汝、官、鈞等名瓷，以其為範，創燒各式富含古意而新穎瑰美的單色瓷器。

扁壺器形倣擬永樂雞心，亦可溯自商朝青銅器，平底一如明代作例，但瓶頸圓直，不作撇口，頸、耳比例加大，輪廓端秀，更顯釉色雋美。

本器釉色摹汝瓷，宋代五大名瓷之首，深得雍正帝傾愛，可見雍窯燒造各式仿汝釉之器。宋時汝瓷以自然為本，釉色宛若「雨過天青」，此件扁壺釉色柔灰中微微泛青，完美再現天青乍現之貌。

現存雍瓷雖見其他仿宋釉扁壺，著錄未見近類此器之例：一件近同尺寸的仿官釉扁壺，2011年3月23日於紐約佳士得上拍，編號2081；台北故宮博物院藏一件青釉浮雕蓮紋例，略小，載於特展圖錄《清康熙雍正乾隆名瓷特展》，台北，1986年，編號61；另一件出自Frederick Bruce 爵士與Robert C. Bruce 舊藏，曾二度售於倫敦蘇富比，1953年5月12日，編號96，1984年12月11日，編號437，是時已為Raymond F.A. Riesco 遞藏，1986年6月5日售於紐約佳士得，編號353，後於2014年9月16/17日售於紐約蘇富比，編號157。此器形尤以青花聞名，如大維德爵士收藏一件花鳥紋扁壺，現存倫敦大英博物館，刊錄於康蕊君與霍吉淑，《大英博物館大維德爵士藏中國陶瓷精選》，倫敦，2009年，中譯版，北京，2013年，圖版44；北京故宮博物院藏一件纏枝花卉紋扁壺，載於《故宮博物院藏清代御窯瓷器》，北京，2005年，卷1，冊2，圖版41。

3638

PROPERTY FROM A PRIVATE HONG KONG
FAMILY COLLECTION

**A FINE RU-TYPE HEXAGONAL
VASE, HU
SEAL MARK AND PERIOD OF
QIANLONG**

finely potted of hexagonal section, the faceted
baluster body supported on a splayed foot, rising
to a waisted neck flanked by a pair of tubular
handles, covered overall with an attractive
greyish-blue glaze of sky-blue tone, the glaze
stopping neatly at the footring, inscribed to
the base with the six-character seal mark in
underglaze blue
46 cm, 18 $\frac{1}{8}$ in.

PROVENANCE

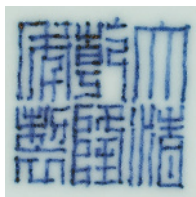
Sotheby's Hong Kong, 20th May 1981, lot 822.

HK\$ 3,200,000-3,800,000

US\$ 409,000-486,000

清乾隆 仿汝釉貫耳六方壺
《大清乾隆年製》款

來源：
香港蘇富比1981年5月20日，編號822



Mark





Deceptively simple in form and design, this vase forms a marked contrast to the richly ornamented decorative style that is generally associated with the Qianlong period, and illustrates the technical perfection achieved by craftsmen working at the imperial kilns in Jingdezhen. Monochrome vessels required the highest level of skill and precision in every stage of their production, from the purity of the clay and precision of the potting to the evenness of the glaze and control of the firing. The slightest irregularity would result in the rejection and destruction of the piece, thus pushing the craftsmen to the limits of their abilities, particularly in the production of large vessels such as the current vase. The subtle glaze has been created in imitation of Ru ware, one of the 'five great wares' of the Song period (960-1279) along with Ding, *ge*, *guan* and Jun. It reflects the Qing emperors' penchant for these early wares, which they not only collected but also commissioned the imperial kilns to recreate or imitate. Even the unglazed foot has been stained with a brown wash to simulate its predecessors.

See a closely related example of similar size from the collection of Sakamoto Gorō, sold in these rooms, 8th October 2014, lot 3508. Smaller vases of this type include one sold in our New York

rooms, 23rd March 2011, lot 736; and another sold in these rooms, 26th October 2003, lot 50. For the Yongzheng prototype, see a *guan*-type vase from the Qing court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 204. Compare also an example sold in these rooms, 9th October 2007, lot 1534.

Qianlong vases of this form are known in a number of different glazes; for example see one of similar size covered in a teadust glaze, published in *Chinese Ceramics from the Idemitsu Collection*, Tokyo, 1987, pl. 965; another from the Toguri Collection, Tokyo, sold in our London rooms, 9th June 2004, lot 3, and again in these rooms, 8th April 2010, lot 1822; a smaller vase with a sky-blue glaze, from the Hakutsuru Art Museum, Kobe, included in *Sekai toji zenshu/Ceramic Art of the World*, vol. 12, Tokyo, 1956, pl. 46; and a celadon-glazed example sold in these rooms, 25th November 1981, lot 323. The panelled shape of this vase was also suited to underglaze-blue designs; for example see one in the Palace Museum, Beijing, illustrated in *Treasures of the Royalty. The Official Kiln Porcelain of the Qing Dynasty*, Shanghai, 2003, pl. 238.

**A RARE PAIR OF PAINTED
LACQUER FOUR-TIERED VASES
AND COVERS WITH CINNABAR
RED LACQUER STANDS
QING DYNASTY, QIANLONG
PERIOD**

each modelled after the archaic bronze prototype, the pear-shaped body divided into four tiers, rising from a splayed foot to a waisted neck flanked by a pair of tubular handles, the exterior intricately incised and brightly painted in red, yellow and green, depicting two bands of stylised *taotie* masks reserved on a *leiwen* ground, alternating with horizontal bands of undulating archaistic scrolls, all between stylised pendant cicada lappets against a *leiwen* ground, the rim and the feet bordered by keyfret, similarly decorated with a cellular diaper ground on the handles, the domed cover painted with stylised archaistic phoenix reserved on a *leiwen* ground between key-fret and diaper bands, surmounted by an oval-sectioned finial similarly decorated with a cellular diaper ground enclosing *wan* symbols, all supported on an oval cinnabar-red lacquer stand carved with alternating diaper, key-fret and lappet bands above four *ruyi*-shaped feet, the interior and base lacquered black overall height (with stand) 34.5 cm, 13 $\frac{3}{8}$ in.

PROVENANCE

An English private collection.
Bonhams London, 13th May 2010, lot 441.

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

US\$ 128,000-192,000

清乾隆

填漆仿古紋四層貫耳蓋瓶 配 剔紅錦紋座一對

來源：

英國私人收藏

倫敦邦翰斯2010年5月13日，編號441



The Qianlong Emperor is known for having challenged craftsmen working in the *Zaobanchu* (Imperial Palace Workshops) to create pieces that were technically innovative and unconventional in their aesthetics, a trend that these vases clearly display. Their bold design would have resonated with the Emperor's passion for antiquity, while their stacked form showcases the craftsmen's ability to create tiers of various sizes that perfectly fit into each other. The smooth painted surfaces of the archaic body provide a striking aesthetic contrast with the intricately carved stand which is supported on four *ruyi* feet. The successful combination of

two lacquer techniques further highlight the dexterity of the craftsmen working in the palace workshops.

No other closely related example appears to have been published although a carved cinnabar lacquer version similarly carved with archaic bronze-inspired bands of decoration, but of smaller size, in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures in the Palace Museum. Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, pl. 56, together with one lacking the neck tier and the stand, pl. 55.



These vases combine elements inspired by archaic bronze vessels of the Shang and Western Zhou dynasty: the form and taotie mask are reminiscent of a *hu* from the Qing court collection, now in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Bronze Ritual Vessels and Musical Instruments*, Hong Kong, 2006, pl. 92; while the band near the foot is also found on a *hu* illustrated in Jessica Rawson, *Western Ritual Bronzes from the Arthur M. Sackler Collections*, vol. II B, Cambridge, 1990, pl. 95. The design was cleverly executed in painted gold and silver to further echo its metal prototype.



**AN EXTREMELY RARE GILT-
DECORATED TROMPE L'OEIL
BRONZE-IMITATION ARCHAISTIC
VASE AND LACQUER-IMITATION
STAND, ZUN
SEAL MARK AND PERIOD OF
QIANLONG**

of archaistic *zun* form, skilfully potted with a flattened pear-shaped body rising from a splayed foot to a waisted neck and flared rim, the vessel flanked by three pairs of gold-enamelled openwork handles and decorated with bands of archaistic motifs, including friezes of *kui* dragons and *taotie* masks between two lappet borders, the design further adorned with raised bands and flanges with gilt highlights, all against a ground densely incised with *leiwen* motifs and interlocking *ruyi*, applied with a mottled robin's egg turquoise-blue glaze in simulation of an archaic bronze with malachite encrustation, the gold-enamelled base inscribed in gilt with a six-character seal mark, the well-fitted porcelain stand modelled with a bulging apron terminating in six lobed feet, modelled after Japanese *maki-e* lacquer of the period and decorated in gilt with floral and foliate motifs against a black ground
12.9 cm, 5 in.
overall 15.4 cm, 6 in.

PROVENANCE

Collection of Edward James (1907-1984), West Dean Park, no. 140.

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

US\$ 384,000-515,000

清乾隆 爐鈞釉地描金模印饕餮紋出戟小壺
連仿黑漆描金海棠式座
《大清乾隆年製》款

來源：

Edward James (1907-1984年) 收藏，西迪
恩花園，編號140



Mark





The present vase is extremely rare with only one other example known and probably the companion to this piece, but lacking its original stand, from the collection of Ernest Grandidier and now in the Musée Guimet, Paris, inventory no. G3274 (**fig. 1**). This pair is remarkable for the opulent gilt decoration and it is extremely rare to find a porcelain vessel simulating bronze together with a fitted stand simulating lacquer. Imitations of other materials were a challenge taken up by the Jingdezhen potters in the Yongzheng reign (1723-1735) to display the great potential of their craft and appear to have pleased the Qianlong Emperor (r. 1736-1795) in particular. Among the many simulations created by the imperial workshops for the Qianlong Emperor, those imitating archaic bronzes appear to have been the most popular. Ritual bronze vessels particularly of the late Shang (c. 1600-c. 1050 BC) and Western Zhou (c. 1050-771 BC) periods, which the Emperor equally collected, inspired precise trompe-l'oeil copies as well as 'modern' interpretations, like the present vase. Bronzes were simulated through a variety of glazes, typically a brown of 'café-au-lait' or 'teadust' type heightened with gold, and this was often combined with a mottled turquoise or green glaze to evoke the blue-green patina of ancient metalwork. The lavish use of robin's-egg glaze seen on the present vase is, however, unusual.

Compare a vase in the Palace Museum, Beijing, echoing an archaic bronze *zun* with only a narrow band of this robin's-egg glaze reserved on an overall teadust surface, illustrated in *Qing Porcelain of Kangxi, Yongzheng and Qianlong Periods from the Palace Museum Collection*, Hong Kong, 1989, p. 412, pl. 93, together with a *gu* and a bell simulating bronzes, pp. 414f., pls 95 and 96. For another porcelain *gu* see Zhou Lili, *Studies of the Shanghai Museum Collections: Qing Dynasty Imperial Porcelain from the Yongzheng to Xuantong Period*, Shanghai, 2014, pl. 3-65.

For the prototype of the *maki-e* lacquerware that the porcelain stand here so skilfully simulates, see the framework and decoration on a tiered box from the Qing court collection, preserved in the Palace Museum, Beijing, included in the exhibition *China: The Three Emperors, 1662-1795*, Royal Academy of Arts, London, 2005, cat. no. 176.



fig. 1

Archaistic vase, *zhi*, seal mark and period of Qianlong, from the collection of Ernest Grandidier (Musée Guimet - musée national des Arts asiatiques, Paris, G3274)
© MNAAG, Paris, Dist. RMN-Grand Palais/Richard Lambert

An archaistic vase with identical *leiwen* patterns against a robin's-egg ground was exhibited in *Emperor Ch'ien-lung's Grand Cultural Enterprise*, National Palace Museum, Taipei, 2002, cat. no. V-9, together with a robin's-egg-ground gilt-decorated incense burner simulating bronze, cat. no. V-7. For the stand of the present piece compare a black-glazed gilt-decorated double-gourd vase, *ibid.*, cat. no. V-8. Compare similar *kui* dragons on a robin's egg-ground gilt-decorated archaistic vase, which was in the collections of Lord Loch of Drylaw (1827-1900) and Alfred Morrison (1821-1897) of the Fonthill House, sold at Christie's London, 18th October 1971, lot 52, and again in these rooms, 7th October 2010, lot 2128, from the collection of J.T. Tai. An archaistic simulated bronze vase with comparable *kui* dragons and plantain leaves, sold at Christie's London, 1st October 1991, lot 809, was exhibited in *Evolution to Perfection. Chinese Ceramics from the Meiyintang Collection/ Evolution vers la perfection. Céramiques de Chine de la Collection Meiyintang*, Sporting d'Hiver, Monte Carlo, 1996, cat. no. 201, and illustrated in Regina Krah, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, no. 953, and was sold again in these rooms 5th October 2011, lot 19.



圖一
清乾隆 爐鈞釉地描金模印饗餐紋出戟小壺
《大清乾隆年製》款
Ernest Grandier 舊藏（巴黎吉美國立亞洲藝術博物館，G3274）
© MNAAG, Paris, Dist. RMN-Grand Palais/Richard Lambert

此仿古出戟壺，極為罕稀，僅見吉美國立亞洲藝術博物館藏一例，可與此成對，乃 Ernest Grandier 舊藏，但其原座已失，藏品編號 G3274（圖一）。此壺身浮雕施金醬彩，熠熠迷人，仿做高古青銅器，配瓷胎仿漆座，更顯珍稀。雍正一朝，景德鎮御窯廠始燒造各式像生瓷，以瓷釉模擬不同材質，彰顯當時造瓷技術之潛力與突破，此類器物尤其得乾隆帝之歡心，其中以仿銅瓷最受青睞。清高宗蒐集商周青銅禮器，據古物御製仿器，以瓷代銅，模擬青銅器器形及複層紋飾。仿古青銅瓷器多施紫金釉或茶葉末釉，飾以描金，或加綠彩做擬銅鏽，但以爐鈞釉地仿古青銅者，甚為罕見。

北京故宮博物院藏仿古尊，通體施茶葉末釉，上飾爐鈞釉帶狀細邊，可資比對，刊於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，頁412，圖版93，同錄還有仿青銅觚及鐘，頁414f，圖版95、96。另一件仿青銅觚，載於周麗麗，《上海博物館藏品研究大系：清代雍正—宣統官窯瓷器》，上海，2014年，圖版3-65。

此壺瓷座，以黑地描金，妙仿蒔繪。清初仿日本蒔繪漆器，北京故宮博物院有例，見一瓜果紋套盒，乃清宮舊藏，展於《盛世華章》，英國皇家藝術學院，倫敦，2005年，編號176。

台北國立故宮博物院藏一件古銅釉描金壽字方壺，展出於《乾隆皇帝的文化大業》，國立故宮博物院，台北，2002年，編號V-9，其中央爐鈞釉上劃雷紋與此壺所飾尤為相近，同書另載爐鈞釉描金仿古銅雙耳香爐，編號V-7。此件拍品的仿漆描金座，可比較乾隆古銅釉雲蝠轉心瓶，出處同上，編號V-8。另參考一件相類爐鈞釉地金醬彩浮雕夔龍拱福仿古銅式雙耳瓶，曾為放山居艾弗瑞·莫里森（1821-1897年）、洛赫爵士（1827-1900年）及戴潤齋收藏，1971年10月18日售於倫敦佳士得，2010年10月7日再度售於香港蘇富比，編號2128。且見一件仿古青銅疊式雙耳瓶，飾相類夔龍及蕉葉紋，1991年10月1日售於倫敦佳士得，編號809，展出於《Evolution to Perfection. Chinese Ceramics from the Meiyintang Collection》，Sporting d'Hiver，蒙地卡羅1996年，編號201，錄於康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷2，編號953，後於2011年10月5日香港蘇富比售出，編號19。







SELECTIONS FROM
TWO EUROPEAN PRIVATE COLLECTIONS

LOTS 3641-3653

**A PAIR OF 'HUANGHUALI'
HORSESHOE-BACK ARMCHAIRS
QING DYNASTY, 17TH CENTURY**

each constructed with a horseshoe-shaped arm resting on two back stiles, centred with a back splat carved with a *ruyi* motif, flanked by cusped upper edges, the arms supported on each side with an elongated S-shaped brace and a post, each post decorated with a shaped spandrel, the seat with a cane surface enclosed by a frame gently curving inward and ending in a narrow flat band, above a beaded-edged cusped spandrelled apron carved with scrolling tendrils, the sides and back with plain straight aprons, all above stretchers joining the side and back legs near the feet and a shaped footrest at the front atop a plain straight apron

98.5 by 66 by 57 and 98.8 by 66.8 by 58 cm, 38¾ by 26 by 22¾ and 38⅞ by 26¼ by 22¾ in.

PROVENANCE

C.L. Ma Antiques, Hong Kong, 1987.

清十七世紀 黃花梨圈椅成對

來源：

樂成行，香港，1987年

• HK\$ 3,000,000-4,000,000

US\$ 384,000-515,000









Armchairs of this type remain strikingly modern in the simplicity and balance of their lines. Known as *quanyi* or 'horse-shoe back chairs', these chairs are particularly attractive for the fluidity of their form achieved through the continuous curved crest rail that also functions as an arm rest. Frequently depicted in Ming and Qing dynasty woodblock illustrations, chairs of this elegant silhouette were commonly produced in sets of two or four and used while dining, painting or receiving guests. With the addition of two carrying poles, they were converted into sedan chairs reserved for officials of high rank, and as mentioned by Craig Clunas in *Chinese Furniture*, London, 1988, p. 24, they were considered 'markers of high status, seats of honour'.

This elegant design derive from chairs of nearly identical shape but made of pliable lengths of bamboo, bent into a 'U'-shape and bound together using natural fibres. Highly popular for their lightweight, sturdy and strong appearance, cabinetmakers cleverly adapted this design to hardwood furniture by creating ingenious joinery techniques. In order to create the continuous back, members were fitted together with a cut-out to accommodate a tapered wood pin that would lock them firmly in place when inserted. The complexity of the design required utmost precision, as a slight error in the tilt of any of the joins would be magnified by the adjoining members. Once the lacquered coat was applied to the surface crest rail, the underlying joinery was not visible and virtually impossible to wrest apart.

Chairs of this design are known either left undecorated or carved on the splats and aprons with raised motifs, such as the present piece. These motifs are discussed by Robert Hatfield Ellsworth in *Chinese Furniture. Hardwood Examples of the Ming and Ch'ing Dynasties*, New York, 1971, p. 86, who notes that they are an innovation attributable to the late Ming and Kangxi period. He further observes the similarities between the curvilinear apron on chairs of this type and that found on Tang period tables, such as the example in the Shōsōin Treasure House, Nara, illustrated in Sarah Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkley, 2001, pl. 12.6.

Similar chairs include two pairs sold in our New York rooms, the first, 25th April 1987, lot 567, and the second, 9th/10th October 1987, lot 440; a few sold at Christie's New York, one chair from the collection of Robert Hatfield Ellsworth, illustrated *op. cit.*, pl. 18, and sold, 18th March 2015, lot 139, and another pair, 21st March 2013, lot 927; and a slightly larger pair in the Minneapolis Institute of Arts, illustrated in Robert D. Jacobson and Nicholas Grindley, *Classic Chinese Furniture*, Minneapolis, 1999, pl. 12.

此類圈椅線條簡約，扶手彎弧，流麗秀美，雅致勻稱，洋溢現代氣息。圈椅常見於明清木刻版畫，輪廓典雅，多成對或四件成套，用於餐膳、繪畫或款客。圈椅兩側若加長桿，可作明轎，為達官貴人之用。柯律格敘述，此類明轎展示坐者權威，乃上賓之椅，見《Chinese Furniture》，倫敦，1988年，頁24。

圈椅，初以竹造，竹子柔韌，易製弧形椅圈，優雅輕盈，卻穩固實用，廣受青睞。其後木匠以巧工妙思改用硬木製椅，然工精繁複，不容有絲毫失誤。以弧形圓材攢接椅圈，兩接圓材以楔釘榫結合，連接緊密，上漆後連接處隱約，椅圈扶手一順而下，始成如此雅致圈椅。

此類圈椅多光素無紋，或如本品可見，靠背板及牙子浮雕紋飾。安思遠曾談及此類圈椅圖案，相信為晚明、清康熙時期創新紋飾，見《Chinese Furniture. Hardwood Examples of the Ming and Ch'ing Dynasties》，紐約，1971年，頁86。他觀察此類圈椅之壺門券口牙子，與唐代案桌上所見相似，參考奈良東大寺正倉院藏唐例，載於 Sarah Handler，《Austere Luminosity of Chinese Classical Furniture》，柏克萊，2001年，圖版12.6。

參考兩對售於紐約蘇富比之近例，分別見於1987年4月25日，編號567及1987年10月9/10日，編號440。紐約佳士得另見數例：安思遠舊藏一椅，見於其著作，前述出處，圖版18，售於2015年3月18日，編號139，另有一對，售於2013年3月21日，編號927。明尼阿波利斯藝術學院且藏一對，尺才略大，載於 Robert D. Jacobson 及 Nicholas Grindley，《Classic Chinese Furniture》，明尼阿波利斯，1999年，圖版12。





3642

A 'HUANGHUALI' RECESSED-LEG
PAINTING TABLE, PINGTOUAN
LATE MING DYNASTY

the top of standard mitre, mortise and tenon construction, the splayed round legs double tenoned into the top and cut to house the shaped spandrelled apron moulded with a beaded edge, each pair of legs conjoined on the shorter sides with two oval-sectioned stretchers 81.3 by 158.5 by 70.6 cm, 32 by 62 $\frac{3}{8}$ by 27 $\frac{3}{4}$ in.

PROVENANCE

Grace Wu Bruce, Hong Kong, 1993.

- HK\$ 3,000,000-4,000,000
US\$ 384,000-515,000

明末 黃花梨夾頭榫平頭畫案

來源：

嘉木堂，香港，1993年









The simple yet elegant form of this table is one of the most recognisable designs of classical Chinese furniture and one that best epitomises Chinese scholars' fondness for unassuming and functional furniture. While tables of this design were made for all classes of society, the substantial elements, choice of highly figurative *huanghuali*, and finely finished surfaces of this piece indicate that it would have belonged to a wealthy scholar or a court official. Left undecorated except for the beaded apron, it is this form that first captured the attention of 20th century furniture historians, and is now considered quintessentially Ming.

Recessed-leg tables of this minimalist form are highly versatile. Illustrations from Ming sources reveal their multiple uses, from altars to painting tables and side tables, with their light and simple form allowing them to be easily moved from one location to another as required. Their basic proportions were adapted to their intended purpose, thus they were constructed in various sizes. The proportion of this table, with its considerable depth, makes it suitable to be used for a variety of scholar activities such as painting and calligraphy.

Historically referred to as 'character one table' (*yi zi zhuo shi*), as the single horizontal stroke of the Chinese character for the numeral 'one'

bears resemblance to its linearity, the origins of recessed-leg tables can be traced back to architectural forms as evidenced in their bare structural lines. This particular design with side stretchers is known from as early as the Song dynasty (960-1279), when tables with bridle and tenon joints, a continuous apron with small spandrels, and double stretchers at the sides were produced. Two tables of this form are depicted on the painting *Cun tong nao xue tu* [Country boys playing chess], attributed to the Song period and illustrated in Wang Shixiang, 'Development of Furniture Design and Construction from the Song to the Ming', *Chinese Furniture. Selected Articles from Orientations 1984-1999*, Hong Kong, 1999, p. 55, pl. 35.

Two *huanghuali* tables of similar proportions were sold in our New York rooms, the first, 10th/11th April 1986, lot 468, and the second, 19th March 2007, lot 351; a slightly larger one is illustrated in George N. Kates, *Chinese Household Furniture*, New York, 1948, pl. 30, from the collection of Gustav Ecke; and another of shorter shape, from the collection of Dr S.Y. Yip, included in the exhibition *Dreams of Chu Tan Chamber and the Romance with Huanghuali Wood*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 1991, cat. no. 22, was sold in these rooms, 7th October 2015, lot 130.

此案造型，簡潔典雅，用途極廣。宜置文士室中，也為貴冑所珍，但見此件，以黃花梨造，用材厚重，工藝細膩，昔時用者必非富則貴。

觀明朝插畫，可見其用途多樣，包括供桌、畫案及小几等，輕巧簡約，可隨意搬動至屋中各隅。其比例有規可循，但可依不同用途製作各式尺寸。論尺寸，此案甚寬，足供文士作畫寫字。

平頭案屬典型式樣，結構線條一目了然，源自建築，舊稱一字桌式，因桌形如「一」字而得名。這類採用夾頭榫之榫卯結構、腿間造有雙枴者，早至宋時已有。《村童鬧學圖》，斷代為宋，畫中繪兩案，與此相類，圖見王世襄，〈Development of Furniture Design and Construction from the Song to the Ming〉，《Chinese Furniture. Selected

Articles from Orientations 1984-1999》，香港，1999年，頁55，圖版35。

比較一例，製於十七世紀，尺寸較大，案足及框架較粗，安思遠舊藏，售於香港佳士得2015年3月17日，編號42；另一例售於紐約邦瀚斯2013年9月17日，編號8131；亦可參與本拍賣清十八世紀黃花梨長方案，編號11。

紐約蘇富比曾售黃花梨二案，比例與此相約，分別為1986年4月10/11日，編號468及2007年3月19日，編號351。Gustav Ecke典藏有一尺寸較大之例，見於 George N. Kates，《Chinese Household Furniture》，紐約，1948年，圖版30。攻玉山房也有一例，略短，展於《楮檀室夢旅：攻玉山房藏明式黃花梨家具》，香港中文大學文物館，香港，1991年，編號22，後售於香港蘇富比2015年10月7日，編號130。



**A LARGE 'HUANGHALI' CHEST
QING DYNASTY, 17TH CENTURY**

the base constructed as a stand in the form of a large rectangular frame with a raised central section between the short feet, modelled with two uprights on the sides, each flanked by a pair of arched members, the uprights connected by a horizontal handle atop the cabinet, the two front doors hinged with metal straps and further modelled with rectangular metal plates, each with an aperture for the lock receptacle and a loop door pull, the interior with twenty neatly arranged drawers framing a central inverted T-shaped section with a hinged door opening to two hidden compartments

112.8 by 101.2 by 48.5 cm, 44³/₈ by 39³/₄ by 19 in.

PROVENANCE

Chan Shing Kee, Hong Kong, 1988.

• HK\$ 500,000-700,000

US\$ 64,000-89,500

清十七世紀 黃花梨長方櫃

來源：

陳勝記，香港，1988年



3644

**A NINGXIA CARPET
NORTHWEST CHINA, CIRCA 1800**

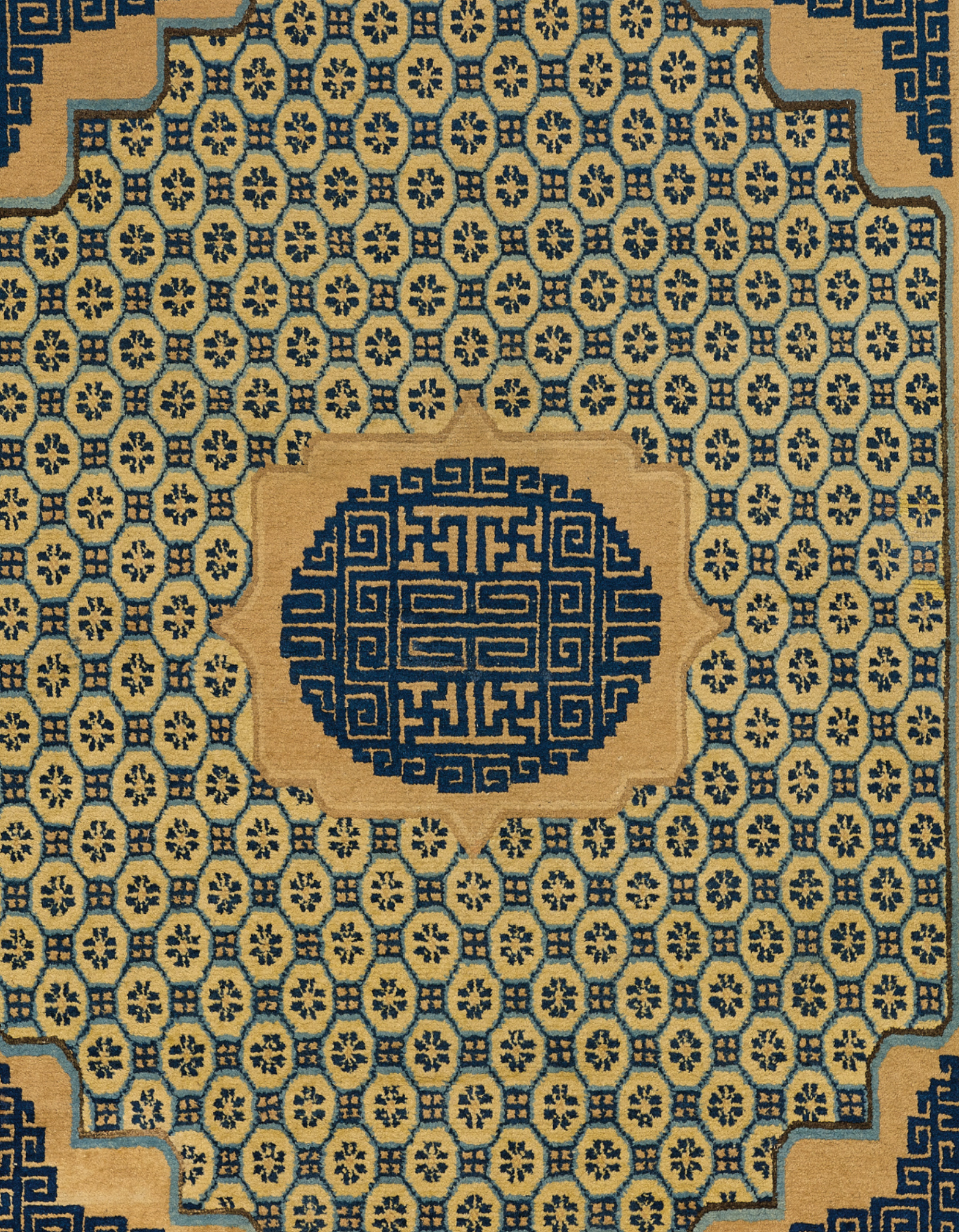
約1800年 寧夏萬壽錦紋地毯

the light coloured main field with overall repeat pattern of octagonal motifs enclosing stylised floral motifs, centred with a shaped cartouche enclosing a medallion with a stylised variation of a *shou* character roundel, with recurring line spandrels and running line inner border and *swastika* outer border
259 by 189 cm, 102 by 74½ in.

HK\$ 200,000-300,000

US\$ 25,600-38,400





In the diary of a Jesuit priest, Father Gerbillon, it is recorded that the Kangxi Emperor visited Ningxia in 1697, and was presented with several locally made carpets which he took back with him to the Empress. With Imperial interest in the Ningxia carpets and their designs being closely related to court styles of the Ming period, their appeal continued throughout the 18th century. Ancestor portraits of the 18th century are significant in contributing dates to styles of carpets. In these portraits the carpets geometric T- design and 'swastika' (*wan*) borders, and corner spandrels are often visible at the edges of the thrones in the pictures, see for example an Ancestor portrait of a military officer of the first rank and his wife, in the Royal Ontario Museum, Toronto (inv. no. 921.1.154). For an interesting depiction of a textile cloak around the shoulders of male ancestor, which has a repeat design of octagonal motifs and a scrolling border, see an Ancestor portrait, ink and colour on silk hanging scroll, Qing Dynasty, Royal Ontario Museum, Toronto, Canada (inv. no. 920.20249). This is reminiscent of the carpets that have overall repeat designs, and reveals the influence of the woven silk textiles, both above cited portraits are illustrated and the early carpets comprehensively discussed in Michael Franes, 'Early Ningxia Carpets in the Victoria and Albert Museum', *Hali*, vol. 5. no. 2. 1982, pp. 132-140, figs 1 and 4.

The early Chinese rugs production of wool pile carpets and rugs spanned over a century and they do not appear to have been exported to Europe in the first quarter of the eighteenth century which was the height of the *Chinoiserie* fashion. It was not until the Boxer rebellion that Chinese carpets appeared in any significant numbers outside China. It was at the beginning of the twentieth century that the West became aware of Chinese carpets, largely through the dealers at the time which included Larkin and Kemp in London, and Yamanaka, Tiffany, Dilley and others in New York. Between 1909 and 1920 about 1,650 'antique' Chinese rugs were sold at

auction in New York, and by 1930 the enthusiasm had waned. Their interest to the present market is the understated elegance and balanced composition of the early Chinese carpets, with their reduced and subtle range of colours.

For comprehensive discussion and technical analysis of Chinese carpets, and comparable examples with geometric designs with central medallions and shaped spandrels, seventeenth century, see Hans König and Michael Franes, exhibition catalogue, *Glanz der Himmelsöhne: Kaiserliche Teppiche aus China 1400-1750* [Splendours of Sons of Heaven: Classical Chinese Carpets 1400-1750], Museum für Ostasiatische Kunst, Cologne, 2005-2006, London, 2005, cat. nos 42-43, pp. 126-129, 203. This was the first exhibition of Chinese carpets in Europe since the opening of the Musée Cernuschi, Paris, in 1911. For a Ningxia rug, first half eighteenth century (211 by 124 cm), with vertical composition of eight shaped cartouches (probably trays) with various objects, not dissimilar to those depicted on the present carpet, see Moshe Tabibnia and Tiziana Marchesi, ed., *Intrecci Cinesi, Antica Arte tessile XV-XIX secolo*, Moshe Tabibnia Gallery, Milan, 2011, cat. no. 25, pp. 152-153, and technical analysis p. 257.

For an interesting comparable design of carpet, see the catalogue of a selling Exhibition, *16th-19th Century, Oriental Carpets & Rugs*, Jekyll's Ltd, 74 South Audley Street, 12th June to 31st August 1928, exhibit no. 154, catalogued as a Chinese 'Primitive' Carpet (12ft by 6ft. 5in), Ming, middle 12th century (Price £285), illustrated front cover. It has a similar 'archaic' design and the same border types, the main field with additional canted geometric angles creating the corners of a square around the central medallion, and further motifs of flaming pearls and stylised 'leaf' dragons (dragon-snake). The considered probably earliest design model for a similar, square format, of the leaf dragon design is noted against an example in the Metropolitan Museum

of Art, dated to the Kangxi period (1662-1722), and not twelfth century, see M.S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art, with a catalogue of Rugs of China and Chinese Turkestan*, New York, 1973, fig. 299. Another example, of this design with similar border type to the present carpet, and the use of pink, uses the traditional design and colour palette, but is dated to the second half of the nineteenth century (due to large size, weight and dense and high pile), and possibly a replacement for an earlier carpet used in the imperial district, see Spuhler, Friedrich, *The Thyssen-Bornemisza Collection: Carpets and Textiles*, London, 1988, Chinese Carpets, no. 64, pp. 232-235. Evidence that the appealing traditional design was interpreted over time.

