

IMPORTANT
CHINESE ART

HONG KONG 3 OCTOBER 2018



Sotheby's | 蘇富比 | 1744





IMPORTANT
CHINESE
ART



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
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3 OCTOBER 2018
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3601

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A RARE REVERSE-DECORATED POWDER-BLUE 'GARDENIA' DISH
MARK AND PERIOD OF YONGZHENG**

well potted with shallow rounded sides resting on a short foot, the interior centred with a medallion enclosing a gnarled leafy gardenia spray, surrounded by four similar sprays around the cavetto and a corresponding continuous scroll on the exterior, all against a finely speckled cobalt-blue ground below double-line borders encircling the inner and outer rims, the floral and foliate details of the design finely rendered in white slip, the white base inscribed with a six-character reign mark within a double circle
33.2 cm, 13 in.

PROVENANCE

Sotheby's London, 11th June 1991, lot 180.

**HK\$ 1,500,000-2,000,000
US\$ 192,000-255,000**

清雍正 灑藍釉白花卉紋盤
《大清雍正年製》款

來源：
倫敦蘇富比1991年6月11日·編號180



Mark



With its white reserve decoration on a cobalt-blue ground, this pattern would seem to be ultimately based on prototypes of the Xuande period with a single flower spray in the centre, such as a dish in the National Palace Museum, Taipei, included in the Museum's exhibition *Mingdai Xuande guanyao jinghua tezhan tulu/Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pl. 193. A somewhat closer design was developed in the Wanli reign, with four flowers in the centre, for example, on a dish in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red*, Shanghai, 2000, vol. 2, pl. 195.

The early Ming design was also copied more closely in the Yongzheng period, as can be seen on a dish in the Shanghai Museum illustrated in Lu Minghua, *Mingdai guanyao ciqi* [Ming imperial porcelain], Shanghai, 2007, pl. 5-33. Whereas both the Xuande prototype and the Shanghai Museum Yongzheng version are covered with an even, dark cobalt-blue coloured

glaze, the Wanli example has the ground painted in underglaze cobalt blue, and on the present dish the pigment was blown onto the vessel through a tube covered with gauze, which produced this finely speckled powder-blue effect.

A similar dish in the Metropolitan Museum of Art, New York, is illustrated in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 248. The Meiyintang collection contains also a blue and white dish, together with a bowl, decorated in the same technique, and a similar dish with the design coloured in yellow, see Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, nos 843, 842 and 844; the Meiyintang dish, formerly in the collections of Edward G. Kennedy and Edward Kennedy Torrington, was acquired at Christie's New York, 2nd December 1989, lot 370, and sold in these rooms, 7th April 2011, lot 75. See also one from the collection of Alexander Robertson, sold recently in these rooms, 3rd April 2018, lot 3617.



依其藍地留白花卉圖案，此盤乃仿宣德折枝花卉器。原例可見於台北故宮博物院收藏，錄於《明代宣德官窯菁華特展圖錄》，台北，1998年，圖版193。明萬曆年間，首現中央飾四朵花卉的設計，圖案更類近現拍品所飾，北京故宮博物院藏萬曆例，可資比較，錄於《故宮博物院藏文物珍品大系·青花釉裏紅（中）》，上海，2000年，圖版195。

以施釉技法而言，雍正年間對早明設計的模仿可謂唯妙唯肖，正如上海博物館所藏之雍正作例，刊於陸明華，《明代官窯瓷器》，上海，2007年，圖版5-33。與萬曆盤以一般鈷藍釉下青花作留白之飾不同，宣德作例及上海博物館的雍正盤，皆施一層均厚深藍色釉。現拍品上的藍釉更是以覆蓋細紗之竹筒吹灑上色，形成如此細緻的灑藍效果。

紐約大都會藝術博物館藏有一類同瓷盤，錄於 Suzanne G. Valenstein, 《A Handbook of Chinese Ceramics》, 紐約, 1989年, 圖版248。玫茵堂珍藏中也有相同技法的灑藍留白盤、盃及一灑藍填黃釉、飾相同圖樣的瓷盤，見康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷2，編號843、842及844。玫茵堂藍地白花盤曾為 Edward G. Kennedy 及 Edward Kennedy Torrington 所藏，原從紐約佳士得1989年12月2日拍出，編號370，又在2011年4月7日於香港蘇富比易手，編號75。Alexander Robertson 舊藏還有一例，近售於香港蘇富比2018年4月3日，編號3617。



A RARE MOULDED AND CARVED CELADON-GLAZED 'RUYI' VASE AND COVER
SEAL MARK AND PERIOD OF QIANLONG

清乾隆 粉青釉萬年吉慶如意蓋瓶
《大清乾隆年製》款

superbly potted with a flattened ruyi-shaped body, rising from a tall splayed foot moulded with a *ruyi*-shaped apron, and elegantly sweeping up to a rectangular waisted neck with everted rim, both faces carved in shallow relief within the scrolled *ruyi* border, depicting a beribboned musical chime (*qing*) tied on a beaded tassel suspended from a *wan* symbol, framed by meandering sprays of lotus blooms repeated on the narrow sides, all below stylised bats with outstretched wings around the shoulder and a band of *ruyi* heads at the rim, surmounted by a domed cover similarly decorated and also moulded with a *ruyi*-shaped apron, centred by an oval finial carved with a floret, covered overall in a pale sage-green glaze thinning on the raised areas and pooling in the recesses of the carving, the celadon-glazed base incised with a six-character seal mark

overall h. 25 cm, 9 $\frac{7}{8}$ in.

HK\$ 1,800,000-2,500,000
US\$ 230,000-319,000



Mark





With its extremely rare form and meticulous execution, this celadon-glazed covered vase serves as a testament to the period of aesthetic and technological achievement in porcelain production when Tang Ying (1682-1756) was supervisor of the imperial kilns in Jingdezhen. Tang's exposure to the imperial art collection during his youth enabled him to study celebrated masterpieces from the past and adapt them to the contemporaneous tastes of the Yongzheng and Qianlong Emperors under whom he worked. Not only does the covered vase demonstrate the innovation and skills of imperial Qing potters through its carefully composed structure and exquisitely detailed relief designs, it also incorporates ingeniously elements of China's celebrated traditions through the use of a luminous celadon glaze – and acts as an embodiment of the Qianlong Emperor's particular reverence towards the Song dynasty.

Ceramics with celadon glazes have been held in such high esteem since the beginning of their production in the Song dynasty and even within the Song dynasty alone there was evidence of a continuation of imperial taste and style from the Northern to Southern Song dynasties. By virtue of this longstanding admiration towards the celadon colour, new ways were ever developed to replicate the superb clear bluish-green tone and by the Yongzheng reign in the Qing dynasty particularly, the technique was revived and employed on smaller pieces – though very rarely coupled with relief decoration. The high quality of the raw materials and technological advancements developed at the imperial kilns at Jingdezhen during the 18th century undoubtedly enabled

potters to develop innovative approaches aligned with the emperors' preferences.

Superbly modelled with dramatic proportions accentuated starkly on each side with a *ruyi* apron, the vase is further applied a lustrous celadon glaze that has thinned and pooled on the raised designs and recesses, creating crisply defined designs and attractive contrasting tones. The carefully planned design of the vase, however, is far from one of mere aesthetic value – the repeated use of the *ruyi* motif as well as the combination of auspicious emblems are a response to the Emperor's infatuation with portents of good fortunes. The central design of a bat suspending a musical chime amidst lotus flowers also forms the wish for 'longevity fortune and happiness as high as the sky'.

The depiction of a musical chime suspending varying motifs is not uncommon on other moulded and carved celadon-glazed wares, though it is often depicted suspending the 'double-fish', for two Qianlong reign-marked examples, see a *ruyi*-handled vase, sold in these rooms, 8th October 2013, lot 202; and an octagonal vase adorned with an underglaze-blue and *famille-rose* central body, sold in these rooms 7th April 2015, lot 3616. Though the pairing of a bat and chime is rarely found on moulded and carved celadon wares, it is incorporated in other vessels of the period, including a Qianlong reign-marked *famille-rose* vase, sold in these rooms, 3rd April 2018, lot 3205.

Vases of this form are extremely rare and no closely comparable example appears to be published other than its companion piece, sold in these rooms, 19th May 1982, lot 286.

此瓶形制珍罕獨特，浮雕細膩，青釉朗潤，展現景德鎮御窯廠在著名督陶官唐英（1682-1756年）監燒下之精煉製瓷技藝。唐英十六歲入宮，進內務府伺候於雍、乾兩朝期間。其涉獵清宮浩瀚度藏，飽覽前朝經典，秀穎聰慧，借鑒創新，恪盡職守以投聖意。透過本品，可見陶工凝練革新之卓著成就，瑩潤青釉，配以曼妙紋樣，盡顯乾隆帝對宋代臻瓷的慕古之情。

青釉燒造，初見於宋，宋朝伊始，便為世人所鍾愛。單是宋代一朝，已見南宋瓷匠致力承襲北宋之風，延續此瑩澈如秋水碧玉之御瓷美色。歷朝歷代巧思層出，敬而效之，比比皆是。至清雍正一朝，此等釉色再現於世，並不常見，多以小件為主，兼飾浮雕者，則更只偶有見之。十八世紀，景德鎮御窯所出素胎，土色潔淨純白，匠人配此清透釉色，更顯精美異常，創出甚受帝王青睞，賞心悅目之作。

本品巧取如意形制，線條勾曲緊勁，流暢自然，婀娜多姿。器身環綴浮雕如意紋，互相呼應，輝映成趣。罩施青釉，潤澤明亮，襯托浮雕圖案，層次分明，明暗相間，渾然天成。瓶身飾滿祥瑞圖案，玲瓏別緻，正合乾隆喜好吉祥紋飾之意。除如意主題外，瓶身中央巧綴蓮花、瑞蝠、石磬，寓意福壽連年、洪福齊天。

青釉浮雕瓷中，時見樂磬垂掛各種紋樣，以磬掛雙魚者居多，參考乾隆瓶例兩件，其一帶如意耳，售於香港蘇富比2013年10月8日，編號202；另一青釉浮雕吉慶有餘青花描金粉彩八方瓶例，2015年4月7日售於香港蘇富比，編號3616。瑞蝠配以樂磬此組合，鮮見於青釉浮雕瓷上，偶現於各式乾隆御製瓷器，見一粉彩瓶例，售於香港蘇富比2018年4月3日，編號3205。

如斯造型之瓶例屈指可數，未見著錄，僅有與本品成對一例，售於香港蘇富比1982年5月19日，編號286。









ACCUMULATED BLESSINGS A KHOTAN WHITE JADE BOWL AND COVER

HAJNI ELIAS

In 1766, the Qianlong Emperor composed a poem titled 'Ode to the Khotan White Jade Bowl (*Yong Hetian baiyu wan*), in which he quotes the *Liji* [Book of Rites] as follows, 'Flaws do not obscure its beauty, nor does beauty obscure its flaws.'¹ In his poem, the emperor uses this classic reference to express his deep admiration for a white jade bowl from Khotan, suggesting that even if the material includes small blemishes, it does not detract from the vessel's overall magnificence and beauty. His appreciation for Khotan jades is further documented in over seventy poems and essays, all of which represent his assessment and veneration for the jade and for the artistry that went into their carving. He favoured works that were refined, elegant and full of vitality, and especially cherished the lustrous white jade which he praised for its smooth touch. In 1756, when he received his first Khotan jade carving in the form of a flower-shaped basin, he wrote a poem commemorating the beauty of the vessel and hailed all jades arriving from Khotan as pieces of 'heavenly craft (*xiangong*).'²

Khotan jade became available to the court after the Qing military forces conquered the eastern edge of Central Asia in 1759, defeating the Dzungar Khanate and incorporating its territory into the empire under the name of Xinjiang, meaning 'new borders'. From the following year, exquisitely carved jades from the Mughal Empire (1526-1857) and large amount of high-quality raw jade from the Khotan and Yarkent regions became available and were sent as tribute items to the Imperial court in Beijing. A bi-annual tribute system formally established between the Qing government and the four sub-Khanates of Xinjiang secured the Imperial Workshop a supply of 4,000 *jin* of raw jade from mid to late 18th century.³ It is estimated that at the height of this tributary period 300,000 *jin* of raw jade was transported to the Palace.⁴

The *Qing gong nei wufu dang'an* [Records of the Qing Court Imperial Household Department] document a number of white jade wares, including a pair of white jade covered bowls, submitted as tribute items to the Qianlong Emperor by the Lianghui Salt Government official Su Lengcha in 1795. Furthermore, the imperial records show that in the 59th year of Qianlong's reign (1794), a white jade covered bowl was produced by jade carvers in the Ruyiguan, one of the art studios established under Qianlong's edict to provide space for painters, jade-carvers, mount-makers and other artisans selected from the East and West of the empire by the Imperial Household Department.⁵ The Imperial Household Department's records further reveal that a large number of wares carved in white jade were made in the Ruyiguan between 1760-1795. White jade covered bowls were also gifted as tributary items to the emperor throughout his reign from various regional officials from this border territory of the empire.