For comparable geometric designed pieces at auction see: a Ningxia carpet, early eighteenth century (310 by 203 cm), in our New York rooms, 12th December 1997, lot 97, from the estate of Jennella Tyler Evans; a Ningxia carpet, eighteenth century (406 by 361 cm), in our New York rooms, 22nd September 1993, lot 218, from the collection of P.K. Kalaydjian; a Ningxia carpet, eighteenth century (275 by 148 cm), in our London rooms, 12th April 1989, lot 397; and a Ningxia carpet, late eighteenth century (411 by 360 cm), in our New York rooms, 30th May 1987, lot 113, from the estate of Scofield Thayer.

Michael Franes and Robert Pinner, 'The Chinese Carpet Collection – in the Victoria and Albert Museum', *Hali*, vol. 5. no. 2. 1982, pp. 141-148, fig. 6, illustrates an example of a Chinese carpet, (256 by 178 cm), post 1800 (inv. no. T.100-1909), which depicts a combination of the medallion motifs, a variation of corner spandrel design, the double T-border and *swastika* border, along with some of the objects which appear in the 'meditation' (hundred antiques design) carpets, an example of each separate design type being offered in this sale (see also **lot 3648**).

A 'HUANGHUALI' ROUND-
CORNERED TAPERED CABINET,
YUANJIAOGUI
17TH – 18TH CENTURY

十七至十八世紀 黃花梨圓角櫃

the wide cabinet top with a round edge beginning and ending in a narrow flat band and supported on four slightly splayed stiles forming the tapered silhouette, each with a rounded outer edge, the front with a pair of hinged doors, each fitted with a rectangular curved metal plate with a lock receptacle and loop door pull, all above a shaped stretcher and a plain straight apron, the side aprons similarly left plain, the interior divided into three sections

126.5 by 76.8 by 43.6 cm

49¾ by 30¼ by 17⅞ in.

• HK\$ 800,000-1,000,000

US\$ 103,000-128,000







3646

**A LARGE 'HUANGHUALI' RECESSED-LEG
PAINTING TABLE
17TH – 18TH CENTURY**

十七至十八世紀 黃花梨獨板畫案

of rectangular section, the top of standard mitre, mortise and tenon construction framing a central single panel, the straight-edged frame modelled resting on a band gently moulding inward, all supported on four splayed round legs cut to house the shaped spandrelled apron on the longer sides, each pair of legs conjoined on the shorter sides with two oval stretchers 82.5 by 219 by 59.8 cm, 32½ by 86⅛ by 23½ in.

• HK\$ 1,000,000-1,500,000

US\$ 128,000-192,000







This table is impressive for its large size, the top of which is made with a single framed floating panel. Recessed-leg tables with double side stretchers were produced with raised or straight ends and in varying sizes for painting and viewing long handscrolls, such as the present piece, to small and mobile side tables. It is the success of the basic design with its pleasing proportions and balance of the rectilinear and curvilinear elements that allow for such wide adaptation.

A similarly proportioned *huanghuali* table was sold in our London rooms, 11th November 2015, lot 11; one was sold twice in our New York rooms, 23rd March 1999, lot 94, and 23rd March 2004, lot 564; another was sold at Christie's New York, 16th September 1998, lot 76, and again at Christie's Hong Kong, 30th May 2012, lot 4076; and a fourth table with brass supports at the feet, from the collection of A. Preston Moore Sr. and Jr., was sold at Christie's Hong Kong, 28th November 2012, lot 2028. See also a slightly smaller table of this type from the collection of

Dr Gustav Ecke, illustrated in George N. Kates, *Chinese Household Furniture*, New York, 1948, pl. 30; and a slightly wider example illustrated in Sarah Handler, *Ming Furniture in the Light of Chinese Architecture*, Berkeley, 2001, p. 162 below.

Tables of this elegant form were widely made in the Ming and Qing dynasties and appear often on contemporary paintings and woodblock illustrations, where they are shown used in different settings and for a variety of purposes. A long recessed-leg table for painting is included in the 16th century painting *Elegant Gathering in the West Garden*, by You Qiu, a detail of which is illustrated in Grace Wu Bruce, 'Ming Furniture. Some Examples of Fakes and Forgeries and their Methods of Detection', *Chinese Furniture. Selected Articles from Orientations, 1984-1999*, Hong Kong, 1999, p. 111, pl. 14, together with a detail of a Ming woodblock illustration depicting a table of this type being used as an altar, pl. 15.







**A PAIR OF SOUTHERN ELM (JUMU)
ROUND-CORNERED TAPERED CABINETS,
YUANJIAOGUI
QING DYNASTY, 18TH – 19TH CENTURY**

清十八至十九世紀 櫟木圓角櫃成對

each of rectangular section and surmounted with a cabinet top with a round edge beginning and ending with a narrow flat band, supported with four slightly splayed stiles at each corner forming the tapered silhouette, the front with a pair of single panel doors, each with a frame fitted with a curved and cusped metal plate adorned with a lock receptacle and door pull, a shaped stretcher resting below the doors with a plain straight apron beneath, the side aprons similarly left plain, the interior divided into three shelves, the central one comprising two drawers, the lower one with a hidden compartment
195.5 by 94.8 by 52.5 and 196 by 95.5 by 54 cm,
77 by 37¼ by 20⅝ and 77⅞ by 37½ by 21¼ in.

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

US\$ 256,000-384,000





Skilfully constructed from matching *jumu* boards with a striking grain pattern, these cabinets are particularly rare for their large size and construction as they lack the central stile (*shuangan*) between the doors. Cabinets of this form are referred to as *yuanjiaogui*, literally translated as 'round-corner cabinet', and were known in the Ming dynasty as *gui* or *chu*, as well as *yichu*, 'clothes cupboard', a term used in the 15th century carpenter manual *Lu Ban jing* [Classic of Lu Ban]. Functionality and aesthetics are cleverly achieved through the harmonious balance of flat surfaces and round members together with the four recessed stiles that slope gently outwards from the top corners almost imperceptibly. As George N. Kates notes in *Chinese Household Furniture*, New York, 1948, p. 32, these cabinets display the Chinese craftsmen's ability to 'handle inflexible wood in such masterly fashion that, almost unaware, one receives the impression of design in a living medium'.

A similar pair of cabinets in *nanmu* was sold at Christie's New York, 17th September 2008, lot 149; a slightly smaller *huanghuali* cabinet was sold in our New York rooms, 18th March 2008, lot 248; and a smaller pair, from the Hung collection, is illustrated in Robert Hatfield Ellsworth, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, Hong Kong, 2005, pl. 3. See also a pair of similar design but with a central stile, in the Nelson Atkins Museum of

Art, Kansas City, illustrated in Wang Shixiang, *Connoisseurship of Chinese Furniture. Ming and Early Qing Dynasty*, Hong Kong, 1990, vol. II, pl. D23; and another from the collection of the Marchesa Taliani de Marchio, published in Gustav Ecke, *Chinese Domestic Furniture*, Tokyo, 1962, pl. 111, no. 90.

Tapered cabinets made their appearance in the Ming period but quickly grew in popularity thanks to their elegant appearance and sturdy construction which was suitable for storing clothing. Although a matter of speculation, their origin is traced back to rectangular chests with pyramid-shaped lids, which in the Song period became larger and featured a pair of doors at the front. A cabinet of this type is illustrated as raised on a table in the Southern Song handscroll *Sericulture*, now in the Heilongjiang Provincial Museum, illustrated in Sarah Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley, 2001, fig. 15.5.

Highly practical in their construction with easily removable shelves, these cabinets were found in women's quarters as they were part of a bride's dowry. Tapered cabinets also provided elegant and functional storage space in scholars' offices. In the famous late Ming novel *Jing ping mei* (The plum in the golden vase), the main male protagonist Ximen Qing is described as storing his official clothes in a cabinet in his office (Sarah Handler, *Ming Furniture in the Light of Chinese Architecture*, Berkeley, 2001, p. 178).



A RARE NINGXIA 'HUNDRED
ANTIQUES' MEDITATION CARPET
NORTHWEST CHINA, 18TH
CENTURY

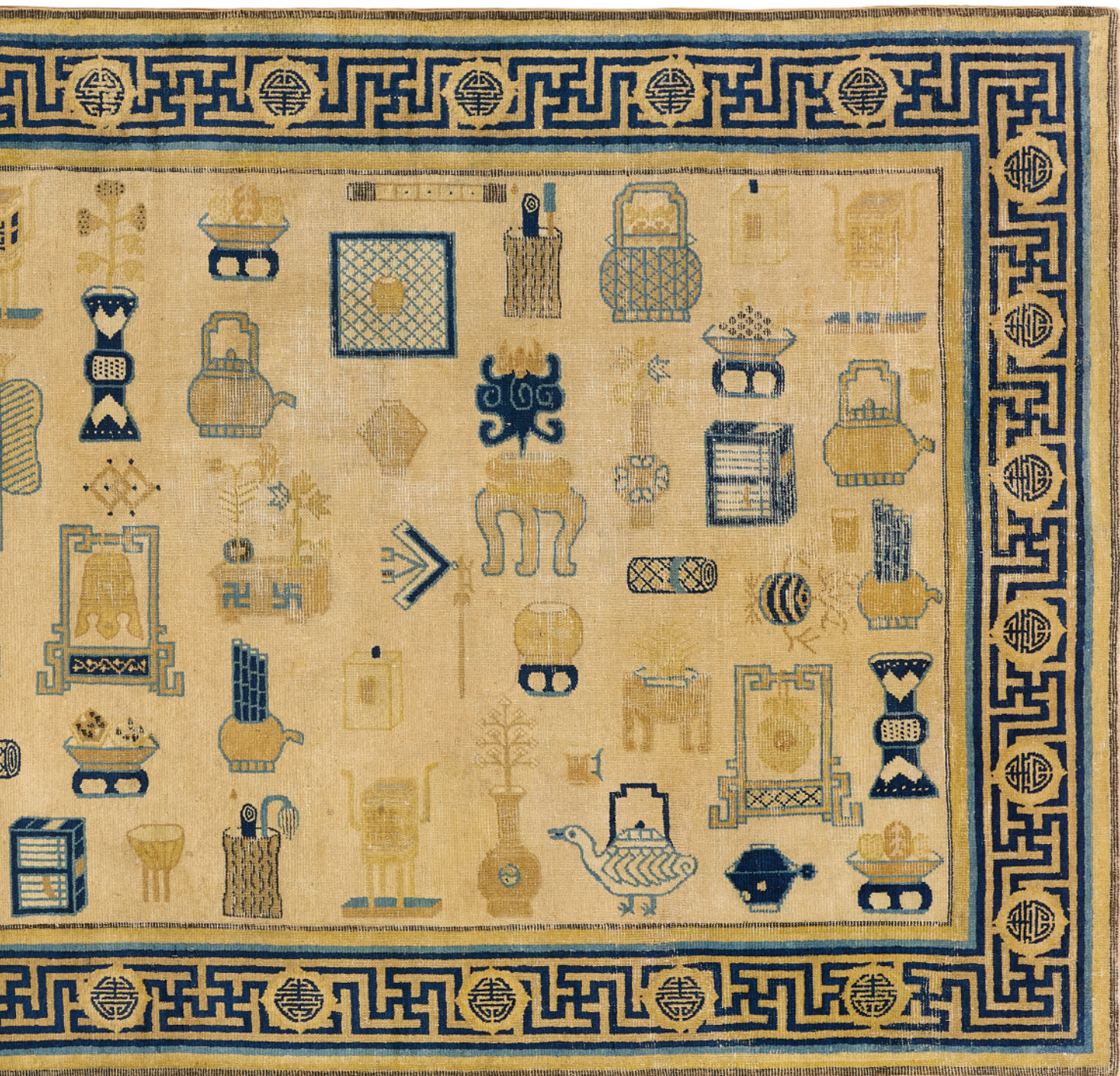
十八世紀 寧夏博古紋地毯

the main field depicting rows of objects of
veneration, within a *wan* motif border decorated
with *shou* roundels, narrow banded yellow, blue
and brown inner and outer guards
161 by 290.5 cm, 65¾ by 114½ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200







In his seminal article on early Chinese carpets from 1982, ('Early Ningxia Carpets in the Victoria and Albert Museum', *Hali*, vol. 5, no. 2, 1982, pp. 132-140), Michael Franses noted he had located just thirteen carpets with the 'Hundred Antiques' pattern in total, ten of which, as here, are woven vertically. The composition of these carpets shows a new design type, omitting a central medallion and corner spandrels (see Lot 3644) and clearly directional; the carpet is designed for contemplation, and was probably placed in front of a *kang* or a day bed. The motifs used include those associated with Daoist, Buddhist and Confucian beliefs; selections from the Eight Precious Objects and scholars' objects. Amongst the objects depicted here can be seen abacuses, fruit bowls, bells with stands, brushpots, fans, vases of flowers, baskets, ewers, musical pipes (*sheng*), archaic bronzes, tea pots and covered teacups, game boards, scrolls and bonsais (*penjing*), together with a flaming pearl and a musical chime (*qing*). The depictions of the 'Hundred Antiques' pattern are consistent with the Chinese eighteenth century repertoire. It is a highly aesthetic carpet design intended for a Chinese home and not for export: the contemporary porcelain decorated with these motifs, together with the restrained furniture and carpets would have harmonised perfectly when placed together.

Michael Franses, 'Early Ningxia Carpets in the Victoria and Albert Museum', *Hali*, vol. 5, no. 2, 1982, fig. 16, illustrates a comparable 'Hundred Antiques' pattern carpet (287 by 170 cm), from The St. Louis Art Museum, gift of James F. Ballard (inv. no. 126-1929).

See the 'Kelekian meditation carpet' for another closely related example, illustrated Spuhler, Friedrich, *The Thyssen-Bornemisza Collection: Carpets and Textiles*, London, 1988, pp. 206-235, no. 62, pp. 226-229, and Hans König and Michael Franses, Exhibition catalogue, *Glanz der Himmelssöhne: Kaiserliche Teppiche aus China 1400-1750* [Splendours of Sons of Heaven: Classical Chinese Carpets 1400-1750], Museum für Ostasiatische Kunst, Cologne, 2005-2006, London, 2005, cat. no. 65, pp. 173-175, 207; (also woven vertically). For a rug with the field covered with symbolic objects and selection of a hundred antiques, with alternating orientation in each half of the rug (214 by 124 cm), Qianlong period (1735-1799), Metropolitan Museum of Art, New York, (probably late eighteenth century), see Gordon Leitch, *Chinese Rugs*, New York, 1935, pl. 14, pp. 55-56.

For comprehensive discussion and technical analysis of Chinese carpets, and comparable eighteenth century meditation carpets see Hans König and Michael Franses, *op.cit.*

A LARGE 'HUANGHUALI' AND BURL WOOD
COMPOUND CABINET, SIJIANGUI
QING DYNASTY, 17TH – 18TH CENTURY

清十七至十八世紀 黃花梨瘿木面四件櫃

constructed with a top cabinet and a lower and larger cabinet supported on four legs, the top cabinet with a pair of hinged doors with a tripartite cusped metal plate with a lock receptacle and suspending reticulated door pulls, each door frame decorated with a cusped beaded inner edge framing a burl wood panel of highly figured grain, the interior divided into two shelves, the lower cabinet similarly modelled with a pair of hinged doors set with burl wood panels and decorated with a tripartite metal plate with a lock receptacle and suspending door pulls, all above a lower burl wood section divided into three sections with two horizontal *huanghuali* bands, the front and sides further decorated with similar plain straight aprons, the interior divided into three shelves, the central one comprising two drawers

252.5 by 124.5 by 58.2 cm, 99 $\frac{3}{8}$ by 49 by 22 $\frac{7}{8}$ in.

• HK\$ 700,000-900,000

US\$ 89,500-116,000





This cabinet is striking for its large yet elegant form, enlivened by the attractive contrasts created through the use of *huanghuali* and the natural burls that grow on a tree trunk and root, which create wonderful patterns that appear alive. Although highly sought after by scholars of the Ming and Qing period, burlwood was rarely used on furniture as large boards were difficult to obtain. The unexpected and delightful swirling patterns created by the burls well suited the literati who were attracted by nature's intrinsic beauty.

Known as *sijiangui* (four-part wardrobes), cabinets of such grand size and surmounted with 'hat chests' were designed to convey monumentality and strength. They were commonly displayed both in the reception rooms of a stately home, and in the women's apartments, where they were used to store garments. Their scale altered any sense of proportion rendering other forms quite

diminutive. In the novel *Hong lou meng* [Dream of the red chamber] by Cao Xueqin (d. 1763), Granny Liu describes her astonishment at seeing such wardrobes at the Jia family's mansion: "That great wardrobe of yours is higher and wider than one of our rooms back home. I'm not surprised you keep a ladder in the backyard... it must be for getting things out of the compartment on top of that wardrobe of yours, for you could never reach it else" (in Sarah Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkley, 2001, p. 262).

A pair of similar *huanghuali* cabinets with *huamu* boards, from the collection of Robert Hatfield Ellsworth, was sold at Christie's New York, 18th March 2015, lot 131; and a larger pair is illustrated in George N. Kates, *Chinese Household Furniture*, New York, 1948, pl. 1. See also a pair of *huanghuali* and *zhengmu* cabinets, but with a further two panels above the lockplate, was sold at a Christie's New York, 15th September 2011, lot 1357.

**A 'HUANGHUALI' SQUARE STOOL
QING DYNASTY, 19TH CENTURY**

清十九世紀 黃花梨方凳

of almost square form, the top of standard mitre, mortise and tenon frame construction and centred with a soft woven cane seat reinforced with palm fibre webbing, the rounded-edged frame beginning and ending in a narrow flat band, resting on four beaded-edged plain straight aprons between four round legs, the legs joined with four oval stretchers

45.5 by 68.2 by 67.7 cm, 17 $\frac{7}{8}$ by 26 $\frac{7}{8}$ by 26 $\frac{5}{8}$ in.

• **HK\$ 350,000-450,000**

US\$ 44,800-58,000



A 'HUANGHUALI' AND CAMPHOR
WOOD TAPERED CABINET
QING DYNASTY, 18TH – 19TH
CENTURY

清十八至十九世紀 黃花梨樟木門面條櫃

constructed with a wider round-edged cabinet top beginning and ending with a narrow flat band, supported with four slightly splayed stiles at each corner forming the tapered frame, each with a rounded outer edge, the front with a removable central stile flanked by a pair of doors, each framing a camphor wood panel, the door frame members and the central stile fitted with three rectangular metal plates and decorated with three lock receptacles, all above a shaped stretcher and a plain straight apron, the interior divided into three shelves

120.5 by 73.5 by 41.9 cm, 47³/₈ by 28⁷/₈ by 16¹/₂ in.

• HK\$ 600,000-800,000

US\$ 77,000-103,000



3652

A LONGAN WOOD DAYBED, TA QING DYNASTY, 19TH CENTURY

of rectangular form, constructed with a rectangular soft woven cane surface supported by pale webbing and radiating braces on the underside, the surface set into the frame forming the seat, the frame with a round edge ending in a slightly concave band, above a constricted waist and a plain bulging beaded-edged apron, all supported on four sturdy beaded-edged legs ending in hoof feet

55 by 202.2 by 130.1 cm, 21 $\frac{5}{8}$ by 79 $\frac{5}{8}$ by 51 $\frac{1}{8}$ in.

HK\$ 200,000-300,000

US\$ 25,600-38,400

清十九世紀 龍眼木涼榻

3653

A BLACKWOOD HIGH-BACK ARMCHAIR

the rectangular backsplat centred with a rectangular woven cane panel, the reverse lacquered, framed by a top rail supported by two back stiles, the top rail with a gently protruding rounded centre forming the headrest, the stiles joined with a pair of S-shaped arms supported by curved posts, the seat with a woven cane seat reinforced by palm fibre webbing and enclosed by a frame with an indented section at the front, all above plain straight aprons between the legs, the rounded legs further joined in front by a shaped footrest above an apron, the sides and back with stretchers

103.1 by 61.7 by 48.3 cm, 40 $\frac{1}{2}$ by 24 $\frac{1}{4}$ by 19 in.

HK\$ 150,000-200,000

US\$ 19,200-25,600

酸枝官帽椅





PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A COPPER-RED GLAZED VASE,
YUHUCHUNPING
SEAL MARK AND PERIOD OF
QIANLONG**

well potted with a pear-shaped body rising from a splayed foot to a tall waisted neck flaring at the rim, the exterior covered in a rich dark red glaze pooling to a deeper tone around the foot, the interior and base left white, the base inscribed with a six-character seal mark in underglaze blue 30 cm, 11¾ in.

PROVENANCE

Sotheby's London, 17th December 1996, lot 134.

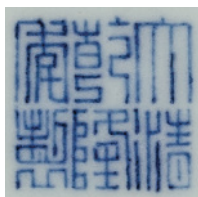
HK\$ 300,000-500,000

US\$ 38,400-64,000

清乾隆 釉裏紅玉壺春瓶
《大清乾隆年製》款

來源：

倫敦蘇富比1996年12月17日・編號134



Mark

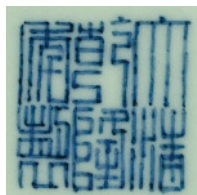
A CELADON-GLAZED JAR
SEAL MARK AND PERIOD OF
QIANLONG

清乾隆 粉青釉月牙罐
《大清乾隆年製》款

the ovoid body rising to a short neck, moulded
on each side below the shoulders with a reversed
'C'-shaped mock handle, covered overall with an
opaque sea-foam green glaze, the base inscribed
with a six-character seal mark
19.2 cm, 7½ in.

HK\$ 300,000-400,000

US\$ 38,400-51,500



Mark

A PAIR OF ANHUA-DECORATED WHITE-GLAZED WINECUPS QING DYNASTY, KANGXI PERIOD

each delicately potted with thin conical sides rising from a short foot to a slightly flared rim, the interior decorated with a thin white slip in the *anhua* technique, depicting stylised lotus blooms borne on a meandering scroll, covered overall in a transparent glaze, the central interior incised with a four-character Yongle seal mark within a circle 9.3 cm, 3 $\frac{5}{8}$ in.

PROVENANCE

Collection of Alfred E. Hhipisley (1848-1939).
Collection of Mrs Yale Kneeland.
Anderson Galleries, New York, 30th January
1925, lot 201 (two of four).
J.J. Lally & Co., New York.

EXHIBITED

Smithsonian Institution, Washington D.C., 1887-
1912, on loan.
Chinese Ceramics in Black and White, J.J. Lally &
Co. Oriental Art, New York, 2010, cat. no. 36.

HK\$ 300,000-400,000

US\$ 38,400-51,500

Notable for its milky white glaze and carefully executed floral scroll, closely related cups of this form with apocryphal Yongle mark include one from the collection of Mr and Mrs Alfred Clark, included in the Oriental Ceramic Society *Exhibition of Monochrome Porcelain*, London, 1948, cat. no. 32; another from the collection of Edward T. Chow, sold in these rooms, 25th November 1980, lot 56; and a slightly smaller bowl from the Oppenheim collection, now in the British Museum, London, illustrated in Soame Jenyns, *Later Chinese Porcelain*, London, 1951, pl. XLIII, no. 1a, together with one lacking the apocryphal mark, no. 1b. Compare also a cup of similar form and size, but decorated with the *bajixiang*, sold in our New York rooms, 25th October 1973, lot 198.

清康熙 白釉暗蓮紋撇口盃一對
《永樂年製》仿款

來源：

Alfred E. Hhipisley (1848-1939) 收藏
Yale Kneeland 夫人收藏
紐約 Anderson Galleries，1925年1月30日，
編號201（四盃之二）
J.J. Lally & Co.，紐約

展覽：

史密森尼學會，華盛頓，1887-1912年，借展
《Chinese Ceramics in Black and White》
， J.J. Lally & Co. Oriental Art，紐約，2010
年，編號36



A GUAN-TYPE OCTAGONAL VASE SEAL MARK AND PERIOD OF QIANLONG

sturdily potted with four main sides interrupted by four chamfered corners, the faceted sides rising from a splayed foot to a broad angular shoulder and splayed neck, covered overall save for the footring with a translucent pale sky-blue glaze suffused with a dense network of golden crackles, the footring dressed with a brown wash, the base inscribed in underglaze blue with a six-character seal mark
33.2 cm, 13 in.

HK\$ 400,000-600,000

US\$ 51,500-77,000

清乾隆 仿官釉八方尊
《大清乾隆年製》款



Mark

PROPERTY OF A LADY

**A FINE YELLOW-GLAZED DISH
MARK AND PERIOD OF HONGZHI**

thinly potted with rounded sides supported on a short foot, covered overall in an even pale egg-yolk yellow glaze, the white base inscribed in underglaze blue with a six-character reign mark within a double circle
21.6 cm, 8½ in.

PROVENANCE

A Japanese private collection.
Sotheby's Hong Kong, 8th April 2013, lot 3060.

EXHIBITED

Ming Porcelain, Marchant, London, 2009, no. 9.

HK\$ 1,500,000-2,500,000
US\$ 192,000-320,000

A closely related Hongzhi reign-marked dish from the Qing court collection and still in Beijing is illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 39; one in the National Palace Museum, Taipei, published in *Minji meihin zuroku* [Illustrated catalogue of important Ming porcelains], vol. 2, Tokyo, 1977, pl. 78; and another example, later incised with the name of Jahangir, Mughal Emperor of India, and a date corresponding to 1612, in the Victoria and Albert Museum, London, illustrated in Daisy Lion-Goldschmidt, *Ming Porcelain*, Fribourg, 1978, pl. 113. Further examples include one from the H.M. Knight collection, sold in our London rooms, 12th May 1970, lot 51, and again at Christie's Hong Kong, 3rd December 2008, lot 2541; one from the Noral Lyle Harris and B. and V. Lake collections, also sold in our London rooms, 8th November 2006, lot 28; and a pair of dishes from the E.T. Hall collection, sold in these rooms, 2nd May 2000, lot 503. One of the very rare examples of imperial Chinese dishes of this type to have reached the Near or Middle East is illustrated in Regina Krahel, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, London, 1986, vol. 2, pl. 774, and again in colour, p. 447.

明弘治 黃釉盤
《大明弘治年製》款

來源：
日本私人收藏
香港蘇富比2013年4月8日，編號3060

展覽：
《Ming Porcelain》，Marchant，倫敦，2009年，編號9

北京故宮博物院有一清宮舊藏弘治黃釉盤，與本品類同，收錄於《故宮博物院藏文物珍品全集·顏色釉》，香港，1999年，圖版39。另一作例藏於台北國立故宮博物院，圖刊於《明瓷名品圖錄》，卷2，東京，1977年，圖版78。倫敦維多利亞與艾爾伯特博物館且有一盤，有紀年1602之蒙兀兒帝國皇帝查罕傑（1605-1627年在位）後刻銘，圖見 Daisy Lion-Goldschmidt，*《Ming Porcelain》*，弗里堡，1978年，圖版113。H.M. Knight 舊藏也有一例，售於倫敦蘇富比1970年5月12日，編號51，復於香港佳士得2008年12月3日拍出，編號2541。還可參考 Noral Lyle Harris 及 B. and V. Lake 典藏例，售於倫敦蘇富比2006年11月8日，編號28，或 E.T. Hall 舊藏對例，售於香港蘇富比2000年5月2日，編號503。另有一類同黃釉御瓷，罕有地曾遠達近東或中東，黑白圖見於唐蕊君，*《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》*，倫敦，1986年，卷2，圖版774，彩色圖例見同書頁447。



PROPERTY OF A HONG KONG COLLECTOR

**A RARE CLAIR-DE-LUNE GLAZED
VASE
SEAL MARK AND PERIOD OF
QIANLONG**

elegantly potted with a compressed globular body supported on three tapering foot, rising to a slender cylindrical neck and sweeping up to a garlic-form mouth, unctuously applied overall with a clair-de-lune glaze in a pale sky-blue tone, the base inscribed with a six-character seal mark in underglaze blue, wood stand
13.8 cm, 5 $\frac{3}{8}$ in.

PROVENANCE

Collection of Edward T. Chow (1910-1980)
Sotheby's Hong Kong, 11th April 2008, lot 2991.

HK\$ 800,000-1,200,000**US\$ 103,000-154,000**

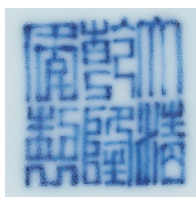
Notable for its elegant silhouette and attractive luminous glaze, known as *tianlan* ('sky blue'), this vase draws on celebrated traditions and reinterprets them to result in an innovative and engaging piece. In form it is reminiscent of bronze *hu* of the Han period; see a bronze vase with a similar squat globular body, tall slender neck and garlic mouth in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures in the Palace Museum. Bronze Articles for Daily Use*, Hong Kong, 2006, pl. 50.

The level of technical perfection attained by the craftsmen working under the Qianlong Emperor is evident in the meticulous form and symmetry of the vase together with the thin translucent glaze. A slightly larger vase of this form and glaze, from the collection of P.J. Donnelly, was sold at Christie's London, 15th June 1998, lot 143. See also a slightly smaller vase of this form, covered in a light celadon glaze, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. II, London, 1994, pl. 853.

清乾隆 月白釉蒜頭瓶
《大清乾隆年製》款

來源：

仇焱之（1910-1980年）收藏
香港蘇富比2008年4月11日，編號2991



Mark



A WHITE-GLAZED CARVED 'MALLOW' CUP AND SAUCER MARKS AND PERIOD OF YONGZHENG

delicately potted with deep rounded sides rising from a short foot to an everted lobed rim, the exterior moulded and finely incised to model six swaying mallow petals radiating from a petal border above the foot, the base inscribed in underglaze blue with a six-character reign mark in three columns within a double circle, the saucer with shallow rounded sides rising to a lobed rim, the interior decorated with a central floral bloom encircled by six mallow petals, the base with a similar six-character reign mark
cup 6.8 cm, 2⁵/₈ in.
saucer 10.7 cm, 4¹/₈ in.

HK\$ 300,000-400,000

US\$ 38,400-51,500

清雍正 白釉秋葵式盃及盞托
《大清雍正年製》款

Finely potted with fluently incised petals, the present lustrously glazed cup and saucer demonstrate the daintiness of Yongzheng porcelain. A similar white-glazed cup was sold together with a saucer in our rooms, 23rd October 2005, lot 515. Mallow-shaped wares appeared as early as in the Song dynasty, when the sublime of plain lacquered foliate dishes was highly admired. The love of this simple yet elegant form was also found in later dynasties.



Marks



A TEADUST-GLAZED BOTTLE VASE SEAL MARK AND PERIOD OF JIAQING

清嘉慶 茶葉末釉長頸膽瓶
《大清嘉慶年製》款

來源：
英國收藏

potted with a compressed globular body with a tall slightly attenuated neck surmounted by an everted rim, all supported on a short splayed foot, covered overall in a reddish olive-coloured glaze flecked with a fine yellow mist, the base with a six-character seal mark beneath a brown dressing 18.9 cm, 7³/₈ in.

PROVENANCE

An English collection.

HK\$ 400,000-600,000

US\$ 51,500-77,000

A Jiaqing mark and period bottle of this shape and glaze in the collection of the Palace Museum, Beijing, is published in *Zhongguo taoci quanji* [Complete series on Chinese ceramics], Shanghai, 1999-2000, vol. 15, pl. 148.

For Qianlong examples of similar form and glaze, see one illustrated in *Tianjin Shi Yishu Bowuguan Cang Ci/Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, pl. 162; and another included in the exhibition *Ethereal Elegance. Porcelain Vases of the Imperial Qing. The Huaihaitang Collection*, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, Hong Kong, 2007-2008, cat. no. 64.



Mark

3662

A PEACHBLOOM-GLAZED BEEHIVE WATERPOT MARK AND PERIOD OF KANGXI

of classic domed 'taibai zun' form, with a rounded shoulder and short waisted neck, the exterior evenly applied overall save for the rim and base with a pale greyish-red glaze suffused with sprinkles imitating the skin of a peach, the body further incised with three stylised archaistic dragon roundels
12.5 cm, 4⁷/₈ in.

HK\$ 150,000-200,000

US\$ 19,200-25,600

Waterpots of this glaze and form are known in important museums and collections around the world, including one in the Palace Museum, Beijing, published in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 142, pl. 125; and another example from the Sir Percival David collection and now in the British Museum, London, published in *Illustrated Catalogue of Ming and Qing Wares*, London, 1989, pl. 580, and also illustrated on the front cover.

清康熙 豇豆紅釉刻團螭紋太白尊
《大清康熙年製》款

3663

PROPERTY OF A LADY

A WHITE-GLAZED 'RICE-GRAIN' BOWL SEAL MARK AND PERIOD OF QIANLONG

the deep rounded sides pierced and veiled with a translucent glaze with eight evenly spaced eight-petalled florets, all resting on a short foot, the base inscribed in underglaze blue with a six-character seal mark
13.3 cm, 5¹/₈ in.

PROVENANCE

Collection of Dr Ip Yee.
Sotheby's Hong Kong, 19th November 1984, lot 217.
Sothebys Hong Kong, 20th/21st May 1987, lot 514.

EXHIBITED

Monochrome Ceramics of Ming and Ch'ing Dynasties, Hong Kong Museum of Art, Hong Kong, 1977, cat. no. 137.

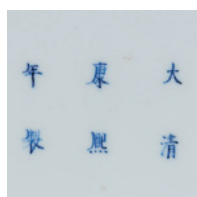
HK\$ 80,000-120,000

US\$ 10,300-15,400

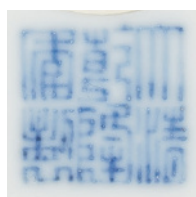
清乾隆 白釉米通花卉盃
《大清乾隆年製》款

來源：
葉義醫生收藏
香港蘇富比1984年11月19日，編號217
香港蘇富比1987年5月20/21日，編號514

展覽：
《明清一色釉瓷》，香港藝術館，香港，1977年，編號137



3662 Mark



3663 Mark

**A CELADON-GLAZED LOBED 'MALLOW' BOX
AND COVER
QING DYNASTY, 18TH CENTURY**

skilfully modelled with straight sides divided into eight lobed sides, all supported on a short foot of corresponding form, the top of the cover with a raised mallow bloom with eight petals radiating from a central stamen, the exterior covered overall save for the unglazed footring with a pale translucent blue glaze, the base inscribed with an underglaze-blue apocryphal six-character Xuande mark within a double circle
7.5 cm, 2 $\frac{7}{8}$ in.

清十八世紀 月白釉八瓣葵式蓋盒
《大明宣德年製》仿款

來源：

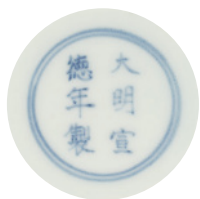
仇焱之（1910-1980年）收藏

PROVENANCE

Collection of Edward T. Chow (1910-1980).

HK\$ 200,000-300,000

US\$ 25,600-38,400



Mark



PROPERTY OF A LADY

**A FINE TEADUST-GLAZED BOTTLE
VASE
INCISED SEAL MARK AND PERIOD
OF QIANLONG**

superbly potted with a compressed globular body supported on a splayed foot, sweeping up to a broad cylindrical neck and a rounded mouthrim, covered overall with an olive-coloured glaze flecked with a fine yellow mist, the glaze stopping neatly above the foot, the base incised with a six-character seal mark beneath a brown glaze, the rounded footring left unglazed and dressed in a brown wash, wood stand
33.8 cm, 13³/₈ in.

PROVENANCE

Mayuyama & Co., Tokyo.
Sotheby's Hong Kong, 8th April 2013, lot 3067.

HK\$ 800,000-1,200,000**US\$ 103,000-154,000**

A pair of vases of this type in the Seikado Bunko Museum, Tokyo, was included in the Museum's exhibition *Seikado zo Shincho toji. Keitokuchin kanyo no bi* [Qing porcelain collected in the Seikado. Beauty of the Jingdezhen imperial kilns], Tokyo, 2006, cat. no. 109; one from the Meiyintang collection is published in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, 1994, pl. 936; another, but with a pale rim, in the Victoria and Albert Museum, London, is illustrated in Rose Kerr, *Chinese Ceramics. Porcelain of the Qing Dynasty 1644 – 1911*, London, 1986, pl. 25; and a fifth example is included in John Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 1999, pl. 297.

清乾隆 茶葉末釉荸薺扁瓶
《大清乾隆年製》款

來源：

繭山龍泉堂，東京

香港蘇富比2013年4月8日，編號3067

東京靜嘉堂文庫美術館藏相類瓶一對，見於該館展覽《靜嘉堂藏清朝陶磁：景德鎮官窯之美》，東京，2006年，編號109。另有一例，錄於康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷2，圖版936。還可參考倫敦維多利亞與艾爾伯特博物館藏品，其沿色較淺，載於柯玫瑰，《Chinese Ceramics. Porcelain of the Qing Dynasty 1644-1911》，倫敦，1986年，圖版25。第五例則見於 John Ayers，《Chinese Ceramics in the Baur Collection》，日內瓦，1999年，卷2，圖版297。



Mark



PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A LARGE LACQUER-GILT
BRONZE FIGURE OF SIMHANADA
AVALOKITESHVARA
MING DYNASTY, 16TH CENTURY**

cast seated in *rajalilasana* on a recumbent *qilin*, his right arm resting on the raised right leg, the left arm holding curved stems of *uptala* lotuses rising up the shoulder, reclining on an armrest supported on three cabriole legs issuing from animal masks, cloaked in long flowing robes falling into elegant folds hemmed with incised lotus scroll borders, further embellished with beaded jewellery, the serene face with downcast eyes and a gentle smile, flanked by a pair of long pendulous ears suspending large earrings, the hair gathered into an elaborate three-knotted chignon with long plaits falling over the shoulders, crowned with a headdress surmounted by Amitabha Buddha, the beast with head turned sharply backward and its bushy tail swept upward, crouching on an oval base in the form of cragged rockwork
h. 66 cm, 26 in.

PROVENANCE

A private collection, Czech Republic, 1945, by
repute.
Christie's London, 5th June 1995, lot 276.

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

US\$ 256,000-384,000

明十六世紀 鎏金銅獅吼觀音坐像

來源：

傳捷克私人收藏，1945年

倫敦佳士得1995年6月5日，編號276





This figure is particularly notable for the exquisite level of detailing which captures a sense of the majesty associated with the bodhisattva Avalokiteshvara. The deity is seated on a lion with its mouth opened in a vigorous growl, depicting 'Guanyin of the Lion Roar' (Simhanada Avalokiteshvara): the intense moment of transcendent enlightenment. Her serene features convey a sense of profound thought and wisdom which contrasts with the ferocity of the lion. Together, the two figures represent an image of controlled power and harmony.

The craftsman's remarkable command over his medium is evident in the engaging sense of naturalism. Seated in a position of 'royal ease', a sway in the body is captured through the weight of the body relaxed into her left arm that rests on a stand while her right arm drapes on her bent knee. This lyrical sense of movement is heightened through the flowing ribbons that flutter across the body. A comparable figure of smaller size on a lotus petal base, also with traces of red lacquer and gilding, in the Palace Museum, Beijing, is illustrated in *Classics of the Forbidden City. Guanyin the Collection of the Palace Museum*, Beijing, 2012, pl. 83. A larger figure of Guanyin, seated more stiffly on a roaring lion atop a rocky ledge, was sold in our London rooms, 1st/2nd November 1984, lot 337.

Guanyin is typically depicted as a beautiful female with a warm smile, wearing worldly ornaments such as a bejewelled headdress, rich necklaces and strings of pearls. She is a sharp contrast with the plain, austere images of the Buddha, thus emphasising her non-ethereal status. It is thought that anyone who called on the name of Guanyin during times of distress would be heard and rescued by her, hence why she is one of the most worshipped deities in Buddhism.

The earliest textual reference to this rare form of Avalokitesvara appears in the *Sadhanamala* [Garland of Sadhanas], the greatest iconographic compendium assembled by Abhayakaragupta, the Indian monk-scholar in the late eleventh century, where the manifestation is thought to have had the ability to heal diseases (Denise Patry Leidy and Donna Strahan, *Wisdom Embodied. Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art*, New York, 2010, p. 156).

PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A LARGE GILT-LACQUERED
BRONZE FIGURE OF
BHAISAJYARAJA
AVALOKITESHVARA
MING DYNASTY, 16TH CENTURY**

明十六世紀 漆金銅藥王觀音菩薩坐像

來源：

倫敦蘇富比1996年12月17日，編號179

cast seated in *vajraparyankasana* with the left hand resting on the lap, the right hand raised to the chest in *vitarkamudra*, dressed in a long flowing robe tied at the waist with a ribbon and hemmed with a band of small seated buddhas, further embellished with beaded jewellery around the chest, the face with a benevolent expression with downcast eyes and a gentle smile, the hair gathered into a high chignon save for two long plaits falling off the shoulders, crowned with an elaborate headdress in openwork centred by Amitabha Buddha
111.3 cm, 43 $\frac{7}{8}$ in.

PROVENANCE

Sotheby's London, 17th December 1996, lot 179.

HK\$ 600,000-800,000

US\$ 77,000-103,000

Impressive for its large size and crisp casting, seen in the rendering of the draping robes and jewellery, this figure depicts the bodhisattva Avalokiteshvara in sinicised form and with slightly feminine features. While it follows the stylistic trend of the mid-to late-Ming period, this figure's slightly elongated torso and slim face are unusual. Compare a much smaller figure of the bodhisattva with a fuller face, in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City. Guanyin in the Collection of the Palace Museum*, Beijing, 2012, pl. 33.

As the most popular deity in Chinese Buddhism, Avalokiteshvara took many different manifestations. Although now lacking its attributes, the present piece probably depicts the manifestation Bhaisajyaraja Avalokiteshvara, also known as the 'Willow leaf' Guanyin. In this form the bodhisattva would hold a bowl of elixir in the left hand and a stalk of willow leaves in the right. The first is believed to cure all physical and spiritual illness, while the latter has evil-dispelling properties.



A RARE BRONZE FIGURE OF AVALOKITESHVARA LIAO DYNASTY

遼 銅觀音菩薩坐像

cast seated in *lalitasana* on a raised lotus pedestal, the right arm lowered and the left hand held in *dhyanamudra* supporting a circular disc, wearing long robes opening at the chest revealing a beaded necklace, the face with a benevolent expression, the hair gathered into a high elaborate chignon with long plaits falling off the side of the shoulders
10.5 cm, 4 $\frac{1}{8}$ in.

HK\$ 600,000-800,000

US\$ 77,000-103,000

The present figure of the bodhisattva Avalokitesvara belongs to a small group of finely modelled Buddhist gilt-bronze sculptures which are related to the famous large clay bodhisattvas of the Liao dynasty at the Lower Huayan Temple at Datong in Shanxi province dated to 1038 A.D. Sensitive case to capture a dignified and serene quality, the figure is characteristic of Liao Buddhist statuary; such as the seated position in a lotus flower and the elegant robe.

For another Liao dynasty bodhisattva, see the example in the Nelson-Atkins Museum, Kansas City, illustrated in Marilyn Greidig Gridley, *Chinese Buddhist Sculpture Under the Liao*, New Delhi, 1993, pl. 102, fig. 144; and another in the National Palace Museum, Taipei, included in the exhibition *Recently Acquired Gilt-Bronze Buddhist Images*, Taipei, 1996, cat. no. 14. Compare also a smaller Liao bronze figure of Amithaba Buddha, sold in these rooms, 27th May 2014, lot 752.



**A RARE LARGE GOLD AND
RED DRY LACQUER FIGURE OF
SHAKYAMUNI BUDDHA
MING DYNASTY, 16TH – 17TH
CENTURY**

明十六至十七世紀 漆金釋迦牟尼佛坐像

來源：

巴黎佳士得2007年6月13日，編號114

skilfully modelled and depicted seated in *vajraparyankasana* on a hemispherical base modelled around the sides with borders of lotus petals, the deity rendered dressed in loose robes falling in folds near the feet, the bare chest centred with a *wan* symbol, further portrayed with a meditative expression below thin arched brows and an *urna*, all below hair arranged in small pointed whorls and an *ushnisha*, the figure coated overall save for the hair with gilt-lacquer 72 cm, 28³/₈ in.

PROVENANCE

Christie's Paris, 13th June 2007, lot 114.

HK\$ 400,000-600,000

US\$ 51,500-77,000

It is rare to find a lacquered wood figure of Shakyamuni Buddha of this large size, preserved with its original lotus petal base. The technique of coating carved wooden figures with gilt-lacquer appears to have emerged in the early Ming dynasty and continued into the late Ming when this figure was made. Such lacquered wood figures imitate gilt-bronze figures. A highly-valued material, but significantly less expensive than bronze, such lacquer sculptures would have been commissioned and donated to temples by the gentry. See a related figure sold at Christie's New York, 22nd September 1987, lot 351; and a figure sold in our London rooms, 17th November 1999, lot 711.





3670

A GILT-BRONZE FIGURE OF MAITREYA QING DYNASTY, 18TH CENTURY

the standing deity with the right arm raised and the left lowered, both held in *vitarkamudra* holding long curving stems of *uptala* lotuses up the shoulders, wearing an elaborate *dhoti* tied at the waist and hemmed with incised lotus bands, draped around the shoulders with a billowing scarf, the chest adorned with beaded necklaces, the benevolent face flanked by long pendulous ears, crowned by a five-leaf diadem before a high chignon, all raised on a circular double lotus pedestal 17 cm, 6¾ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200

清十八世紀 鑲金銅彌勒佛像



3671

A RARE MINIATURE GILT-BRONZE FIGURE OF TARA MING DYNASTY, YONGLE – XUANDE PERIOD

delicately cast seated in *lalitasana* on a double-lotus base with the right foot resting on an individual lotus issuing from the base inscribed with a mantra in Lantsa script, depicted with the right hand held in *varadamudra* and the left in *vitarkamudra*, the bodhisattva rendered with a benevolent expression framed by a five-tiered crown enclosing the high chignon and ornate earrings, the figure portrayed clad with a scarf entwined with lotus flanking the shoulders, further adorned with elaborate jewellery including beaded necklaces, bracelets and armbands 4.4 cm, 1¾ in.

HK\$ 60,000-80,000

US\$ 7,700-10,300

Another rare gilt-bronze figure of identical size and workmanship, but depicting Amitayus, is illustrated in Robert Bigler, *Art and Faith at the Crossroads*, Zurich, 2013, cat. no. 36, where he expounds the theory that the presence of small drilled holes between petals on the base, combined with the light weight structure of the base, suggests that figures of this type were originally attached to ritual headgear or helmets.

明永樂至宣德 鑲金銅隨身綠度母坐像

AN IMPERIAL GILT-BRONZE FIGURE OF ELEVEN-HEADED AVALOKITESHVARA QING DYNASTY, 18TH CENTURY

the standing deity cast with eight arms and eleven heads, arranged in three tiers, surmounted by one head with a wrathful countenance topped by a small head of Amitabha, the principal hands held in *anjalinudra*, the other six fanned out, one holding a *kundika*, the figure adorned with jewellery with a deer skin draped over the left shoulder and clad in a shawl and a two-layered *dhoti* with finely chased borders, all raised on an oval lotus pedestal with beaded edges
17.2 cm, 6¾ in.

HK\$ 180,000-250,000

US\$ 23,100-32,000

清十八世紀 鑲金銅十一面觀音菩薩像

This superbly cast Imperial gilt-bronze eleven-headed form of the popular *bodhisattva* Avalokiteshvara has long been regarded as the patron deity of Tibet, and has been revered in China from the late Ming dynasty through the Qing. For another eighteenth century Qing dynasty eleven-headed Avalokiteshvara, see Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 553, pl. 158C.



PROPERTY OF A GENTLEMAN

**A PAIR OF GILT-BRONZE FIGURES
OF AMITAYUS
QING DYNASTY, QIANLONG
PERIOD**

each depicted seated in *vajraparyankasana* on a double-lotus base, the hands folded in *dhyanamudra* supporting an ambrosia vase, wearing a *dhoti* falling into pleated folds around the legs, further embellished by beaded jewellery and a shawl around one shoulder, the face with a meditative expression, the hair gathered into an elaborate chignon save for two curling braids falling off the sides, surmounted by a foliate beaded headdress
17 cm, 6 $\frac{5}{8}$ in.

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

US\$ 103,000-128,000

清乾隆 鎏金銅無量壽佛坐像一對

This pair of gilt-bronze figures of Amitayus is of particularly high quality casting, the details of the faces, jewellery, robes and base rendered with a distinct quality greater than typical mass-produced 18th century gilt-bronze Buddhist figures, suggesting that they may have been created for use in an Imperial temple. The crisply articulated lotus bases closely matches that on a larger Qianlong gilt-bronze figure of White Tara from the Qing Court collection, preserved in the Palace Museum, Beijing, illustrated in *Buddhist Statues of Tibet. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2008, no. 247. So too does the naturalism of the faces and specific details of the casting, including the beaded jewellery.

Amitayus is perhaps the most popular long-life deity in Tibetan Buddhism and appears here in *sambhogakaya*, or the apparitional manifestation of the Buddha Amitabha (immeasurable light), wearing celestial adornments and with hands clasped in *samadhi mudra* holding a long-life vase (Tib. *tsebum*). Here the deity is depicted in his more commonly seen emanation seated in *vajraparyankasana*: he may also be portrayed standing upright with his hands in *samadhi mudra* holding a *patra* begging bowl, often with hair reaching to the ankle to indicate longevity. Amitayus is sometimes portrayed in a group of Three Long-Life Deities that include Ushnishavijaya and the White Tara.





A SMALL GILT-BRONZE FIGURE OF BHAISHAJYAGURU MARK AND PERIOD OF YONGLE

finely cast and depicted seated in *vajraparyankasana* on a double-lotus pedestal with beaded edges, the deity rendered holding in his left hand a bowl filled with myrobalan fruit and clad in a pleated robe draped over the left shoulder and cascading in voluminous folds near the feet, further depicted with a serene meditative expression below thin arched brows and an *urna*, surmounted by hair arranged in rows of small whorls and a bud-shaped *ushnisha*, flanked by a pair of pendulous earlobes pierced with vertical slots, the front of the lotus base incised with a six-character reign mark, the base sealed with a plate and incised with a double-*vajra* 11.8 cm, 4 $\frac{5}{8}$ in.

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

US\$ 103,000-154,000

The iconography of this rare small bronze sculpture, depicted seated in *dhyanasana* on a double lotus base, holding a bowl filled with myrobalan fruit represents the Medicine Buddha (Bhaishajyaguru). Richly gilded and skilfully cast with sensitive rendition of the facial features, body, loose robes and crisp lotus base, it is of an unusually small size.

A much larger (27.7cm) Yongle reign-marked gilt-bronze figure of Bhaishajyaguru of identical iconography was sold at Christie's New York, 20th March 2014, lot 1624. For another Yongle reign-marked figure of the same small size, see a gilt-bronze figure of the Buddha in meditation, illustrated in Robert Bigler, *Art and Faith at the Crossroads*, Zurich, 2013, cat. no. 28.

明永樂 鎏金銅隨身藥師佛坐像
《大明永樂年施》款

本像尺寸小，為隨身佛像。藥師佛結跏趺坐於蓮花臺，手持鉢盛訶梨勒果，鎏金厚重，鑄工精巧，輪廓、軀體、佛袍及蓮座刻劃細緻，尺寸小巧，方便隨身攜帶。

比較一例，明永樂鎏金銅藥師佛坐像，造形相同，惟尺寸遠較本品為大（27.7公分），售於紐約佳士得2014年3月20日，編號1624。

另比較一鎏金銅例，佛呈靜思之狀，尺寸相同，也帶永樂年款，圖載於 Robert Bigler，*《Art and Faith at the Crossroads》*，蘇黎世，2013年，編號28。



Mark



PROPERTY OF A GENTLEMAN

**A GILT-BRONZE FIGURE OF
AMITAYUS
QING DYNASTY, 18TH CENTURY**

清十八世紀 鎏金銅無量壽佛坐像

depicted seated in *vajraparyankasana* with the hands held in *dhyanamudra* on a base modelled in the form of a lotus bloom, the deity portrayed with a serene expression highlighted with a downcast gaze, framed by ornamental earrings and a five-leaf diadem enclosing the high topknot, further adorned with beaded jewellery and clad in a billowing shawl and a *dhoti* finely detailed along the hems, all backed by a separately cast flaming *mandorla* inserted in a splayed rectangular plinth cast with a pair of lions at the front, between beaded bands and borders of lappets and incised designs, traces of pigments

15.8 cm, 6⅞ in.

HK\$ 200,000-300,000

US\$ 25,600-38,400



A BRONZE FIGURE OF GUANYIN SIGNED SHISOU, 17TH CENTURY

十七世紀 銅錯銀觀音菩薩半迦像
《石叟》仿款

cast seated, the right hand holding a scroll resting on the raised left leg, dressed in long robes opening at the chest and falling into voluminous folds around the feet, the robe hemmed with silver-inlaid scrolls, the face with a benevolent expression with downcast eyes, the hair gathered in an elaborate chignon secured with a pin, inlaid in silver with a Shishou mark on the reverse
13.2 cm, 5 $\frac{1}{8}$ in.

HK\$ 300,000-400,000

US\$ 38,400-51,500

Shisou, a legendary artisan, is believed to have lived at the end of the Ming dynasty and excelled in silver-inlaid bronzes, especially scholar's objects. The precise dates and biography of Shisou remain unclear, however, due to a lack of historical documents.

For Shisou-marked seated bronze figures of Guanyin, see one example dated to the sixteenth to mid-seventeenth century, illustrated in *Emperor, Scholar, Artisan, Monk*, Sydney Moss Ltd, London, 1984, pp. 280-281, no. 132; a figure reputedly from the collection of Kichirobei Yamaguchi, the founder of Tekisui Museum in Ashiya, Japan, but attributed to the seventeenth to eighteenth century, was sold in Christie's New York, 21st/22nd March 2013, lot 1282; and another example dated to the Ming dynasty, illustrated in *Gems of Beijing Cultural Relics Series*, Beijing, 2001, p. 79, no. 40.



3677

**A LARGE BLUE AND WHITE
'LOTUS' BOWL
MARK AND PERIOD OF XUANDE**

sturdily potted with thick deep rounded walls resting on a short foot, the exterior finely decorated in shaded tones of cobalt blue with eight lotus blooms borne on and wreathed by undulating foliate scrolls above a border of upright lotus petal lappets, all between two bands enclosing clouds wisps encircling the rim and foot 29.5 cm, 11⁵/₈ in.

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

US\$ 320,000-448,000

明宣德 青花纏枝蓮紋大盃
《大明宣德年製》款





This bowl is a rare version of an important and interesting group of blue and white porcelain from the Xuande period. This group of bowls are characterised by their large yet finely potted shallow form, deliberate sturdily potted walls, evidenced in the walls which are about 1 cm thick, their exquisitely painted designs rendered in cobalt blue on the exterior and their undecorated interior. The thickness of the potting is gracefully counterbalanced through the delicate and lyrical design of lotus blooms set within 'C' scrolls, a movement that is accentuated through the clouds that border it. Almost all of these bowls have the six-character reign mark of Xuande written just below the rim and it is only on the present type that the mark appears under a cloud scroll at the rim, a motif that is repeated on the foot.

Closely related bowls include one of similar size included in the exhibition *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 25; one from the Frederick T. Fuller collection, sold at Christie's London, 28th/29th June 1965, lot 146, and again in our London rooms, 10th June 1986, lot 222; another from the J.M. Hu collection, sold in our New York rooms, 4th June 1985, lot 6; and a fourth example sold in our London rooms, 12th December 1978, lot 379. Slightly smaller examples are also known, such as one in the National Palace Museum, Taipei, included in the Museum's *Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, cat. no. 43; a bowl in the Ashmolean Museum, Oxford, illustrated in *Sekai toji zenshu/Ceramic Art of the World*, vol. 14, Tokyo, 1976, pl. 150; one sold in these rooms, 14th November 1989, lot 19, and three times at Christie's Hong Kong, 3rd November 1996, lot 710, 27th May 2008, lot 1847, and 1st December 2010, lot 3112; and another sold at Christie's New York, 23rd June 1982, lot 86.

The purpose of these shallow bowls has not yet been definitely determined. In the exhibition catalogue *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, op. cit., p. 53, it is suggested that such bowls were possibly used as dice bowls in the palace for playing dice, used by scholars as brush washers, as fruit bowls, or for the popular game of cricket fights as the thickness of the bowls would have rendered them an ideal battleground for combating crickets.

宣德創燒一批珍貴青花大盃，此器飾纏枝蓮紋，甚是珍稀。盃身廣淺，造形渾厚，器壁厚度約一公分，胎體均勻，外壁以青花繪綴紋飾，內壁留白，纏枝蓮紋線條細緻柔美，韻律輕盈，完美平衡器形渾重之感，窯燒技術高超。多數大盃均見口沿下書「大明宣德年製」款，惟本品口沿下繪一道雲紋，紋下書年款，圈足並同綴雲紋，更是罕有。

一件類同尺寸之大盃，展出於《天民樓藏瓷》，香港藝術館，香港，1987年，編號25；Frederick T. Fuller 舊藏一例，1965年6月28、29日售於倫敦佳士得，編號146，1986年6月10日售於倫敦蘇富比，編號222；另一器出自胡惠春珍藏，1985年6月4日售於紐約蘇富比，編號6；第四例1978年12月12日售於倫敦蘇富比，編號379。尺寸較小之器，參考台北國立故宮博物院藏例，展出於《明代宣德官窯菁華特展圖錄》，台北，1998年，圖版43；牛津阿什莫林博物館藏一盃，刊於《世界陶磁全集》，卷14，東京，1976年，圖版150；還有一器1989年11月14日售於香港蘇富比，編號19，後三度售於香港佳士得，1996年11月3日，編號710，2008年5月27日，編號1847，及2010年12月1日，編號3112；另一例售於紐約佳士得，1982年6月23日，編號86。

宣德青花大盃用途迄今尚無定論。《天民樓藏瓷》，香港藝術館，1987年，頁53，筆者討論了此類盃的用途。筆者道，此類盃的用途眾說紛紜。有人認為它是骰盃，供宮中擲骰賭博之用；一說為筆洗，書案洗筆之用；又說其堅厚的器壁，正是鬥蟋蟀的戰場；還說是果盃，盛水果之用。

PROPERTY OF A LADY

A RARE BLUE AND WHITE 'GARDENIA' DISH MARK AND PERIOD OF HONGZHI

the shallow flaring rounded sides supported on a tapered foot, softly painted in deep blue with a spray of gardenias with two blooms and two buds in the centre, enclosed on the cavetto with a spray of pomegranate bearing two ripe skin-bursting fruit, a spray of crab apple with a blossom and two fruit, a bunch of grapes on a vine and a lotus flower and pod tied with a ribbon, the exterior with a continuous scroll of roses, the base inscribed with a six-character reign mark in a double circle
26 cm, 10 $\frac{1}{4}$ in.

PROVENANCE

Collection of Sir Harry Garner.
Collection of Ira and Nancy Koger.
Sotheby's New York, 27th November 1990, lot 3.
The Meiyintang collection.
Sotheby's Hong Kong, 4th April 2012, lot 42.

EXHIBITED

The John and Mable Ringling Museum of Art, Sarasota, Florida, 1985, no. 71.
The Jacksonville Art Museum, Florida, 1987, no. 71.
Evolution to Perfection. Chinese Ceramics from the Meiyintang Collection/ Evolution vers la perfection. Céramiques de Chine de la Collection Meiyintang, Sporting d'Hiver, Monte Carlo, 1996, cat. no. 124.

LITERATURE

John Ayers, *Chinese Ceramics. The Koger Collection*, London, 1985, no. 71.
Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, no. 682.

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

US\$ 320,000-448,000

明弘治 青花梔子花紋盤
《大明弘治年製》款

來源：

加納爵士收藏

Ira and Nancy Koger 伉儷收藏

紐約蘇富比1990年11月27日，編號3

玫茵堂收藏

香港蘇富比2012年4月4日，編號42

展覽：

The John and Mable Ringling Museum of Art, Sarasota, 佛羅里達州，1985 年，編號71

The Jacksonville Art Museum, 佛羅里達州，1987 年，編號71

《Evolution to Perfection. Chinese Ceramics from the Meiyintang Collection》
，Sporting d'Hiver, 蒙地卡羅，1996 年，編號124

出版：

John Ayers, 《Chinese Ceramics. The Koger Collection》, 倫敦，1985 年，編號71
康蕊君, 《玫茵堂中國陶瓷》, 倫敦，1994-2010 年，卷2，編號682



Mark





After the Chenghua reign, production at the imperial porcelain kilns appears to have been drastically reduced, Hongzhi blue and white porcelain of any kind is particularly rare. Only four other dishes have ever been sold at auction, all decorated with dragons, all sold at Sotheby's: one from the Hay collection in London, 25th June 1946, lot 46; one from the Eumorfopoulos collection in London, 29th May 1940, lot 212; another in London, 3rd December 1963, lot 103 and one in Hong Kong, 29th April 1997, lot 548.

The gardenia (*zhizi*) is a flower very rarely depicted on Chinese ceramics and known almost exclusively from the present design. It is not immediately associated with any auspicious meaning, but the highly fragrant flowers were popular with ladies to wear in the hair, and were used for flavouring tea and for preparing cosmetics, and the small fruits of the plant were coveted for dyeing – producing a fine yellow or orange colour – as well as for their medicinal benefits.

The present design is much better known in blue and yellow; compare a dish formerly in the collection of Sir Percival David (1892-1964), sold in our London rooms, 15th October 1968, lot 108, and recently again in these rooms, 5th April 2017, lot 2, from the collection of Maureen Pilkington (1928-2011); another dish from the Reach Family collection and later also the Meiyintang collection, illustrated in Krah, *loc. cit.*, vol. 4, no. 1674, and sold in these rooms, 7th April 2011, lot 57; as well as blue-and-yellow examples of the Zhengde (AD 1506-1521) and Jiajing (AD 1522-1566) reigns in the Meiyintang collection, in Krah, *loc. cit.*, vol. 2, nos 683 and 684.

成化以降，御瓷燒造驟減，是以弘治一朝，任何種類之青花瓷也出奇的罕見。除此品外，過去僅四盤曾售於拍賣，皆飾龍紋，全經由蘇富比拍出，包括：Hay 氏收藏之盤，售於倫敦1946年6月25日，編號46；Eumorfopoulos 舊藏之器，倫敦1940年5月29日，編號212；另外兩盤分別售於倫敦1963年12月3日，編號103及香港1997年4月29日，編號548。

中國瓷器甚少以梔子花為飾，幾乎僅見此圖案布局。梔子花清麗脫俗，芳香馥郁，雖無吉祥寓意，然深受古代仕女喜愛。其用途廣泛，如簪於髮間、入茶浸泡，或作妝粉原料。梔子花果實加工後可調出黃色或橘色染料，亦可入藥。

此盤上圖樣多見於黃地青花器，例可對比大維德爵士舊藏例，1968年10月15日售於倫敦蘇富比，編號108，後入琵琶頓珍藏，近又於香港蘇富比2017年4月5日拍出，編號2。還可參考另一玫茵堂舊藏，原屬瑞滋家族雅蓄，圖見康蕊君，前述出處，卷4，編號1674，後售於香港蘇富比2011年4月7日，編號57。且參考玫茵堂藏正德及嘉靖黃地青花盤，見康蕊君，前述出處，卷2，編號683 及684。

**A BLUE AND WHITE CIRCULAR
PLAQUE
MING DYNASTY, CHENGHUA
PERIOD**

明成化 青花高仕圖圓屏心

來源：

紐約佳士得2011年9月15日，編號1477

of flattened circular form, one face liberally painted in the lively 'windswept' style, depicting three scholars engaged in a discussion, each cloaked in long belted robes and wearing an official hat, accompanied by two attendants holding a *qin* and a book respectively, all amongst an open landscape framed by semi barren trees, beneath a pyramidal altar surmounted by a lotus flower supporting the flaming jewels emerging from vaporous clouds
29.3 cm, 11½ in.

PROVENANCE

Christie's New York, 15th September 2011, lot 1477.

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

US\$ 103,000-154,000

This plaque is impressive for its skilled combination of pencilled lines with soft washes of underglaze blue, which creates a sense of a secluded landscape. Plaques of this type which are unglazed on the back, were often mounted as table screens and used in scholar's studio.

A slightly smaller circular plaque painted in a similar style with the bodhisattva Avalokiteshvara, was sold in our London rooms, 15th December 1981, lot 189; another was sold in these rooms, 1st December 1977, lot 404, and again at Christie's New York, 18th/19th September 2014, lot 846; and a third, painted with a scene of a scholar and a lady in a garden, and with a classic scroll border, was sold in our London rooms, 1st February 1966, lot 94. See also a rectangular plaque painted with scholars in landscape, sold twice in our London rooms, 10th December 1968, lot 64, and 3rd April 1979, lot 154, and most recently at Bonhams London, 10th November 2003, lot 103, from the collection of Anthony du Boulay.



**A RARE BLUE AND WHITE
FIVE-LOBED 'FISH' BASIN
MARK AND PERIOD OF WANLI**

of cinquefoil section, robustly potted with rounded sides rising to a flattened everted mouthrim, the exterior painted in inky tones of cobalt blue with the *bajixiang* borne on *lingzhi* on a continuous leafy scroll, all below *lingzhi* scrolls bordering the underside of the rim, the interior with fish swimming amidst pondweed and rippling currents, the unglazed base centred with a medallion enclosing an underglaze-blue six-character reign mark within a double circle 35.7 cm, 14 in.

PROVENANCE

An old Japanese collection, probably Edo period (1603-1868, box).
Hirano Kotoken, Tokyo.
Collection of Sakamoto Goro.

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

US\$ 192,000-256,000

明萬曆 青花魚藻八吉祥梅花式盆
《大明萬曆年製》款

來源：

日本舊藏，可能屬江戸時代（1603-1868年，木盒）

平野古陶軒・東京

坂本五郎收藏



Mark





Basins decorated with this charming scene of fish swimming amongst reeds provided the craftsman with the perfect opportunity to display his proficiency with the subject: the fish are depicted in a number of turning and twisting poses in swirling water, successfully capturing the lively movement. It is rare to find basins rendered with this scene in underglaze blue although *wucai* versions are more commonly known. For an example sold at auction, see a basin enamelled with a closely related design in underglaze blue, brown, green and black, sold in our London rooms, 13th May 1969, lot 95. Compare a basin of this type, depicting six small fish swimming around a large central carp in underglaze blue, the exterior decorated with two lotus scroll borders interspersed with the *bajixiang*, in the National Palace Museum, Taipei, included in the Museum's *Good Fortune, Long Life, Health, and Peace: A Special Exhibition of Porcelains with Auspicious Designs*, Taipei, 1995, cat. no. 78; and its *wucai* counterparts, such as one illustrated in *Mayuyama. Seventy Years*, vol. 1, Tokyo, 1976, pl. 919; and another sold in our London rooms, 15th December 1987, lot 161.

Scenes of fish swimming amongst water reeds was a popular ink painting subject from the Song dynasty (960-1279) and its association with Daoism is known from the compilation of *Zhuangzi*, a text with origins dating back to the late 5th century BC, where fish were a frequent subject of allegories. One of the earliest and most important artists working in this genre, Liu Cai, was active during the reign of the Huizong emperor (r. 1101-25) who was one of China's greatest patrons of the arts as well as one of its most fervent Daoist rulers. Thus, Daoist motifs were incorporated into the decorative repertoire of the imperial kilns at Jingdezhen as well as that of other imperial workshops.

The fish represent an image of freedom from restraints; symbols of the happy, carefree life in tune with nature that the Daoists proposed – and which for the most part was the opposite of the reality experienced by the emperor.