The present exquisite bowl and cover, made from the highest quality Khotan white jade with a warm and fine texture belongs to this special group of jade wares. The bowl, skilfully carved with rounded sides and applied with four openwork butterfly loop handles with rings, and the domed cover surmounted by a three-tier globular finial, is special for the simplicity of its decoration which allows a deeper appreciation of form and material, and an emphasis on the superb workmanship and finish of the polished stone. The high quality of the carving is also visible in the handles, with the ornately decorated butterflies in openwork and the suspending loose rings on the handles. The butterfly in Chinese art is amongst the most auspicious motives for its symbolism of blessings, happiness and longevity. The story of Zhuangzi who dreamed that he was a butterfly enjoying a carefree life, flying about and sipping delicious nectar from flowers, comes to mind and is a felicitous reminder of a joyful and content existence. The Chinese for butterfly *hudie* also serves as a pun, as the first character *hu* may be pronounced *fu* or *fu* meaning 'blessings' or 'riches'; and the second character *die* represents a pun for the verb 'accumulate (*die*)', forming an overall meaning of an 'accumulation of blessings'. The fact that there are four butterflies suggests that there was an intension to form a 'group of butterflies' to represent multiple good fortune. Another important meaning of the butterfly is its reference to one turning 70 or 80 of age (*die*). As mentioned above, white jade wares are documented in the imperial archives during the years between 1760-1795, the very period during which Qianlong would have celebrated his 70th and 80th birthdays, the former in 1781 and the latter in 1791. So we can speculate whether this jade bowl might have been made for him on the occasion of his birthday.

No two jade carvings are ever the same, unless they were made as a pair (which are often simple bowls or small utility items), thus the present bowl and cover remains a unique item with no closely comparable example known to date. However, in the quality of the jade and the execution of the stepped globular lobed knob on its cover, this vessel is possibly by the same hand that produced the white jade and cloisonné enamel ram-head teapot and cover sold in these rooms, 3rd October 2017, lot 3613 (**figs 1 and 2**). The shape of the stepped lobed knob is also reminiscent of that seen on the cover of a green jade incense burner, in the Palace Museum, Beijing and illustrated in *Compendium of Collections in the Palace Museum. Jade*, vol. 10, Beijing, 2011, pl. 96. The current bowl and cover was in the collection of Millicent Rogers (1902-1953), a philanthropist, socialite, style icon and avid art collector, whose grandfather, Henry Huttleston Rogers, was one of the founders of the Standard Oil Company. At her homes in New York, Virginia, California, Austria, Jamaica, Italy



fig. 1

Imperial white jade and cloisonné enamel ram-head teapot and cover, Qing dynasty, Qianlong period

Sotheby's Hong Kong, 3rd October 2017, lot 3613

圖一

清乾隆 御製白玉瓜棱式羊首掐絲琺瑯提樑茶壺

香港蘇富比2017年10月3日·編號3613

and New Mexico, she entertained the great and splendid from American industrialists to European nobility. However, despite her active social life, it was knowledge and learning that motivated her the most. She taught herself to read Latin and ancient Greek, and had a passion for sketching costumes for her own wardrobe, illustrating books for her children, creating jewellery designs and collecting everything from Biedermeier furniture to Ashcan School art for her many homes. She had an eye for beautiful ornaments as seen from the many jewellery pieces she designed and wore herself. She was fascinated by the Far East and amassed a sizeable collection of Japanese art. Her interest in Chinese art appears to have primarily focused on white wares which included exceptional jades and porcelain. The white jade and cloisonné enamel ram-head ewer mentioned above was formerly in her collection, as was a pair of white jade 'chicken' bowls sold at Christie's Hong Kong, 28th November 2012, lot 2126, together with a white jade *bajixiang* decorated alms bowl, lot 2127, and a white-glazed relief-decorated Qianlong mark and period vase, lot 2129, also from her collection.

Shortly before her death she wrote a letter to her son describing her life as follows, 'It was a journey worth every ache and every pain. So many things were discovered. Life has been marvellous, all the experiences, good and bad.'⁶ This bowl truly represents the beautiful and special in Millicent Rogers' life.

¹ Included in *Qing Gaozong yuzhi shiwen quanji* [Anthology of imperial Qianlong poems and text], *Yuzhi shi san ji* [Imperial poetry, vol. 3], *juan* 53, p. 2.

² See *Heavenly Crafted from Hindustan - A Special Exhibition of Exquisite South Asian Jades*, National Palace Museum, Taipei, 2017.

³ One *jin* is equivalent to approx. 0.5 kg.

⁴ See Xu Lin, 'An Appreciation of the Qianlong Emperor's White Jade Ram-Head Teapot,' in the notes on a Qianlong period imperial white jade and cloisonné enamel ram-head teapot and cover, sold at Sotheby's Hong Kong, 3rd October 2017, lot 3613.

⁵ Sue Naquin, *Peking: Temples and City Life, 1400-1900*, Berkeley, 2000, p. 321. See also Nie Chongzheng, 'Qing Dynasty Court Painting,' in Evelyn Rawsky and Jessica Rawson eds, *China: The Three Emperors, 1662-1795*, London, 2005, p. 79; and Michael Sullivan, *The Arts of China*, Berkeley, 1999, p. 250.

⁶ Mitchell Owens, 'Desert Flower,' *The New York Times Magazine*, 19th August 2001.





福來疊至 和闐白玉蓋盃

薛好佩

乾隆三十一年（1766年），高宗賦〈詠和闐白玉盃〉一首，引《禮記》曰其「瑕不掩瑜，瑜不掩瑕」¹，可見即使玉材略有瑕疵，在皇帝眼中其美依然不減。乾隆好賞和闐玉，曾製逾七十首詩賦，品鑑玉質、褒揚工藝。乾隆偏好精巧秀雅、栩栩如生的製品，尤其是柔光潤澤的白玉，更讚嘆質感細滑。乾隆二十一年，高宗初獲和闐白玉器一件，作瓣式盃，即賦詩一首大加稱頌，並盛讚和闐所出之玉皆為「仙工」。²

乾隆二十四年（1759年），清軍平定西域全境，準噶爾部滅亡，其領地盡入滿清版圖，稱為新疆。翌年，莫臥兒汗國之精美玉雕及和闐、葉爾羌地區所產良玉大量進入紫禁城。新疆四部按例每年進貢兩次，故自十八世紀中至末期，清宮造辦處共獲玉料四千斤。³估計在歲貢全盛時期，運送入宮的玉料達三十萬斤。⁴

據《清宮內務府檔案》載，乾隆六十年（1795年）兩淮鹽政蘇楞額進貢白玉器數件，包括一對白玉蓋盃。清宮檔案又載，乾隆五十九年（1794年），如意館玉匠製成一件白玉蓋盃。乾隆曾命內務府增設多個作坊，挑選全國畫師、玉匠、鑲工等匠役，如意館為其一。⁵按內務府檔案所載，乾隆二十五年（1760年）至六十年間，如意館所製白玉器數量甚豐。高宗在位年間，全國各省官員曾向皇帝進獻白玉蓋盃。

本品製作精美，玉質上乘，質感溫潤細膩，乃和闐美玉獨有。器身雕工細膩，圓腹、口沿飾四鏤雕蝴蝶活環耳；蓋呈拱形，鈕作三層寶塔狀。本品紋飾素淨，更見器形與良玉之美，尤顯玉匠琢磨功夫精純。口沿四面飾鏤空蝴蝶，套環圈，可見玉匠技藝精深。蝴蝶乃中國工藝吉祥圖案，象徵美滿長壽。昔日莊子在夢中化為蝶，陶然飛舞於花間，故蝴蝶亦意味自適喜悅。另外，「蝴」與「福」諧音，寓意吉祥或富貴；「蝶」與「疊」同音，兩字相加是為「福疊」，積福多福。此盃飾四隻蝴蝶，或有積聚福氣之意。此外，年至七、八十歲稱「耄」，與蝶同音。

如上文所述，清宮檔案記載乾隆二十五年至六十年間的白玉器，期間逢乾隆七十（乾隆四十六年，1781年）及八十（乾隆五十六年，1791年）萬壽慶典。本盃或是為乾隆萬壽節而製。

每件玉器皆不同，成對例外（一般為造型樸素的盃或小器具），故此器為孤品，至今無近例可尋。然而，本品玉質上乘，寶塔形蓋鈕飾多瓣瓜紋，造工巧究，可能與一件御製白玉瓜棱式羊首掐絲瑯琊提樑茶壺出自同一匠人之手，該壺售於香港蘇富比2017年10月3日，編號3613（圖一及二）。此寶塔形多瓣瓜紋蓋鈕之款式，與北京故宮博物院所藏一件青玉香爐相近。



fig. 2

Cover of imperial white jade and cloisonné enamel ram-head teapot (fig. 1), Qing dynasty, Qianlong period

Sotheby's Hong Kong, 3rd October 2017, lot 3613

圖二

清乾隆 御製白玉瓜棱式羊首掐絲琺瑯提樑茶壺(圖一)之蓋鈕

香港蘇富比2017年10月3日，編號3613

本品曾屬美國名媛米莉森·羅傑斯 (Millicent Rogers, 1902-1953年) 收藏。米莉森為慈善家兼時尚名人，而且熱衷收藏藝術品，其祖父亨利·羅傑斯 (Henry H. Rogers) 是美國標準石油公司合夥創建人。米莉森的府邸遍及紐約、維吉尼亞州、加州、奧地利、牙買加、意大利和新墨西哥，經常賓客滿堂，包括美國工業界巨亨、以至歐洲王室貴胄。除了活躍於社交圈，米莉森亦好習勤修，自學拉丁語和古希臘文，亦熱衷設計自己的服裝，又為孩子畫繪本，甚至設計珠寶；其收藏種類極廣，各地府宅藏品包括比德邁爾 (Biedermeier) 風格家具以至垃圾箱畫派作品。米莉森對於裝飾審美眼光獨到，從其衣裝及珠寶首飾便可知。她對遠東深感興趣，收藏不少日本藝術品。在中國藝術方面，她似乎偏好白色器物，包括玉雕及色釉瓷。上述的白玉掐絲琺瑯提樑茶壺即屬米莉森舊藏；她的其他收藏曾售於香港佳士得2012年11月28日，包括一對白玉五倫圖盤，編號2126；一件白玉八吉祥鉢，編號2127，及一件乾隆年款白釉浮雕瓶，編號2129。

米莉森離世前，曾寫信向兒子回顧自己的一生：「那是一段無論痛苦辛酸皆值得的旅程。我發現了許多事物。我的人生如此精彩，各種經歷和體驗，好壞皆然。」⁶ 此盤可謂米莉森·羅傑斯一生中美好珍貴事物的代表。

¹載於《清高宗御製詩文全集·御製詩三集》，第3冊·卷53·頁2

²見《來自天方的仙工—南亞美玉特展》，台北，2017年

³一斤約等於0.5公斤

⁴見徐琳撰圖錄專文〈一片冰心在玉壺—白玉羊首瓜棱式銅鑲琺瑯提樑壺賞析〉，清乾隆御製白玉瓜棱式羊首掐絲琺瑯提樑茶壺，售於香港蘇富比2017年10月3日，編號3613。

⁵Susan Naquin, 《Peking: Temples and City Life, 1400-1900》，柏克萊，2000年，頁321。另見聶崇正，載於 Evelyn Rawsky 與羅森編，《盛世華章》，倫敦，2005年，頁79；以及蘇立文，《The Arts of China》，柏克萊，1999年，頁250。

⁶Mitchell Owens, 〈Desert Flower〉，《紐約時報雜誌》，2001年8月19日



PROPERTY OF A LADY

AN EXCEPTIONAL WHITE JADE BOWL AND COVER
QING DYNASTY, QIANLONG PERIOD

the rounded sides rising from a splayed foot to a wide everted rim, set on the rim with four openwork butterfly loop handles suspending loose rings, each with its wings ornately decorated and outstretched, its head and body finely defined, the exterior worked in shallow relief with a band of interlocking *ruyi* heads just above the foot, the domed cover encircled by two raised fillets, surmounted by a disc-form waisted stem centred by a stepped globular lobed finial, the superbly polished stone of translucent even white tone with minimal cloudy inclusions 19.5 cm, 7¾ in.

PROVENANCE

Collection of Millicent Rogers (1902-1953).
Christie's Hong Kong, 28th April 1996, lot 1.

EXHIBITED

Hong Kong Museum of Art, Hong Kong, 2005 (label).