此梅花式盆，繪魚藻紋，別有意境。為匠者，畫技嫺熟，運筆瀟灑老練。漫漫荷塘，水波蕩漾，幾尾魚，栩栩如生，往來閒遊，自由歡暢。同類紋飾者，多見五彩，青花略罕。五彩例可參考曾售於倫敦蘇富比1969年5月13日之器，編號95，其紋飾構圖與本品相仿，施青花、褐、綠、墨彩。另比較一青花例，心繪鯉魚一尾，六小鱗相伴歡游，外飾八吉祥纏枝蓮紋，藏台北國立故宮博物院，展於《福壽康寧·吉祥圖案瓷器特展圖錄》，台北，1995年，圖版78。與台北故宮藏器相近之五彩例，見於《龍泉集芳》，卷1，東京，1976年，圖版919，或售於倫敦蘇富比1987年12月15日之例，編號161。

魚藻紋，宋畫常見，與道學之緣，根深蒂固。戰國時期道家經典《莊子》，錄寓言數十篇，常見以魚為題者。宋徽宗致力文藝，且又篤信道學，時有名家劉棻，極善畫魚，傾心崇道。此時期各門御廠官作，常見道家紋飾。

池中魚，逍遙遊，無拘無束亦無憂，正如道學教義，宣揚自然，崇尚歸真。為君難，困俗世凡間，恰可借此紋飾，略了其憾。

A LARGE BLUE AND WHITE 'DRAGON' BASIN QING DYNASTY, QIANLONG PERIOD

robustly potted with deep cylindrical sides rising from a flat base, gently sweeping up to a wide everted rim, the interior boldly painted with a three-clawed dragon in profile pursuing a flaming pearl, its sinuous body detailed with scales, the muscular limbs terminating in sharp claws entangled amongst dense scrolling clouds, all encircled by a continuous band depicting four carp leaping in waves, the tumultuous waters cresting with foams, splashing on pierced rocky mountains issuing *lingzhi* shrubs below bats in flight, the top of the flat rim bordered by a stylised *ruyi* band with trefoil florets, similarly decorated to the exterior with four archaic *kui* dragons between line borders, the base with an unglazed ring fired to orange
40.4 cm, 15 $\frac{7}{8}$ in.

PROVENANCE

Collection of John St Clair Elkington, Hampshire, England, purchased from Hay Hill in Mayfair, London during World War II, by repute.
Thence by descent.

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

US\$ 103,000-128,000

清乾隆 青花雲龍戲珠紋折沿盆

來源：

英國著名精神病研究家埃金頓醫生（John St Clair Elkington）收藏，英國漢普郡，傳二戰時期得自倫敦麥菲爾區 Hay Hill
自此家族承傳

A sense of dynamism is captured on this basin through the sinuous dragon that clutches branches of billowing *lingzhi*, which is further accentuated by the scene of fish swimming amongst the crashing waves. The design represents the journey of the carp and its transformation into a dragon by swimming against the current of the Yellow River and leaping up at the Dragon Gate. The scrolling *lingzhi* are reminiscent of Qianlong mark and period vases decorated with *chilong* clambering amongst scrolling stems of *lingzhi*, such as one in the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum. Blue-and-White Ware of the Ch'ing Dynasty II*, Hong Kong, 1968, pl. 10. On the present piece, the *chilong* have been placed on the exterior of the basin, the plain white ground of which provides a striking contrast with the complex interior.

No other closely related example appears to have been published, although the form is known decorated in various designs; see one of this size painted with a Ming-style design of a central phoenix surrounded by stylised foliate dragons and a lotus scroll rim, sold at Christie's Amsterdam, 6th October 1983, lot 61; and a smaller version with three foliate dragons, the rim encircled with a *lingzhi* meander, sold in our London rooms, 9th December 1975, lot 203. A Kangxi mark and period basin of this form and size, decorated with a phoenix surrounded by dense cloud scrolls, with further phoenix around the well, the rim with leafy lotus blooms, was sold in our London rooms, 21st June 1977, lot 7, twice in these rooms, 29th November 1978, lot 222, and 18th May 1982, lot 251, and a fourth time at Christie's New York, 17th September 2008, lot 455.

NO LOT 3682



PROPERTY OF A GENTLEMAN

**A FINE AND RARE BLUE AND
WHITE 'DRAGON' TAZZA
MARK AND PERIOD OF
YONGZHENG**

of circular form with shallow slightly rounded sides supported on a tall splayed hollow foot, painted around the sides with a frieze of interlinked foliate strapwork within line borders, the foot superbly decorated in shaded tones of cobalt blue with a five-clawed dragon depicted striding in pursuit of the flaming pearl above waves crashing on jagged rockwork, the interior of the stem inscribed with a horizontal six-character reign mark
22.5 cm., 8 $\frac{7}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 16th May 1989, lot 249.

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

US\$ 192,000-256,000

Blue and white tazza of this powerful auspicious design, painted with a five-clawed dragon emblematic of the emperor, are frequently found in the Kangxi and Qianlong period, but it is extremely rare to find one with a Yongzheng reign mark. This appears to be the only recorded example.

For Kangxi reign-marked examples, see the tazza in the National Palace Museum, Taipei, included in the *Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum*, Taipei, vol. 1, 1980, pl. 15, and an example offered in these rooms, 2nd May 1995, lot 60. For Qianlong reign-marked examples, see one illustrated in *Beauty of Ceramics, vol.3: Blue and White Porcelain*, Taipei, 1993, pl. 153, and an example sold in our New York rooms, 22nd March 1999, lot 395.

清雍正 青花躍龍戲珠紋供盤
《大清雍正年製》款

來源：

香港蘇富比1989年5月16日，編號249



Mark



PROPERTY FROM A HONG KONG PRIVATE FAMILY
COLLECTION

**A BLUE AND WHITE 'LOTUS AND LANÇA
CHARACTERS' STEM BOWL
SEAL MARK AND PERIOD OF QIANLONG**

with deep rounded sides rising from a tall slightly splayed foot to a flared rim, the exterior of the vessel inscribed with eight *lança* characters above a stylised flaming strapwork, below a band enclosing lotus blooms framed by medallions and leafy scrolls, all above a further frieze of lotus blooms and undulating scrolls bordering the tall foot, the interior of the foot inscribed with a horizontal six-character seal mark
16 cm, 6¼ in.

PROVENANCE

Christie's London, 22nd June 1995, lot 491.

HK\$ 200,000-300,000

US\$ 25,600-38,400

清乾隆 青花纏枝蓮梵文高足盃
《大清乾隆年製》款

來源：

倫敦佳士得1995年6月22日，編號491



Mark

A FINE BLUE AND WHITE 'LANÇA' DISH MARK AND PERIOD OF YONGZHENG

the shallow rounded sides rising from a short straight foot to a slightly flared rim, finely painted to the central interior with a stylised *mandala* formed from a petalled medallion enclosing combed waves surrounded by billowing ribbons and three-pronged *vajra* pointing to the cardinal directions, all within a double-line border repeated at the rim, the exterior with three rows of *lança* characters between double blue lines at the rim and foot, the slightly domed base inscribed with a six-character reign mark within a double circle
17.7 cm, 7 in.

PROVENANCE

A Japanese private collection.
Sotheby's Hong Kong, 9th October 2012, lot 3087.

HK\$ 350,000-450,000

US\$ 44,800-58,000

清雍正 青花寶杵梵紋盤
《大清雍正年製》款

來源：

日本私人收藏

香港蘇富比2012年10月9日，編號3087



Mark

PROPERTY OF A GENTLEMAN

A FINE BLUE AND WHITE MING-STYLE ARROW VASE SEAL MARK AND PERIOD OF QIANLONG

the ovoid body painted with stylised foliate scrolls, set between pendent and upright plantain leaves, the tall cylindrical neck detailed with swirling waves rising to a slightly flared rim, flanked by a pair of lug handles and fastened together with a keyfret band, the underside inscribed with a six-character seal mark
19.3 cm, 7⁵/₈ in.

PROVENANCE

Christie's Hong Kong, 30th May 2006, lot 1408.
Sotheby's Hong Kong, 8th October 2010, lot 2780.

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

US\$ 154,000-192,000

The present vase is an archetypal example of the archaistic style favoured by the Qianlong Emperor as it follows imperial porcelain designs of the Xuande reign, which were in turn inspired by archaic bronze vessels. A closely related vase from the Qing court collection and still in Beijing, included in the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935, is published in *Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art in London*, Shanghai, 1936, pl. 263; another in the National Palace Museum, Taipei, is illustrated in *Blue-and-White Ware of the Ch'ing Dynasty*, Hong Kong, 1968, vol. II, pl. 7; a third in the Nanjing Museum, Nanjing, is illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 140; and a further example was sold at Christie's New York, 19th March 2008, lot 601. For the Xuande prototype of this vase, see one in the National Palace Museum, Taipei, included in the Museum's *Special Exhibition of Hsuan-Te Wares*, Taipei, 1980, cat. no. 8.

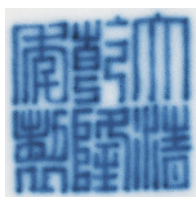
清乾隆 青花纏枝花卉紋貫耳瓶
《大清乾隆年製》款

來源：

香港佳士得2006年5月30日，編號1408

香港蘇富比2010年10月8日，編號2780

Vases of this elegant form are known as arrow vases on account of their similarity with archaic bronze vessels used for *touhu*, a 'pitch-pot' game. *Touhu* was a contest between players who had to throw arrows into the mouth or tubular handles of the vase which was placed at an equal distance between two mats on which the players knelt (for a painting illustrating the Xuande Emperor enjoying the game, see *The Edward T. Chow Xuande Bowl*, lot 3301, fig. 1). *Touhu* or arrow vases continued to be produced in the Song dynasty and later, and were made in various media including bronze, cloisonné and ceramics. This particular design appears to have been first reproduced in the Yongzheng reign; see for example a Yongzheng mark and period vase, in the Palace Museum, Beijing, illustrated in *Qingdai yuyao ciqu* [Qing porcelains from the imperial kilns preserved in the Palace Museum], vol. 1, pt. II, Beijing, 2005, pl. 22.



Mark



A BLUE AND WHITE 'LOTUS BOUQUET' DISH MARK AND PERIOD OF YONGZHENG

清雍正 青花一把蓮盤
《大清雍正年製》款

來源：
香港蘇富比1986年5月20日，編號42

well potted with shallow rounded sides rising from a tapered foot, painted to the interior with a central medallion enclosing a ribbon-tied bouquet of lotus flowers and leaves, arrowhead and other waterplants, encircled by a composite floral scroll of camellia, hibiscus, pomegranate, tree peony, rose, lotus and chrysanthemum in pairs, all below a band of classic scroll bordering the rim, the exterior similarly decorated with a composite floral scroll, between a key-fret band bordering the rim and classic scroll above the foot, the base inscribed with a six-character reign mark within a double circle
34.8 cm, 13¾ in.

PROVENANCE

Sotheby's Hong Kong, 20th May 1986, lot 42.

HK\$ 1,800,000-2,200,000

US\$ 231,000-282,000

Inspired by the celebrated wares of the early Ming dynasty, dishes painted with this lotus bouquet motif were revived under the Yongzheng Emperor, who was keen to see historical masterpieces replicated as a reminder of the nation's glorious past. Antiques from the Palace collection were sent to the Imperial kilns in Jingdezhen, where craftsmen were instructed to use them as standards for quality, models for designs and as inspiration for innovation.

See a Yongzheng example in the Palace Museum, Beijing, illustrated in Geng Baochang ed., *Gugong bowuyuan cang Ming chu qinghua ci* [Early Ming blue and white porcelain in the Palace Museum], Beijing, 2002, vol. 2, pl. 195. Five Yongle prototypes of this lotus bouquet design, in the Ardabil Shrine in Iran, are illustrated in John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, D.C., 1956, pls 30 and 31.

By the Qianlong reign, the style of painting of this motif was slightly altered, becoming more formalised, and was applied on dishes of various shapes and sizes. See a Qianlong mark and period dish with this motif, in the Palace Museum, Beijing, illustrated in Geng Baochang ed., *op. cit.*, pl. 203.



Mark



**A BLUE AND WHITE 'BAJIXIANG'
MOONFLASK
SEAL MARK AND PERIOD OF
QIANLONG**

the circular body rising from a splayed oval foot to a cylindrical neck flanked by a pair of S-scroll handles, finely painted in varying tones of cobalt blue enhanced by simulated 'heaping and piling', each side centred on a large boss with a floral medallion comprising *ruyi*-shaped petals enclosed within a key-fret and lappet border, all encircled by radiating bold lotus petal panels containing the *bajixiang*, surrounded by a key-fret border, the flat sides with a narrow band of leafy scrolls issuing lotus blooms, the neck and foot each painted with a *lingzhi* scroll and key-fret around the rim, inscribed on the base with a six-character seal mark
34.5 cm, 13⁵/₈ in.

PROVENANCE

A Japanese private collection, formed in the 1930s.
Sotheby's Paris, 12th December 2013, lot 144.

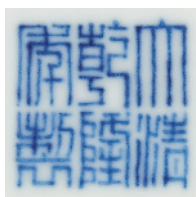
HK\$ 600,000-800,000

US\$ 77,000-103,000

清乾隆 青花八吉祥紋雙耳扁壺
《大清乾隆年製》款

來源：

日本私人收藏，集成於1930年代
巴黎蘇富比2013年12月12日，編號144



Mark





In both its form and painted motif, as well as its simulation of the 'heaped and piled' technique to render the design, this moonflask immediately references China's glorious porcelain tradition. The flattened form with raised medallion is modelled after early fifteenth century flasks, that were in turn inspired Middle-Eastern metal prototypes, while the design is reminiscent of an early-Ming Buddhist motif of a double *vajra* surrounded by eight petal panels containing the *bajixiang*. Interestingly, in the Qing version the order of the *bajixiang* has been slightly altered, with the twin-fish emblem appearing before the knot and after the vase emblem.

While flasks of this type are numerous, the present piece is particularly unusual for its size, the form of its handles and the raised rib on the neck; similar examples include one sold in our London rooms, 13th May 1969, lot 137; another from the Manno Art Museum, sold at Christie's London, 21st June 2001, lot 106; and a third sold at Christie's New York, 16th September 2011, lot 1547. Compare also larger flasks of related form and design, such as one in the National Palace Museum, Taipei, included in the *Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum*, vol. II, Tokyo, 1981, pl. 5; two published in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pls 949 and 950, the latter lacking the Qianlong reign mark; and another in the Nanjing Museum, Nanjing, illustrated in *Zhongguo lidai Jingdezhen ciqu: Qing juan* [Chinese ceramics from Jingdezhen through the ages: Qing dynasty], Beijing, 1998, p. 169.

For the prototype of this motif, see a blue and white basin attributed to the Yongle reign, in the Asian Art Museum, San Francisco, illustrated in He Li, *Chinese Ceramics: A New Comprehensive Survey from the Asian Art Museum of San Francisco*, New York, 1996, pl. 398.

此青花扁壺屬乾隆年器並款，中央飾十字杵，外環飾八片蓮瓣，瓣中飾八吉祥紋。巧以青花點苔，模擬十五世紀初之青花黑疵。

此類扁壺雖然並不鮮見，但如此尺寸、瓶頸飾弦紋及如意耳者較罕，類例可參見倫敦蘇富比1969年5月13日，編號137。萬野美術館舊藏有例，後售於倫敦佳士得2001年6月21日，編號106。紐約佳士得也曾拍出一壺，2011年9月16日，編號1547。較大之扁壺，則可參見台北故宮博物院藏器，收錄於《故宮清瓷圖錄》，卷2，東京，1981年，圖版5。且有兩例，見《中國陶磁：出光美術館藏品圖錄》，東京，1987年，圖版949及950，後者無款。南京博物院還有一例，刊於《中國歷代景德鎮瓷器：清卷》，北京，1998年，頁169。

十字杵蓮瓣八吉祥紋之雛型，可參見舊金山亞洲藝術博物館永樂青花八吉祥紋盆，見賀利，《Chinese Ceramics: A New Comprehensive Survey from the Asian Art Museum of San Francisco》，紐約，1996年，圖版398。

PROPERTY FROM A JAPANESE PRIVATE
COLLECTION

**A PAIR OF BLUE AND WHITE
'THREE FRIENDS' DISHES
SEAL MARKS AND PERIOD OF
QIANLONG**

each with rounded sides rising from a tapered foot to a flared rim, the exterior painted with a continuous scene depicting two conversing young boys seated below a willow tree, next to a courtyard decorated with plants and rocks, leading to an interior scene with a lady seated in a composed manner on a bench, the interior decorated with a medallion enclosing the 'Three Friends of Winter', depicting a large overhanging pine tree, bamboo shoots and a gnarled tree bearing prunus blossoms and buds, inscribed to the base with a six-character seal mark
18 cm, 7 $\frac{1}{8}$ in.

EXHIBITED

Special Triennial Tobi Art Fair, Tokyo Bijutsu Club,
Tokyo, 1985.

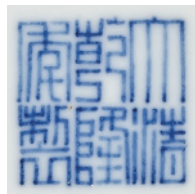
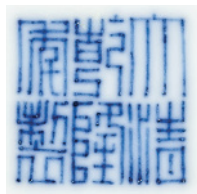
HK\$ 200,000-300,000

US\$ 25,600-38,400

清乾隆 青花歲寒三友盤一對
《大清乾隆年製》款

展覽：

《東美特別展》，東京美術俱樂部，東京，1985年



Marks



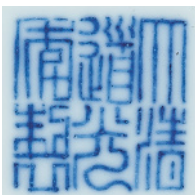
A BLUE AND WHITE BOTTLE VASE
SEAL MARK AND PERIOD OF
DAOGUANG

清道光 青花串枝花紙槌瓶
《大清道光年製》款

well potted with a tapering cylindrical body resting on a splayed foot, rising to angled shoulders and a tall cylindrical neck, the exterior with ten vertical panels each painted with leafy floral sprays and alternately framed by *ruyi* motifs at the corners, encircled above and below by meandering floral scrolls, the neck similarly decorated with a wide band of floral sprays, all divided by an undulating foliate scroll and lappets on the shoulder, the rim and foot bordered by classic scrolls, inscribed to the base with a six-character seal mark
30.4 cm, 12 in.

HK\$ 300,000-400,000

US\$ 38,400-51,500



Mark

3691

PROPERTY OF A GENTLEMAN

**A COPPER-RED 'PHOENIX MEDALLION'
BOWL
SEAL MARK AND PERIOD OF DAOGUANG**

the deep rounded sides rising from a slightly tapered foot to a flared rim, painted to the interior with a central medallion formed from a phoenix, its wings outstretched and detailed with plumage, the exterior with five further phoenix roundels, the base with a six-character seal mark in underglaze blue 14.6 cm, 5¾ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200

清道光 釉裏紅團鳳紋盃
《大清道光年製》款



3692

**A COPPER-RED 'DRAGON' BOWL
MARK AND PERIOD OF KANGXI**

the deep rounded sides rising from a short foot to a gently flaring rim, painted to the exterior in underglaze copper-red tones with two five-clawed dragons striding amongst flame wisps in pursuit of flaming pearls above two rows of lappets, the base inscribed with a six-character reign mark within a double circle 14.8 cm, 5⅞ in.

HK\$ 280,000-380,000

US\$ 35,800-48,600

A Kangxi bowl of the same design, based on an early Ming original, is in the Palace Museum, Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (III)*, Shanghai, 2000, no. 169; another was included in the exhibition *Ch'ing Porcelain from the Wah Kwong Collection*, the Chinese University of Hong Kong, Hong Kong, 1973-1974, cat. no. 53.

清康熙 釉裏紅雲龍戲珠紋盃
《大清康熙年製》款



3691 Mark



3692 Mark

PROPERTY OF A GENTLEMAN

**A PAIR OF COPPER-RED 'DRAGON AND PHOENIX' BOWLS AND COVERS
SEAL MARKS AND PERIOD OF DAOGUANG**

each with the exterior delicately decorated in copper red with four medallions, two rendered in the form of a phoenix with outstretched wings and a long curling tail, alternating with the other two depicting a dragon grasping a flaming pearl in one claw and writhing amidst flaming wisps, the cover centred with a finial and surrounded by four similar medallions, the base and cover inscribed in underglaze blue with a six-character seal mark
10.8 cm, 4¼ in.

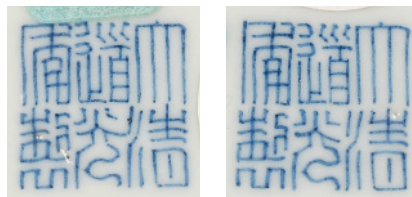
PROVENANCE

C.C. Teng & Co., Taipei

HK\$ 240,000-340,000**US\$ 30,700-43,500**

清道光 釉裏紅團龍鳳紋蓋盃一對
《大清道光年製》款

來源：
慎德堂，台北



Marks



3694

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

**A FINELY CARVED RHINOCEROS
HORN 'LANDSCAPE' LIBATION
CUP
17TH CENTURY**

of conical form, the flaring sides tapering to a hollowed oval base, carved around the exterior in high relief with a continuous riverscape detailed with figures engaging in various activities, including one holding a *qin* crossing a bridge, two standing beside a pavilion, another riding on a horse with an attendant following behind, all amongst jagged cliffs and rocky outcrops with pine and *wutong* trees, one end of the horn set with an openwork handle formed by the gnarled pine tree trunks twisting through the pierced crevices, surmounted by pine tree trunks with branches extending over the rim and onto the interior, the horn richly patinated to a rich toffee tone darkening to a deep brown colour on the carved underside, wood stand
length 14.2 cm, 5 $\frac{5}{8}$ in.

• **HK\$ 200,000-300,000**

US\$ 25,600-38,400

Two rhinoceros horn cups similarly carved with figures in a craggy landscape were sold in our London rooms, the first, from the collection of Marcel Lorber, 24th April 1987, lot 281, and the second, 29th October 1982, lot 94; another cup was sold in these rooms, 8th October 2014, lot 3793; and a further cup was sold in our New York rooms, 28th February 1980, lot 67.

十七世紀 犀角雕攜琴訪友盃



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**A FINELY CARVED RHINOCEROS HORN 'CHILONG AND LINGZHI' LIBATION CUP
17TH CENTURY**

of conical form, deftly carved on the exterior in high relief with three long-horned *chilong*, each with a sinuous body terminating in a bifurcated tail, clambering amongst leafy bamboo and stems bearing clusters of large *lingzhi*, the base formed from further large *lingzhi* heads in openwork, extended upwards on one side forming a double handle of intertwined bamboo and *lingzhi* with a fourth *chilong* perched atop, the beast clambering over the rim onto the interior of the vessel skilfully rendered with angled contours to suggest a *lingzhi*, the glossy patina of a chestnut-brown colour, wood stand length 16.5 cm, 6½ in.

A cup similarly carved with *chilong* among *lingzhi* and bamboo stalks was sold in our New York rooms, 10th/11th April 1986, lot 295, and again in these rooms, 7th October 2006, lot 911; two were sold in our London rooms, the first, 11th May 2011, lot 24, and the second, 13th July 2005, lot 102; and another cup was sold at Christie's London, 11th July 1977, lot 3. See also a slightly smaller example in the Chester Beatty Library, Dublin, illustrated in Jan Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pls 205 and 206, together with one in the collection of Gerard Levy, pl. 204; and two others offered in this sale, **lots 3698 and 3702**.

• HK\$ 400,000-600,000
US\$ 51,500-77,000

十七世紀 犀角雕福壽高昇三龍盃



INTERIOR



3696

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

**A CARVED RHINOCEROS HORN
'LOTUS LEAF' LIBATION CUP
17TH – 18TH CENTURY**

naturalistically modelled in the form of a finely veined lotus leaf with furled edges, the exterior carved in high relief with a smaller leaf, lotus flower, arrowheads and a curved stem bearing budding and flowering three-petalled blooms, set on one side with an openwork handle formed from intertwining stems issuing an arrowhead and a blossoming flower extending over the rim onto the interior, the base later added and worked as a lotus bloom bursting with pod seeds, the horn patinated to a chestnut-brown colour with a lighter golden-honey tone around the edges, wood stand
length 14.1 cm, 5½ in.

• **HK\$ 250,000-350,000**
US\$ 32,000-44,800

Skilfully fashioned in the form of a large lotus leaf adorned by further flowers and leaves, this vessel has successfully incorporated the natural markings of the rhinoceros horn into the overall design to give it an added naturalism, particularly the stems that form the handle.

The lotus leaf itself is possibly one of the most popular decorative themes in the rhinoceros horn carver's repertoire, symbolising purity and associated with the pure and virtuous character of the gentry and scholar-literati.

A slightly larger cup modelled in the form of a lotus leaf and also carved on one side with similar three-petalled blooms, from the Qing court collection and still in Beijing, is illustrated in *The Palace Museum Collection of Elite Carving*, Beijing, 2004, pl. 194.

十七至十八世紀 犀角雕荷花盃



PROPERTY OF AN ENGLISH LADY AND
GENTLEMAN

**A RHINOCEROS HORN 'GRAPE
VINE' LIBATION CUP
17TH – 18TH CENTURY**

the broad shallow cup formed by a furled grape leaf, finely carved on the exterior in high relief with gnarled vines issuing large leaves and clusters of plump grapes, the handle and base formed by gnarled twisted vines, the horn of a golden-honey tone darkening towards the base 14.6 cm, 5¾ in.

• **HK\$ 600,000-800,000**
US\$ 77,000-103,000

Fashioned as a large grape leaf with finely rendered veins, the grapes adorning this vessel are skilfully carved in high relief to capture the three-dimensionality and succulence of the fruit. A bunch of grapes also falls into the interior of the cup which heightens the sense of abundance and thus amplifies its symbolic wish for many children and ceaseless generations of sons and grandsons, a theme that was particularly popular in the Ming and early Qing periods.

A cup carved with this motif in the Staalisches Museum für Völkerkunde, Munich, is illustrated in Jan Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pl. 222; three were sold in our New York rooms, the first, from the collection of Cyrus Jasperse, 13th June 1979, lot 133, the second, 25th September 1986, lot 273, and the third, of slightly larger size, 10th/11th April 1986, lot 296; and two were sold in these rooms, one, 11th November 1982, lot 777, and the other of larger size and signed Zi Zhen, from the collection of Edward and Franklin Chow, 8th April 2011, lot 2716. For an earlier example of the grape vine motif, see a cup also carved with a *chilong* handle, attributed to the early Ming dynasty, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Shanghai, 2001, pl. 114.

十七至十八世紀 犀角雕葡萄葉式盃



PROPERTY OF AN ENGLISH LADY AND
GENTLEMAN

A RHINOCEROS HORN 'CHILONG AND LINGZHI' LIBATION CUP 17TH CENTURY

the flared sides carved in relief on the exterior with a sinuous long-horned *chilong*, grasping a sprig of *lingzhi* in its mouth and clambering amongst stems issuing further *lingzhi* and leafy bamboo, the double handle formed from intertwined bamboo and a stem issuing further clusters of *lingzhi* around the rim, the interior skillfully rendered with angled contours to suggest a *lingzhi*, the horn of a honey-brown tone with lighter striations
14.7 cm, 5¾ in.

PROVENANCE

Sotheby's London, 15th June 1979, lot 128.

十七世紀 犀角雕螭龍靈芝紋盃

來源：

倫敦蘇富比1979年6月15日，編號128

• HK\$ 600,000-800,000

US\$ 77,000-103,000

Expertly carved with sinuous *chilong* among *lingzhi* and bamboo stalks, this cup is notable for its attractive light-brown colouration which resembles the colour of honey. Rhinoceros horn of this colour was highly sought after by Ming and Qing connoisseurs and Jan Chapman in *The Art of Rhinoceros Horn Carving in China*, London, 1999, p. 60, notes that 'carvings in the honey tones are almost invariably associated with the best quality carving'.

A cup carved with a similar motif, in the Chester Beatty Library, Dublin, is illustrated in Jan Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pls 205 and 206, together with one in the collection of Gerard Levy, pl. 204; three were sold in our New York rooms, the first from the collection of Annie R. Bird, 7th/8th April 1988, lot 343, the second, 12th October 1987, lot 257, and the third, of slightly larger size, 21st September 2006, lot 1; another cup was sold in these rooms, 29th November 1978, lot 394; and a further example was sold in our Los Angeles rooms, 2nd November 1978, lot 1391. See also a slightly larger libation cup sold in our New York rooms, 10th/11th April 1986, lot 295, and again in these rooms, 7th October 2006, lot 911; and two others offered in this sale, **lots 3695 and 3702**.



3699

PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

**A RHINOCEROS HORN 'LOTUS' LIBATION
CUP**
QING DYNASTY, 18TH CENTURY

modelled as a furred lotus leaf incised with veins, the handle
formed from a ribbon-tied bundle of stems extended to form
the base, issuing a flowering lotus, another bloom bursting with
seed pods and a sprig of leafy millet around the exterior, the
horn of a caramel tone darkening towards the base
10.2 cm, 4 in.

• HK\$ 80,000-120,000
US\$ 10,300-15,400

清十八世紀 犀角雕一把蓮盃



3700

PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

**AN ARCHAISTIC RHINOCEROS HORN
LIBATION CUP
17TH CENTURY**

the protruding central section resting on a straight foot and surmounted by a wide and everted rim, carved in low relief around the middle section with a diaper band with bracketed motifs, encircled by keyfret bands at the rim and the foot, set with an 'S'-scroll handle on one side with a *chilong*, the horn of an even golden brown colour
10.2 cm, 4 in.

• HK\$ 200,000-300,000

US\$ 25,600-38,400

十七世紀 犀角雕錦紋龍把盃



PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

**AN ARCHAISTIC RHINOCEROS HORN
LIBATION CUP
17TH CENTURY**

of rectangular section, the flaring sides supported on a short splayed foot, set on one side with a handle decorated in openwork with a *chilong* climbing up to the rim, the exterior carved in low relief with a wide band of *taotie* masks reserved on a *leiwen* ground, below a band of keyfret at the rim, the interior similarly decorated with a stylised chevron band, the horn patinated to a dark brown tone with golden flecks
14 cm, 5½ in.

• HK\$ 300,000-500,000

US\$ 38,400-64,000

十七世紀 犀角雕仿古紋龍把方盃



PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

**A RHINOCEROS HORN 'CHILONG AND
LINGZHI' LIBATION CUP
QING DYNASTY, 17TH – 18TH CENTURY**

the flared sides carved in relief on the exterior with a two long-horned *chilong*, each with a sinuous body terminating in a bifurcated tail, clambering amongst leafy bamboo and stems issuing *lingzhi* forming the base, the handle modelled as intertwined bamboo and a stem issuing further clusters of *lingzhi* around the rim, the interior skilfully rendered with angled contours to suggest a *lingzhi*, the horn of a honey-brown tone

14.4 cm, 5 $\frac{5}{8}$ in.

• HK\$ 300,000-500,000

US\$ 38,400-64,000

清十七至十八世紀 犀角雕螭龍靈芝紋盃



PROPERTY OF A LADY

**A RHINOCEROS HORN 'PEACH'
LIBATION CUP
LATE MING – EARLY QING
DYNASTY**

modelled in the form of a hollowed peach, borne on a gnarled leafy bough forming the handle, extended to further branches issuing a smaller peach fruit on the base, carved bamboo stand 7 cm, 2 $\frac{5}{8}$ in.

PROVENANCE

The Songzhutang Collection, acquired in New York, 1997.
Christie's Hong Kong, 30th November 2011, lot 3035.

EXHIBITED

Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collections in Hong Kong, Hong Kong Museum of Art, Hong Kong, 2002-2005.

Exquisitely carved in the form of half a peach, this cup is notable for the naturalistic modelling of the leafy branches which provide an attractive contrast to the plain surface of the vessel. Furthermore, the attractive darker streaks and spots of the rhinoceros horn have been cleverly incorporated to simulate the markings on ripe peaches.

While the auspicious motif of peaches was widely used on rhinoceros horn cups, vessels modelled in the form of a peach are rare; a similar cup in the Chester Beatty Library, Dublin, is illustrated in Jan Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pl. 227, together with a peach-shaped bowl from the same collection, pl. 70; a larger example from the collection of M.A. Beasley was sold in our London rooms, 1st/2nd November 1984, lot 294; and another was sold at Christie's New York, 29th March 2006, lot 236.

• HK\$ 500,000-700,000

US\$ 64,000-89,500

明末至清初 犀角雕桃式小盃

來源：

松竹堂收藏，1997年購自紐約

香港佳士得2011年11月30日，編號3035

展覽：

《金木水火土：香港文物收藏精品展》，香港藝術館，香港，2002-2005年



**A FINELY CARVED RHINOCEROS
HORN 'LOTUS LEAF' LIBATION
CUP
17TH CENTURY**

modelled in the form of a finely veined lotus leaf, the exterior carved with a leafy millet spray on one side and a broad, downward folded leaf with furled edges on another, set on one side with an openwork handle formed from intertwining stems issuing a lotus flower, extended to the base as a further bloom maturing to a pod bursting with seeds, the interior worked in high relief with a crab clutching a millet spray in its claw, two small conch shells and a mentis, the horn patinated to a warm reddish caramel tone, wood stand 14.7 cm, 5 $\frac{7}{8}$ in.

PROVENANCE

The Songzhutang Collection.
Christie's Hong Kong, 27th May 2008, lot 1703.

EXHIBITED

Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collection in Hong Kong, Hong Kong Museum of Art, Hong Kong, 2002-2005.

• HK\$ 600,000-800,000

US\$ 77,000-103,000

十七世紀 犀角雕荷葉式盃

來源：

松竹堂收藏

香港佳士得2008年5月27日，編號1703

展覽：

《金木水火土：香港文物收藏精品展》，香港藝術館，香港，2002-2005年



A SET OF THREE TIANHUANG SEALS LATE QING DYNASTY

the first of elongated form, carved on the straight side with four ducks against jagged rockwork and incised with a two-character inscription, the reverse with four in a setting detailed with long millet stems issuing above a pond, inscribed with a two-character seal mark reading *qiu se*, the seal face with three characters reading *heng shui ji*, the second of rectangular section and carved around the stone with a continuous scene of an egret soaring above lotus blooms and leaves, one side signed by Sui Gong and dated to the sixth month of the *renxu* year, the seal face with an inscription, the third modelled in the form of a boulder and carved with a *qian li* inscription, all above a three-character inscription to the base reading *neng yi chou*

6.8, 2.7 and 4 cm, 2⅝, 1 and 1½ in.
left to right 36.2, 11.1 and 24.4 gr.

PROVENANCE

Collection of Sa Zhenbing (1859-1952), a prominent Chinese admiral in the Republican period, by repute.

HK\$ 200,000-300,000

US\$ 25,600-38,400

清末 田黃印章一組三件

來源：

傳民國著名海軍薩鎮冰（1859-1952年）收藏



Impressions 印文



A TIANHUANG 'MYTHICAL BEAST' SEAL QING DYNASTY

of square section, the warm yellowish-orange soapstone skilfully carved with a mythical beast resting on its haunches with the head turned towards its left, depicted with a gaping mouth and bulging eyes beneath its horn and bushy eyebrows, the muscular body detailed with a central crenulated spine, one side of the seal incised with an apocryphal *yuxuan* mark, the seal face carved with a four-character inscription 5.1 cm, 2 in. 55.4 gr.