HK\$ 12,000,000-18,000,000
US\$ 1,530,000-2,300,000

清乾隆 白玉蝴蝶活環耳蓋壺

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1

展覽：

香港藝術館，2005年（標籤）







THE UNDERSTATED MASTERY OF A YONGZHENG VASE

The simplicity of this vase, from the exquisitely conceived minimalist silhouette and the subtle translucent glaze, hints at the masterful craftsmanship involved in creating such a piece. It encapsulates the Yongzheng Emperor's refined taste for celebrated wares of the past with Japanese influences to result in a piece that is at once both familiar and innovative. The translucency of the glaze, coupled with the carved pleats and ribbon-tied cord delight the senses, enticing the viewer to draw close and admire it fully in its silky tactility.

The ribbon-tied decoration on this vase was favoured by the Emperor and incorporated into designs of lacquer, metal-bodied wares and porcelain during his reign, which was further explored under the succeeding Qianlong Emperor. According to the catalogue to the exhibition *Qing Legacies. The Sumptuous Art of Imperial Packaging*, The Macau Museum of Art, Macau, 2000, p. 121, in the 10th year of the Yongzheng reign (in accordance with 1732), he received two Japanese-style lacquer boxes simulating a box tied with cloth and admired them so much that he ordered another to be made. This textile-wrapped design was also transferred to metal-bodied wares, as seen in a yellow-ground jar painted with a pink brocade sash, in the National Palace Museum, Taipei, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, pl. 108, together with a Qianlong version, pl. 109.

The present vase appears to be a variation of this theme, simulating a pleated pouch drawn together by a relief-carved cord in place of the elaborate sash. The only other closely related piece appears to be the companion to the present, in the Baur collection, Geneva, illustrated in John Ayers, *Chinese Ceramics the The Baur Collection*, vol. 2, Geneva, 1999, pl. 279. A Qianlong mark and period version, from the Qing court collection and still in Beijing, is published in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 139.

Such understated interpretation endows the vessel with a sense of modesty as well as evoking rope-twist designs found on archaic bronze wine vessels of the Warring States period (475-221 BC), which were originally intended to imitate the use of rope to carry vessels; for example see a bronze *hu* from the Palace Museum, Beijing, included in *The Imperial Packing Art of the Qing Dynasty*, Beijing, 2000, pl. 7. This simple design was recreated in several variations, all covered in a glaze inspired by Song wares; a Guan-type vase in the Palace Museum, Beijing, is included in *Qingdai yuyao ciqi* [Qing porcelains from the imperial kilns preserved in the Palace Museum], vol. 1, pt.

II, Beijing, 2005, pl. 16; a line drawing of a *hu*-shape vessel is published in Geng Baochang, *Ming Qing ciqi jiangding* [Appraisal of Ming and Qing porcelain], Hong Kong, p. 238, fig. 20; and another, with a more complex rope-twist design on a celadon-glazed globular vase, also inscribed with a similar archaic reign mark, from the collection of Hermann Dobrikow, sold at Christie's Hong Kong, 3rd June 2015, lot 3103.

In its arresting luminous glaze, this vase reflects the Yongzheng Emperor's penchant for celebrated Song dynasty wares and the remarkable technical developments achieved at the imperial kiln to meet his specific taste. While a delicate, almost watery, celadon glaze had already been created in the Kangxi reign, achieved by reducing the amount of iron typically found on Song dynasty Longquan celadons, it was during the Yongzheng period that production of celadon wares greatly expanded. According to the *Taocheng shiyi jishi beiji* [Commemorative stele on ceramic production], compiled in 1735 by the brilliant supervisor of the imperial factory, Tang Ying (1682-1756), several varieties of celadon glazes were experimented with at the time (see S.W. Bushell, *Oriental Ceramic Art*, London, 1981, p. 197). One of his successful recipes was to study in detail the finest antique ceramics of the Song and Ming periods to understand their workmanship and physical quality, but also to comprehend what makes their shapes and designs so harmonious and satisfying, and then to apply this knowledge to redesigned, modern versions inspired by the antiques. The proficiency required in understanding the chemical compositions and the firing of such monochrome vessels is reflected in the saying, "Nine failures for ten charged kilns". This vase is remarkable for its attractive luminous bluish glaze, a difficult tone to achieve, the purity of which is accentuated by the relief carving and the graceful curves of its profile.

The seal mark on the base of this vase is also notable. A similar mark is discussed by Peter Y.K. Lam in 'Four Studies on Yongzheng and Qianlong Imperial Ware', in the catalogue to the exhibition *Ethereal Elegance. Porcelain Vases of the Imperial Qing. The Huaihaitang Collection*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, p. 54, where several seal-script (*zhuanshu*) marks are illustrated, p. 38. Lam notes the rarity of the present mark and suggests that this style was probably used only for part of the reign before being superseded by another type towards the end of the reign. A variation of the mark, inscribed in two horizontal rows is found on a Ru-type glazed cup from the J.M. Hu collection, sold at Christie's Hong Kong, 30th November 2011, lot 2929.





本品清雅秀麗，修飾極盡簡約，釉色寧靜潤潔，為雍正瓷藝登峰造極之作。此瓶心懷尚古，意取宋品官瓷，卻受日式傳統包袱布風呂敷啟發，深通世宗尚古開新之帝王品好。施冬青釉於器身浮雕紋飾上，凹凸之間，釉藥流敞，呈現厚薄濃淡之變化，引人駐足細注。

結帶包袱紋，雅致像生，得雍正帝青睞，見於御作坊所製漆品、金屬胎畫琺瑯、瓷器及各式器物上。乾隆年間，御匠工藝更見嫺熟，各匠推陳創新，愈見雄心。據圖錄《金相玉質：清代宮廷包裝藝術》（澳門藝術博物館，澳門，2000年，頁121）所考，雍正十年（1732年），上貢洋漆包袱式盒二件，雍正為之甚喜，遂詔命仿製。金屬胎畫琺瑯亦有飾包袱紋者，可見一黃地包袱紋蓋罐，以粉色綬帶打結束之，現藏台北故宮博物院，錄於《明清琺瑯器展覽圖錄》，台北，1999年，圖版108，亦有一乾隆款器，圖版109。

此瓶在結帶包袱紋上推陳出新，通體剔刻豎道紋，肩部則浮雕繫繩，以代綬帶。此類器物絕無僅有，惟一屬日內瓦鮑氏典藏，錄於 John Ayers, 《Chinese Ceramics in the Baur Collection》，卷2，日內瓦，1999年，圖版279。亦可見一乾隆款繫繩紋瓶，為清宮舊藏，現存北京故宮博物院，錄於《故宮博物院藏文物珍品全集·顏色釉》，香港，1999年，圖版139。

繫繩紋樸雅內斂，遠溯戰國器物，青銅壺上仿繫物之索；如一青銅繩絡紋壺，現藏北京故宮博物院，曾展於《清代宮廷包裝藝術》，北京，2000年，編號7。後世飾繩絡紋

之器物皆為仿宋瓷，可參考一仿官釉例，現存北京故宮博物院，圖載《清代御審瓷器》，卷1（II），北京，2005年，圖版16；耿寶昌於《明清瓷器鑑定》有錄一雍正繩繫樽示意圖（香港，1993年，頁238，圖20）；亦有一粉青釉絡子尊，同為六子篆書款，為 Hermann Dobrikov 舊藏，售於香港佳士得2015年6月3日，編號3103。

本瓶釉色光華瑩潤，所施仿宋青釉，足顯雍正皇帝慕古雅意，亦見御審為迎合聖意之創新技術。窰工篩減宋代龍泉釉中鐵質，乃得如斯水瑩青釉。唐英於雍正十三年（1735年）著《陶成事宜紀事碑記》，記載當時研創青釉數種（見 S.W. Bushell, 《Oriental Ceramic Art》，倫敦，1981年，頁197）。唐英自督陶起，便訪盡名窰古址，鑽研宋、明美瓷，其工、質、形、紋、本，皆深熟於心，融會貫通，創新巧懷古之式，苦盡處終得大成。製器之技，蘊涵精湛巧藝，俗諺「十窰九廢」，講究窰器釉料配製，精準掌控燒造溫度，方得完美結晶。此品之青釉創燒於康熙，雍正繼而善之，技法日臻精熟，遂見本品青釉澈淨明潤，為瓶身線條及隱現浮雕襯托，更顯雅緻。

本瓶款識，亦甚為罕見。林業強曾論述一相近款識，見〈清代雍乾兩朝御審瓷器四題〉，《機暇清賞：懷海堂藏清代御瓷器》，香港中文大學文物館，香港，2007年，頁54，並載數篆書款，頁38。作者表示本款頗為罕見，或僅用於雍正朝若干年，後改用另一款識。另參考一仿汝釉盃例，書兩行六字款，出自胡惠春收藏，2011年11月30日售於香港佳士得，編號2929。

PROPERTY OF A GENTLEMAN

**AN OUTSTANDING AND EXTREMELY RARE
CARVED CELADON-GLAZED 'RIBBON' VASE
SEAL MARK AND PERIOD OF YONGZHENG**

elegantly potted with a baluster body rising to a rounded shoulder, gradually sweeping up to a wide waisted neck flaring at the rim, the body of the vase carved with sets of four evenly spaced vertical ribs simulating textile pleats on a tied pouch, all wreathed by a plaited ropetwist centred with a delicate four-looped ribbon, covered overall in a pale celadon glaze thinning to white on the raised areas and pooling at the recesses, the base inscribed with a six-character seal mark in underglaze blue

22.4 cm, 8⁷/₈ in.

PROVENANCE

Sotheby's London, 18th June 1985, lot 178.

Christie's Hong Kong, 8th October 1990, lot 471.

Sotheby's Hong Kong, 29th October 2000, lot 13.

HK\$ 15,000,000-20,000,000

US\$ 1,920,000-2,550,000

清雍正 冬青釉包袱瓶

《大清雍正年製》款

來源：

倫敦蘇富比1985年6月18日，編號178

香港佳士得1990年10月8日，編號471

香港蘇富比2000年10月29日，編號13



Mark



3605

**A SUPERBLY CARVED AND RARE LOBED
AGATE BOWL
QING DYNASTY, KANGXI – YONGZHENG
PERIOD**

the luminous stone with natural swirls and ripples of scarlet red and yellow on a translucent ground, exquisitely carved with shallow rounded sides elegantly rising from a short foot to a rim divided into eight lobes meticulously accentuated with subtle yet defined ridges and grooves on the body of the vessel, the stone brilliantly polished and patinated to a lustrous finish

18.5 cm, 7¼ in.

PROVENANCE

A European collection, acquired circa 1900.
Christie's London, 14th May 2014, lot 714 (part lot).

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

US\$ 102,000-128,000

清康熙至雍正 瑪瑙葵花式淺盤

來源：

歐洲私人收藏，約1900年入藏

倫敦佳士得2014年5月14日，編號714（其一）



Modelled with eight lobes to recall a blooming flower, the present agate bowl is exceptional for its beautiful colouration and translucent quality. Agate, with rippling layers of colours ranging from bright honey to coffee brown, is one of several hard stones that were valued as much as jade and first used in China no later than the Han dynasty (206 BC-AD 220).

The current bowl, carved from a stone of exceptional quality, ranks among the finest examples recorded in museum and private collections. A slightly smaller example (13.5 cm), also of an eight-lobed mallow form, but incised on the base with a four-character Yongzheng mark, is in the collection of the National Palace Museum, Taipei, and illustrated in *Harmony and Integrity. The Yongzheng Emperor and His Times*, National Palace Museum, Taipei, 2009, cat. no. II-63, together with a Yongzheng-marked six-lobed example, cat. no. II-64, and six other bowls of various forms, cat. nos II-61, 62, 65-68.

The inspiration of this elegant form with subtle indentations can be traced back to early metalwork. See a parcel-gilt silver bowl with five petal lobes, dated to the Tang dynasty, 8th to 9th century, included in the exhibition *Chinese Gold and Silver in the Carl Kempe Collection*, Smithsonian Institution, Washington, D.C., 1954-1955, cat. no. 116, and sold in our London rooms, 14th May 2008, lot 74.







PROPERTY OF A GENTLEMAN

**AN EXCEPTIONALLY FINE AND RARE
FAMILLE-ROSE 'FLOWER-BALLS' BOWL
MARK AND PERIOD OF YONGZHENG**

elegantly potted with rounded sides rising from a short foot to a flared rim, finely decorated around the exterior with a profusion of multi-coloured 'flower-balls' arranged asymmetrically and scattered throughout, some freely floating, others overlapping in small clusters of two or three blooms, all carefully enamelled in soft pastels against a white ground, the base inscribed in underglaze blue with a six-character mark within a double circle, wood stand
15.4 cm, 6 $\frac{1}{8}$ in.

PROVENANCE

The estate of Gordon Cummings.
Christie's New York, 10th December 1987, lot 275.
Sotheby's Hong Kong, 13th November 1990, lot 299.
Christie's Hong Kong, 31st October 2000, lot 912.

LITERATURE

Sotheby's Hong Kong: Twenty Years, 1973-1993, Hong Kong, 1993, pl. 284.