HK\$ 700,000-800,000

US\$ 89,500-103,000

清 田黃雕瑞獸鈕印
《玉璇》仿款

This charming seal is notable for the fine level of detail captured in the small mythical beast. The vigour of the creature is evident in the muscular body and notched spine together with the animated face which scowls in ferocity. A related seal, in the National Palace Museum, Taipei, is published in *Masterpieces of Chinese Writing Materials in the National Palace Museum*, Taipei, 1971, pl. 50 right, where it is noted that the stone came from the Shoushan area in Fuzhou province; another, from the collection of Dr Ip Yee was sold in these rooms, 19th November 1984, lot 84; and a third, but with the creature looking to his right, was sold in these rooms, 19th May 1982, lot 400.



Seal face 印文



**A RARE WHITE AND GREY
'DRAGON' JADE SEAL
QING DYNASTY, KANGXI PERIOD**

of square section, the variegated white and grey stone with the upper grey section skilfully rendered in openwork to depict a coiling dragon, the seal face carved with a four-character inscription reading *ru Dao hua cheng*
5.9 by 3.7 by 3.7 cm, 2¼ by 1⅜ by 1⅜ in.

PROVENANCE

A French private collection, Bordeaux, by repute.

HK\$ 200,000-300,000

US\$ 25,600-38,400

This seal is noteworthy for the intricately carved details and sinuous body of the dragon that has been captured in openwork on a small scale. Furthermore, the carver has managed to skilfully compose the piece within the pebble to utilise its different tones and thus enhance the creature's sense of vitality. Compare three white jade seals carved with related dragons, attributed to the Qianlong period, sold at Christie's New York, 1st June 1990, lot 344; and another from the collection of Charlotte Horstmann, sold at Christie's Hong Kong, 13th January 1987, lot 229.

清康熙 灰白玉巧雕盤龍鈕方章
印文：入道化成

來源：
傳法國波爾多私人收藏







A KESI 'HUNDRED BOYS' PANEL QING DYNASTY, QIANLONG PERIOD

skillfully and brightly woven in silk with finer details delicately pencilled in ink, depicting a young boy dressed in official robes holding a vase with three arrows beside a smaller boy carrying a *ruyi* sceptre, surrounded by further boys at play and engaged in various pursuits including dragon dance, flying lanterns, lighting firecrackers, paying tributes to the star gods, spinning top, playing chess, fighting cricket and bird, picnicking, playing hide and seek, and ball games, set in a fenced garden landscape with flowering trees and jagged rockwork with flying bats, below distant mountains and further trees emerging from vaporous clouds, all reserved against a rich orange-red ground

195 by 207 cm, 76¾ by 81½ in.

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

US\$ 103,000-128,000

清乾隆 絳絲嬰戲圖掛幅

This vibrant panel is an impressive example of *kési* embroidery, a type of silk tapestry that entailed the intricate hand-weaving of decorative designs and brocades, sacred iconography or calligraphy often employed for the production of imperial textiles. *Kési* panels finely embroidered with the auspicious motif of playful children in various pursuits were used as bed hangings in matrimonial chambers. The *baizi* ('hundred boys') motif refers to the sons of King Wen, the legendary father of the founder of the Zhou dynasty King Wu, who had ninety-nine sons and adopted one more to make one hundred. By the Ming dynasty, the motif came to represent the wish for many sons, and was reproduced on a variety of media, including porcelain and lacquer, and the theme continued to be employed through the Qing dynasty.

Kési of this type and decoration were used as curtains of palace bedchambers, for example see some hanging *in situ* in the Kunninggong (Palace of Earthly Tranquility) in the Forbidden City, published in *Qingdai gongting shenghuo* [Life in the Palace during the Qing dynasty], Hong Kong, 1985, pl. 404.

For the Ming dynasty prototypes, see one woven in vivid polychrome silk and gold-wrapped thread, sold in our London rooms, 12th July 2006, lot 59, and again in these rooms, 7th April 2015, lot 3117; and two sold in our New York rooms, the first, from the Mary Porter Walsh collection, sold on 28th November 1994, lot 170, and the second, originally included in the exhibition *Threads of Imagination: Central Asian and Chinese Silks from the Twelfth to the Nineteenth Century*, Spink & Son Ltd, London, 1999, cat. no. 21 and sold 17th September 2013, lot 215.





3709

PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

AN EXTREMELY RARE AND FINELY
CARVED ZITAN-FRAMED AND
APPLIQUE-DECORATED
'HUNDRED BIRDS' PANEL
QING DYNASTY, 18TH CENTURY

mounted with painted ivory, wood, coral,
kingfisher feather, lapis lazuli, coral and various
other hardstones, to depict a mass of pairs of
birds including cranes, peacocks, herons, doves,
thrushes, finches and various other song birds
clustering around a gnarled prunus tree with
hardstone blossoms rooted in lapis lazuli rocks
issuing *lingzhi* and peonies, all on a light blue
ground, within a zitan frame carved with bats
(now missing) reserved on a key-fret ground, the
top set with two stylised bronze swing handles
80 cm by 117 cm, 31½ by 46 in.

PROVENANCE

Sotheby's London, 10th June 1997, lot 163.

• HK\$ 800,000-1,200,000

US\$ 103,000-154,000

清十八世紀 紫檀嵌百寶百鳥朝鳳掛屏

來源：

倫敦蘇富比1997年6月10日，編號163





Skilfully executed to create an intricate and detailed scene of numerous species of birds in a garden, elegant panels of inlaid precious materials were popular at the imperial court where they were hung in private rooms. The creation of this panel required several craftsmen proficient in various materials to collaborate, which reveals the close working relationship of the different workshops. Each precious material has been skilfully worked to form a vital piece of the overall design, from the carved hardstones and coral to the luxurious kingfisher feathers, which particularly enhances the luxurious nature of the panel.

Known as *diancui*, meaning 'dotting the kingfisher', the technique of incorporating kingfisher feathers in the decoration involved cutting each feather into the required shape, before attaching it with glue onto the surface. The intense blue colour of the feathers comes not from pigments in the feather itself, but in the

way light is reflected through them. The most expensive and highest quality works traditionally used feathers imported from Cambodia and it is said that Chinese imperial demand for kingfisher feathers may have contributed to the wealth of the Khmer empire.

A panel similarly inlaid with various hardstones to depict birds is illustrated *in situ* in the Zhonghuagong (Palace of Double Brilliance) in *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, pl. 259, together with a lacquered example from the Cuiyunguan (Hall of Green Cloud), pl. 262; another was sold at Christie's London, 11th September 2006, lot 73; and a vertical example was sold at Christie's New York, 15th September 2009, lot 288.



**AN INSCRIBED BAMBOO
BRUSHPOT
BY DENG WEI, QING DYNASTY,
18TH CENTURY**

of cylindrical form, one side deftly worked in relief with a scene depicting the gathering at the Orchid Pavilion, with three scholars and their respective attendants standing by the shore beside a riverside landscape, overlooking eight further scholars gathered at a pavilion sheltered amongst overhanging pine and willow trees, in a distance six scholars appreciating music in a bamboo grove and another three engaged in a conversation, all framed by overhanging rocky mountains, the reverse inscribed with the *Lanting* Xu ('Preface to the Collected Verses from the Orchid Pavilion') and signed *Yunqiao*
14.3 cm, 5 $\frac{5}{8}$ in.

HK\$ 300,000-400,000

US\$ 38,400-51,500

Deng Wei, *hao* Yunqiao, a native of Jiading, was the son of the renowned bamboo carver Deng Fujia. Active during the Qianlong period, Deng was an established bamboo carver in his own right and was particularly famous for his seals and brushpots. According to *Zhuren lu* [Record of bamboo carvers], his running-cursive script (*xingcao*) was reminiscent of the style of Yang Xin (370-442).

An inscribed brushpot by Deng Wei in the Nelson-Atkins Museum, Kansas City, is illustrated in Ip Yee and Laurence C.S. Tam, *Chinese Bamboo Carving*, part 1, Hong Kong, 1978, colour pl. 22.

For examples at auction, see a bamboo brushpot by Deng Wei inscribed with an essay by Su Shi, sold in these rooms, 25th April 2004, lot 6, and an inscribed bamboo 'Ode to the Red Cliff' brushpot signed Deng Wei, sold at Christie's New York, 19th September 2007, lot 33.

清十八世紀 鄧渭作竹雕蘭亭雅聚筆筒
《雲樵》款

竹刻名家鄧孚嘉之子鄧渭，號雲樵，嘉定人，活躍於清乾隆年間，尤以其印章、筆筒著稱。據《竹人錄》，其行草得古人羊欣（370-442年）法度。

參考密蘇里州堪薩斯城納爾遜·阿特金斯藝術博物館藏鄧渭雕竹白菜圖刻銘筆筒，見葉義及譚志成，《中國竹刻藝術》，上冊，香港，1978年，彩圖版22。

鄧渭所作，拍賣也偶見有例，如竹刻蘇軾〈放鶴亭〉筆筒，售於香港蘇富比2004年4月25日，編號6。另有一鄧渭款竹雕赤壁賦筆筒，售於紐約佳士得2007年9月19日，編號33。



Mark

AN IVORY FIGURE OF BUDAI MING DYNASTY

seated on a rocky ledge with his left leg across and the right leg raised, clutching a long beaded necklace in the left hand, the deity cloaked in long flowing robes falling into voluminous folds and opening at the front revealing the large belly, the cheerful face with a gentle smile, flanked by a pair of long pendulous ears, the ivory patinated to an attractive creamy tone suffused with light caramel patches

13.1 cm, 5 $\frac{1}{8}$ in.

PROVENANCE

Sotheby's London, 29th June 1976, lot 24.
Spink & Son, London, 1984.
Collection of Patrick Huth Jackson.
Sotheby's London, 13th May 2009, lot 82.
Roger Keverne Ltd, London, 2010.
An English private collection.

LITERATURE

Fine and Rare Chinese Works of Art and Ceramics: Summer Exhibition, Roger Keverne Ltd, London, 2010, pl. 108.

• HK\$ 150,000-200,000

US\$ 19,200-25,600

Comparable carvings of Budai, also modelled with a broad smile and loose robes revealing his round belly, include a slightly larger one, attributed to the sixteenth to seventeenth century, in the Art Gallery of Greater Victoria, Victoria, included in the Gallery's exhibition, *Magnificent Ivories of Ming and Qing China at the Art Gallery of Greater Victoria, Canada*, 2001, cat. no. 14; and a smaller figure sold at Christie's New York, 25th March 2010, lot 868.

明 牙雕布袋和尚坐像

來源：

倫敦蘇富比1976年6月29日，編號24
Spink & Son，倫敦，1984年
Patrick Huth Jackson 收藏
倫敦蘇富比2009年5月13日，編號82
Roger Keverne Ltd，倫敦，2010年
英國私人收藏

出版：

《Fine and Rare Chinese Works of Art and Ceramics: Summer Exhibition》，Roger Keverne Ltd，倫敦，2010年，圖版108



A ZITAN 'DRAGON' SUTRA BOX
AND COVER
QING DYNASTY, 18TH – 19TH
CENTURY

清十八至十九世紀 紫檀雕雲龍紋經盒

of rectangular form with chamfered corners, the flat top boldly carved in high relief with a ferocious five-clawed dragon, its horns emerging from a flame-like mane, the fierce face detailed with round bulging eyes, flaring nostrils and long curly whiskers, with the mouth wide open revealing menacing teeth, the scaly body coiling around a flaming pearl, with muscular limbs terminating in sharp claws, powerfully leaping from tumultuous cresting waves crashing against rockwork and writhing amongst dense scrolling clouds, the four sides of the cover similarly decorated with swirling *ruyi* clouds, the shallow waisted box with a shaped apron carved with stylised *ruyi* scrolls and supported on four feet 19 by 46 by 33.2 cm, 4³/₈ by 18¹/₈ by 13¹/₈ in.

HK\$ 400,000-600,000

US\$ 51,500-77,000



**A LARGE CARVED BAMBOO
'SHOULAO, BOYS AND DEER'
GROUP
QING DYNASTY, KANGXI PERIOD**

superbly carved as Shoulao seated astride a deer and holding one antler with the right hand and a peach with the left, all supported on jagged rockwork with small floral blooms issuing at the front and a bat on the reverse, the group rendered with two boys, one depicted holding *lingzhi* sprigs with both hands and looking up at the immortal, the other standing behind the rear of the deer and holding with both hands a long staff suspending a double gourd, the immortal further rendered clad in loose robes and portrayed with his characteristic protruding forehead and an endearingly warm smile, the patina of a rich dark reddish-brown colour 35.8 cm, 14 in.

PROVENANCE

A distinguished European collection, by repute. Nagel Stuttgart, 6th June 2005, lot 192.

HK\$ 700,000-900,000

US\$ 89,500-116,000

清康熙 竹根雕壽老童子

來源：

傳歐洲名藏

斯圖加特納高2005年6月6日，編號192

Bamboo figures of this impressive large size are rare and the present example is particularly notable for its meticulous carving. The bold cuts used to depict the figure's clothing and rockwork, as well as the highly expressive rendering of the immortal's facial features, are characteristic of Kangxi period bamboo carvings. In the Qing dynasty the number of bamboo masters reached a peak in Jiading as well as in other centres in southern China, including Suzhou and Hangzhou in Jiangsu and Gui'an and Haining in Zhejiang province. While the majority of their products consisted of utilitarian vessels for the scholar's desk, a small number of bamboo figures, such as this piece, was made for display.

Bamboo carvers of the Qing dynasty often took inspiration from religious and popular stories and woodblock-print books. This charming piece depicts the God of Longevity, Shoulao, as an old man with a long beard and a tall domed forehead, a portrayal that first developed in the Ming period and quickly became closely associated with the

deity. One of the Three Star Gods (*Sanxing*), Shoulao represents the south pole in Chinese astronomy and is associated with longevity; hence he is often portrayed holding a peach of immortality and riding a deer.

A smaller figure of Shoulao riding a deer, from the collection of Dr Ip Yee, was included in the exhibition *Chinese Bamboo Carving*, Hong Kong Museum of Art, Hong Kong, pt. I, 1978, pl. 24; another was sold in our London rooms, 1st/2nd November 1984, lot 304; and a third, attributed to the 18th century, was sold at Christie's New York, 19th September 2007, lot 20.



A FAMILLE-ROSE FIGURE OF AMITAYUS QING DYNASTY, QIANLONG PERIOD

seated in *dhyanasana*, the hands held in *dhyanamudra* set with a pricket formerly supporting a vase which is now missing, the face and body applied with a faint wash of iron-red enamel, the deity with serene facial expression and lowered eyes, the hair enamelled blue and falling over the shoulders in two curled tassels, the rest swept into a high topknot and secured by an ornamental jewel worn behind the five-leaf crown, further adorned with jewelled necklaces, armbands, bracelets, anklets and foot accessories, the shoulders draped with a billowing olive-green shawl wrapped around the lower arms, the *dhoti* with an outer layer decorated with gilt floral scrolls on an iron-red ground covering the back, revealing the bright yellow inner layer with red floral roundels, the underside of the figure inscribed with the number ten (*shi*), supported on a separately potted triangular lotus pedestal enamelled in pink with two tiers of stylised lotus petals against a turquoise ground, with the tips of the scarf falling over the front, the interior of the base inscribed with the number two (*er*)

28.8 cm, 11³/₈ in.

HK\$ 1,800,000-2,500,000

US\$ 231,000-320,000

清乾隆 粉彩無量壽佛坐像
「十」、「二」字

This finely carved figure can be identified as Amitayus, the deity invoked to cure illness and upon death for the hope of being transported to the world of Amitabha who resides in the Western Paradise. The adoration of brightly coloured deities has a very long tradition in Tibetan Buddhism and the wide colour range available in the *famille-rose* palette made porcelain an ideal medium to create such Buddhist figures. However, the making of such figures required the highest level of workmanship due to the complicated modelling and repeated firing necessary to achieve the perfect result. Hence the number of figures produced remained small and were mainly for the temples of the imperial palace precincts.

The adoration of brightly coloured deities has a long tradition in Tibetan Buddhism and the wide colour range available in the *famille-rose* palette made porcelain an ideal medium to create such Buddhist figures. Nevertheless, these figures remain extremely rare and it is likely that they were made on special commission.

It is rare to find these devotional figures with naturalistically toned flesh rather than gilt. There is an identically modelled and painted figure of slightly smaller size in the British Museum dated to the eighteenth century and donated to the museum in the nineteenth century by Sir Augustus Wollaston Franks (1826-1897). A closely related example was sold in these rooms, 29th October 2001, lot 606. Compare also a gilt-decorated figure, sold in our Paris rooms, 16th December 2010, lot 196.



PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A YELLOW-GROUND FAMILLE-
ROSE TRIPOD INCENSE BURNER
SEAL MARK AND PERIOD OF
JIAQING**

the globular body rising from three cabriole legs to a cylindrical neck with galleried rim, set with a pair of upright curved handles each pierced with a rectangular aperture, the body brightly enamelled against a rich yellow ground with the beribboned *bajixiang* interspersed with stylised lotus scroll below a band of *ruyi* heads, the shoulder, neck, handles and legs similarly decorated with stylised lotus blooms borne on leafy tendrils, encircled by keyfret bands at the rim, the side of the handles and the feet, the rim with a gilt rectangular cartouche inscribed in iron-red with a six-character seal mark, glazed turquoise on the interior

23.5 cm, 9¼ in.

PROVENANCE

Christie's London, 5th June 1995, lot 171A.

HK\$ 300,000-500,000

US\$ 38,400-64,000

清嘉慶 黃地粉彩番蓮八吉祥朝冠耳三足香爐
《大清嘉慶年製》款

來源：

倫敦佳士得1995年6月5日，編號171A



A RARE TURQUOISE-GROUND WHITE-ENAMELLED WALL VASE SEAL MARK AND PERIOD OF QIANLONG

the flattened pear-shaped body rising from a short foot to a waisted cylindrical neck flaring at the rim, flanked by a pair of iron-red and gilt phoenix handles in openwork, the front painted in a white slip with a pair of addorsed *kui* dragons clampering amongst scrolling lotuses, above a band of lappets, the rim encircled by a spearhead border and the foot with keyfret, all against an opaque pale turquoise ground save for a square at the base inscribed with an iron-red four-character seal mark, the rim and the footring gilt 20.6 cm, 8 $\frac{1}{8}$ in.

PROVENANCE

Sotheby's Paris, 15th December 2011, lot 175.

HK\$ 450,000-550,000

US\$ 58,000-70,500

It is rare to find the delicate lace-like decoration of white enamel over a turquoise ground on Qianlong vessels. A shallow bowl decorated with bats amongst a lotus scroll, in the Nanjing Museum, Nanjing, is illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 265; a double vase, adorned with *shou* characters and lotus scrolls and similarly inscribed with four-character iron-red reign marks, was sold in our rooms, 8th April 2013, lot 3031; and a tall ovoid vase, with a six-character iron-red Qianlong reign mark and of the period, was offered at Christie's Hong Kong, 29th April 2002, lot 671.

The innovation of wall vases can be traced back to at least the Ming dynasty. They were used to hold flowers in indoor settings as well as inside sedan chairs. A wall vase hanging on the interior of a sedan chair is depicted in the painting *An Ice Game* by Jin Kun, Cheng Zhidao and Fu Longan, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Paintings by the Court Artists of the Qing Court*, Hong Kong, 1996, pl. 61.

清乾隆 松綠地堆白料穿蓮夔龍紋轎瓶
《乾隆年製》款

來源：

巴黎蘇富比2011年12月15日・編號175



Mark

AN INSCRIBED LILAC-GROUND
FAMILLE-ROSE DOUBLE-GOURD
WALL VASE
SEAL MARK AND PERIOD OF
QIANLONG

well potted with a flat back, the globular lower bulb rising to a curved waist flanked by a pair of iron-red stylised flanges, set with a smaller upper bulb rising to a slender neck below a lipped mouth, the lower bulb painted with a panel of *lingzhi* fungus, below stands of narcissus and a nandina bush laden with ripe red berries, the upper bulb inscribed with a poem in clerical script (*lishu*) and four characters *Qianlong yuzhi* ('Made by Imperial order for Qianlong'), followed by a *Qian* trigram seal and another seal reading *Long*, all reserved on a gradated purple ground, the base inscribed with a four-character reign mark in gilt on an iron-red ground, wood stand 20.3 cm, 8 in.

PROVENANCE

Sotheby's Hong Kong, 5th October 2011, lot 1906.

HK\$ 700,000-900,000

US\$ 89,500-116,000

This poem, titled *Narcissus*, is recorded in *Yuzhi leshantang quanji dingben* [Definitive edition of the complete works by His Majesty from the Hall of Pleasure in Goodness], *Siku quanshu* [The complete library in four sections] ed., vol. 15, p. 13. The writings in this collection date from before Qianlong became emperor. According to *Neiwufu Zaobanchu huojing dang* [Archives of the Workshop of the Imperial Household Department], four sets of imperial poems were sent to the imperial kilns in Jiangxi in the seventeenth year of the Qianlong period (corresponding to 1752). Instead of the old *Leshantang* poems, the Qianlong Emperor ordered the superintendent Tang Ying to select poems from the new sets for the porcelains made thereafter. Therefore, the present wall vase was very likely made no later than 1752.

清乾隆 紫地開光粉彩詩意芝仙圖葫蘆式轆瓶
《乾隆御製》、《乾隆年製》款
「乾」、「隆」印

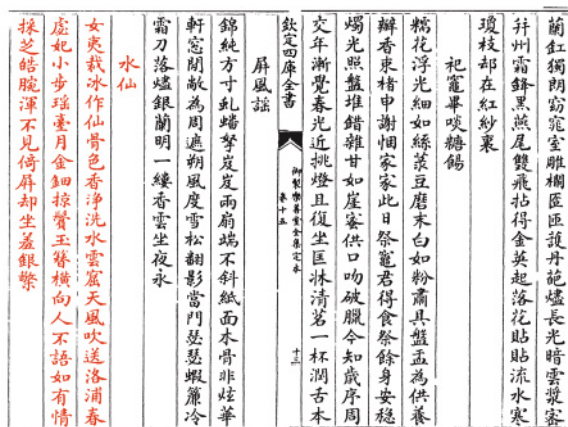
來源：

香港蘇富比2011年10月5日，編號1906

題識：

女夷裁冰作仙骨，色香淨洗水雲窟；
天風吹送洛浦春，處妃小步瑤臺月。
金鈿掠鬢玉簪橫，向人不語如有情；
採芝皓腕渾不見，倚屏却坐羞銀檠。

清乾隆十七年（1752）《清宮內務府造辦處活計檔·江西燒造磁器處》有錄：「交御製詩四套。傳旨：著賞唐英，嗣後燒造磁器，應用詩之處即用此詩檢選燒造，不必用樂善堂詩文」。由此可推斷本瓶乃製於乾隆十七年或以前。



Yuzhi leshantang quanji dingben [Definitive edition of the complete works by His Majesty from the Hall of Pleasure in Goodness], *Siku quanshu* [The complete library in four sections] ed., vol. 15, p. 13.

〈水仙〉，《御製樂善堂全集定本》，卷15，頁13。



Mark



3718

PROPERTY OF A HONG KONG COLLECTOR

**A FINE PAIR OF FAMILLE-ROSE
'HUNDRED BOYS' BOWLS
SEAL MARKS AND PERIOD OF
JIAQING**

each with rounded sides rising from a straight foot to a slightly flared rim, the exterior delicately painted in bright enamels with a continuous scene of boys in a fenced garden with a small bridge spanning a stream, playing with fire crackers, lanterns and presenting peaches in a procession, with further boys watching from windows above, the recessed base inscribed with a seal mark in iron red

11.7 cm, 4 $\frac{5}{8}$ in.

PROVENANCE

Sotheby's London, 4th November 2009, lot 201.

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

US\$ 154,000-231,000

清嘉慶 粉彩百子盃一對
《大清嘉慶年製》款

來源：
倫敦蘇富比2009年11月4日，編號201



Marks



This pair of bowls is impressive for its lively and fine depiction of boys engaged in different games. The 'hundred boys at play' was a popular theme in the decorative arts of the Ming and Qing dynasty, which refers to King Wen of the Zhou dynasty who had ninety-nine sons and adopted one more to make one hundred. The boys are illustrated engaged in activities potent with symbolism: for example the first character of 'lantern' is a pun for bumper harvest (*fengdeng*), which equates with peace, while boys carrying peaches and playing with bats are representative of longevity.

A Jiaqing mark and period bowl painted with this motif, in the National Palace Museum, Taipei, was included in *Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum*, Tokyo, 1981, vol. II, pl. 101; another was sold at Christie's Hong Kong, 26th April 2004, lot 1077; a slightly smaller one was sold in these rooms, 24th November 1987, lot 179; and a fourth example was sold at Christie's Hong Kong, 1st May 1995, lot 680. See also a slightly larger example sold in these rooms, 9th November 1982, lot 292. Bowls painted with this theme appear to have been modelled after Qianlong period originals, such as a bowl with Qianlong mark and of the period, sold at Christie's Hong Kong, 2nd November 1999, lot 552.



A FAMILLE-ROSE 'EUROPEAN SUBJECT' HANDLED VASE MARK AND PERIOD OF JIAQING

the pear-shaped body rising from a splayed foot to a waisted neck and flared rim, flanked by a pair of iron-red mythical beast loop handles, each rendered with a long curved gilded tongue lolling out, painted around the exterior in a soft *famille-rose* palette with a continuous scene of eight European figures set in an idyllic setting with large verdant trees and European architecture, including a lady looking at a dog while holding onto the arm of a gentleman while he converses with another gentleman, two further gentlemen conversing with each other while sitting on the grassy ground with a lady holding a tray of fruits above her head in the background, a further lady looking endearingly at a young boy standing behind her, all between borders of floral diapers encircling the rim and the foot, the base inscribed with an iron-red four-character reign mark, wood stand
28.6 cm, 11¼ in.

PROVENANCE

Collection of Edward T. Chow (1910-1980).

HK\$ 240,000-340,000

US\$ 30,700-43,500

Compare a Jiaqing mark and period vase decorated with European landscapes in panels, sold at Christie's London, 5th October 1970, lot 78; and another with an apocryphal Jiaqing mark, attributed to the Guangxu period (1875-1908), sold in our London rooms, 5th February 1981, lot 53.

European landscapes are more commonly found adorning vessels created during the Qianlong period; see a vase decorated with a European landscape enclosed within circular panels, exhibited in *From the Dragon's Treasure*, Museum Für Kunsthandwerk, Berlin, 1987, cat. no. 203; and another example sold in our Los Angeles rooms, 29th October 1973, lot 65.

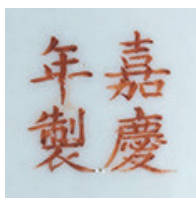
清嘉慶 粉彩西洋人物圖雙耳瓶
《嘉慶年製》款

來源：

仇焱之收藏（1910-1980年）

類本品者，可比較一嘉慶瓶例，飾西洋圖景，售於倫敦佳士得1970年10月5日，編號78。另見一光緒例，嘉慶仿款，售於倫敦蘇富比1981年2月5日，編號53。

以西洋畫片為飾者，多見乾隆一朝。可參考一瓶例，開光內繪西洋景，展於《From the Dragon's Treasure》，Museum Für Kunsthandwerk，柏林，1987年，圖版203。另見一例，售於洛杉磯蘇富比1973年10月29日，編號65。



Mark

PROPERTY OF A GENTLEMAN

**A PAIR OF FAMILLE-ROSE 'MALLOW AND PEONY' DISHES
MARKS AND PERIOD OF YONGZHENG**

each with shallow rounded sides rising from a short tapering foot to an everted rim, brightly enamelled to the interior with budding and flowering mallow and peony stems, the one dish with a small butterfly in flight, the base with an underglaze-blue six-character mark
15.5 cm, 6 in.

PROVENANCE

An old Shanghai collection, 1930s.
Sotheby's Hong Kong, 8th October 2010, lot 2710.

HK\$ 400,000-600,000**US\$ 51,500-77,000**

清雍正 粉彩秋葵牡丹紋盤一對
《大清雍正年製》款

來源：

1930年代上海舊藏

香港蘇富比2010年10月8日，編號2710



Marks



3721



PROPERTY OF A GENTLEMAN

**A FAMILLE-ROSE 'SANDUO' BOWL
SEAL MARK AND PERIOD OF DAOGUANG**

the deep rounded sides rising from a short foot, delicately painted to the exterior with three detached branches of pomegranate, lychee and peach forming the *sanduo* (Three Abundances), the base inscribed with a six-character seal mark

15.2 cm, 6 in.

PROVENANCE

C.C. Teng & Co., Taipei.

HK\$ 150,000-200,000

US\$ 19,200-25,600

清道光 粉彩三多墩盤
《大清道光年製》款

來源：
慎德堂，台北

3722



**A RUBY-GROUND FAMILLE-ROSE
SCRAFFIATO 'BOGU' BOWL
SEAL MARK AND PERIOD OF DAOGUANG**

the deep rounded sides rising from a short foot to a gently flaring rim, intricately painted to the exterior with four medallions enclosing various precious objects and antiques, all divided by feathery floral sprays and reserved against a ruby-red incised with *sgraffiato* arabesques, the interior painted in underglaze blue with a central medallion enclosing an octagonal rosette surrounded by a radiating arrangement of jardinières alternating with tassels suspending butterflies and *ruyi* motifs, all encircled by four elaborate lanterns at the cavetto, the base inscribed in underglaze blue with a six-character seal mark

14.8 cm, 5 7/8 in.

PROVENANCE

C.C. Teng & Co., Taipei, 1992.

HK\$ 300,000-500,000

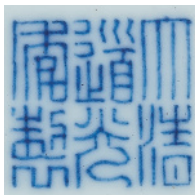
US\$ 38,400-64,000

清道光 紫地軋道粉彩開光清供圖盤
《大清道光年製》款

來源：
慎德堂，台北，1992年



3721 Mark



3722 Mark

A SMALL BLACK-GROUND BEIJING ENAMEL BOX AND COVER MARK AND PERIOD OF QIANLONG

清乾隆 北京銅胎黑地畫瑤瑯花卉紋蓋盒
《乾隆年製》款

of circular form, supported on a short splayed foot, the domed cover with a raised circular medallion painted with two large peony blooms borne on leafy stems enclosed within a key-fret band, all encircled by four stylised floral sprays reserved on a black ground gilt with foliate scrolls, the side of the box similarly decorated with floral sprays above a band of *ruyi* heads on a gilt black ground, the foot skirted with a yellow band of foliate scrolls, enamelled turquoise to the interior, the white base with a four-character mark in blue enamel

5.7 cm, 2¼ in.

HK\$ 120,000-150,000

US\$ 15,400-19,200



Mark



PROPERTY FROM A JAPANESE PRIVATE
COLLECTION FORMED BEFORE WORLD WAR II

AN IMPERIAL GILT-BRONZE
ARCHAISTIC TEMPLE BELL,
BIANZHONG
MARK AND PERIOD OF KANGXI
(DATED IN ACCORDANCE WITH
1715)

the large bell finely cast, suspended from a double-headed dragon handle, each beast 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 a pair of straight horns extending back over its head along a combed mane with fine 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 54th year of Kangxi') corresponding to 1715, and the other with *zhonglü* (the sixth tone) 33 cm, 13 in.

HK\$ 600,000-800,000

US\$ 77,000-103,000

清康熙五十四年

鑒金銅交龍鈕八卦紋「仲呂」編鐘



Mark

During the Qing dynasty *bianzhong* were produced for the court and they became an essential component of Confucian ritual ceremonies at the Imperial altars, formal banquets and processions. The music produced by these instruments was believed to facilitate communication between humans and deities. Gilt-bronze bells of this type were assembled in sets of sixteen and produced twelve musical tones, with four tones repeated in a higher or lower octave. Of equal size but varying thicknesses, these bells were attached to tall wooden frames in two rows of eight, as depicted by Giuseppe Castiglione (1688-1766) in his painting *Imperial Banquet in Wanshu Garden* (ca. 1755), included in the exhibition *Splendors of China's Forbidden City. The Glorious Reign of Emperor Qianlong*, The Field Museum, Chicago, 2004, cat. no. 101.

Four sets of bells of this form appear to have been created during Kangxi's reign; the first two sets in the 52nd year (1713) and the second two sets in the 54th year (1715), and are believed to have been made for the Temple of Agriculture in Beijing. Several bells from the latter sets have been offered at auction. See two examples, one of *yingzhong* tone and the other of *huangzhong* tone, sold in these rooms, 8th April 2010, lot 1858, and 7th October 2010, lot 2105 respectively; a pair, of *yingzhong* and *ruibin* tones, sold at Christie's Hong Kong, 1st December 2009, lot 1942; and two sets of five bells, formerly in the Audrey B. Love collection, sold at Christie's New York, 20th October 2004, lots 455 and 456.

For bells from the set dated to 1713, see one sold in our New York rooms, 24th April 1975, lot 240; and two sold in these rooms, 9th October 2007, lot 1327, and the other, 17th May 1979, lot 454.

The dragons surmounting this bell are known as *pulao*, which according to ancient Chinese legend is one of the nine sons of the dragon. In this myth it was said that *pulao* resided close to the shore while his arch enemy, the whale, lived in the ocean. Whenever the whale would come to attack, *pulao* would sound a roar. The structure of a bell is thus associated with this legend; the clash of the bell, *pulao*, with the striker, the whale, would result in the dragon producing its loud ringing roar.



PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A PAIR OF BRONZE RECTANGULAR
'DRAGON' INCENSE BURNERS
AND COVERS
LATE MING DYNASTY, XUANDE
MARKS**

each supported on four cabriole legs modelled
with a mythical beast mask baring its teeth and
fangs and consuming its own body, the body
flanked by a pair of dragon handles, the exterior
of the body decorated with soaring dragons
chasing flaming pearls against a ground of
tempestuous waves, the base with an apocryphal
six-character Xuande mark, the domed cover
reticulated with two *chilong* and surmounted by a
roaring lion with its cub
24.5 cm, 9 $\frac{5}{8}$ in.

PROVENANCE

Left:

Sotheby's London, 31st October 1986, lot 244.
Christie's London, 6th November 1995, lot 219.

HK\$ 500,000-700,000

US\$ 64,000-89,500

明末 銅雲龍戲珠長方熏爐一對
《大明宣德年製》仿款

來源：

左：倫敦蘇富比1986年10月31日，編號244

倫敦佳士得1995年11月6日，編號219



The dynamic scene of dragons amidst waves is a Xuande innovation, visible on porcelain and lacquer of the period, and the finely cast, high-relief decoration on both these incense burners and covers is evocative of that era. This is a type of incense burner where there has been debate as to whether the Xuande marks are apocryphal or not. A tripod bronze incense burner of similar casting style and iconography in the National Palace Museum, Taiwan was catalogued as Xuande mark and period in 1979 by Zhang Guangyuan in his extensive work 'Liujin jingdiao Da Ming Xuande lu', published in the *National Palace Museum Monthly of Chinese Art*, part 1, April, 1979, pp. 62-77 and part 2, May, 1979, pp. 96-106. However, it is now apparent that the whole group of incense burners of this form date to the late Ming dynasty. A closely related example, dated seventeenth century, sold in our Paris rooms, 16th December 2010, lot 266.



**A RARE AVENTURINE-SPLASHED
TURQUOISE GLASS BOTTLE VASE
WHEEL CUT MARK AND PERIOD
OF JIAQING**

清嘉慶 天藍料灑金星長頸膽瓶
《嘉慶年製》款

the slender ovoid body rising from a splayed foot to a tall cylindrical neck, gently tapering to a sharply cut straight mouth, the glass of an opaque pale turquoise tone occasionally suffused with darker streaks simulating the mineral, liberally splashed with shimmering gilt splashes, the recessed base with a four-character reign mark within a double square
24.7 cm, 9¾ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200

Aventurine glass, invented in Murano, was imported into China from the seventeenth century and much admired. By 1741, the Jesuit missionary Pierre Nicolas d'Incarville is recorded as having successfully created it at the Palace Workshops in the Forbidden City. Glass snuff bottles decorated with splashes of aventurine are relatively common, but it is extremely rare to find an Imperial reign-marked glass vase with such decoration. For a white glass flowerpot with similar splashes of aventurine in the Palace Museum, Beijing, see Zhang Rong, *Lustre of Autumn Water. Glass of the Qing Imperial Workshop*, Beijing, 2005, pl. 155.



Mark

**A GREEN GLASS BOTTLE VASE
WHEEL CUT MARK AND PERIOD
OF JIAQING**

清嘉慶 透明綠料長頸瓶
《嘉慶年製》款

the globular body rising from a splayed foot to a tall cylindrical neck, the glass of a transparent emerald-green tone, the base with a wheel cut four-character seal mark
19.3 cm, 7⁵/₈ in.

Another Jiaqing reign-marked green glass vase of this form was sold in our New York rooms, 15th September 2015, lot 90.

HK\$ 200,000-300,000

US\$ 25,600-38,400



Mark

A RARE IMPERIAL GREEN OCTAGONAL GLASS BOTTLE VASE WHEEL CUT MARK AND PERIOD OF QIANLONG

of octagonal pear-shaped form, the compressed spherical body supported on a straight foot, elegantly curving to the tall, slightly tapered neck, the glass of an even translucent emerald-green tone, the recessed base with a four-character wheel cut reign mark within a square 14.7 cm, 5¾ in.

PROVENANCE

Bonhams Hong Kong, 28th May 2010, lot 205.

HK\$ 400,000-600,000

US\$ 51,500-77,000

清乾隆 御製綠料八方長頸瓶
《乾隆年製》款

來源：

香港邦瀚斯2010年5月28日，編號205

Striking for its brilliant emerald green colour, vases of this attractive faceted shape and with Qianlong marks within a square were probably made in the first twenty years of the Qianlong reign, when production of glass wares at the imperial court reached a peak in both quality and quantity. According to archival records, two glass workshops coexisted in the eighteenth century; the first, known as the *bolichang* (glass factory), located at Canchikou in Beijing, had been established in the 35th year of the Kangxi Emperor's reign (equivalent to 1696), while the second was established during the Yongzheng reign and located within Yuanmingyuan. Both production centres enjoyed strong imperial patronage which greatly increased the status of this material, although the latter is believed to have created the finest vessels (see Peter Y.K. Lam, 'The Glasshouse of the Qing Imperial Household Department', *Elegance and Radiance. Grandeur in Qing Glass. The Andrew K.F. Lee Collection*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2000, p. 49).

Translucent green vases of this type are rare; one was sold at Christie's Hong Kong, 3rd November 1998, lot 1073; a slightly taller example was included in the exhibition *Early Chinese Glass*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2001, cat. no. 223; a third was

included in the exhibition *Elegance and Radiance. Grandeur in Qing Glass. The Andrew K.F. Lee Collection*, Art Museum, The Chinese University of Hong Kong, Hong Kong, cat. no. 21, together with four further vases of various colours, cat. nos 17-21; and a pair of unpublished vases is in the Musée Guimet, Paris.

Vases of this form and size but of difference colours include a turquoise example, in the Palace Museum, Beijing, illustrated in Zhang Rong, *Luster of Autumn Water. Glass of the Qing Imperial Workshop*, Beijing, 2004, pl. 22; a yellow version, from the collection of Rudolph Scaeffler, in the Asian Art Museum of San Francisco, included in the exhibition *Clear As Crystal, Red as Flame*, China House Gallery, New York, 1990, cat. no. 39; and a realgar glass vase, from the collection of Walter and Phyllis Shoreinstein, exhibited in *A Chorus of Colours. Chinese Glass from Three American Collections*, Asian Art Museum of San Francisco, San Francisco, 1995, cat. no. 52, and sold at Christie's Hong Kong, 1st December 2010, lot 2952.

The elegant form of this vase first appeared in the Yongzheng reign; a blue vase of this form with Yongzheng mark and of the period is illustrated in Zhang Rong, *op. cit.*, pl. 6; and another was included in *Elegance and Radiance, op. cit.*, cat. no. 16, together with a yellow example, cat. no. 15.



Mark



PROPERTY FROM A JAPANESE PRIVATE
COLLECTION

**A YELLOW-GROUND GREEN-
ENAMELLED 'DRAGON' BOWL
MARK AND PERIOD OF KANGXI**

with deep rounded sides rising from a slightly tapered foot to an everted rim, the exterior finely incised and enamelled in green with a pair of dragons soaring amidst flaming wisps and *ruyi* clouds above tempestuous waves, each mythical beast rendered chasing a flaming pearl, all against a vibrant yellow ground, the base inscribed in underglaze blue with a six-character reign mark within a double circle
14.5 cm, 5 $\frac{7}{8}$ in.

PROVENANCE

Kochukyo & Co., Tokyo, 1978.

HK\$ 150,000-200,000

US\$ 19,200-25,600

清康熙 黃地綠彩雲龍戲珠紋盃
《大清康熙年製》款

來源：
壺中居，東京，1978年



Mark



**A YELLOW-GROUND GREEN-ENAMELLED 'DRAGON' SAUCER
MARK AND PERIOD OF JIAJING**

明嘉靖 黃地綠彩刻雲龍紋盤
《大明嘉靖年製》款

well potted with rounded sides rising from a tapered foot, the interior incised and painted in green enamel, depicting a central medallion enclosing two five-clawed scaly dragons writhing amongst cloud scrolls, their mouths agape showing sharp fangs, all encircled by double-line borders repeated at the rim, the exterior similarly decorated with two dragons pacing amongst clouds, all reserved against a rich egg-yolk yellow ground, the base inscribed with a six-character reign mark in black enamel
13.3 cm, 5¼ in.

HK\$ 200,000-300,000

US\$ 25,600-38,400



Mark

PROPERTY OF A LADY

A RARE YELLOW-GROUND GREEN-ENAMELLED 'DRAGON AND PHOENIX' BOWL MARK AND PERIOD OF KANGXI

well potted with deep rounded sides rising from a tapered foot to a gently flaring rim, the exterior delicately incised and painted in green enamel on a bright egg-yolk yellow ground, depicting a band of two five-clawed dragons striding amongst flames in pursuit of flaming pearls, above five phoenix roundels divided by stylised cloud scrolls, the interior painted in underglaze blue with a central medallion enclosing a stylised *shou* character encircled by scrolling clouds, all within double-line borders repeated at the rim, the base inscribed with a six-character reign mark within a double circle
15 cm, 5 $\frac{7}{8}$ in.

PROVENANCE

Robert Peters Antiques Ltd, London, 1998.
A European collection.
Christie's Hong Kong, 1st June 2011, lot 3510.

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

US\$ 179,000-231,000

清康熙 黃地綠彩龍鳳紋盃
《大清康熙年製》款

來源：

Robert Peters Antiques Ltd，倫敦，1998年
歐洲收藏
香港佳士得2011年6月1日，編號3510

This rare design of a band of phoenix below a band of dragons is unique to the Kangxi period and was only produced in this green and yellow palette, which was first introduced during the Zhengde reign (1506-1521). Bowls of this type and decorated with this design are rare and only a limited number of examples is known; a closely related example in the Tsui Museum of Art is illustrated in *Chinese Ceramics IV. Qing Dynasty*, Hong Kong, 1995, pl. 111; another from the collection of Mrs M. Constantinidi, published in Soame Jenyns, *Later Chinese Porcelain*, London, 1951, pl. LXIX, no. 2, was sold in our London rooms, 8th July 1947, lot 22; and two were sold at Christie's Hong Kong, the first from the collection of Christina Loke Balsara, 19th January 1988, lot 284, and the second, 5th/6th November 1997, lot 972. As yellow-glazed wares with green dragons are mentioned in palace regulations as having been reserved for fourth-rank *fei* consorts, this rare variation of the phoenix and dragon motif may have been produced for a special occasion, such as a birthday, as suggested by the auspicious character on the interior.

Phoenix depicted with their wings outstretched and their long feathers forming a roundel became a popular motif during the Kangxi period, appearing on porcelain bowls painted in copper red and in underglaze blue. See for example a Kangxi mark and period bowl painted with phoenix roundels in copper red, in the National Palace Museum, Taipei, included in *Catalogue of the Special Exhibition of K'ang-Hsi, Yung-Cheng and Ch'ien-Lung Porcelain Ware from the Ch'ing Dynasty* in the National Palace Museum, Taipei, 1986, cat. no. 7; another from the T.Y. Chao collection, sold in these rooms, 25th November 1980, lot 113; and an underglaze-blue example included in *Exhibition of Ancient Chinese Ceramics*, The Kau Chi Society of Chinese Art, Hong Kong, 1981, cat. no. 111.



Mark



PROPERTY OF A HONG KONG COLLECTOR

A FINE AND RARE PAIR OF IRON-RED 'DRAGON' CUPS MARKS AND PERIOD OF YONGZHENG

each finely potted with rounded sides rising steeply from a short foot to a slightly flared rim, the exterior enamelled in iron red with two five-clawed dragons grasping for flaming pearls with outstretched talons, one with head turned back looking over its shoulder with the other striding closely behind, all above turbulent waves cresting with foams, the mouth and foot with double-line borders in underglaze blue, inscribed to the base with a six-character reign mark within a double square
6.2 cm, 2³/₈ in.

PROVENANCE

Marchant, London.

LITERATURE

Marchant, *Recent Acquisitions 2012. Important Chinese Porcelain from Private Collections*, London, 2012, cat. no. 8.

HK\$ 1,800,000-2,500,000

US\$ 231,000-320,000

清雍正 白地礬紅雲龍戲珠紋盃一對
《大清雍正年製》款

來源：

Marchant, 倫敦

出版：

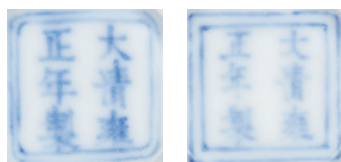
Marchant, 《Recent Acquisitions 2012. Important Chinese Porcelain from Private Collections》, 倫敦, 2012年, 編號8

These striking and rare cups display the great artistic and technical advances made at the imperial kilns in Jingdezhen under the patronage of the Yongzheng Emperor, which enabled craftsmen to produce small thinly potted wares and decorate them with exquisitely detailed designs. While cups of this design were made from the late Ming dynasty, the decorative potential of iron-red was only fully grasped during the Yongzheng reign. By creating a thin, opaque glaze craftsmen could render meticulous motifs, such as dragons, which could not be achieved with other thicker and glassier enamels. Vessels that combined iron red with underglaze blue, such as the present, required two firings as iron red had to be fired at a lower temperature than underglaze blue. This second firing, known as 'muffled firing' or *petit feu*, unavoidably increased the cost and risk of failure.

A closely related pair of cups, from the Paul and Helen Bernat collection, now in the Museum of Fine Arts, Boston, is illustrated in *Oriental Ceramics. The World Great Collection*, 1980, Tokyo, 1980, pl. 258; another from the collection

of H.M. Knight, included in the exhibition *Oosterse Schatten. 4000 Jaar Aziatische Kunst*, Rijksmuseum Museum, Amsterdam, 1954, cat. no. 382, was sold in our London rooms, 12th May 1970, lot 101; and a single cup from the collections of R.F.A. Riesco and Beatrice and Henry Goldschmidt, was sold in our London rooms, 11th December 1984, lot 372, and twice in these rooms, 13th November 1990, lot 30, and 27th April 1999, lot 436.

For the prototype of this design, see a Jiajing mark and period cup in the Huaihaitang collection, included in the exhibition *Enlightened Elegance. Imperial Porcelain of the Mid to Late Ming*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2012, cat. no. 76; and a Longqing period example in the National Palace Museum, Taipei, published in *Illustrated Catalogue of Ming Dynasty Porcelain in the National Palace Museum*, Tokyo, 1978, vol. III, pl. 54.



Marks



**A PAIR OF IRON-RED AND
UNDERGLAZE-BLUE 'DRAGON'
BOWLS
MARKS AND PERIOD OF WANLI**

each with shallow rounded sides resting on a tapered foot, the interior with a domed central medallion painted in iron red with a five-clawed dragon in profile, writhing amongst scrolling clouds above underglaze-blue turbulent waves cresting with foams, all within a double-line border repeated at the rim, the exterior similarly decorated with eight further dragons in various poses above waves, inscribed to the base with a six-character reign mark within a double circle 12.2 cm, 4 $\frac{7}{8}$ in.

HK\$ 400,000-600,000

US\$ 51,500-77,000

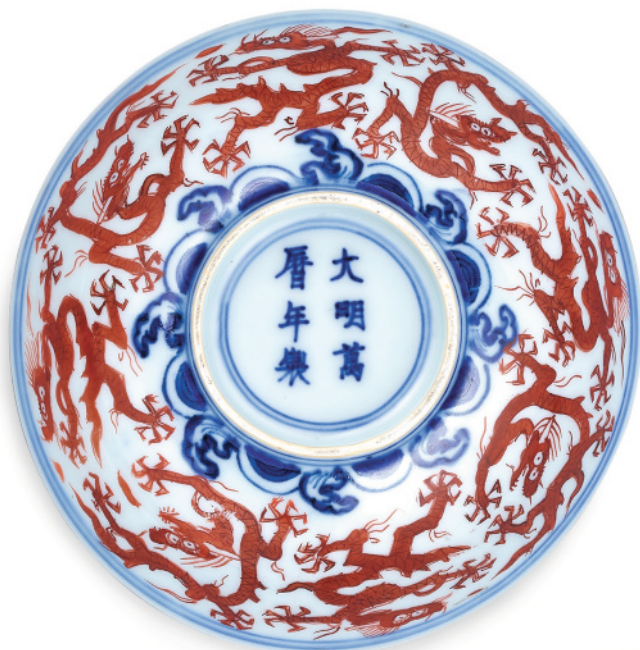
Compare a similar pair exhibited in *Chugoku meito ten: Chugoku toji 2000-nen no seika* [Exhibition of Chinese pottery: two thousand years of Chinese ceramics], Tokyo, 1992, cat. no. 95.

明萬曆 青花礬紅彩九龍盃一對
《大明萬曆年製》款

參考一對相類作例，錄於《中国名陶展・中国陶磁2000年の精華》，東京，1992年，編號95。



Marks



**A PAIR OF BLUE AND WHITE AND
IRON-RED 'DRAGON' DISHES
SEAL MARKS AND PERIOD OF
QIANLONG**

each with shallow rounded sides rising from a short foot to a flared rim, the interior with a central medallion enclosing an iron-red scaly five-clawed dragon soaring against a ground of tempestuous waves rendered in underglaze blue, the exterior decorated with nine iron-red dragons against underglaze-blue waves below a band of stylised florets and scrollwork encircling the rim, the base inscribed in underglaze blue with a six-character seal mark

17.9 cm, 7 in.

PROVENANCE

Sotheby's Paris, 15th December 2011, lot 182.

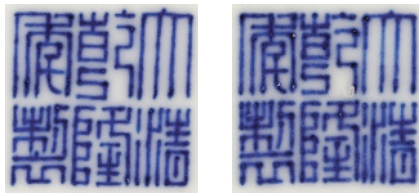
HK\$ 400,000-600,000

US\$ 51,500-77,000

清乾隆 青花礬紅彩海水游龍紋盤一對
《大清乾隆年製》款

來源：

巴黎蘇富比2011年12月15日，編號182



Marks



PROPERTY OF A LADY

A PAIR OF WUCAI 'DRAGON AND PHOENIX' BOWLS SEAL MARKS AND PERIOD OF QIANLONG

each with deep rounded sides rising from a short straight foot to a gently flared rim, the exterior vividly decorated with a green and an iron-red dragon striding in pursuit of flaming pearls, interrupted by a pair of descending phoenix, all below a band of *bajixiang* and *ruyi* emblems, the interior with a medallion enclosing an iron-red five-clawed dragon writhing next to a flaming pearl, the base inscribed in underglaze blue with a six-character reign mark within a double circle, wood stands

15.4 cm, 6 $\frac{1}{8}$ in.

PROVENANCE

Sotheby's Hong Kong 28th/29th April, 1992, lot 172.

Sotheby's Hong Kong, 9th October 2007, lot 1618.

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

US\$ 103,000-154,000

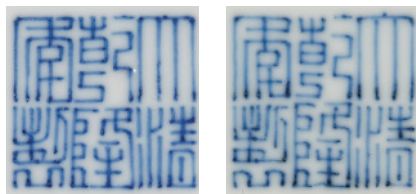
It is relatively rare to find a pair of such well-matched Qianlong 'dragon and phoenix bowls'. An individual bowl of this size and design in the Jingdezhen Ceramic Museum is illustrated in *Keitokuchin jiki*, Tokyo, 1982, p. 119 bottom; and another from the Ohlmer Collection in the Roemer Museum, Hildesheim, is included in Ulrich Wiesner, *Chinesisches Porzellan*, Mainz am Rhein, 1981, pl. 123.

清乾隆 五彩龍鳳紋盃一對
《大清乾隆年製》款

來源：

香港蘇富比1992年4月28/29日，編號172

香港蘇富比2007年10月9日，編號1618



Marks





3736

A WUCAI 'DRAGON AND PHOENIX' BOWL SEAL MARK AND PERIOD OF DAOGUANG

the rounded sides rising from a short foot to a gently flaring rim, the exterior enamelled with a green and a red scaly dragon striding in pursuit of flaming pearls, divided by a pair of swooping phoenix, all below a band of *bajixiang* interspersed with *rui* emblems, the interior with a central medallion enclosing a dragon and a flaming pearl, within a double-line border repeated around the rim, the base inscribed in underglaze blue with a six-character seal mark
15 cm, 5 $\frac{7}{8}$ in.

PROVENANCE

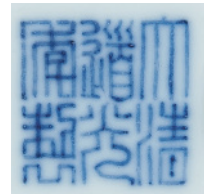
C.C. Teng & Co., Taipei, 1993.

HK\$ 150,000-250,000

US\$ 19,200-32,000

清道光 五彩龍鳳呈祥圖盃
《大清道光年製》款

來源：
慎德堂，台北，1993年



Mark

3737

PROPERTY OF A HONG KONG COLLECTOR

A DOUCAI 'BOYS' DISH MARK AND PERIOD OF YONGZHENG

with shallow rounded sides resting on a short tapering foot, the interior centred with a medallion enclosing four boys holding leafy sprays in a fenced garden with ferny trees and colourful clouds, all within a double-line border repeated at the rim, the exterior similarly decorated with twelve boys engaged playfully in various pursuits, the scene further detailed with lush plants and jagged rockwork, the base inscribed with a six-character seal mark within a double circle
13.8 cm, 5 $\frac{3}{8}$ in.

PROVENANCE

Sotheby's London, 9th November 2011, lot 421.

HK\$ 100,000-150,000

US\$ 12,800-19,200

清雍正 鬪彩嬰戲盤
《大清雍正年製》款

來源：
倫敦蘇富比2011年11月9日，編號421



PROPERTY OF A GENTLEMAN

**A FAMILLE-VERTE 'FIGURAL' BOWL
MARK AND PERIOD OF KANGXI**

well potted with deep rounded sides resting on a short straight foot, brightly enamelled around the exterior with an official seated in a horse-drawn carriage with associated attendants and a pair of bannermen, the interior with a single seated figure encircled at the rim by a band with four quatrefoil panels enclosing beribboned auspicious emblems reserved on a dense diaper ground, the base with an underglaze-blue six-character reign mark
19 cm, 7½ in.

清康熙 五彩人物圖盃
《大清康熙年製》款

來源：

香港蘇富比2010年10月8日，編號2684

PROVENANCE

Sotheby's Hong Kong, 8th October 2010, lot 2684.

HK\$ 250,000-300,000

US\$ 32,000-38,400



Mark

PROPERTY OF A LADY

**A LARGE FAMILLE-VERTE 'MAGU'
DISH
QING DYNASTY, KANGXI PERIOD**

well potted with rounded sides supported on a tapered foot, the interior brightly enamelled with a central medallion enclosing immortals in a landscape, depicting Magu holding a large peach beside a female attendant supporting a tray with a *jue*, the ladies standing before a further attendant carrying a long staff tied with a double-gourd, with a stag hauling cart holding a handled wine jar with a lotus leaf cover in the foreground, all within underglaze-blue double-line borders repeated at the rim, the exterior painted in iron red with the beribboned *bajixiang* alternating with gilt *shou* characters supported on iron-red, pale yellow and turquoise lotus blooms borne on a leafy meander, inscribed to the base with an apocryphal Chenghua mark within a double circle 28.8 cm, 11³/₈ in.

PROVENANCE

Christie's New York, 16th September 2011, lot 1493.

HK\$ 500,000-700,000

US\$ 64,000-89,500

清康熙 五彩描金麻姑獻壽盤

來源：

紐約佳士得2011年9月15日，編號1493



A WHITE JADE 'TWIN FISH' BOWL AND COVER QING DYNASTY, 18TH CENTURY

worked from one single boulder, the bowl with deep rounded sides supported on four *ruyi*-shaped feet, carved in low relief to the exterior with four pairs of addorsed catfish, their sinuous curving bodies detailed with stylised scrolls, with a *ruyi* and a lozenge motif between their heads and tails respectively, the domed cover similarly decorated with four stylised floral motifs formed from a canopy below formalised scrolls, surmounted by a domed knob with a hollowed centre encircled by radiating lappets and a *ruyi* band rim, the stone of an even white tone with minor mottling
14.6 cm, 5¾ in.

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

US\$ 116,000-154,000

清十八世紀 白玉萬年有餘蓋盃

This piece is remarkable for the even luminous tone of the stone, which has been accentuated through the exquisite carving and lustruous finish of the surface. By restricting the carved design on the body to the four twin fish, the carver draws attention to the high quality of the stone. Bowls of this form, complete with their matching covers are rare and required to be fashioned from stones of large size to allow for the cover to be created from the same boulder, as in this case. Such large jade boulders originated in the jade-rich territories of Khotan and Yarkand, areas opened only after the Qing army's conquest of the north-western territories in the eighteenth century. The Qianlong Emperor himself frequently praised the qualities of the jades from Khotan in poems incised on specific jade vessels.

Jade bowls carved with this auspicious motif of two catfish and *lingzhi*, which represents the wish *niannian ruyi* ('May your wishes come true year after year'), are rare and no other closely related example appears to have been published. Compare a bowl and cover of similar form but carved with dragons illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 79.



AN IMPERIAL INSCRIBED WHITE JADE BOWL SEAL MARK AND PERIOD OF QIANLONG

well worked with steep sides rising from a splayed foot to an everted rim, the exterior neatly incised with an imperial poem eulogising *Hetian* jade tea bowls, dated to the first month of the the *jiawu* year of the Qianlong period (in accordance with 1774) and followed by a seal mark reading *guxiang* ('ancient fragrance'), all between two *leiwen* bands interrupted with *taotie* masks, the translucent white stone with faint icy inclusions 11.9 cm, 4 $\frac{5}{8}$ in.

HK\$ 500,000-700,000

US\$ 64,000-89,500

清乾隆

御題和闐白玉茶盃

《大清乾隆年製》、《甲午新正月御題》款
「古香」印

題識：

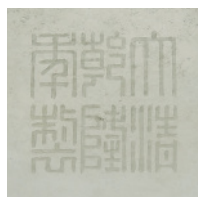
中碗材贏中爵加，用非盛酒用盛茶。
調神真是有餘潤，比德更稱無點瑕。
漢史快心異玉局，明廷襄典類瑯琊。
和闐歲貢茲成例，天寶龍光玃物華。

Finely carved from a luminous white jade stone, the present bowl is notable for the delicately carved border on a key-fret ground. Although incised jade bowls of this flared form are typical of the Qianlong period, only a small group were further embellished with this elegant decorative band; for example see two in the Palace Museum, Beijing, one carved from white jade and the other green, illustrated in *Chinese Jades Throughout the Ages*, vol. 11, Chicago, 1996, pls 19 and 23 respectively; another white jade bowl of slightly wider proportion and dated to the *gengyin* year of Qianlong (1770), sold twice in these rooms, 25th April 2004, lot 51 and 8th October 2013, lot 3173; and a green jade bowl, dated to the *wuyin* year (1758), sold in these rooms, 7th October 2010, lot 2101.

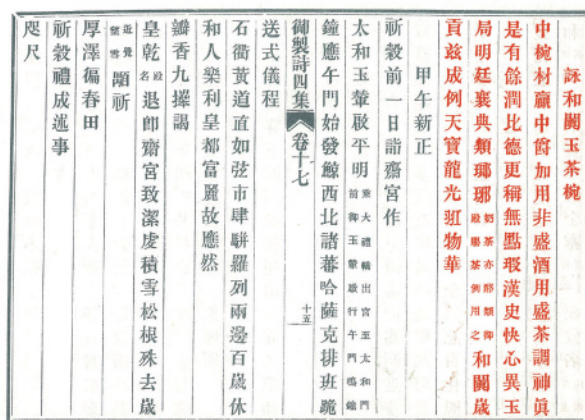
Similar to the inscriptions found on other bowls of this type, the present imperial poem titled *yong Hetian yu chawan* ('In praise of a Khotan tea bowl') praised the quality of the stone from which it was carved and the enjoyment of drinking tea from such a vessel. Another poem of a similar title, for example, *yong Hetian yu wan* ('In praise

of a Khotan bowl'), but dated to the *yiyou* year of the Qianlong reign (1766) in the anthology of Imperial Qianlong poems, is found on two bowls, one in the National Palace Museum, Taipei, included in the Museum's exhibition *Empty Vessels, Replenished Minds. The Culture, Practice, and Art of Tea*, National Palace Museum, Taipei, 2002, cat. no. 165, and the other, from the collection of Elizabeth Parke Firestone, sold at Christie's New York, 22nd March 1991, lot 532, and twice in these rooms, 26th October 2003, lot 33, and 8th April 2010, lot 1832.

The present piece is closely related in form to contemporaneous bowls made of other materials with tea-related poems. See one porcelain example inscribed in underglaze blue with the imperial poem *sanqing cha* ('three purities tea'), included in the *Special exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, National Palace Museum, Taipei, 1986, cat. no. 142. For an example in lacquer, see a bowl in the Victoria and Albert Museum, London, illustrated in Sir Harry M. Garner, *Chinese Lacquer*, London, 1979, pl. 93.



Mark



Qing Gaozong yuzhi shiwen quanji [Anthology of imperial Qianlong poems and prose], *Yuzhi shi si ji* [Imperial poems, vol. 4], juan 17, p. 14.

〈詠和闐玉茶碗〉，《清高宗御製詩文全集·御製詩四集》，卷17，頁14



PROPERTY OF A GENTLEMAN

**A CELADON AND RUSSET JADE
'TAOTIE' BOWL AND COVER
QING DYNASTY, 18TH CENTURY**

清十八世紀 青白玉饕餮紋四活環蓋壺

worked with deep rounded sides rising from a splayed foot to a wide everted rim decorated with eight *taotie* masks, all above four further masks encircling the exterior of the bowl, the domed cover with an everted finial framed by four lobed flanges and loop handles, each suspending a loose ring, the centre of the finial delicately detailed with lotus petals, the stone of a pale celadon colour with russet inclusions concentrating to the bowl
9.6 cm, 3¾ in.

HK\$ 300,000-500,000

US\$ 38,400-64,000



**A WHITE JADE FIGURE OF
SHOULAO
QING DYNASTY, 18TH CENTURY**

the immortal portrayed standing with a gentle smile on his face framed by a finely incised beard, below arched brows and expressive wrinkles on his forehead, sporting a small cap on his characteristically bulging tonsured head and dressed in a plaited robe with ample sleeves, fastened at the waist with a broad sash and cascading in undulous folds over his pointed shoes, his right hand clutching a gnarled staff, now fitted with a coral finial, the left grasping knotted ribbons trailing in front of his robe, the greenish-white stone with a fine smooth polish 16.5 cm, 6½ in.

PROVENANCE

Sotheby's Hong Kong, 8th October 2013, lot 3041.

HK\$ 200,000-240,000

US\$ 25,600-30,700

清十八世紀 白玉雕壽老立像

來源：

香港蘇富比2013年10月8日·編號3041



PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

A WHITE JADE CARVING OF TWO HORSES QING DYNASTY, 18TH CENTURY

the substantial stone deftly fashioned in the round, depicting two cuddling horses, one with its head turned backwards staring at another lying adjacent to it, each detailed with gentle eyes of almond shape and well-groomed mane, their bodies elegantly curved with the muscular legs tucked underneath their bodies and tails curled alongside their hind haunches, the stone of an opaque milky-white tone with traces of reddish russet veining, inscribed to the underside with a four-character Qianlong seal mark
16 cm, 6¼ in.

PROVENANCE

Christie's Hong Kong, 28th April 1996, lot 9.

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

US\$ 103,000-154,000

Skilfully fashioned in the round, this carving of two jade horses is notable for the portrait-quality in which they have been sensitively rendered. Their gentle smiling features and full rounded body have been endowed with individuality through the jade stone from which it has been fashioned. For another rare carving of two horses, see the example from the collection of Lolo Sarnoff, sold in our New York rooms, 17th/18th March 2017, lot 324.

For jade carvings of individual horses, see a larger horse from the collection of Sir John Woolf, included in the exhibition *The Woolf Collection of Chinese Jade*, Sotheby's, London, 2013, cat. no.

清十八世紀 白玉雕雙臥馬
《乾隆年製》款

來源：

香港佳士得1996年4月28日，編號9

102, together with a pair of larger pale celadon examples, cat. no. 101; another in the British Museum, London, illustrated in Jessica Rawson, *Chinese Jade. From the Neolithic to the Qing*, London, 1995, pl. 16:20; and a third from the H. Tutein Nolthenius collection, was included in the exhibition *Oosterse Schatten – 4000 Jaar Aziatische Kunst*, The Rijksmuseum, Amsterdam, 1954, cat. no. 84. See also a much larger example in the Fitzwilliam Museum, Cambridge, illustrated in James C.S. Lin, *The Immortal Stone. Chinese Jades from the Neolithic Period to the Twentieth Century*, London, 2009, pl. 39.



**A WHITE JADE 'THREE RAMS'
GROUP
QING DYNASTY, 18TH CENTURY**

modelled in the form of a recumbent ram with two young beside, each detailed with almond-shaped eyes, funnel-shaped ears and a pair of striated horns, the larger, bearded animal with its head turned gently backwards, issuing streams of vaporous clouds supporting a *yinyang* roundel on its back, the stone of an even white tone flecked with russet and darker mottling
11.6 cm, 4½ in.

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

US\$ 103,000-128,000

清十八世紀 白玉三羊開泰擺件

Exquisitely modelled in the round, this carving is outstanding for the tenderness of the subject that is captured in the interlocking gazes of the rams, the strength of the larger body contrasting with the soft forms of the two small young rams nestled at its side. Compare 'three rams' carvings in a variety of similarly affectionate poses; one also with a *yinyang* roundel, from the collection of Jean Casselman Wadds, was sold in our New York rooms, 17th/18th March 2015, lot 353; another, from the Tsui Museum of Art, was sold at Christie's New York, 24th March 2011, lot 1462; and one, but with sprigs of *lingzhi*, was sold in our Paris rooms, 23rd June 2016, lot 65. Further carvings of this subject, but lacking the *yinyang* symbol and clouds, sold in our London rooms, 16th May 2007, lot 236, and again in these rooms, 1st June 2017, lot 64;

The ram has a long history in China, first appearing on Shang ritual bronzes and in the form of bronze lamps and ceramic tomb figures during the Han dynasty (206 BC-AD 220). Small jade carvings of three reclining rams were popular from the Song dynasty onwards, as the theme of three rams, *sanyang*, was considered particularly auspicious, evoking the expression *sanyangkaitai* ('the awakening of nature in spring') which signified good luck and happiness. For an early depiction of this motif in jade, see one attributed to the Song period, included in the exhibition *Chinese Jade Animals*, Hong Kong Museum of Art, Hong Kong, 1996, cat. no. 90, and sold in these rooms, 5th April 2017, lot 3321, from the Chang Shou Studio.



3746

PROPERTY OF A GENTLEMAN

**A CELADON JADE FIGURE OF A ZODIAC
RAM FIGURE
QING DYNASTY, QIANLONG PERIOD**

the anthropomorphic figure rendered with a ram's head and portrayed seated cross-legged with the right hand resting on the lap and the left firmly holding a scroll, further clad in loose robes and trousers cascading in folds, the stone of a pale celadon colour with faint russet streaks to the underside 4.8 cm, 1 $\frac{7}{8}$ in.

HK\$ 80,000-120,000

US\$ 10,300-15,400

清乾隆 青白玉雕羊生肖



3747

PROPERTY OF A GENTLEMAN

**A WHITE JADE 'CARP' SNUFF BOTTLE
QING DYNASTY, 18TH CENTURY**

the translucent white stone well worked in the form of a carp depicted with the mouth forming the rim of the vessel, flanked by undulating reeds, further rendered with a scaly body terminating in a bifurcated tail, stopper 5.8 cm, 2 $\frac{1}{4}$ in.

HK\$ 80,000-120,000

US\$ 10,300-15,400

清十八世紀 白玉鯉魚鼻煙壺



3748

**A CELADON JADE FIGURE OF A MYTHICAL BIRD
QING DYNASTY, 18TH CENTURY**

standing on two clawed feet beside a large flaming wheel, the crowned head turned sharply backwards, detailed with almond-shaped eyes and a curved beak, its wings tucked on either side of the body and incised with fine feathers, the stone of an even pale celadon tone suffused with caramel-russet patches
10.2 cm, 4 in.