HK\$ 8,000,000-12,000,000
US\$ 1,020,000-1,530,000

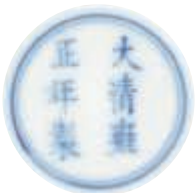
清雍正 粉彩皮球花盃
《大清雍正年製》款

來源：

Gordon Cummings 承產收藏
紐約佳士得1987年12月10日，編號275
香港蘇富比1990年11月13日，編號299
香港佳士得2000年10月31日，編號912

出版：

《香港蘇富比二十週年》，香港，1993年，圖版284



Mark





Exquisitely painted with a stylised floral design that belongs to one of the most daring and progressive designs ever devised at the Jingdezhen imperial kilns, the development of this motif can be credited to the Yongzheng Emperor's bold initiative to go beyond tradition and to build upon the long-established framework of Chinese patterns to create new styles. The newly revived and invigorated kilns set up by his father, the Kangxi Emperor, opened the doors for the Yongzheng Emperor to breathe new life into the craftsmen's repertoire. Court artisans were directed to look to China's rich history of celebrated arts and crafts as well as to foreign styles of decoration to produce pieces that were at once familiar and innovative.

The pattern of overlapping roundels appears to have its origins in Japanese design, where circular heraldic family symbols (*mon*) are a popular motif for adorning textiles, lacquer, ceramics and other works of art. Although the adoption of this design by the Qing imperial kilns is very likely due to the Yongzheng Emperor's interest in Japanese aesthetics, a similar design had already been used in Jingdezhen almost a century earlier in the late Ming dynasty. Chinese potters at Jingdezhen began to use Japanese designs in the mid-17th century, at a time when items were created in the Japanese taste for export to Japan. Many of the blue and white and polychrome porcelains made for the Japanese market (*shonzui* and *aka-e*) have these roundels incorporated into the design or used as a border; see Nishida Hiroko and Degawa Tetsuro, *Chugoku no toji/Chinese Ceramics*, vol. 10, *Min Matsu Shin so no minyo/Export Porcelain in the Late Ming to Early Qing*, Tokyo, 1998, pls 32, 64, 66, and p. 125, fig. 75, p. 127, fig. 81, and p. 131, fig. 89.

Of particular interest to the Yongzheng Emperor was the Japanese art of lacquer that incorporated gold and silver (*makie*). Many Japanese lacquer boxes with such designs were in the court collection, of which some are preserved in the National Palace Museum, Taipei, and included in the Museum's exhibition *Qing gong makie. Yuan cang Riben qiqi tezhan* [Gold and silver lacquer work in the Qing Palace. Special exhibition of Japanese lacquer wares held by the Museum], 2002. The catalogue to the exhibition notes that "the appreciation and admiration that the Yung-Cheng emperor held for Japanese lacquerware was so great that he not only encouraged their production in the imperial factories but also promoted the implementation of lacquerware styles and designs on other mediums" (p. 20).

The present design, often called the 'flower-ball' pattern (*piqiu hua*) appears to stem from such Japanese lacquer designs. Many of the Japanese lacquer boxes in the National Palace Museum depict related roundels (e.g. *ibid.*, cat. nos 20, 32, 61, 65, 68-71), which suggest that the Emperor encouraged court artists to develop them into completely Chinese designs on imperial porcelain. This motif was produced in both *doucai* and *famille rose* palettes, the latter version providing a particularly enchanting and fresh aesthetic as it accentuates the newly developed palette against the silky white porcelain.

A closely related bowl, in the Palace Museum, Beijing, is published in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 67; and a pair, from the collections of Sir Keith Murdoch and Andrew Drummond, was sold at Christie's Hong Kong, 1st May 1995, lot 669, now in the Wang Xing Lou collection, included in the exhibition *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors. A Selection from the Wang Xing Lou Collection*, Minneapolis Institute of Arts, Minneapolis, 2002, cat. no. 49. Compare a smaller Yongzheng mark and period bowl, in the National Palace Museum, Taipei, included in the Museum's exhibition *Harmony and Integrity. The Yongzheng Emperor and His Times*, 2009, cat. no. II-88. See also a pair of Yongzheng *doucai* cups decorated with this design, from the Meiyintang collection, sold in these rooms, 7th April 2011, lot 6; and two cups, one painted in *doucai* and the other in underglaze blue only, published in *Qing gong ciqi. Nanjing bowuguan zhencang xilie/Imperial Kiln Porcelain of Qing Dynasty. Gems of Collections in Nanjing Museum*, Shanghai, 1998, pl. 25.

This design was further developed in the succeeding Qianlong reign, featuring on various vessels and in combination with other decorative schemes; for example see two teapots with coloured grounds, from the Qing court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, *op. cit.*, pls 108 and 109.

此皮球花紋盃，圖案屬景德鎮御窯廠創新之作，雍正一朝，皇帝勇於超越傳統，力求突破，推陳出新。其父康熙帝復興御窯，鼓勵燒瓷技藝發展，四子雍正帝，則為御瓷之器形紋飾注入新生命。此舉並沒有把御瓷之風格嬗變與其傳統割裂，反之，在聖上的鼓勵下，宮廷畫家與藝匠從豐沛源遠的工藝發展中汲取精華，卻未拘泥於傳統規範，敢於破格求新，接受舶來飾樣，古今兼備。

皮球團花，層疊相蔽。此圖紋可溯源至日本，原乃家族徽章，呈圓形，稱作「紋」，常見於織品、漆器、陶瓷及其他工藝品。雖說景德鎮御窯廠繪施團花紋，很可能與雍正帝對日本藝術之喜愛有關，然而在約一個世紀前明末之時，景德鎮已有採用相似紋飾。為了對日外銷，早於十七世紀中葉，景德鎮的中國瓷匠已開始繪飾日式圖案。許多青花及彩瓷（祥瑞及赤繪）均以相類團紋融入設計，或以此作邊飾，迎合東瀛品味，例可見西田宏子及出川哲朗，《中国的陶磁》，卷10：明末清初の民窯，東京，1997年，圖版32、64、66及頁125，圖75，頁127，圖81，頁131，圖89。

眾知雍正帝推崇日本美學，對於日式金銀蒔繪漆藝更深感興趣。清宮舊藏此類日本漆盒甚多，其中部分現藏台北故宮博物院，參見展覽圖錄《清宮蒔繪—院藏日本漆器特展》，台北，2002年，其中提到（頁10）：「清代的雍正皇帝由於喜愛蒔繪，時常命造辦處仿作洋漆，不過在製作時，常依喜好修改樣式。另一方面，雍正也常移植洋漆的裝飾風格或紋樣。」

此盃上所飾，常稱為「皮球花」，似借鑑日本蒔繪圖樣，如台北故宮藏多件日本漆盒，皆飾此團花紋樣（同上註，圖版20、32、61、65、68-71），可以推想雍正帝曾鼓勵清宮畫師，自東洋器物擷取靈感，進而發展出御瓷上之中式圖紋。景德鎮御窯廠，曾以闔彩及粉彩描繪皮球花紋，後者以新研發之不透明粉彩調子，細繪團花，清新悅目。

北京故宮藏相近瓷盃，收錄於《故宮博物院藏文物珍品全集·琺瑯彩·粉彩》，香港，1999年，圖版67。Keith Murdoch 爵士及 Andrew Drummond 遞藏一對，1995年5月1日在香港佳士得拍出，編號669，現為望星樓寶蓄，收入《清代康雍乾官窯瓷器：望星樓藏瓷》，明尼阿波利斯藝術學院，明尼阿波利斯，2002年，編號49。台北故宮博物院藏一雍正年款盃，尺寸略小，見於該院展覽《雍正—清世宗文物大展》，台北，2009年，編號11-88。玫茵堂舊藏一對闔彩皮球花盃例，售於香港蘇富比2011年4月7日，編號6。另有兩盃，分別以闔彩及青花飾之，刊於《清宮瓷器：南京博物館珍藏系列》，上海，1998年，圖版25。

乾隆時，類似皮球花紋，見有不同組合變化，有飾於較奢華之錦地或單色釉瓷上。作例可見北京故宮博物院藏茶壺二把，皆出自清宮舊藏，刊錄於《故宮博物院藏文物珍品全集·琺瑯彩·粉彩》，前述出處，圖版108、109。



大清雍正
正年製

**A RARE FINELY PAINTED MING-STYLE BLUE
AND WHITE MOONFLASK
QING DYNASTY, YONGZHENG PERIOD**

清雍正 青花喜上梅梢扁壺

來源：

英國多塞特郡私人收藏，1920年代中購入

the flattened circular body rising from a slightly concave base to a cylindrical neck gradually flaring towards the rim, set with a pair of *ruyi* scrolled handles, the body deftly painted in rich cobalt-blue tones with simulated 'heaped and piled' effect, depicting on one side a magpie perched on a bough of flowering prunus beside leafy bamboo, the reverse similarly decorated with the perching bird rendered leaning forward on a flowering and budding branch of prunus beside bamboo, all between stylised flame scrolls at the shoulder and foot, the neck painted with further leafy shoots of bamboo, the concave base unglazed revealing the buff-coloured body
27.8 cm, 10⁷/₈ in.

PROVENANCE

A private collection since the mid 1920s, Dorset.

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

US\$ 153,000-192,000





This elegant moonflask assumes an immediate sense of familiarity through the meticulously rendered design and form, both of which are made to replicate historical masterpieces of the early Ming dynasty. Created during the reign of the Yongzheng Emperor (r. 1723-1735), it reflects the Emperor's utmost respect for the nation's glorious past and the remarkable technical development achieved at the imperial kiln at Jingdezhen during his reign. Under the guidance of the great Superintendent Tang Ying (1682-1756), the potters were able to absorb and emulate the distinctive qualities of early Ming prototype as evident on the use of cobalt on the present piece, which has been carefully applied in imitation of the characteristic 'heaping and piling' effect of the originals.

Compare a Yongzheng moonflask of this type in the National Palace Museum, Taipei, included in the Museum's exhibition *Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, Taipei, 2017, pl. 158; one from the Richard de la Mare, Su Lin An and Meiyintang

collections, sold in our London rooms, 2nd April 1974, lot 369, and twice in these rooms, 31st October 1995, lot 325, and 7th April 2011, lot 76; another sold in our London rooms, 21st June 1983, lot 313; and a fourth example sold in our New York rooms, 1st December 1992, lot 339. Smaller examples include one sold in these rooms, 28th April 1992, lot 115; another, attributed to the 18th century, from the A.C.J. Wall collection, sold at Christie's New York, 19th September 2006, lot 305; and a third sold in these rooms, 5th November 1997, lot 1371, and again at Christie's Hong Kong, 3rd June 2015, lot 3126, from the Leshantang collection, illustrated in *The Leshantang Collection of Chinese Porcelain*, Taipei, 2005, pl. 29.

In form and decoration, the present piece closely copies a Yongle prototype of which only one example appears to be extant, from the Sir Percival David Collection and now in the British Museum, London, illustrated in Regina Krahl and Jessica Harrison-Hall, *Chinese Ceramics. Highlights of the Sir Percival David Collection*, London, 2009, no. 28, p. 61.

A RARE ANHUA-DECORATED BLUE AND
WHITE 'HERBACEOUS PEONY' BOWL
MARK AND PERIOD OF XUANDE

明宣德 青花暗花纏枝芍藥笠式盃
《大明宣德年製》款

of conical form, the flaring sides rising from a slightly tapered foot, boldly painted in rich cobalt-blue tones to the exterior with large herbaceous peony blooms borne on a leafy meander, above pointed upright lappets, the interior with a central medallion enclosing a floral rosette within double lines repeated at the rim, further decorated to the cavetto in the *anhua* technique depicting a leafy meander of flowering peonies, the base inscribed with a six-character reign mark within a double circle
20.6 cm, 8 $\frac{1}{8}$ in.

HK\$ 4,000,000-6,000,000
US\$ 510,000-765,000



Mark





This bowl is distinctive for its elegant shape and harmonious floral decoration which has been designed for a pure Chinese aesthetic and rendered in an intense cobalt blue. For examples of Xuande marked bowls of this pattern similarly adorned with *anhua* slip decorated floral scrolls on the interior, see one in the National Palace Museum, Taipei, illustrated in *Mingdai Xuande guanyao jinghua tezhan tulu/Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, cat. no. 61; and one in the Palace Museum, Beijing, published in *Gugong Bowuguan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], vol. 2, Beijing, 2002, pl. 142. See also a bowl sold in these rooms, 8th October 2013, lot 217 and another from the Edward T. Chow and Mr and Mrs Myron Falk collections, sold at Christie's New York, 15th October 2001, lot 135, and again in these rooms, 2nd May 2005, lot 506.

These bowls were inspired by earlier bowls of the Yongle reign, such as one from the Ardebil Shrine and now in the National Museum of Iran, Tehran, illustrated in John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, pl. 48, and again in Takatoshi Misugi, *Chinese Porcelain Collections of the Near East, Topkapi and Ardebil*, vol. 3, Hong Kong, 1981, cat. no. A60.

This refined design was much admired by the Qianlong Emperor, who ordered precise copies of these Xuande bowls to be made by the imperial kilns. A Xuande bowl of this design was exhibited together with a Qianlong mark and period example, both from the Sir Percival David collection, in the exhibition, *Elegant Form and Harmonious Decoration. Four Dynasties of Jingdezhen Porcelain*, London, 1992, cat. nos 34 and 168.



此盃器形典雅，花卉紋飾譜和自然，鈷藍濃麗，內添暗花，展示中國獨特之高雅審美品味，誠宣德官窯之代表作。參考台北故宮博物院藏一例，錄於《明代宣德官窯菁華特展圖錄》，台北，1998年，編號61。北京故宮博物院亦有一例，見《故宮博物院藏明初青花瓷》，下冊，北京，2002年，圖版142。亦可參考一例，售於香港蘇富比2013年10月8日，編號217，以及仇焱之舊藏例，曾入Myron Falk 伉儷珍存，先後售於紐約佳士得及香港蘇富比，分別為2001年10月15日，編號135，以及2005年5月2日，編號506。

此類瓷盃以永樂器為原型。永樂雜例可見阿德比爾寺舊藏，同飾有暗花纏枝花卉紋，現存德黑蘭伊朗國家博物館，圖可見於 John Alexander Pope，《Chinese Porcelains from the Ardebil Shrine》，華盛頓，1956年，圖版48，同錄於三杉隆敏，《中近東之中國瓷器》，卷3，香港，1981年，編號A60。

乾隆帝對此精緻紋飾甚為鍾愛，曾命御窯廠依宣德瓷作仿微燒造。大維德爵士蓄一宣德外芍藥內暗花之盃，曾與其珍藏中之乾隆年款例一同展於《Elegant Form and Harmonious Decoration. Four Dynasties of Jingdezhen Porcelain》，倫敦，1992年，編號34、168。



大明宣
德年製

A RARE LARGE IMPERIAL MOULDED GOURD BOWL
SHANGWAN MARK AND PERIOD OF QIANLONG

the deep rounded sides skilfully moulded on the exterior with a repeated pattern of four butterflies, the wings made up of a pair of arched *kui* dragons, interspersed by pairs of peony sprays, all set between key-fret bands at the mouth and the foot, the mouth bound with a bone band, the interior lacquered in black and painted with randomly arranged gold medallions enclosing flowers, rocks-and-waves, bats, butterflies, and peaches, the underside moulded with a four-character *Qianlong shangwan* mark, the smooth patina of a warm russet brown tone
 17.7 cm, 7 in.

PROVENANCE

Yung Feng Co., Hong Kong, December 1982.
 Collection of Water, Pine and Stone Retreat.
 Sotheby's Hong Kong, 8th October 2009, lot 1815.

LITERATURE

Gerard Tsang and Hugh Moss, 'Chinese Decorated Gourds,' *International Asian Antiques Fair*, Hong Kong, 1983, p. 52, pl. 4.
 Foon Koppen, 'Decorated Gourds,' *In Asia*, Autumn, 1983, p. 38.
 Wang Shixiang, *The Charms of the Gourd*, Hong Kong, 1993, p. 43, fig. 9, and p. 76, fig. 9.

HK\$ 900,000-1,200,000
US\$ 115,000-153,000

Three Qianlong period gourd bowls, from the collection of Sir John Addis and now in the Victoria and Albert Museum, London, are illustrated in Craig Clunas, *Chinese Carving*, Singapore, 1996; one bearing the mark *Qianlong shangwan* on the base, pl. 79; a bowl with an identical mark but with an everted rim, pl. 80; and an unmarked example attributed to the 18th century, pl. 82.

The present elegant bowl takes its form after Kangxi prototypes. A major development in the moulding of gourds commenced when the Kangxi Emperor commissioned gourd vessels to be made in the Palace Workshop which transformed

清乾隆 匏製花蝶龍蝠紋盃
 《乾隆賞玩》款

來源：

永豐行，香港，1982年12月
 水松石山房收藏
 香港蘇富比2009年10月8日，編號1815

出版：

曾柱昭及莫士搗，〈Chinese Decorated Gourds〉，
 《International Asian Antiques Fair, Hong Kong》，香港，1983年，頁52，圖版4
 Foon Koppen，〈Decorated Gourds〉，《In Asia》，1993年秋，頁38
 王世襄，《說葫蘆》，香港，1993年，頁43，圖9及頁76，圖9

the humble folk craft into an imperial art form. For Kangxi-marked examples, see one from the Eugene Fuller Memorial Collection, Seattle Art Museum, published in J.M. Addis, 'Impressed Gourds', *Oriental Art*, vol. X, Spring 1964, p. 28, fig. 2; and another one included in *Gems of Chinese Art from the Speelman Collection II*, lot 3401.

For a detailed discussion of the early history of moulded imperial gourds see Wang Shixiang, 'Moulded Gourds', *Gugong Bowuyuan Yuankan*, 1979, no. 1, pp. 86-91, translated by Craig Clunas in the *Oriental Ceramic Society Chinese Transactions*, no. 10, London, 1981, pp. 16-30.



Mark



AN IMPERIAL BEIJING ENAMEL LAVENDER-
GROUND 'FLORAL' BOWL
YUZHONG MARK AND PERIOD OF KANGXI

清康熙 御製北京銅胎畫琺瑯天藍地纏枝花卉紋盤
《康熙御製》款

the copper body cast with deep rounded sides resting on a short and gently splayed foot, the exterior brilliantly enamelled with four large peony blooms rendered with furled petals encircling a central stippled stamen, the bright flowers depicted borne on undulating leafy stems issuing further buds and blossoms, all against a lavender ground, the interior enamelled turquoise, all between metal mounts encircling the rim and footring, the white base centred with a four-character *yuzhi* mark within a double square
15.2 cm, 6 in.

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

US\$ 383,000-510,000



Mark







It was customary that missionaries coming to China would bear gifts of 'exotic' goods such as brocades, velvet, clocks, paintings and enamelled wares on copper produced in places such as Limoges, Nuremberg, Genève and Berlin. The Kangxi Emperor admired these gifts and became a connoisseur and collector of Western clocks, scientific instruments and painted enamels. His particular fascination with Western enamelled wares and his patronage in establishing the production of such wares in the Imperial Palace Workshop brought about a new decorative art that came to represent a harmonious blend of western technique and Chinese workmanship.

The technique used for enamelling on metal-bodied ware was introduced in Guangzhou by Jesuit missionaries around 1684, when the ban on overseas trade was lifted. Guangzhou artists had been most immediately exposed to wares from Europe and had mastered the technical skills of enamel painting earlier than those working in the Palace Workshop in Beijing. In the 58th year of the Kangxi reign (1719), the French missionary and enamel specialist, Jean-Baptiste Gravelereau, also known as Chen Zhongxin, was sent to Beijing by the Viceroy of Guangdong to teach enamelling techniques to craftsmen working in the Palace Workshops (see the catalogue to the exhibition *Treasures from Guangdong to the Qing Court*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1987, p. 54).

The present bowl captures the luxuriousness and exoticism of the Western enamelling technique with the familiarity of traditional Chinese floral motifs. Closely related examples, with Kangxi *yuzhi* marks, include one in the Palace Museum, Beijing, included in *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, pl. 177; one from the collection of Rev. Victor Farmer, sold at Christie's London, 8th June 2004, lot 467; another included in the Min Chiu Society *Thirtieth Anniversary Exhibition. Selected Treasures of Chinese Art*, Hong Kong Museum of Art, Hong Kong, 1991, cat. no. 225, and subsequently sold at Christie's Hong Kong, 27th October 2003, lot 725; and a fourth bowl, from the collection of Elizabeth Halsey Dock, sold twice in our New York rooms, 1st June 1993, lot 101, and 24th March 1998, lot 459, and a third time at Christie's Hong Kong, 31st May 2010, lot 1863.

During the Kangxi reign, porcelain designs often drew inspiration from the more developed palette and associated design scheme of Beijing enamelled wares; compare Kangxi *yuzhi* marked bowls of shallower form with related designs, such as one, which even includes the stippled effect on the petals, in the National Palace Museum, Taipei, included in the Museum's *Special Exhibition of Famous Enamelled Painted Wares of the Ch'ing Dynasty*, Taipei, 1979, cat. no. 4.



歐洲傳教士滿腔宗教熱忱來華，上獻各式新奇西洋器物，如錦緞、絲絨、西洋鐘、油畫，以及利摩日、紐倫堡、日內瓦與柏林等地所製之銅胎琺瑯器，望藉此進宮，擴展其影響力。如此器物深為康熙所喜，他蒐集各式西洋鐘、科學儀器及琺瑯器，對後者尤其珍愛，更於造辦處設琺瑯作，融西洋技藝於傳統匠工，創琺瑯藝術之先河。

1684年海禁解除，歐洲傳教士將金屬胎畫琺瑯技術傳入廣州，身處通商口岸使廣州工匠得以比北京造辦處更快接觸歐洲進口畫琺瑯器，康熙五十八年（1719年），廣東督撫命法國傳教士 Jean-Baptiste Gravier，又名陳宗信，赴京傳授造辦處匠師燒琺瑯工藝（見展覽圖錄《清代廣東貢品》，香港中文大學文物館，香港，1987年，頁54）。

此器融會傳統中式風格與西洋裝飾技法，端麗珍稀，別富異趣。可參考數類例，同落「康熙御製」款，一藏北京故宮博物院，錄於《故宮博物院藏文物珍品全集·金屬胎琺瑯器》，香港，2002年，圖版177；一為 Victor Farmer 牧師舊藏，2004年6月8日售於倫敦佳士得，編號467；另一例曾展於《歷代文物萃珍：敏求精舍三十週年紀念展》，香港藝術館，香港，1991年，編號225，後售於香港佳士得2003年10月27日，編號725；亦有一例，為 Elizabeth Halsey Dock 舊藏，兩度售於紐約蘇富比，先於1993年6月1日，編號101，再於1998年3月24日，編號459，其後售於香港佳士得2010年5月31日，編號1863。

康熙年製之瓷器，多借鑑北京金屬胎畫琺瑯器，取其色彩華艷，紋樣至臻。台北故宮博物院可見一《康熙御製》例，其器形較淺，花瓣飾點染技法，曾展於《清代畫琺瑯特展》，台北，1979年，編號4。





YANGCAI BLUE-GROUND LOTUS VASE A HARMONIOUS SYNTHESIS OF EAST AND WEST

HAJNI ELIAS

Amongst the porcelains produced by the imperial kilns for the Qianlong Emperor (r. 1736-1795), those decorated in the rich spectrum of the *yangcai* or 'foreign colours' stand out for their superior workmanship and luxurious eye-catching decoration. The present blue-ground, two-handled pear-shaped vase belongs to this special group of wares with the use of the distinctive *yangcai* technique and palette in combination with an exquisite artistry of painting. Amongst vessels decorated in this fashion, this vase stands out, and thus remains an extremely rare example, for the use of the deep blue enamel for the ground and for the application of a pair of handles in the form of *ruyi* sceptres with the *wan* symbols suspended on a red ribbon. Only four *yangcai* vases with *ruyi*-shaped handles are known from the Qing court collection: an identical vase, possibly the pair to the present example, sold at Christie's Hong Kong, 28th April 1997, lot 755; and three are in the Place Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 118, a green-ground vase with lotus scroll painting (fig. 1); pl. 126, a double-gourd form purple-ground vase with lotus scroll painting; and pl. 127, another purple-ground vase with similar lotus scroll decoration (fig. 2). Deep blue-ground *yangcai* vases remain extremely rare in any museum and private collections, although they are mentioned in the Qing Imperial Porcelain records which will be discussed later.

The application of the *yangcai*, initially introduced to the Imperial Workshops at the Qing court by European Jesuit craftsmen, and subsequently embraced by Tang Ying (1682-1756), China's unsurpassed kiln supervisor at Jingdezhen, confirms the extraordinary advancements made possible in ceramics production when Eastern aesthetics and Western technology were synthesised.

The term *yangcai* was first mentioned in 1735 by Tang Ying in his work, the *Tao wu shu lue beiji* [Records of Narrated Summaries of Porcelain Matters], and later included in the ceramics manual by Lan Pu titled, *Jingdezhen taolu* [Records of the Potteries of Jingdezhen], published in 1815. Tang writes as follows, 'Yangcai household porcelains [are made with the application of] a new technique borrowed from Western painting methods during this dynasty. [Amongst the paintings of] figures, landscapes, flowers and plumage, there are none that are not fine and entralling.'¹ On the application of the *yangcai* palette, in 1744, he wrote as follows,

'Both round wares and vases of white porcelain are painted in enamel colours in a style imitated from Western foreigners,

which is consequently called *Yang ts'ai* or 'Foreign Coloring'. Clever artists of proved skill are selected to paint the decoration. The different materials of the colour having been previously finely ground and properly combined, the artist first paints with them upon a slab of white porcelain, which is fired to test the properties of the colours and the length of firing they require. He is gradually promoted from coarse work to fine, and acquires skill by constant practice; a good eye, attentive mind, and exact hand being required to attain excellence.'²

Along with new colour tones, western style designs and decorative elements that were fashionable in Europe at the time were also introduced to Chinese artists. For example, the small pearl-like roundels dispersed amongst the lotus scroll decoration seen on the present vase are taken from Western floral decoration found on baroque-style furnishings. On the vase they are skilfully shaded to give them a distinct three-dimensional quality that makes them appear jewel-like. Thus, effective employment of the *yangcai* allowed Chinese potters to create a much wider range of colours than previously possible and added a new decorative technique to their established repertoire.