HK\$ 100,000-150,000

US\$ 12,800-19,200

清十八世紀 青白玉雕天雞



3749

PROPERTY OF A GENTLEMAN

**A SMALL WHITE JADE RUYI SCEPTRE
QING DYNASTY, 18TH – 19TH CENTURY**

modelled with a slender curved shaft leading up to a *ruyi*-shaped terminal, the lustrous stone of an even white colour with faint milky inclusions
16.6 cm, 6½ in.

HK\$ 150,000-200,000

US\$ 19,200-25,600

清十八至十九世紀 白玉小如意



PROPERTY FROM A HONG KONG PRIVATE
FAMILY COLLECTION

**A RARE CELADON JADE MEDICINE
MORTAR AND ZITAN COVER
QING DYNASTY, QIANLONG
PERIOD**

of elongated crescent form, the raised ends supported on a pair of flaring hoof-shaped feet each pierced with two *ruyi*-head apertures, rising to an oval-sectioned gallery rim, the stone of an even celadon tone mottled with milky-white inclusions and russet veins, surmounted by a domed *zitan* cover superbly carved in low relief with stylised archaistic scrolls around a central oval cabochon, the underside of the cover with a raised oval boss incised with the character *bing* 31 cm, 12¼ in.

PROVENANCE

Sotheby's London, 5th December 1995, lot 162.
Collection of James R. Herbert Boone, Baltimore.
Sotheby's New York, 20th October 1988, lot 223.

HK\$ 150,000-250,000

US\$ 19,200-32,000

Mortars of this type were used for grinding herbs in making traditional Chinese medicine and were typically made of metal, stone or wood, with a wheel fitted on a handle used to roll through the long cavity. It is extremely rare to find a jade example and the precious material was probably intentionally chosen for the imperial court both for its intrinsic beauty, which has been highlighted through the restrained decoration, and its traditional association with immortality and health benefits.

清乾隆 青玉藥船
「丙」字

來源：

倫敦蘇富比1995年12月5日，編號162

James R. Herbert Boone 收藏，巴爾的摩

紐約蘇富比1988年10月20日，編號223



Mark



A RARE JADE 'DRAGON AND
PHOENIX' PAPERWEIGHT
MING DYNASTY

明 玉雕蒼龍教子鎮紙

of irregular form, powerfully worked with a dragon
soaring through *ruyi* cloud scrolls and chasing a
pearl, surrounded by six smaller *chilong*, one side
of the stone further picked out with a phoenix and
a mythical beast, the substantial stone of a glossy
rich black colour suffused with grey and russet
patches, stand
9 cm, 3½ in.

HK\$ 500,000-700,000

US\$ 64,000-89,500





3752

PROPERTY OF A GENTLEMAN

**A WHITE AND RUSSET JADE
'CHILONG' SCABBARD SLIDE
SONG – YUAN DYNASTY**

宋至元 白玉帶皮雕雲龍紋琕

the stone of a translucent white tone, skillfully
worked through the reddish russet-brown skin at
the top, depicting a sinuous *chilong* and its young
clambering amongst scrolling clouds
9.5 cm, 3¾ in.

HK\$ 150,000-250,000

US\$ 19,200-32,000



3753

PROPERTY OF A GENTLEMAN

**A JADE 'CHILONG' ORNAMENT,
HUANG
SPRING AND AUTUMN PERIOD**

春秋 玉雕雙龍首螭龍紋璜

of arc form with rectangular protrusions at the edges, one side neatly and densely worked in low relief with abstract *kuilong*, the plaque skilfully highlighted with fine incisions, the centre pierced with an aperture near the lower edge, the brownish-yellow stone with light russet patches and calcified areas
13.2 cm, 5 1/8 in.

HK\$ 280,000-350,000

US\$ 35,800-44,800



3754

PROPERTY OF A GENTLEMAN

**A RETICULATED WHITE AND
RUSSET JADE 'FISH AND FLOWER'
PENDANT
SONG DYNASTY**

宋 白玉連年有魚珮

delicately rendered in openwork, the fish depicted swiftly swimming with an upturned tail amidst two curling stems bearing floral blooms, the stone of a white colour highlighted with russet patches
5.6 cm, 2 $\frac{1}{8}$ in.

HK\$ 280,000-380,000

US\$ 35,800-48,600

PROPERTY OF A GENTLEMAN

A RETICULATED WHITE JADE
'YINGXIONG' PLAQUE
LIAO – JIN DYNASTY

遼至金 白玉鏤雕英雄牌飾

of oval shape, the front face pierced in various levels of relief, depicting a bear crouching on a rocky ledge with head turned backwards looking at a flying eagle, all amidst leafy vegetation and a *lingzhi* spray, the stone of an opaque beige-white tone suffused with light caramel inclusions
9.8 cm, 3 $\frac{7}{8}$ in.

HK\$ 400,000-600,000

US\$ 51,500-77,000



PROPERTY OF A GENTLEMAN

A WHITE JADE RETICULATED
'DRAGON AND CHILONG' PLAQUE
YUAN DYNASTY

元 白玉鏤雕雲龍戲珠紋飾

of almost circular section, the domed plaque rendered in openwork with a soaring dragon chasing a globular pearl and a *chilong* clambering downwards, all amidst curling foliate scrolls and three lotus blooms, the stone of a pale celadon-white colour with white inclusions
13.4 cm, 5¼ in.

HK\$ 400,000-600,000

US\$ 51,500-77,000



PROPERTY OF A GENTLEMAN

**A YELLOW AND RUSSET JADE
'RAM'S HEAD' FINIAL
SONG DYNASTY**

with a cylindrical socket at the base of the beast's neck, the head of the animal with a pronounced snout and a pair of alert eyes, further rendered with two elongated curved horns curling inwards below the ears, the stone of a celadon-tinged yellow colour with attractive russet skin, wood stand

5.8 cm, 2¼ in.

PROVENANCE

Collection of Harry Weinrebe, acquired from Jade House, Hong Kong in 1962.

Christie's London, 18th June 2002, lot 143.

HK\$ 350,000-450,000

US\$ 44,800-58,000

This carving is notable for its naturalism, the refined features of which have been skilfully modelled in the round. The softness of the features complement the filial piety that the ram represents, which is accentuated in the yellow pebble from which it has been formed. Comparable treatment of the carving include a figure of a ram, attributed to the Yuan or early Ming period, from the collection of Mr and Mrs Paul Toller, included in the Oriental Ceramic Society exhibition *Chinese Jade Throughout the Ages*, Victoria and Albert Museum, London, 1975, cat. no. 262; and another from the collection of Victor Shaw, included in the exhibition *Chinese Jades from Han to Ch'ing*, Asia House Gallery, New York, 1980, cat. no. 45.

宋 黃玉羊頭杖首

來源：

Harry Weinrebe 收藏，1962年購於香港中易公司

倫敦蘇富比2002年6月18日，編號143



PROPERTY OF A GENTLEMAN

**A RUSSET JADE 'ELEPHANT'
GROUP
YUAN – MING DYNASTY**

the saddled beast standing foursquare, its lowered head detailed with narrow almond-shaped eyes and a curled trunk between pointed tusks, caparisoned with an elaborate long tasseled rug incised with diaper and key-fret bands, with one foreigner clambering atop its back and another perched on its hind leg, the stone of a beige tone flecked with russet
8 cm, 3¼ in.

PROVENANCE

Collection of H.R.H. Prince Henry, Duke of Gloucester (1900-1974), acquired in Asia, 1929-1935.
Christie's Paris, 10th December 2014, lot 5.

HK\$ 600,000-800,000**US\$ 77,000-103,000**

The elephant is associated with the mythical Shun Emperor, one of the twenty-four paragons of filial piety, and also the mount for the Buddhist Deity Samantabhadra. The motif of boys riding or climbing on an elephant represents the wish for good fortune, as the phrase 'ride an elephant' is close in pronunciation to 'good fortune' (*jixiang*). A carving of two boys washing the back of an elephant, its head turned slightly to the front, attributed to the Yuan or Ming period, was sold at Christie's New York, 23rd March 1995, lot 207.

A similarly carved figure of an elephant with saddlecloth, but with head turned, was included in the Oriental Ceramic Society exhibition *Chinese Jade Throughout the Ages*, London, 1975, cat. no. 363; and another from the Guan-fu collection was included in the exhibition *Chinese Jades from Han to Ch'ing*, Asia House Gallery, New York, 1980, cat. no. 57, where it is noted that the zig-zag pattern on the saddlecloth are typical patterns of Ming brocade.

元至明 青玉雕童子戲象把件

來源：

告羅士打公爵亨利王子（1900-1974年）

，1929-1935年間得於亞洲

巴黎佳士得2014年12月10日，編號5



PROPERTY OF A GENTLEMAN

**A CELADON AND RUSSET JADE
RETICULATED 'DEER' PLAQUE
LIAO – JIN DYNASTY**

遼至金 青白玉鏤雕秋山珮

skilfully rendered in openwork depicting a
recumbent deer with its head turned backwards
and hind legs neatly tucked beneath its body,
framed by two *lingzhi* blooms, jagged rockwork
and a trunk issuing clusters of leaves, the stone
of a pale celadon colour with russet inclusions
concentrating near the base
7.5 cm, 2⅞ in.

HK\$ 600,000-900,000**US\$ 77,000-116,000**

PROPERTY OF A GENTLEMAN

A WHITE JADE 'WRESTLING TWIN BOYS' GROUP 明 白玉雕摔跤童子
MING DYNASTY

modelled with one boy squatting and supporting the other with both arms, the latter portrayed with outstretched arms and legs wrapping around the former, each boy depicted clad in loose robes with voluminous folds, the head rendered lifted upwards and picked out with a joyful expression, the stone of a pale celadon-white colour highlighted with russet streaks
 4.4 cm, 1¾ in.

HK\$ 600,000-900,000**US\$ 77,000-116,000**

This charming piece embodies the style of jade carving developed from the Song and Jin periods, as seen in the full rounded forms of the bodies and the simple rendering of the folds of their clothing. The craftsman has skilfully captured the playfulness of the subject through their interwoven poses and their joyful facial expressions.

Compare a jade carving of two boys in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum. Jade*, vol. 6, Ming Dynasty, Beijing, 2011, pl. 280; two included in the exhibition *Exquisite Jade Carving*, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 1996, cat. nos 13 and 15, the first attributed to the Song and Jin period, from the Jin Yu Tang and Zhirouzhai collections, also sold in these rooms, 8th October 2008, lot 2302, and the second from the Water, Pine and Stone Retreat collection; and another example from the collection of the Chang Shou Studio, sold in these rooms, 5th April 2017, lot 3315.



PROPERTY OF A GENTLEMAN

**A GREY JADE FIGURE OF A BEAST
MING DYNASTY**

rendered recumbent with legs neatly tucked beneath its body, the beast depicted with a long snout and a pair of alert eyes, its substantial body centred a groove and fine incisions simulating the fur and spine, further portrayed with a long tail curling up and around its side, the pale grey stone highlighted with brown and dark grey streaks
9.1 cm, 3½ in.

明 灰白玉瑞獸

來源：

倫敦蘇富比2006年7月12日，編號262

PROVENANCE

Sotheby's London, 12th July 2006, lot 262.

HK\$ 250,000-350,000**US\$ 32,000-44,800**

PROPERTY OF A GENTLEMAN

**A YELLOW AND RUSSET JADE
FIGURE OF A MYTHICAL BEAST
MING DYNASTY**

明 黃玉臥獸

depicted recumbent with the head turned to its left and resting on its front paws, the mythical beast portrayed with bulging eyes and an angular snout, its back rendered with a prominent spinal column terminating in a thick, bushy tail swept against its haunches, the pebble of a warm yellow colour attractively highlighted with extensive russet patches

7.3 cm, 2 $\frac{7}{8}$ in.

HK\$ 400,000-600,000

US\$ 51,500-77,000

This animated animal has been carved to maximise the use of the stone by being modelled according to the shape of the pebble. The carver has also skilfully created a sense of playfulness by combining carefully incised details, such as the combed tail, with caricature-like archaistic features. A similar carving is illustrated in Brian Morgan, *Naturalism and Archaism. Chinese Jades from the Kirknorton Collection*, London, 1995, pl. 50; and another from the Hei-Chi collection was sold in these rooms, 8th April 2010, lot 2001.



3763

PROPERTY OF A GENTLEMAN

**A WHITE AND RUSSET JADE
'MYTHICAL BEAST' GROUP
MING DYNASTY**

sensuously modelled in the round, the horned recumbent beast with its front paws embracing a small cub and head turned backwards looking at another cub prancing on its back, deftly worked with almond-shaped eyes beneath heavy bushy eyebrows, its mouth agape revealing sharp fangs, the horns swayed backwards and its beard and mane finely incised, the stone of a greyish white tone suffused with russet-brown patches, wood stand

7.2 cm, 2 $\frac{7}{8}$ in.

HK\$ 260,000-400,000

US\$ 33,300-51,500

明 白玉雕帶子上朝把件



3764

PROPERTY OF A GENTLEMAN

**A RARE WHITE JADE 'MYTHICAL
BEAST' ORNAMENT, XI
LIAO – JIN DYNASTY**

well modelled with an elongated structure tapering to a pointed tip and detailed with striations below circular motifs, all surmounted by an anthropomorphic figure, possibly Garuda, seated before a pair of wide wings with fine incisions, the mythical bird further rendered with a protruding stomach picked out with a dented belly button, the stone of an even white colour with russet inclusions concentrating near the pointed tip

9.2 cm, 3 $\frac{5}{8}$ in.

HK\$ 280,000-380,000

US\$ 35,800-48,600

遼至金 白玉瑞獸鈕釦



3765

PROPERTY OF A GENTLEMAN

**A WHITE JADE FIGURE OF A
MYTHICAL BEAST
QING DYNASTY, 17TH – 18TH
CENTURY**

the semicircular pebble skillfully modelled in the form of a recumbent mythical beast, its lowered head detailed with a pointed nose and almond-shaped eyes beneath curled eyebrows, the arched segmented spine terminating in a bushy tail buried underneath the body, its front paws held tightly together and pierced for attachment, the jade of an even white tone suffused with russet veins

7.5 cm, 3 in.

HK\$ 200,000-300,000

US\$ 25,600-38,400

清十七至十八世紀 白玉瑞獸



3766

PROPERTY OF A GENTLEMAN

**A PALE CELADON JADE FIGURE OF
A DOG
17TH – 18TH CENTURY**

sensuously modelled, the animal with its limbs underneath its body and tail curled alongside its rear haunches, its head perched atop the front paws, detailed with round eyes, a long snout and kidney-shaped ears, the stone of an attractive even celadon-white tone with russet veins

9.6 cm, 3¾ in.

PROVENANCE

Christie's Paris, 10th June 2009, lot 268.

HK\$ 60,000-80,000

US\$ 7,700-10,300

十七至十八世紀 青白玉臥犬

來源：

巴黎佳士得2009年6月10日，編號268



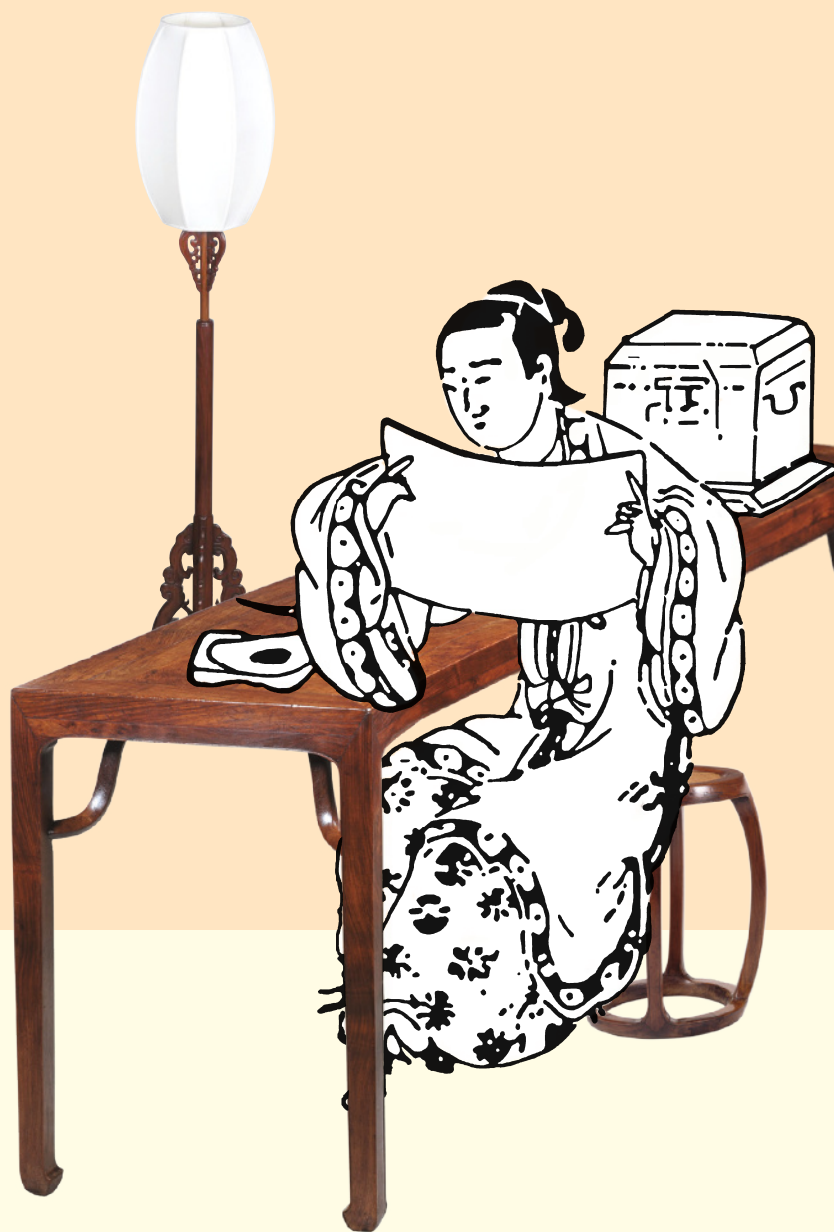
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Sotheby's EST. 1744
Collectors gather here.

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木趣居

The Best of The Best
The MQJ Collection
of Ming Furniture

Exhibition Hong Kong
29 September – 2 October 2017



Opening and Book Launch Hong Kong 28 September 7pm
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SOTHEBY'S 34-35 NEW BOND STREET (ALONGSIDE ASIAN ART SALES EXHIBITION)

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WU DACHENG

Summer Leisure, 1872 (selected leaf)

Estimate HK\$120,000–180,000



Fine Chinese Paintings

Auction Hong Kong 2 October 2017

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A Gilt-Bronze Figure of Mahakala
Tibet, 14/15th century
Estimate £150,000–250,000

Important Chinese Art
Auction London 8 November 2017

Viewing 4 – 7 November

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Consultant ‡

CHRONOLOGY 中國歷代年表

新石器時代	NEOLITHIC	10th-early 1st millennium BC
商	SHANG DYNASTY	16th century - c.1046 BC
周	ZHOU DYNASTY	c.1046 - 221 BC
西周	Western Zhou	c.1046 - 771 BC
東周	Eastern Zhou	770 - 256 BC
春秋	Spring and Autumn	770 - 476 BC
戰國	Warring States	475 - 221 BC
秦	QIN DYNASTY	221 - 206 BC
漢	HAN DYNASTY	206 BC - AD 220
西漢	Western Han	206 BC - AD 9
東漢	Eastern Han	AD 25 - 220
三國	THREE KINGDOMS	220 - 265
晉	JIN DYNASTY	265 - 420
西晉	Western Jin	265 - 316
東晉	Eastern Jin	317 - 420
南北朝	SOUTHERN AND NORTHERN DYNASTIES	420 - 589
宋	Song	420 - 479
齊	Qi	479 - 502
梁	Liang	502 - 557
陳	Chen	557 - 589
北魏	Northern Wei	386 - 534
東魏	Eastern Wei	534 - 550
西魏	Western Wei	535 - 557
北齊	Northern Qi	550 - 577
北周	Northern Zhou	557 - 581
隋	SUI DYNASTY	581 - 618
唐	TANG DYNASTY	618 - 907
五代	FIVE DYNASTIES	907 - 960
遼	LIAO DYNASTY	907 - 1125
宋	SONG DYNASTY	960 - 1279
北宋	Northern Song	960 - 1127
南宋	Southern Song	1127 - 1279
夏	XIA DYNASTY	1038 - 1227
金	JIN DYNASTY	1115 - 1234
元	YUAN DYNASTY	1279 - 1368
明	MING DYNASTY	1368 - 1644
洪武	Hongwu	1368 - 1398
永樂	Yongle	1403 - 1424
宣德	Xuande	1426 - 1435
正統	Zhengtong	1436 - 1449
景泰	Jingtai	1450 - 1456
天順	Tianshun	1457 - 1464
成化	Chenghua	1465 - 1487
弘治	Hongzhi	1488 - 1505
正德	Zhengde	1506 - 1521
嘉靖	Jiajing	1522 - 1566
隆慶	Longqing	1567 - 1572
萬曆	Wanli	1573 - 1620
天啟	Tianqi	1621 - 1627
崇禎	Chongzhen	1628 - 1644
清	QING DYNASTY	1644 - 1911
順治	Shunzhi	1644 - 1661
康熙	Kangxi	1662 - 1722
雍正	Yongzheng	1723 - 1735
乾隆	Qianlong	1736 - 1795
嘉慶	Jiaqing	1796 - 1820
道光	Daoguang	1821 - 1850
咸豐	Xianfeng	1851 - 1861
同治	Tongzhi	1862 - 1874
光緒	Guangxu	1875 - 1908
宣統	Xuantong	1909 - 1911
中華民國	REPUBLIC OF CHINA	1912 -
洪憲	Hongxian	1915 - 1916
中華人民共和國	PEOPLE'S REPUBLIC OF CHINA	1949 -

GLOSSARY FOR CHINESE WORKS OF ART

The following are examples of the terminology used in this catalogue. Please note that all statements are made subject to the provisions of the Conditions of Business and Authenticity Guarantee.

1. When a piece is in our opinion of a certain period, reign or dynasty, this attribution appears in bold type, directly below the heading of the catalogue entry for every lot
e.g. A blue and white dish in our opinion of the Jiaping period of the Ming dynasty is catalogued as:
A Blue and White Dish, Ming Dynasty, Jiaping period
2. No firm attribution to a period is intended by any work in a description not confirmed by an attribution in bold type after the heading of the lot.
3. Where attribution is given in the heading for a lot and there is more than one piece in the lot, all the pieces in the lot belong in our opinion to the period in bold unless specifically stated to be otherwise.
4. Where no attribution is given to a piece, it is of doubtful period in our opinion or of 19th or 20th century date.
5. With respect to Asian hardwoods, the terms 'Huanghuali', 'Huali', 'Hongmu', 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific scientific species.

IMPORTANT NOTICE

Please note that all lots are sold subject to our Conditions of Business for Buyers and Authenticity Guarantee, which are set forth at the back of this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Guide for Prospective Buyers. Nevertheless, prospective buyers are reminded that all lots are sold as shown and their attention is drawn to Condition 3 of Conditions of Business for Buyers printed in this catalogue.

Ivory Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

GUIDE FOR PROSPECTIVE BUYERS

Buying at Auction The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff are listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue.

Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including HK\$2,000,000, 20% of any amount in excess of HK\$2,000,000 up to and including HK\$22,500,000, and 12.5% of any amount in excess of HK\$22,500,000.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring (852) 2822 8142.

Deposit If you wish to bid on (🔒) lots in the printed catalogue and (🔑) lots in the eCatalogue, you may be requested by Sotheby's to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby's reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$1,000,000 or such higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$500,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, all lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium.

Symbol Key The following key explains the symbols you may see inside this catalogue.

🔒 Premium Lots

In order to bid on "Premium Lots" (🔒 in print catalogue, 🔑 in eCatalogue), Sotheby's may

request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

🔑 Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's, by a third party or jointly by Sotheby's and a third party. A guarantee may be in the form of an irrevocable bid provided by a third party. Third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot. If a third party providing or participating in a guarantee is the successful bidder for the guaranteed lot, they will be required to pay the full Buyer's Premium.

🏠 Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest. If all lots in the catalogue are lots in which Sotheby's has an ownership interest, a Special Notice will be included to this effect and the triangle symbol will not be used.

🔒 Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

👥 Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In

certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

🔒 No Reserve

Unless indicated by a box (🔒), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (🔒). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used.

🔒 Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

2. BIDDING IN THE SALE

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or by BID^{online}. Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid. Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Identification Card, it will facilitate the registration process. If you wish to register to bid on a Premium Lot, please see the paragraph above. Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately. All lots sold will be invoiced to the name and address in which the paddle has been

registered and cannot be transferred to other names and addresses. Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and Sotheby's commissions. In the event of identical bids, the earliest received will take precedence. Always indicate a "top limit" - the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue. Telephoned absentee bids must be confirmed before the sale by letter or fax. Fax number for bids only: (852) 2522 1063. To ensure a satisfactory service, please ensure that we receive your bids at least 24 hours before the sale.

Bidding by Telephone If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of HK\$40,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale. We also suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Multi-lingual staff are available to execute bids for you. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

Online Bidding via BID^{online} If you cannot attend the auction, it may be possible to bid online via BID^{online} for selected sales. This service is free and confidential. For information about registering to bid via BID^{online}, please refer to sothebys.com. Bidders using the BID^{online} service are subject to the Additional Terms and Conditions for Live Online Bidding via BID^{online}, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BID^{online} online bidding service is not available for premium lots.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. US buyers will please note that US persons are generally prohibited from selling, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

3. THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business for Sellers and Buyers and the Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the sale room that interested parties may bid on the lot. In certain circumstances, interested parties may have knowledge of the reserves.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

4. AFTER THE AUCTION

Payment Payment is due in HKdollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Travellers Cheque, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa). It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK\$80,000. It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation. Cheques and drafts should be made payable to Sotheby's Hong Kong Limited. Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong. If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000. Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Client Accounts Department if you have any questions concerning clearance.

Collection and Storage All items from this sale must be collected from HKCEC within one hour after the sale finishes on the last day of sale, failing which, the items will be sent back to Sotheby's where they will incur storage charge one month after the date of the auction at the following rate: **Storage charge: HK\$1,200 per lot per month.** To arrange shipping or collection, please contact: **Sale Administrator / Shipping Administrator** As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm). Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's Shipping Department can advise buyers on exporting and shipping property. Our office is open between the hours of 9.30am and 6.00pm and you can contact the Shipping advisor on the number set out in the front of this catalogue. Purchases will be despatched as soon as possible upon clearance from the Accounts department and receipt of your written despatch instructions and of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may receive a fee for its own account from the agent arranging the despatch. Estimates and information on all methods can be provided upon request and enquiries should be marked for the attention of Sotheby's Shipping Department and faxed to (852) 2523 6489. Your shipper will include a quote for transit insurance. All shipments should be unpacked and checked on delivery and any discrepancies notified to the transit insurer or shipper immediately.

Export The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong. Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as rosewood, coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside Hong Kong. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, for example, it is illegal to import African elephant ivory into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

5. ADDITIONAL SERVICES

Financial Services Sotheby's offers a wide range of financial services including advances

on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information please contact Sotheby's Financial Services in Hong Kong at +852 2822 8188 or in London at +44 20 7293 6005.

Pre-sale Auction Estimates Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in Hong Kong on week days between 9.30am and 4.30pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

Valuations The Valuation department provides written inventories and valuations for many purposes including insurance, probate and succession division, asset management and tax planning. Valuations can be tailored to suit most needs. Fees are highly competitive. For further information please contact the relevant Expert department on (852) 2524 8121, Fax (852) 2810 6238.

中國工藝品詞彙

以下為本圖錄內所使用的詞彙示例。請注意，所有陳述乃根據業務規則及保證書的條文作出。

1. 倘蘇富比認為某物品屬於某一期間、統治時期或朝代，則每件拍賣品的分類會以粗體字直接標示在圖錄條目的標題下方

例如：蘇富比會標示明朝嘉靖年間之青花盤如下：
明嘉靖年間青花盤

2. 如該拍賣品的標題下方的描述中沒有以粗體字確認有關工藝品之分類，則表示無法確定該工藝品的所屬年代。

3. 倘某批拍賣品之標題有提供分類且該批拍賣品多於一件物品，除非另有指明，否則蘇富比認為該批拍賣品全部屬於以粗體字所標示的時期。

4. 倘物品並無分類，則蘇富比對其所屬期間存疑或認為其屬於 19 或 20 世紀。

5. 有關亞洲硬木、『黃花梨』、『花梨』、『紅木』、『紫檀』等在標題中以單引號加粗或大寫的術語均為基於外觀而做出的描述性鑑定，並非指某一特定科學物種。

重要通知

請注意，所有拍賣品均須按載於本圖錄背面之買家業務規則及保證書及賣家業務規則出售，有關業務規則及保證書可向蘇富比辦事處索取。準買家應查閱業務規則、保證書及給準買家之指引。然而，謹此提醒準買家，所有拍賣品均按本圖錄所載之買家業務規則第 3 條出售，務請垂注有關業務規則。保存狀況報告請參閱英文註解

象牙 本拍賣有部分拍品包含象牙，其出口及進口可能受到限制。此外，非洲象牙不能進口至美國。請參閱圖錄內「給準買家之指引」下的「瀕危物種」條目。另務請閣下細閱「買家之業務規則」第 10 條。

給準買家之指引

於拍賣會上購買 下文旨在給予閣下有關於如何在拍賣會上購買之實用資料。於本圖錄前

部份所列之蘇富比職員將樂意協助閣下。然而，閣下務須詳閱下列資料，並須注意蘇富比乃為賣方行事；閣下尤其應省閱載於本圖錄之業務規則第3條及第4條。準買家應參閱sothebys.com有關此圖錄的拍賣品之最新資料。

展品之出處 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有關資料。但基於不同理由，賣方或上手物主之身份或不會被揭露，如因應賣方要求將其身份保密或因展品年代久遠以致上手物主之身份不詳等。

買家支付之酬金 買家應支付本公司酬金。拍賣品「成交價」為2,000,000港元或以下，酬金以「成交價」之25%計算；超過2,000,000港元至22,500,000港元之部份，則以20%計算；超過22,500,000港元之部份，則以12.5%計算。

1. 拍賣前

訂閱圖錄 閣下如欲訂閱圖錄，請致電(852) 2822 8142。

訂金 如閣下有意競投目錄中(🔒)或電子目錄中(🔒)所載的拍賣品，蘇富比可要求閣下，就高估價拍賣品交付蘇富比港幣5,000,000元的訂金或其他更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣2,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

除高估價拍賣品外之其他拍賣品，不論拍賣品估計之預售低價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣1,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣500,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

拍賣前估價 拍賣前估價用意在於為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家支付之酬金。

符號表示
以下為本圖錄所載符號之說明：

🔒 高估價拍賣品

蘇富比可要求競投高估價拍賣品（在目錄內標有🔒符號或網上目錄內標有🔒符號）的準競投人完成預先登記程序及交付蘇富比港幣5,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣2,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比可全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

○ **保證項目** 附上○符號之拍賣品表示賣家獲本公司保證可在一或一連串拍賣中得到最低售出價。此保證可由蘇富比、第三方或由蘇富比與第三方共同提供。保證可為由第三方提供之不可撤銷競投之形式作出。若成

功售出保證拍賣品，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功則可能會產生虧損。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與保證之第三方成功競投保證項目，他們需支付全數買家支付之酬金。

△ **蘇富比擁有業權權益之拍賣品** 附有△符號之拍賣品表示蘇富比擁有該拍賣品全部或部份之業權，或在拍賣品中擁有相等於業權權益之經濟利益。若在同一圖錄中之所有拍賣品均為蘇富比擁有業權權益，則會就此作出特別提示而不會使用此符號。

⚡ **不可撤銷投標** 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確保拍賣品定能拍出的價格執行。該不可撤銷競投方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到已最後成交價作基準的補償。倘不可撤銷競投方競投成功，則須支付之酬金及不會得到任何其他報酬補償。倘不可撤銷投標在拍賣圖錄印製後才接獲，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。如不可撤銷競投方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷競投方必須向該人士披露己方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

⚡ **有利害關係的各方** 附有⚡符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括(i)提供全部或部份保證的一方，(ii)出售拍賣品之遺產之受益人，或(iii)拍賣品之聯權共有人。倘有利害關係的一方為成功競投人，他們須支付全部買家支付之酬金。在某些情況下，有利害關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利害關係的一方可能參與拍賣，一則示意有利害關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

□ **無底價** 除以□符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和買家共同設定之成交價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低位估價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以□符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

⚡ **受限制物料**
附有此符號之拍賣品於編制目錄時已識別為含有有機物料，而有關物料可能受到進出口之限制。有關資料為方便買家查閱，而無附有該符號並非保證該拍賣品並無進出口之限制。競投人應參閱買家之業務規則第10條，亦請參閱拍賣會購買資訊中有關面臨絕種物種一節。

拍賣品之狀況 準買家應於拍賣前之展覽會上視察拍賣品。純為方便買家，蘇富比亦會提供拍賣品狀況報告。如圖錄中未說明拍賣品之狀況，不表示該拍賣品沒有缺陷或瑕疵。請參閱印於本圖錄之買家業務規則第3條。

電器及機械貨品 所有電器及機械貨品只按其裝飾價值出售，不應假設其可運作。電器在作任何用途前必須經合格電器技師檢驗和批核。

2. 拍賣之競投

在拍賣會中競投 競投可以由個人親臨拍賣會上舉槌進行，亦可在拍賣前以書面形式參加或通過電話或BID^{online}網上競投服務進行競投。

拍賣過程需時各有不同，但平均為每小時50至120件拍賣品。每次出價通常較前一次出價高約10%。請參閱印於本圖錄之買家業務規則第5及6條。

親身競投 親身競投之人士須在拍賣會開始前登記及領取號碼板，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，請確定拍賣官看到閣下之號碼板及叫出閣下之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼板之人士及其地址，而不得轉讓至他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼板交回登記處。

缺席競投 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下親身出席拍賣會將會作出之成交價。「購買」和無限價競投規則不被接納。請參閱本圖錄所載之買家業務規則第5條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：(852) 25221063。為確保獲得滿意之服務，請確保本公司在拍賣前最少24小時收到閣下確認競投之指示。

電話競投 如閣下未能出席拍賣會，可透過電話競投底位估價最低為40,000港元之拍賣品。由於電話線路有限，因此必須於拍賣前24小時安排此項服務。本公司亦建議閣下表明最高限價，以便當本公司不能以電話聯絡閣下時可代表閣下競投。本公司有多位通曉多國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第5條。