The Qianlong Emperor delighted in challenging his artists and artisans in the Imperial Workshops to create innovative designs, often testing their ability to produce pieces that explored the boundary between illusion and reality. The *yangcai* allowed, for the first time in the history of Chinese ceramics production, the creation of multi coloured brocade-like fields and borders in a variety of floral designs on a *sgraffiato* or mock-*sgraffiato* ground. The illusion achieved makes the surface of the vase appear as soft and sumptuous as the finest embroidered silk brocade. *Yangcai* also helped incorporate Western-style shading on compositions, a technique especially admired by the Qianlong Emperor in the paintings of Giuseppe Castiglione (1688-1766), the Italian Jesuit missionary who served as an artist at the court and who painted in a style that skilfully fused Western and Chinese traditions.

What made *yangcai* pieces even more prized was their limited number, as they were often produced as unique items or as pairs and never in larger quantities or series. Furthermore, we know from the Qing imperial records that blue-ground *yangcai* vases were exceptionally rare within this group of wares and were made from the mid-18th century for only a few years. The *Qing gong ciqi dang'an quanji* [Complete Records on Porcelain





fig. 1
Famille-rose turquoise-ground 'lotus' vase with ruyi handles, seal mark and period of Qianlong
 © Collection of the National Palace Museum, Taipei

圖一
 清乾隆 粉彩綠地勾蓮紋如意耳瓶 《大清乾隆年製》款
 © 台北國立故宮博物院藏品

from the Qing Court] records that on the 10th day of the first lunar month, in the 13th year of Qianlong's reign (1748), the Aide and the Chief Commissioner of the Seventh Grade, Samuha, reported that the Eunuch Hu Shijie delivered a pair of blue-ground *yangcai* vases painted with gilt floral design. These vases were made to be placed in one of the Buddha Halls (*fotang*) in the grounds of the Forbidden City. On the 19th day of the 10th month of the same year another pair of blue-ground *yangcai* vases with gilt floral decoration and matching wooden stands were handed to the Eunuch Hu Shijie, for submission to the emperor. Accounts for the 18th day of the 15th year of Qianlong's reign (1750) record that the Treasurer Da Zi reported that Eunuch Hu Shijie delivered a pair of blue-ground *yangcai* vases with matching stands for presentation to the emperor (fig. 3).³ From these records it is evident that blue-ground *yangcai* vases were produced on imperial order during a short period of only a few years, primarily between 1748-1750, and only three pairs of vases appear to be recorded, all submitted by the Eunuch Hu Shijie. While we know little about Hu Shijie, his name appears frequently in the imperial records, suggesting that he was a trusted member of the emperor's inner circle and played a key role in handing out imperial decrees and supervising and delivering artefacts to the emperor.

While the technique and palate for the present vase may be

of Western origin, in its shape and decoration the vase is a Chinese masterpiece. Although we can only speculate on the reasons for its production, nevertheless, the use of the colour blue combined with the painting of the lotus scrollwork as the primary decoration, along with the employment of *ruyi*-shaped handles and the *wan* symbol attached by red ribbons all convey an auspicious message. The 'hidden' meaning in the decoration celebrates the emperor's appreciation of qualities of purity and integrity known in Chinese as *qinglian*, which is a homophone for *qinglian* meaning 'blue lotus'. The term appears in the *Dongguan Han ji* [Han Records of the Eastern Lodge], compiled by a team of historiographers under the guidance of Ban Gu (AD 32-92) in the Eastern Han dynasty (AD 25-220). In the 'Biography of Zhou Ze (*Zhou Ze zhuan*)' we read, '[Zhou Ye] paid his [deep] respect to the Minister of Ceremonies, [he was] resolute and daring, and on several [occasions] he spoke bluntly. The court was delighted with his honesty and integrity.'⁴ The colour blue is also associated with scholars and learning. The 'Chapter on Learning (*Quan xue*)' in the *Xunzi*, attributed to the Confucian philosopher Xun Kuang (c.310-c.235 BC, alt. c.314-c.217 BC), records the gentleman saying, '[The pigment] blue is obtained from the indigo plant, but it is bluer than the plant itself'. This phrase advises that through the act of learning it is possible to elevate oneself and become even better than the master.'⁵ Qianlong



fig. 2

Famille-rose ruby-ground 'lotus' vase with ruyi handles, seal mark and period of Qianlong
 © Collection of the National Palace Museum, Taipei

圖二

清乾隆 粉彩紫地勾蓮紋如意耳瓶《大清乾隆年製》款
 © 台北國立故宮博物院藏品

would have appreciated an object whose colour and imagery prompted ideas of learning and qualities of purity and integrity as advocated by the teachings of Buddhism (alluded to here by the beautiful lotus flower). The *ruyi* sceptre and the *wan* symbol on the handles represent the granting of good wishes. The *wan* symbol was introduced into China with the spread of Buddhism. The pronunciation of *wan* is a homophone for the Chinese word of 'ten thousand' or 'infinity'. Combined with the red ribbon (*shoudai*), the design is a reference to the wish of 'having ten thousand longevities without boundary' (*wanshou wujiang*).

The majority of extant *yangcai* porcelains may be found in the collection of the National Palace Museum, Taipei. They are the focus of Liao Baoxiu's study titled *Huali cai ci: Qianlong yangcai / Stunning Decorative Porcelains from the Ch'ien-lung Reign*, National Palace Museum, Taipei, 2008. Liao demonstrates the wide variety of wares decorated in the *yangcai* and confirms how orders for these pieces seem to date from the early 1740s.

The present vase has a distinguished provenance, formerly belonging to Alfred Morrison (1821-1897), one of the wealthiest of Victorian collectors of works of art, paintings, autographs and manuscripts. Second son of James Morrison (1790-1857), who was a businessman and Member of Parliament, Alfred inherited Fonthill House in Wiltshire from his father where he

lived most of his life with his wife Mabel and family. According to Caroline Dakers's study, to him 'size and quantity mattered just as much as quality. He was an addict, surrounding himself with paintings, engravings, medals and autographs of royalty, aristocrats and distinguished politicians, suggesting his collecting was linked to a desire for status.'⁶ Dakers further notes that once 'hooked' on the work of a particular artist, designer or craftsman his inclination was to buy everything he could lay his hands on. Between 1861-1866 he spent £40,000 on porcelain alone which was undoubtedly a vast sum at the time.⁷ The collection later became known as the Fonthill Heirlooms after it was inherited by Lord Margdale of Islay. The contents of Fonthill House have been gradually sold at auction, first in 1965, and then in 1971 and 2004.⁸

¹ See Liao Baoxiu, *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, Taipei, 2008, p. 14.

² *Ibid.*, p. 14; and for the translation see S.W. Bushell, *Oriental Ceramic Art*, London, 1981 (1896), p. 234.

³ *Qing gong ciqi dang'an quanji* [Complete records on porcelain from the Qing court], Beijing, 2008.

⁴ *Dongguan Han ji jiaozhu* [Han Records of the Eastern Lodge, annotated] edited by Wu Shuping, Beijing, 2008, 18.804.

⁵ *Xunzi jianzhu* [Xunzi, simply annotated] edited by Zhang Shitong, Shanghai, 1974, 1.1.

⁶ Caroline Dakers, 'Size Matters: The Extraordinary Collection of Alfred Morrison, Victorian Maecenas,' in *Picturing the Nineteenth Century*, University of Kentucky, Kentucky, 2013.

⁷ Caroline Dakers, *Fonthill Recovered: A Cultural History*, London, 2018, pp. 146-147.

⁸ For more information see Audrey Wang, *Chinese Antiques: An Introduction to the Chinese Art Market*, London, 2012.

中西融粹 洋彩藍地番蓮紋如意耳瓶

薛好佩

乾隆洋彩瓷，工藝卓絕，釉彩豐美，華麗耀目，乃同朝官窯瓷之佼佼者。此件如意耳瓶屬同類洋彩瓷中特為突出之例，繪技精熟，配色明豔，盡顯官窯瓷人巧能臻藝。瓶身施藍地，如意耳繫紅色授帶綴「卍」字，相類之例極為罕見，鳳毛麟角。存世僅知四例清宮舊藏洋彩如意耳瓶：其一與本品極為相似，或原為一對，1997年4月28日售於香港佳士得，編號755；另三例均藏於北京故宮博物院，刊載於《故宮博物院藏文物珍品全集·琺瑯彩·粉彩》，香港，1999年，圖版118，洋彩綠地勾蓮紋如意耳瓶（圖一）；圖版126，紫地勾蓮紋如意耳葫蘆瓶；圖版127，紫地勾蓮紋如意耳瓶（圖二）。清宮舊檔雖曾記載洋彩藍地瓷瓶，存世之例仍極珍罕，下文詳述。

洋彩，由歐洲傳教士傳入清宮造辦處，景德鎮御窯廠督陶官唐英（1682-1756年）將其發揚光大，成果巧奪天工，臻善至美，展現中式美學與西洋技法之完美融合。

「洋彩」一詞，首見於1735年唐英撰《陶務敘略碑記》，藍浦，《景德鎮陶錄》，1815年，亦有述之。唐英敘

及「洋彩器皿，本朝新仿西洋法瑯畫法，人物、山水、花卉、翎毛無不精細入神」。¹1744年，唐氏針對洋彩仔細詳述：「圓琢白器，五采繪畫，摹仿西洋，故曰洋彩。須選素習繪事高手，將各種顏料研細調和，以白瓷片畫染燒試，必熟諳顏料、火候之性，始可由粗及細，熟中生巧，總以眼明心細，手準為佳。」²

當時，西洋不僅傳入釉彩新色，亦帶來當時風行歐洲之西洋設計、裝飾元素等，如本品器身纏枝蓮紋間所綴各色圓珠，可見於西洋巴洛克風之花形裝飾，瓔珞珠串巧施光影，強調立體效果，宛若珍寶般耀眼。洋彩之研發，帶給清代御窯更為豐富的色彩選擇，於既有官瓷基礎上，增添了前所未見的新穎風格。

乾隆皇帝重創新，命宮廷畫師、藝匠竭其所能，巧探虛實，推陳出新。洋彩新創「錦上添花」技法，乃中國瓷器發展史上首度得以呈現仿似織錦般繁麗紋飾，效果細緻柔美，富麗尊貴。洋彩運用西洋明暗陰影透視法描繪紋飾，中西繪畫傳統相映交融，如此技法深得乾隆帝喜愛，可見於宮廷畫師郎世寧之繪畫風格。





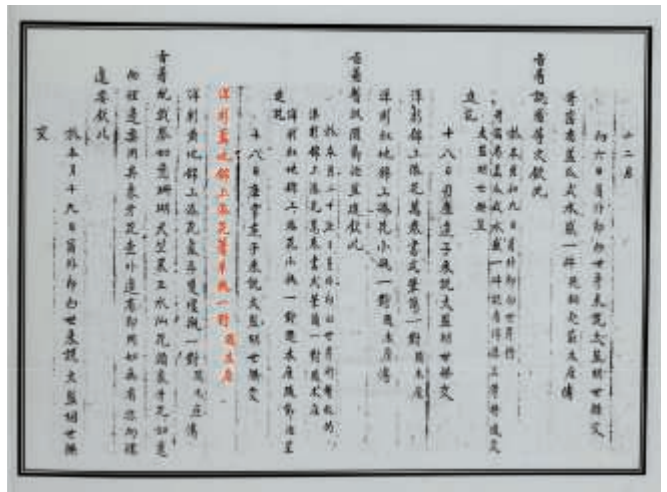


fig. 3
Delivery record of a pair of yangcai blue-ground sgraffiato vases, Qing dynasty, Qianlong period, dated to 1750
After: *Qing gong ciqi dang'an quanji* [The complete collection of Qing dynasty imperial palace records for porcelain], vol. 3, Beijing, 2008, p. 373

圖三
清乾隆十五年 太監胡世傑交洋彩藍地錦上添花著草瓶一對
出處：《清宮瓷器檔案全集》，卷3，北京，2008年，頁373

御窯廠燒製洋彩瓷數量多為單件或成對，無大量燒造，更顯珍稀。據清宮檔案，藍地洋彩瓷僅燒造於十八世紀中期寥寥數年，成品數量極少，《清宮瓷器檔案全集》載錄，乾隆十三年（1748年）一月十日，七品首領薩木哈來說太監胡世傑交洋彩藍花地畫金花瓶一對，皇帝下旨交佛堂。同年十月十九日，司庫白世秀將一對洋彩藍地畫金花瓶交太監胡世傑呈上。乾隆十五年十八日（1750年），庫掌達子來說太監胡世傑交洋彩藍地錦上添花著草瓶一對，隨木座（圖三）。³ 檔案僅錄此三對洋彩藍地瓶，造於1748至1750年間，均由太監胡世傑呈。清檔中時見胡氏大名，應為高宗重用人物，負責傳旨、監督並呈交工藝品。

本瓶之技法、配色顯洋風，觀其造形與紋飾，卻屬中式卓絕佳作。當朝製作目的雖未明，藍地搭配纏枝蓮紋、如意耳、紅授帶及卍字紋，均載祥瑞之意，「青蓮」與「清廉」諧音，寓意皇帝重操守德行。清廉首見於《東觀漢記》，乃東漢時期，班固（公元32-92年）等史家修纂而成，其中〈周澤傳〉錄，「拜太常，果敢，數有直言，朝廷嘉其清廉。」⁴ 藍色且與進學相關，儒家學者荀況，《荀子》〈勸學〉述及「青，取之於藍而青於藍」，意指經由學習，可提升自我，甚可超越師輩。⁵ 寄寓清廉、鼓勵精進佛學（蓮紋意涵），此瓶配色與紋飾應深得乾隆帝歡心，如意耳及卍字亦有祝願之意。卍字隨著佛教傳入中國，音同「萬」，與紅授帶相繫，意喻「萬壽無疆」。

存世多數洋彩瓷均藏於台北故宮博物院，廖寶秀，《華麗彩瓷：乾隆洋彩》，台北，2008年，詳細論述此品類研究，並刊載各式多貌之洋彩瓷，其研究確認多數洋彩瓷燒製於1740年代早期。

此件洋彩如意耳瓶來源顯赫，曾為艾弗瑞·莫里森（1821-1897年）所藏，其乃維多利亞時期最為重要之私人收藏家，藏品包括藝術品、繪畫、名人簽名、手稿等。莫氏為商賈暨國會議員詹姆士·莫里森（1790-1857年）次子，繼承威爾特郡大宅放山居，與其夫人 Mabel、家族長居於此。據 Caroline Dakers 研究，莫氏對於藏品之尺寸、數量、品質極為重視，熱愛蒐藏，尤其關於皇室成員、貴族、名人政治家之繪畫、版畫、勳章或簽名手稿等，反映其收藏與權力地位息息相關。⁶ Dakers 論及，凡是得到莫氏青睞的藝術家或工藝品，必會盡其所能將相關作品全數買下。1861至1866年之間，莫氏花費約四萬英鎊購買瓷器，金額之鉅令人咋舌。⁷ 其珍藏得名放山居，為蘇格蘭艾雷島馬格代爾勳爵繼承。放山居舊藏曾數次售於拍賣會，首次為1965年，後為1971年、2004年。⁸

¹ 見廖寶秀，《華麗彩瓷：乾隆洋彩》，台北，2008年，頁14

² 同上，頁14；英譯版本見 S.W. Bushell，《Oriental Ceramic Art》，1981年（1896年初版），頁234

³ 《清宮瓷器檔案全集》，北京，2008年

⁴ 吳樹平校注，《東觀漢記校注》，北京，2008年，卷18

⁵ 章詩同編，《荀子簡注》，上海，1974年，卷1

⁶ Caroline Dakers，〈Size Matters: The Extraordinary Collection of Alfred Morrison, Victorian Maecenas〉，《Picturing the Nineteenth Century》，肯塔基大學，肯塔基，2013年

⁷ Caroline Dakers，《Fonthill Recovered: A Cultural History》，倫敦，2018年，頁146-147

⁸ 相關資料見 Audrey Wang，《Chinese Antiques: An Introduction to the Chinese Art Market》，倫敦，2012年

**A MAGNIFICENT AND EXTREMELY RARE
LARGE YANGCAI BLUE-GROUND 'LOTUS'
VASE WITH RUYI HANDLES
IRON-RED SEAL MARK AND PERIOD OF
QIANLONG**

very finely potted with a compressed globular body supported on a splayed foot, the domed shoulder rising to a tall waisted neck flaring at the rim, flanked by a pair of gilt *ruyi* sceptre loop handles each suspending a turquoise *wan* symbol tied in an iron-red ribbon with long ends, the body brightly enamelled against a rich blue ground, depicting four large pink lotus blooms, borne on stylised foliate strapwork issuing smaller blooms, buds, and lilies around the sides, the neck similarly decorated and further embellished with a musical chime (*qing*) above the lotuses, all between bands of pendent *ruyi* heads and overlapping lappets, the shoulder encircled by further floral sprays and the foot with pendant *ruyi* lappets enclosing and alternating with florets, bordered by gilt-decorated iron-red bands at the rim with circles and a classic scroll at the foot, the interior and base glazed in turquoise, save for a white square on the base inscribed with a six-character seal mark in iron red

36.7 cm, 14½ in.

PROVENANCE

Collection of Lord Loch of Drylaw (1827-1900).
Collection of Alfred Morrison (1821-1897), Fonthill House, Tisbury, Wiltshire (no. 525).
The Rt. Hon The Lord of Margadale of Islay, T.D.
Christie's London, 9th November 2004, lot 57.

HK\$ 40,000,000-60,000,000
US\$ 5,100,000-7,650,000

清乾隆 洋彩藍地番蓮紋如意耳瓶
《大清乾隆年製》 饕紅款

來源：

洛赫勳爵（1827-1900年）收藏
英國威爾特郡放山居艾弗瑞·莫里森（1821-1897年）收藏
（編號525）
蘇格蘭艾雷島馬格代爾勳爵收藏
倫敦佳士得2004年11月9日·編號57



Mark



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

A FINE LARGE BLUE AND WHITE MING-STYLE VASE, HU SEAL MARK AND PERIOD OF QIANLONG

the robust ovoid body supported on a splayed foot, sweeping up to a waisted neck and everted rim, set with two *taotie*-mask handles suspending mock rings, brightly painted in deep shades of cobalt accented by contrived 'heaping and piling' with a wide band of scrolling lotus, the large blooms borne in an alternating double register with the upper row each supporting one of the beribboned *bajixiang*, the neck encircled by a band of quatrefoil crenulated motifs divided by flower sprigs and further wrapped with a lotus scroll, the base skirted with petal lappets, all between a band of tumultuous waves encircling the rim and foot, the base inscribed in underglaze blue with a six-character seal mark
49 cm, 19¼ in.

PROVENANCE

Sotheby's London, 14th May 2008, lot 683.
Sotheby's Hong Kong, 8th October 2013, lot 3037.

HK\$ 10,000,000-15,000,000
US\$ 1,280,000-1,920,000

清乾隆 青花纏枝番蓮托八吉祥紋鋪首壺
《大清乾隆年製》款

來源：
倫敦蘇富比2008年5月14日，編號683
香港蘇富比2013年10月8日，編號3037



Mark



Impressive for its large size, flawless potting and finely executed decoration, this vase represents one of the finest porcelain designs influenced by Ming ceramic patterns but adapted to suit the contemporary Qianlong period taste. The decoration is also notable for the brilliance of the blue cobalt, which reflects the high level of resources available and the technical excellence of the potters working in the imperial kilns at Jingdezhen under the guidance of China's most famous Superintendent, Tang Ying (1682-1756). The Qianlong Emperor is known to have commissioned artists producing wares for the court to make pieces that were challenging and striking, often placing more emphasis on showier aspects of production and on the virtuosity of craftsmanship. Under his tutelage the refinement of the material and advances in craftsmanship allowed potters to become more ambitious in their repertoire. The making of large vessels, together with the composition of a complex design, required much thought and skill to create a harmonious overall product such as the present piece.

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 reference to the archaic bronze *hu* vessel is a direct response to the Qianlong Emperor, who was a great connoisseur and collector of archaic bronzes, jades and works of art. He was also an ardent follower of Tibetan Buddhism, thus references to symbols such as the *bajixiang* would have ranked among his favourite motifs. Each symbol, the Wheel of Law, the Conch, the Standard of Victory, the Parasol, the Lotus, the Vase, the Twin Fish and the Endless Knot, has been carefully rendered above a lotus bloom containing *shou* characters in the centre to result in a highly auspicious and visually appealing vessel.

A closely related vase is illustrated in *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, pl. 58, where the design is described by Julian Thompson as the 'culmination of the long progression of transformation of the early 15th century style', with all the bands of decoration being adapted from 15th century designs excluding the quatrefoils on the shoulder. Another vase of this type, in the Aurora Art Museum, Taipei, is illustrated in *Appreciation of Blue and White Porcelains*, Taipei, 2008, pl. 52; one believed to have come from the Royal Collections at Windsor Castle and to have been presented by Queen Mary to Sir Ralph Harwood, K.C.B., K.C.V.O. at one time Financial Secretary to King George V and Controller of the Royal Household, was sold in our London rooms, 7th June 1994, lot 358; and a third vase was included in the Min Chiu Society exhibition *Anthology of Chinese Art*, Hong Kong, 1985, cat. no. 185.

Much smaller vases of this form decorated with a different design pattern are known; see a Qianlong vase painted with a band of leafy lotus blooms above a composite flower scroll band and a larger band of crashing waves, in the National Palace Museum, Taipei, published in *Blue and White Ware of the Ch'ing Dynasty*, Hong Kong, 1968, pl. 2.

Vases of this *hu* form remained popular and continued to be made throughout the Qing period; see a Daoguang version included in Geng Baochang, *Ming Qing ciqi jian ding* [Appraisal of Ming and Qing porcelains], Hong Kong, 1993, pl. 510.





此器造型碩大，敦厚端莊，紋飾精細，既承明朝之衣鉢，亦有所創新，迎合乾隆皇帝之品味，其青花色澤明快，尤是難得。乾隆時期，景德鎮御窯資源充足，技術成熟，常巧製新穎瓷器，迎合乾隆標新創異之喜好。著名督陶官唐英（1682-1756年）立志臻善製瓷工藝，在其領導下景德鎮創製獨特珍品，器形、顏色、技巧創意層出，並取思各式材質之器，匠心不遜古人。本品份量非凡，紋飾繁而不亂，正屬此時期之典範。

乾隆瓷器形制喜追古溯源，清初藝匠更擅將造型與樣式相合，以求無窮變化，藉以創思出新，本器亦不例外，其形或仿漢代青銅壺。身為鑑賞大家的乾隆，藏古、好古，因而鑑古思變，經此器可窺覷一斑。乾隆帝亦虔心信佛，尤喜八吉祥紋，如此器上之輪、螺、傘、蓋、花、罐、魚、長，皆飾於纏枝蓮紋上，蓮繞壽字，滿寓慶壽美意。

有一類例，錄於《天民樓藏瓷》，香港，1987年，圖版58，其設計被朱湯生稱為「十五世紀初風格演變之集大成者」，因除肩上海棠外，其紋飾皆承十五世紀之風。另一例，現藏台北震旦藝術博物館，錄於《青花瓷鑑賞》，台北，2008年，圖版52；有一為溫莎堡舊藏，應為瑪麗皇后賞賜何活爵士之禮物，何活爵士在喬治五世在位期間曾擔任財政司司長，並管皇室庶務，此壺售於倫敦蘇富比1994年6月7日，編號358；亦有一壺曾展於《中國文物集珍：敏求精舍銀禧紀念展覽》，香港，1985年，編號185。

器形相同、尺寸較小者亦有諸例，惟其紋飾與此器不盡相同；可參考一乾隆例，現藏台北故宮博物院，錄於《故宮藏瓷·清青花瓷》，香港，1968年，圖版2。

如此壺款盛行於清朝，至清末仍有燒造；可參考一道光例，錄於耿寶昌，《明清瓷器鑑定》，香港，1993年，圖版510。

PROPERTY OF A GENTLEMAN

A DOUCAI 'PEONY AND ROCK' DISH MARK AND PERIOD OF YONGZHENG

the interior finely painted with two butterflies fluttering amidst three colourful tree peony blooms, one bloom in yellow, another lavender and the third iron red, all springing from the same tree growing from the base of a large garden rock, the rounded sides of the exterior painted with a chrysanthemum on one side and hibiscus and pinks on the other, both similarly flourishing from rocks with butterflies on each side, the base inscribed in underglaze blue with a six-character reign mark within a double circle
21 cm, 8¼ in.

PROVENANCE

A Japanese private collection.
Sotheby's Hong Kong, 11th April 2008, lot 2970.

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

US\$ 128,000-192,000

The design is striking for its combination of highly stylised rockwork, skilfully painted in washes of underglaze blue in the manner of ink painting, and the flowers executed in the bright doucai palette of glossy overglaze enamels.