透過BID^{online}網上競投服務進行網上競投 若閣下未能出席拍賣會，或可透過BID^{online}網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過BID^{online}網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁www.sothebys.com。使用BID^{online}網上競投服務之競投人受透過BID^{online}網上競投服務進行即時網上競投之附加條款（可參閱蘇富比網頁www.sothebys.com），以及適用於該拍賣之業務規則所規限。

僱員競投 蘇富比之僱員只可在不知底價及全面遵守蘇富比監管僱員競投之內部規例之情況下於蘇富比拍賣會上競投。

美國經濟制裁 美國維持對目標海外國家、集團及組織之經濟及貿易制裁。美國買家務請注意，美國人士一般不得買賣或以其他方式處置該等國家、組織或集團之成員、居民、公民或政府擁有之物品。

3. 拍賣

業務規則 拍賣會受賣方及買家業務規則及真實性保證所規限。該等業務規則及保證適用於蘇富比與實際或準競投者及準買家之間之各方面的關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可經在拍賣會場張貼通告或由拍賣官作出公佈之方式進行修改。

有利害關係各方之公告 倘獲准競投拍賣品之人士直接或間接擁有該拍賣品之權益，如為出售拍賣品之遺產受益人或執行人，或為拍賣品之共同擁有人，或提供或參與拍賣品擔保人士，蘇富比將會在拍賣會場發表公告表示有利害關係各方可能競投拍賣品。在某些情況下，有利害關係的各方可能知悉底價。

接連投標及競投 拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式，就拍賣品作出競投直至達到底價。請參閱載於本圖錄之買家業務規則第6條。

4. 拍賣後

付款 拍賣後須即時以下列方法以港元付款：現金、銀行匯票、旅行支票、支票、電匯、信用咭（American Express, MasterCard, Union Pay & Visa）。蘇富比之一般政策是不會以現金或現金等值形式接納逾80,000港元之一項或多項相關付款。蘇富比之政策是要求選擇以現金付款之任何新客戶或買家提供身份證明（通過出示帶有照片並由政府發出之證明，如護照、身份證或駕駛執照）並確認固定地址。多謝合作。支票及匯票請以蘇富比為抬頭人。雖然以香港銀行港元開出之個人及公司支票均獲接納，惟敬請留意，除非閣下已預先安排支票受納設施，否則本公司須待支票兌現後方會將閣下所購得之物品交付。如欲作出是項安排，請向位於香港之財務部索取表格辦理。若以信用咭（American Express, MasterCard, Union Pay & Visa）結賬，請親身持咭到本公司付款。本公司及信用咭公司保留是否接納該等付款之權利。如該等付款不被接納或撤回，閣下仍須承擔付款責任。信用咭付款之上限為1,000,000港元。請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人士的付款，因此等付款須先經過帳。如閣下就有關付款過帳有任何問題，請聯絡本公司之會計部。

收取及儲存貨品 拍品必須於本季最後一日拍賣結束後一小時內於香港會議展覽中心領取，否則將轉運至蘇富比，而由拍賣後一個月起，閣下須支付儲存費，儲存費以下列計算：
儲存費：每件每月港幣1,200元。
如欲安排付運或收取貨品，請聯絡：
行政助理／運輸助理
列印於此圖錄之前部份

蘇富比收到全數結清之貨款、附有相片之身份證明文件，及蘇富比提供之領貨單，會將拍賣品交付予閣下或閣下所授權之代表。（辦公時間為星期一至五上午9時30分至下午6時）請預先致電以節省等候時間。請參閱載於本圖錄之買家業務規則第7條。

損失或損壞 買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多為及至拍賣後三十（30）天。請參閱載於本圖錄之買家業務規則第7條。

付運 蘇富比裝運部可就拍賣品之出口及付運向買家提供意見。辦事處之辦公時間為上午九時三十分至下午六時，閣下可按載於圖錄前部分之電話號碼聯絡裝運顧問。已購物品將於會計部收到結清貨款後及取得閣下之書面付運指示及任何出口許可證或可能需要之證書儘快付運。付運所需費用概由買家支付。蘇富比可從安排付運之代理人收取費用。如有要求，蘇富比可提供報價及所有運送方式之資料。如有垂詢，請聯絡蘇富比裝運部，並傳真至（852）25236489。閣下之承運人將對運送保險作出報價。所有付運貨品交貨之時應打開包裝檢查，如有任何不符之處，請立即通知運送保險商或承運人。

出口 任何拍賣品都可能需要一或多個許可證方可自香港出口或由其他國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證，均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比可應要求申領牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進

出口文件（包括許可證），在某些國家閣下可能須向政府當局出示此類文件。

濒危物種 由植物或動物材料（如紅木、珊瑚、鯉魚、象牙、鯨骨、玳瑁等）製成或含有植物或動物材料之物品，不論其年份或價值，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動植物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書，以及任何其他所需文件（請參閱載於本圖錄之買家業務規則第10條）。

5. 其他服務

財務服務 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款、及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構成建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料，請致電香港的蘇富比財務服務部，電話號碼是+852 2822 8188，或倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 5273。

拍賣前估價 蘇富比樂意為閣下之物品提供拍賣前初步估價，此項免費服務由香港蘇富比之專家提供，服務時間為周一至周五上午九時三十分至下午四時三十分。本公司建議閣下與有關之專家部門作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

估值 估值部門就保險、遺囑認證及承繼權劃分、資產管理及稅務方案需要提供物品之書面清單及估值。估值費用相宜，可因應不同要求而作出，並能切合大部份需要。如欲索取更多資料，請與有關之專家部門聯絡，電話號碼為(852) 2524 8121，傳真號碼為：(852) 2810 6238。

TAX INFORMATION FOR BUYERS

Buyers from outside Hong Kong should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA).

Sotheby's is currently registered to collect USA sales tax in the states of California and New York. If the property is delivered into any of the states in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Buyers should obtain their own tax advice from their tax advisors in this regard.

買家稅務信息

香港以外之買家應注意，當進口購買品時，或須繳付當地之銷售稅或使用稅（例如進口購買品至美國並付運到某些州份時，所需繳付之銷售稅或使用稅）。

蘇富比現時已在美國加利福尼亞州及紐約州登記為美國銷售稅納稅人。根據有關法律，蘇富比付運購買品至已登記為美國銷售稅納稅人之州份時，必須徵收並繳交相關之稅項。

買家應自行向稅務顧問就此方面尋求稅務意見。

CONDITIONS OF BUSINESS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's Hong Kong salerooms or by telephoning (852) 2524 8121;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - (iv) any additional notices and terms printed in the sale catalogue including the Guide for Prospective Buyers; and
 - (v) in respect of online bidding via the internet, the BIDSM Conditions on the Sotheby's website,
- in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer;
Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;

Counterfeit is as defined in Sotheby's Authenticity Guarantee;
Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;
Purchase Price is the Hammer Price and applicable Buyer's Premium;
Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;
Seller is the person offering a lot for sale (including their agent (other than Sotheby's),

executors or personal representatives);

Sotheby's means Sotheby's Hong Kong Ltd., which has its registered office at Level 54, Hopewell Centre, 183 Queen's Road East, Hong Kong;

Sotheby's Company means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.32).

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in Hong Kong dollars and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. Internet bids ("BIDSM") are made subject to the BIDSM Conditions available on the Sotheby's website or upon request. The BIDSM Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has absolute discretion at any time to refuse or accept any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer), and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due in Hong Kong dollars immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of

(i) collection or
(ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment in full for the lot within five days of the auction, or in accordance with any payment schedule agreed with Sotheby's, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) terminate the contract of the sale of the lot, retaining the right to damages for the Buyer's breach of contract;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts

owed to Sotheby's by the Buyer in respect of the lot and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(d) apply as Sotheby's sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this transaction or otherwise, towards (i) any costs, Buyer's Expenses or debts owed by the Buyer to any Sotheby's Company, and/or (ii) any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or (iii) any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract). For the avoidance of doubt, if more than one lot is purchased by the Buyer at the auction and the Buyer makes a partial payment but fails to pay in full the Purchase Price of all lots purchased by him within five days of the auction or in accordance with any payment schedule agreed with Sotheby's, Sotheby's is entitled, at its absolute discretion, to reject any instruction or request that the whole or a part of such partial payment be applied towards the Purchase Price of, and/or the shortfall and/or Sotheby's claim for damages in respect of, any particular lot(s) purchased by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit; such deposit to be applied at Sotheby's discretion in the event of subsequent non-payment or late payment;

(f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list or documentation.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If clients provide Sotheby's with information that is defined by law as "sensitive", they agree that Sotheby's Companies may use it for the above purposes. Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent.

If you would like further information on Sotheby's policies on personal data, or to make corrections to your information, please contact us on (852) 2524 8121.

If you would prefer not to receive details of future events please tick here. ☐

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within Hong Kong, whether or not they are located in a country that offers equivalent legal protection of personal information. By agreeing to these Conditions of Business, clients agree to such disclosure.

Clients will please note that for security purposes, Sotheby's premises are subject to video recording. Telephone calls e.g. telephone and internet bidding/voicemail messages may also be recorded.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Hong Kong Courts.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection

with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

General Authenticity Guarantee:

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale. For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinions of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund

to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

蘇富比之香港業務規則

買家之業務規則

蘇富比、賣家及競投人之關係性質及蘇富比（作為拍賣官）及賣家與競投人所訂立合約之條款於下文載列。
競投人務請細閱下文規則第3及4條，該兩條要求競投人在投標前檢查拍賣品，並闡述了蘇富比及賣家之法律責任之具體限制及豁免。有關蘇富比所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份，競投人應特別注意該等規則。

1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管：

- (i) 本業務規則；
- (ii) 賣家在銷售處展示之業務規則（可於蘇富比之香港銷售處或致電(852) 2524 8121 索取）；
- (iii) 銷售目錄所載之蘇富比保證書；及
- (iv) 銷售目錄所載之任何附加通知及條款，包括「給準買家指引」；
- (v) 就透過互聯網進行網上競投而言，蘇富比網頁之BIDSM網上競投服務規則。在各情況下按任何銷售通知或拍賣官於拍賣時所公佈所修訂。

(b) 蘇富比作為拍賣官，以賣家之代理身份行事。賣家及買家直接訂立銷售合約。然而，蘇富比可能擁有拍賣品（及在該情況下以委託人之身份作為賣家行事）及/或可能以抵押債權人或其他身份擁有拍賣品之法律、實益或財務利益。

2. 一般條款

於本業務規則：

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士，包括買家在內；
「買家」指拍賣官所接納最高競投價或要約之人士，包括以代理人身份競投之人士之委託人；
「買家之費用」指買家應向蘇富比支付之任何成本或費用；
「買家支付之酬金」指根據準買家指引所載費率買家按成交價應付之佣金；
「產品」指蘇富比保證書所定之涵義；
「成交價」指拍賣官以擊槌接納之最高競投價，（倘為葡萄酒，則參考該批拍賣品內可個別識別之物品數目按合適比例），或倘為拍賣後銷售，則為協定出售價；
「買入價」指成交價及合適之買家支付之酬金；
「底價」指賣家同意出售拍賣品之最低成交價（保密）；
「賣家」指提供拍賣品出售之人士（包括其代理（不計蘇富比在內）、遺囑執行人或遺產代理人）；
「蘇富比」指 Sotheby's Hong Kong Ltd.，其註冊辦事處位於香港皇后大道東 183 號合和中心 54 樓；
「蘇富比公司」指於美國的蘇富比；其任何附屬公司（包括蘇富比）；Sotheby's Diamonds SA 及其任何附屬公司（定義見公司條例第 32 章第 2 節）。

3. 競投人及蘇富比有關出售物品之責任

(a) 蘇富比對各拍賣品之認識部份依賴賣家向其提供之資料，蘇富比無法及不會就各拍賣品進行全面盡職審查。競投人知悉此事，並承擔檢查及檢驗之責任，以使彼等滿意彼等可能感興趣之拍賣品。

(b) 蘇富比提呈出售之各拍賣品於出售前可供競投人檢查。在競投人（鑑於有關拍賣品之性質及價值及競投人之專業知識而言屬合適者，以及代表彼等之獨立專家）已當作在投標前全面檢驗拍賣品，並滿意拍賣品之狀況及其描述之準確性，蘇富比方會接受競投人對拍賣品之投標。

(c) 競投人確認眾多拍賣品年代久遠及種類特殊，意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售（無論競投人是否出席拍賣）。狀況報告或可於檢查拍賣品時提供。目錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考，然而，競投人應注意，拍賣品可能存在其他在目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途，將不會當作拍賣品真實狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何預測資料（無論為書面或口述）及包括任何目錄所載之資料、規則或其他報告、評論或估值，該等資料並非事實之陳述，而是蘇富比所持有之確實意見之聲明，故不應依賴任何預測作為拍賣品售價或價值之預測，且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概無就任何拍賣品是否受任何版權所限或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

(f) 受上文規則第 3(a) 至 3(e) 條所載事項及下文規則第 4 條所載特定豁免所規限，蘇富比在目錄描述或狀況報告作出之明示聲明，應以該等規則有關之出售中有關拍賣品之拍賣官身份相符之合理審慎態度作出；以及基於 (i) 賣家向其提供之資料；(ii) 學術及技術知識；及 (iii) 相關專家普遍接納之意見作出之明示聲明，在各情況下應以合理審慎態度作出明示。

4. 對買家之責任豁免及限制

(a) 倘蘇富比視拍賣品為廢品並符合保證書內之各條件，將退回買入價予買家。

(b) 就上文規則第 3 條之事項而言及受規則第 4(a) 及 4(e) 條所規限，蘇富比或賣家均毋須：

(i) 對蘇富比（或任何蘇富比公司）向競投人以口述或書面提供之資料之任何錯誤或遺漏負責，無論是由於疏忽或因其他原因引致，惟上文規則第 3(f) 條所載者則除外；
(ii) 向競投人作出任何擔保或保證，於賣家之業務規則第 2 條中賣家向買家作出之明示保證以外之任何暗示保證及規則則不包括在內（惟法律規定不可免除之該等責任除外）；
(iii) 就蘇富比有關拍賣或有關出售任何拍賣品之任何事宜之行動或遺漏（無論是由於疏忽或其他原因引致）向任何競投人負責。

(c) 除非蘇富比擁有出售之拍賣品，否則毋須就賣家違反該等規則而負責。

(d) 在不影響規則第 4(b) 條之情況下，競投人向蘇富比或賣家提出之任何索賠以該拍賣品之買入價為限。蘇富比或賣家在任何情況下均毋須承擔任何相因而產生的損失。

(e) 規則第 4 條概無免除或限制蘇富比有關蘇富比或賣家作出之任何具欺詐成份之失實聲明，或有關蘇富比或賣家之疏忽行為或遺漏而導致之人身傷亡之責任。

5. 拍賣會上競投出價

(a) 蘇富比可全權酌情決定拒絕參與拍賣。競投人必須填妥競投登記表格，並提供蘇富比所需資料及參考。除獲蘇富比書面同意以另一方之代表身份出價，否則競投人必須以主事人身份行動。競投人親自負責出價，倘

為代理，則視作共同及分別為其主事人負責。

(b) 蘇富比建議競投人出席拍賣會，但將尋求進行缺席者以港元作出之書面出價競投，而蘇富比認為，有關款項在出售拍賣品前已預先付清，以確保首先接收之書面競投享有優先權。

(c) 如有提供，可免費提供書面、電話及網上競投之附加服務，惟風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之規限下，以合理審慎態度提供；因此，除非不合理地未能作出該競投，否則蘇富比毋須就未能作出該競投承擔責任。電話及網上競投可能會被記錄。網上競投(BIDSM)受BIDSM網上競投服務規則（可瀏覽蘇富比網頁或要求索取）所規限。BIDSM網上競投服務規則連同業務規則適用於網上競投。

6. 拍賣之行動

(a) 除另有訂明外，否則所有拍賣品均以底價出售，該價格不得高於拍賣時估計之預售低價。

(b) 拍賣官可隨時絕對酌情決定拒絕或接受任何競投、撤回任何拍賣品、重新出售拍賣品（包括在擊槌後），以及採取其合理地認為是合適之其他行動。

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投，並有權代表賣家作出競投或一連串競投，惟以底價為限，而毋須表示彼正進行該等行動及是否已作出其他競投。

(d) 受規則第 6(b) 條所限，買家及賣家之合約於拍賣官擊槌時訂立，據此買家須支付買入價。

(e) 於拍賣會後出售任何在拍賣會上發售之拍賣品時應包括該等規則，猶如已在拍賣會出售一樣。

7. 付款及領取

(a) 除非另有協定，否則不論拍賣品之出口、進口或其他許可證之任何規定為何，均必須於拍賣會結束（「到期日」）後立即以港元支付拍賣品之買入價及任何買家之費用。

(b) 所購拍賣品之擁有權將於蘇富比悉數收取買入價及買家之費用後方可轉移。蘇富比概無責任將拍賣品交給買家直至拍賣品之擁有權已轉移，且已獲提供適當確認而提早交付不會影響擁有權之轉移或買家支付買入價及買家之費用之無條件責任。

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已買之拍賣品由 (i) 領取；或 (ii) 拍賣會後第三十一天（以較早日期為準）起之風險由買家承擔（因此，由彼等自行負責投保）。直到風險轉移，蘇富比將就拍賣品之任何損失或損毀向買家支付賠償，惟以所付之買入價為最高限額。買家應注意，蘇富比對損失或損毀責任之承擔須受賣家之業務規則第 6 條所載之豁免情況所限。

8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利之情況下，倘買家在未預先協定之情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項，蘇富比可全權決定（在已知會賣家之情況下）行使以下一項或多項補救方法：

(a) 將拍賣品貯存在其處所或其他地方，風險及費用完全由買家承擔；

(b) 終止拍賣品之買賣合約，並就買家違約保留追究損害賠償之權利；

(c) 以蘇富比公司結欠買家之任何金額抵銷買家就拍賣品結欠蘇富比之任何金額，及/或抵銷拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或抵銷蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(d) 按蘇富比認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項（包括訂金）用以支付(i)買家結欠任何蘇富比公司之任何成本、買家之費用或債務，及/或(ii)拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或(iii)蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）。為避免疑問，倘買家於拍賣會中買入多於一項拍賣品並已支付部分款項，惟未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就其買入之所有拍賣品悉數支付買入價，蘇富比有權絕對酌情決定拒絕有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價，及/或差價及/或蘇富比所提出之損害賠償申索之任何指示或請求；

(e) 拒絕買家未來作出之競投或使其就未來之競投項支付訂金，該訂金在買家隨後拒絕付款或延期付款時，蘇富比有權自行處理；

(f) 收取由到期日至悉數收取買入價及有關買家之費用當日期間按不超過每月2%之利率計算之利息；

(g) 對買家由蘇富比公司管有之任何物品行使留置權。蘇富比於行使任何此等留置權時應知會買家，並在發出該通知之十四天內可安排出售該物品，以及將所得款項用以支付結欠蘇富比之金額，及或拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(h) 透過拍賣或私人出售重售拍賣品，並由蘇富比酌情決定預測價格及底價。倘該重售之價格低於該拍賣品之買入價及買家之費用，買家將仍須承擔該差額，連同該重售產生之所有費用；

(i) 展開法律訴訟，以收回該拍賣品之買入價及買家之費用，或就買家違約申索損害賠償，連同利息及完全彌償基準上該訴訟之費用；或

(j) 向賣家透露買家之名稱及地址，使買家可展開法律訴訟，以收回欠款，或就買家違約申索損害賠償，及申索法律費用。蘇富比在向賣家透露該等資料前，將採取合理步驟通知買家。

9. 未領取購置品

(a) 倘買家支付買入價及買家之費用，但未於拍賣會後三十天內領取已購買之拍賣品，拍賣品將收藏於蘇富比或其他第三方，費用（及風險）由買家承擔。

(b) 倘已支付所購拍賣品之費用，但未於拍賣會後六個月內領取該拍賣品，則買家授權蘇富比（在通知買家後）安排以拍賣或私人出售重售該物品，而預測價格及底價將由蘇富比酌情決定。除非買家在該拍賣會後兩年內收取該出售之所得款項扣除蘇富比產生之所有費用，否則該筆款項將被沒收。

10. 出口及許可證

買家須自行負責識別及領取拍賣品之任何必要之進出口、軍火槍械、瀕臨絕種生物或其他方面之許可證，以及完成任何必要進出口提單、清單或文件。銷售目錄中任何符號或提示反映蘇富比於編制目錄時所持之合理意見，並僅為競投人提供一般指引而已。在不影響上文規則第3及4條之情況下，蘇富比及賣家概無就任何拍賣品是否受進出口限制或任何禁運作出聲明或保證。不獲發任何許可證或執照並非取消或撤銷銷售合約或任何延遲付款之充分理由。吾等概不會就任何無法完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

11. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售圖錄開端指定之參考號碼。給予蘇富比客戶之通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由無法執行該等業務規則之任何條文，則餘下條文應仍然具有十足效力及作用。

(d) 未經蘇富比之事先書面同意前，任何買家不得轉讓該等業務規則，但對買家之繼承人、承付人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

(e) 上文規則第1(a)條所載之資料列明了有關本文主題之整份協議及各方之間就此方面之諒解。各方已協定，除有關具欺詐成分之失實聲明之責任以外，概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

12. 資料保護

因應蘇富比業務管理運作，以及蘇富比公司服務的市場和供應，或根據法律規定，我們可能要求客戶提供私人資料或自第三方取得客戶資料（如信用信息）。如果客戶將法律認為「敏感」的信息提供予蘇富比，等於同意蘇富比公司可以使用此信息作上述用途。沒有客戶明確同意時，蘇富比公司將不會以任何其他目的使用或處理敏感信息。

如果您欲了解更多蘇富比關於個人資料的政策，或修改您的個人資料，請致電(852) 2524 8121 聯絡我們。

如果您未來不希望收到此類活動詳情，請勾選此處。☐

為滿足客戶服務需要，蘇富比可能將資料透露給第三方（如承運人）。一些國家對於個人資料的法律保護與香港不同。蘇富比的政策要求此類第三方尊重客戶資料私隱及機密，並對客戶資料提供與香港法律同等的保護措施，不論承運人是否位於與香港提供同等法律保護個人資料的國家。客戶同意此業務規則，即同意此信息披露。

客戶敬請注意，為安全起見，蘇富比營業場所備有錄影設施。電話如電話及網絡競投、語音信息等也可能被錄音。

13. 法例及司法權

監管法例 該等業務規則及其有關或適用之所有事宜、交易或紛爭之各方面須受香港法例規管並按其詮釋。

司法權 就蘇富比之利益而言，所有競投人及賣家同意香港法院擁有專有司法權，調解所有因與該等業務規則有關或適用之所有事宜或交易之各方面而產生之紛爭。各方均同意蘇富比將保留權利在香港法院以外之任何法院提出訴訟。

送達法律程序文件 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法權區之法例允許之其他方式，將有關任何法院訴訟之法律程序文件或任何其他文件送達至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

保證書

本公司對閣下提供之一般保證：

倘蘇富比所出售之物品其後被發現為「贗品」，根據下文之條款，蘇富比將取消該銷售，並將買家就該物品支付予蘇富比之總金額，以原銷售之貨幣退還予買家。

就此而言，根據蘇富比合理之意見，「贗品」指仿製之拍賣品，欺騙作品出處、原產地、日期、產出年數、年期、文化或來源等各方面，而上述各項之正確描述並無收錄於目錄內容（考慮任何專有詞彙）。拍賣品之任何損毀及/或任何類型之復元品及/或修改品（包括重新塗漆或在其上塗漆），不應視為贗品。

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

- (i) 目錄內容乃根據學者及專家於銷售日期獲普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或
- (ii) 於銷售日期，證明該物品乃贗品之唯一方法，是有關工序並非當時普遍可用或認可、價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）已令拍賣品喪失價值之方法；或
- (iii) 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後五(5)年，純粹提供給買家之獨家利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：—

- (i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及
- (ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自銷售日期後並無出現任何第三方申索之物品退還予蘇富比。

蘇富比可酌情決定豁免上述任何規定。蘇富比可要求買家索取兩名為蘇富比及買家雙方接納之獨立及行內認可專家之報告，費用由買家承擔。蘇富比毋須受買家出示之任何報告所規限，並保留權利尋求額外之專家意見，費用由蘇富比自行承擔。倘蘇富比決定根據本保證取消銷售，蘇富比或會將最多為兩份經雙方審批之獨立專家報告所需之合理費用退還予買家。

GUIDE FOR ABSENTEE BIDDERS

ABSENTEE BIDS

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

USING THE ABSENTEE BIDS

Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers. Bids must be placed in the same order as the lot numbers appear in the catalogue.

Each absentee bid form should contain bids for one sale only; the sale number and code name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments.

SUCCESSFUL BIDS

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent. In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within Hong Kong, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee Bid Form you agree to such disclosure.

給缺席競投人指引

缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不超出閣下所指示之最高價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服

務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為 (852) 2522 1063。

使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高成交價。「購買」或無限價競投將不獲接納。可於拍賣品編號之間以「或」字作兩者中擇一競投。競投須根據圖錄內所示拍賣品編號之相同次序作出。

每份缺席競投表應僅供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

成功競投

成功競投人將收到發票，上面載有其購買品之資料及付款及交收貨品之指示。未能成功競投之缺席競投人將收到通知。

資料保障

基於蘇富比公司之管理、經營業務、市場推廣與服務，或因法律規定之需要，蘇富比可能向客戶要求提供其個人資料或向第三方索取有關資料，如信貸資料等。蘇富比公司在未獲得客戶明確同意前將不會將該等敏感性資料作其他用途。為履行客戶所要求之服務，蘇富比有可能向第三方，如付運人披露資料。部份國家不會提供與香港相同之個人資料法律保障。根據蘇富比之公司政策，將

要求該第三方尊重客戶之私隱，將客戶資料保密並提供與香港相同程度之個人資料保障，不論他們所處國家能否提供對個人資料之相同法律保障。閣下簽署本缺席競投表，即同意有關披露。

(本中文譯本僅供參考之用，中文譯本如與英文原本有任何抵觸，將以英文原本為準)

Photography

Chau Studio

Repro

BORN Group

Print

Artron Art Group

SHIPPING INSTRUCTIONS

SHIPPING INFORMATION

Please complete this form and we shall arrange for the despatch of all your purchases through one of our nominated shipping agents, at your expense. For advice on shipping your purchases please call Sotheby's Shipping department on (852) 2822 5507 or email hkgshipping@sothebys.com

Sale Details

Sale #

Lot #

Account #

Please complete this section and delete where applicable

Delivery Address

Telephone

Email

Invoice Address *if different from above*

Telephone

Fax

Special instructions:

Signed

Date

ABSENTEE/TELEPHONE BIDDING FORM

FORMS SHOULD BE COMPLETED IN INK AND EMAILED, MAILED OR FAXED TO THE BIDS DEPARTMENT AT THE DETAILS BELOW

Sale Number HK0745 | **Sale Title** IMPORTANT CHINESE ART | **Sale Date** 3 OCTOBER 2017

*TITLE OR COMPANY NAME IF APPLICABLE

*FIRST NAME

*LAST NAME

SOTHEBY'S CLIENT ACCOUNT NO. (IF KNOWN)

*ADDRESS

POSTCODE

*TELEPHONE (HOME)

(BUSINESS)

MOBILE NO

*EMAIL

FAX

PLEASE INDICATE HOW YOU WOULD LIKE TO RECEIVE YOUR SALE CORRESPONDENCE (PLEASE TICK ONE ONLY): ☐ EMAIL ☐ POST/MAIL

PLEASE TICK IF THIS IS A NEW ADDRESS & GIVE PREVIOUS FULL POSTCODE: ☐ _____

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. BIDS SHOULD BE SUBMITTED IN HONG KONG DOLLAR AT LEAST 24 HOURS BEFORE THE AUCTION.

IMPORTANT

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise.

Please note that we may contact new clients to request a bank reference.

Sotheby's will require sight of government issued ID and proof of address prior to collection of purchases (do not send originals).

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

FOR WRITTEN/FIXED BIDS

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

FOR TELEPHONE BIDS

- Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM HONG KONG DOLLAR PRICE (EXCLUDING PREMIUM) OR TICK FOR PHONE BID
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

IMPORTANT NOTICE – PREMIUM LOT (🔒)

In order to bid on "Premium Lots" (🔒) you must complete the required pre-registration application and deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require for your bid. Sotheby's decision whether to accept any pre-registration application shall be final. We recommend you complete and return the pre-registration form in this catalogue in the manner required therein or contact Sotheby's at least 3 working days prior to the relevant sale in order to process the pre-registration. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and the paddle symbol will not be used. The BID^{now} online bidding service is not available for premium lots.

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) _____

I agree to be bound by Sotheby's "Conditions of Business for Buyers" and the information set out in the Guide for Prospective Buyers and the Guide for Absentee Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Prospective Buyers, the Guide for Absentee Bidders, and Conditions of Business for Buyers.

Please note that it is mandatory for you to provide personal data marked with asterisks (*). In the event you do not provide such personal data, we may not be able to provide you with our products.

We may not so use your personal data unless we have received your consent. By signing this form you agree to our use of the Data as set out in clause 12 "Data Protection" of the Conditions of Business for Buyers. If not, please ☐ the box below before signing this form.

☐ I object to the use of my personal data by Sotheby's Companies and its business partners for direct marketing (eg: promotional materials, event invitations and catalogues).

SIGNED _____ **DATED** _____

ARRANGING PAYMENT

Payment is due in HK dollars immediately after the sale and may be made the following methods: Cash, Banker's Draft, Traveler's Cheque, Cheque, Wire Transfer and Credit card (American Express, MasterCard, Union Pay and Visa).

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

It is Sotheby's policy to request any purchaser preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification with a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

If you wish to pay for any purchase with your American Express, MasterCard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong.

競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0745 | 拍賣名稱 中國藝術珍品 | 拍賣日期 2017年10月3日

* 稱謂（如先生，女士）或公司名稱（如適用）	* 姓	* 名
蘇富比賬號		
* 地址		
郵編		
* 住宅電話	公司電話	手機號碼
* 電子郵箱		傳真號碼

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個): ☐ 電郵 ☐ 郵寄

☐ 如上述為新地址，請在方格內 ✓ (並提供舊有郵編以核對) _____

重要事項

請注意書面及電話競投是免費提供之附加服務，風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之限下進行；因此，無論是由於疏忽或其他原因引致，蘇富比毋須就未能作出該競投承擔責任。

請注意蘇富比或會向新客戶索取銀行證明。

新客戶須向蘇富比提供政府發出附有閣下照片之證明文件及住址證明（請勿郵寄原件）。

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

書面競投

- 競投將以最盡可能低之價格進行。
- “購買”或無限價競投標將不獲接納，及我們不接受“加一口價”競投標。請根據圖錄內之指示投標。

- 可於拍賣編號之間以“或”字兩者（或若干）中擇一競投。

- 如適當時，閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

- 請清楚註明於拍賣期間可聯絡閣下之電話號碼，包括國家號碼。我們會於閣下之拍賣品競投前致電給閣下。

拍賣品編號	名稱	最高競投價（港元） 或以 ✓ 代表電話競投
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

重要通告 — 估價拍賣品 (🔍)

為對「高估價拍賣品」(🔍) 作出競投，閣下必須填妥拍賣品預先登記申請表，並向蘇富比交付所需的財政狀況證明、擔保、存款證明及/ 或蘇富比可絕對酌情要求閣下為競投須作出的其他抵押。蘇富比對是否接受任何預先登記申請有最終決定權。

本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格，或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一圖錄中之所有拍賣品均為高估價拍賣品，則會就此作出特別提示而不會使用此符號。

網上競投服務並不適用於高估價拍賣品。

拍賣期間之聯絡電話 (只限電話競投) _____

本人同意接受蘇富比拍賣圖冊內列明之買家業務規則、給準買家之指引及給缺席競投人指引。本人同意蘇富比使用本人資料及根據給準買家之指引、給缺席競投人指引與買家業務規則而取得之其他資料。

請閣下務必在注有 (*) 的欄目內填寫個人資料，否則我們可能無法為您提供產品及服務。

除非得到閣下同意，我們不會使用閣下的個人資料。如閣下在本表格的末端簽署，即表明同意我們依據敝公司業務規則第十二條「資料保障」使用閣下的個人資料作直接促銷。若反對我們使用閣下的個人資料為此用途，請在方格內 ✓ 以表示反對

☐ 本人反對蘇富比公司及其業務合作夥伴使用本人資料作直接促銷（如宣傳資料、活動請柬及圖錄）。

簽署 _____ 日期 _____

付款方式

拍賣後須即時以下列方法以港元付款：現金、銀行匯票、旅行支票、支票、電匯、信用咭（美國運通、萬事達、銀聯或維薩卡）。

蘇富比不會接納逾一萬美元（或相等貨幣）之現金款項。應蘇富比業務規則，本公司有權向支付現金的賣家索取：身份證明文件（政府發出附有照片之身份證明文件，如護照、身份證或駕駛執照）及通訊地址證明。我們保留查驗所收到款項來源的權利。感謝閣下的合作。

若以信用咭（美國運通、萬事達、銀聯或維薩卡）結賬，請親攜咭到本公司付款。

（以英文本為準）

PREMIUM LOT PRE-REGISTRATION APPLICATION FORM

高估價拍賣品預先登記申請表

SALE # 拍賣編號 HK _____

LOT # 拍賣品編號 _____

*First Name 名

*Last Name 姓

Client Account # 蘇富比賬戶號碼

*Address 通訊地址

*City 城市 Country 國家

*Telephone 電話

Fax 傳真

*Email Address 電子郵箱

Client I.D./Passport 身份證或護照編號

Please attach a copy of your ID Card/Passport for identification purpose
請附上身份證或護照影印本以作核對用途

Have you registered to bid at Sotheby's before? ☐ Yes ☐ No

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If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2810 6238 or mail to the following address in either case to reach Sotheby's no later than 3 working days prior to the day of sale:

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香港金鐘道88號
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The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

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I hereby confirm my intention and application to bid on the above lot. I agree to deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require as security for my bid. Please refer to the "Guide for Prospective Buyers" and "Important Notices to Buyers" for details of the requirement. I agree that Sotheby's has no obligation to accept this pre-registration application and that Sotheby's decision in this regard shall be final. I shall not assume Sotheby's acceptance of my pre-registration application unless I have received a written confirmation from Sotheby's to that effect or a bidding paddle.

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The auctioneer may further bid on behalf of the seller up to the amount of the reserve, by placing responsive or consecutive bids for a lot.

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