A closely related dish, from the Woodthorpe and Aykroyd collections, is included in the Oriental Ceramic Society exhibition *Enamelled Polychrome Porcelain of the Manchu Dynasty*, London, 1951, cat. no. 99, and later sold in our London rooms, 6th April 1954, lot 105 and again, 17th May 1966, lot 229. Two other related examples to the present pair were sold in our Hong Kong rooms, 26th October 1993, lot 154, and 25th April 2004, lot 444; and another dish, from the collection of Dr and Mme Ho-Ching Yang, was sold in our New York rooms, 17th March 2009, lot 10.

清雍正 鬪彩牡丹彩蝶圖盤
《大清雍正年製》款

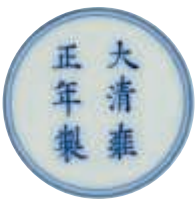
來源：

日本私人收藏

香港蘇富比2008年4月11日，編號2970

Dishes of this type can also be found painted entirely in underglaze blue; for example see a pair of dishes included in the exhibition *Ming and Ch'ing Porcelain from the Collection of the T.Y. Chao Family Foundation*, Hong Kong Museum of Art, Hong Kong, 1978, cat. no. 86; and another single dish illustrated in Soame Jenyns, *Later Chinese Porcelain*, London, 1951, pl. LXI.

The design of butterflies and peonies has traditionally been a favoured motif in China for its highly auspicious qualities, with the peony symbolising wealth and honour, and the butterflies (*hudie*) representing the wish for 'accumulation of blessings' (*fudie*).



Mark



PROPERTY OF A GENTLEMAN

A FINE WUCAI 'MONTH' CUP MARK AND PERIOD OF KANGXI

finely potted with deep rounded sides rising from a short foot to a flared rim, the exterior delicately enamelled with red florets, the reverse inscribed in underglaze blue with a poem reading *Qing xiang he su yu, jia se chu qing yan* ('The fragrance blends with the flavour of evening rain; the beautiful colour stands out in clear weather like in mist'), followed by a seal mark reading *shang*, the base inscribed in underglaze blue with a six-character reign mark within a double circle 6.6 cm, 2⁵/₈ in.

PROVENANCE

Sotheby's Hong Kong, 28th April 1998, lot 823.

HK\$ 300,000-500,000

US\$ 38,300-64,000

Month cups depicting seasonal flowers accompanied by pertinent two-line poems, represent a classic design of the Kangxi period. Very delicately potted, they are painted in the proper *wucan* palette of underglaze blue and overglaze enamels, which was devised in the Ming dynasty, but rarely used in the Qing, when the underglaze colour was generally omitted. On these month cups the designs are generally sketched on the unglazed porcelain in a faint underglaze blue.

Slight differences in size, colours, writing styles and marks between individual cups and different months suggest that even these cups may not have been produced as sets of twelve, but perhaps issued consecutively, as the year evolved, to be assembled at the end.

清康熙 五彩花神盃

《大清康熙年製》款「賞」字

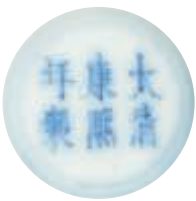
來源：

香港蘇富比1998年4月28日，編號823

詩文：

清香和宿雨，佳色出晴烟

Complete sets of month cups are extremely rare. A full set of month cups in the Palace Museum, Beijing, is illustrated in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 65, pl. 48; another set from the Sir Percival David collection and now in the British Museum, London, is published in the *Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art*, rev. ed., London, 1991, pl. 815; another in the Idemitsu Museum of Art, Tokyo, is included in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 221.



Mark



PROPERTY OF A GENTLEMAN

**A FINE DOUCAI 'SANDUO' CUP
MARK AND PERIOD OF YONGZHENG**

delicately potted with conical sides rising from a short foot to a gently flared rim, softly painted in bright enamels within underglaze-blue outlines, depicting three fruiting sprays of peach, finger citron and lychee forming the *sanduo* (Three abundances) on the exterior, the interior with a central medallion enclosing flowering and budding roses borne on curled thorny stems, all divided by double-line borders, the base inscribed with a six-character reign mark within a double circle

7.2 cm, 2 $\frac{7}{8}$ in.

PROVENANCE

Christie's Hong Kong, 29th May 2007, lot 1495.

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

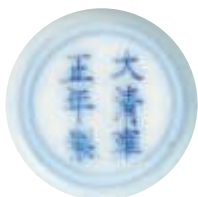
US\$ 102,000-153,000

Other cups of this design are illustrated in Yeh Pei-lang [Ye Peilan], *Beauty of Ceramics*, vol. 6: *Gems of the Doucai*, Taipei, 1993, pl. 78; in *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, pl. 98; and in Julian Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, cat. no. 49. Several other examples were sold in these rooms: a pair from the collection of Edward T. Chow, 19th May 1981, lot 561; another pair from the collection of Paul and Helen Bernat, 15th November 1988, lot 6; and a third pair from the Meiyintang collection, most recently, 8th October 2014, lot 3627.

清雍正 鬪彩三多盃
《大清雍正年製》款

來源：

香港佳士得2007年5月29日，編號1495



Mark



3616

PROPERTY OF A GENTLEMAN

**A FINE AND RARE FAMILLE-ROSE 'DRAGON'
BRUSH**

SEAL MARK AND PERIOD OF QIANLONG

the bulbous body with a long cylindrical handle surmounted with a globular finial, brightly painted with a ferocious iron-red dragon, his facial features, scales and flowing mane picked out in gilding, the beast writhing amidst multi-coloured scrolling *lingzhi*-shaped clouds against a milky-white ground, the tip of the terminal with an iron-red six-character seal mark
handle 17.1 cm, 6 $\frac{3}{4}$ in.

PROVENANCE

Sotheby's Hong Kong, 25th April 2004, lot 64.

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

US\$ 153,000-230,000

清乾隆 粉彩描金雲龍紋筆
《大清乾隆年製》款

來源：
香港蘇富比2004年4月25日，編號64



Mark





A very similar brush in the Shanghai Museum is illustrated in *Zhongguo taoci quanji* [Complete series on Chinese ceramics], vol. 15, Shanghai, 2000, pl.51.

This brush ranks among the finest produced in Jingdezhen for the court during the reign of Qianlong. Porcelain brush handles were rare as opposed to brush handles made out of jade, bamboo, wood or cloisonné. Compare another Qianlong porcelain *famille-rose* brush in the National Palace Museum, Taiwan, which is similar in size, but decorated with the 'Eight Precious Emblems' and with a *faux-bois* tip, illustrated in *Bunbo Jyuei*, Dohbohsha, Kyoto, 1992, cat. no. 72.

Brush handles were made out of porcelain for the court since the early 15th century. The form of the present brush, with its bulbous mouth, seems to originate in late Ming dynasty brush handles, compare two brushes in the National Palace Museum, Taipei, one blue and white porcelain, the other inlaid lacquer, illustrated in *Bunbo Jyuei*, op. cit., 1992, cat. nos 69 and 70. See also a *wucai* brush handle illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. II, London, 1995, pl. 708, and sold in these rooms, 5th October 2011, lot 38.



**A LARGE AND EXCEPTIONAL ZITAN
'DRAGON' PANEL
QING DYNASTY, QIANLONG PERIOD**

of rectangular form, deftly carved with a ferocious five-clawed dragon soaring upwards amidst scrolling clouds from craggy rocks, the beast with a sinuous scaly body terminating in muscular limbs and sharp claws, its horned head detailed with long curly whiskers and an agape mouth revealing sharp fangs, its piercing round eyes pinning on a flaming pearl on the top right corner, all above another smaller dragon leaping from tumultuous crashing waves, all within a frame of standard mitre, mortise and tenon frame construction with exposed tenons on the short sides of the frame
160.5 by 78.6 cm, 63¼ by 31 in.

PROVENANCE

A German private collection, Düsseldorf, formed in the early 20th century, by repute.

**HK\$ 2,000,000-3,000,000
US\$ 255,000-383,000**

清乾隆 紫檀雕雲龍紋板

來源：

傳德國杜塞道夫私人收藏，集成於二十世紀初





With its dynamic dragon design carved from the treasured *zitan*, this impressive panel reflects the Qianlong Emperor's unrelenting occupation with the notion of imperial benevolence and authority. Probably originally a front panel for the door of a large cabinet, the sheer size of the complete piece would have achieved its intentional role of displaying power and wealth.

The rare and prized *zitan* wood was available only to the master craftsmen employed by the Woodworks (*Muzuo*) in the Palace Workshop. Historically, *zitan* was primarily grown in southern India and Southeast Asia, with a very small quantity known from the southern provinces of present-day Guangxi, Guangdong and Jiangxi in China. Appreciated for its jade-like silky texture, fine and dense grain, and deep lustre, it was the favoured timber of both the Ming and Qing courts. *Zitan* became the Qianlong Emperor's most favoured wood type and he spared no expense in acquiring it. The wood's long growth period, limited availability and high demand primarily from the imperial court, led to its excessive felling and eventual disappearance in China by the early 18th century. At court,

zitan was predominantly used for the decoration and furnishing of the many halls and palaces of the Forbidden City. Its use was scrupulously monitored and the emperor gave special instructions to ensure the most economical and responsible use of the palace's *zitan* supply to avoid any waste.

Compare a similarly carved, but much smaller, set of doors to a tall cabinet, from the Qing court collection and still in Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, pl. 231. Designs with dragons among clouds are known in a denser and more elaborately carved style; a large pair of panels was sold at Christie's Hong Kong, 27th September 1989, lot 1577; a pair of cabinets illustrated *in situ* in the Yangxin Hall of the Forbidden City, published in *Qingdai gongting shenghuo* [Life in the Palace during the Qing dynasty], Hong Kong, 1985, pl. 133; and the top panel of a chest, attributed to the Qianlong period, illustrated in C.Y. Tsai, *Zitan. The Most Noble Hardwood*, My Humble House, Taipei, 1996, pp. 218-219.

PROPERTY OF A GENTLEMAN

**A RARE MASSIVE DATED BRONZE TEMPLE
BELL**

**QING DYNASTY, KANGXI PERIOD, DATED IN
ACCORDANCE WITH 1699**

heavily cast, the slightly spreading cylindrical body with a scalloped rim, cast in thread relief with two registers of rectangular panels enclosing a thirteen-line calligraphic inscription and dated to the 38th year of the Kangxi reign, all below a lotus-lappet band and surmounted by a two-headed dragon crown, the metal patinated to a dark brown tone, elaborate carved wood 'dragon' stand and wooden mallet overall 155 cm, 61 in.

PROVENANCE

Collection of Henry Peirson Harland, London, acquired in Tianjin, 1910.

Sotheby's London, 14th May 2008, lot 670.

An Asian private collection.

Sotheby's Hong Kong, 8th April 2010, lot 1849.

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

US\$ 765,000-1,020,000

清康熙 銅交龍鈕鐘

《康熙三十八年四月吉日造獻》款

來源：

Henry Peirson Harland 收藏，倫敦，1910年於天津購入

倫敦蘇富比2008年5月14日，編號670

亞洲私人收藏

香港蘇富比2010年4月8日，編號1849





大清宣統元年
正月十八日

宣統元年
正月十八日
大清宣統元年
正月十八日
大清宣統元年
正月十八日
大清宣統元年
正月十八日

The present bell of impressive size, sturdily cast with unusual foliate rims and surmounted by a powerful two-dragon crown, is an object of devotion, probably made for a monastery in the early Qing dynasty. According to the inscription, the bell can be dated to the 4th month in the 38th year of the Kangxi period (1699) and was commissioned by a group of devotees from Shanyin, Shaoxing county, Zhejiang, who prayed that their patronage would bring themselves and their families longevity and prosperity.

A Buddhist bell of similar shape but smaller size, dated by inscription to the 58th year of the Kangxi reign (1719), from the Shanyuan monastery, now in the Ancient Bell Museum, Beijing, was included in the exhibition *La voix du dragon, Trésors Archéologiques et Art Campanaire de la Chine Ancienne*, Musée de la Musique, Paris, 2000, cat. no. 107; together with a larger example, with a cyclical date corresponding to 1702, cat. no. 106. See also one dated to 1707 from the Bailin Monastery, now also preserved in the Ancient Bell Museum, Beijing. Another bell of this type, with stylised characters and attributed to the Kangxi reign, was sold in these rooms, 14th November 1990, lot 420.

Quan Jinyou in 'L'histoire des cloches anciennes *fanzhong* en Chine', *La voix du dragon*, op. cit., pp. 231-237, discusses bells of this type, noting that they developed with the introduction of Buddhism during the Han dynasty, when the term *fanzhong* began to be used. The earliest surviving bell with foliate rim, is however attributed to the Northern Song dynasty, *ibid.*, cat. no. 76. Bells of this type grew in popularity during the Ming dynasty, when a large number of examples appear to have been cast. See for examples, a Buddhist and a Daoist bell, particularly similar in shape to the present example and also cast with rectangular panels under a band of lotus petals, from the Zhengde period, included *ibid.*, cat. nos 85 and 86. Compare also a bell dated to 1532, in the Ethnographic Museum, Stockholm, illustrated in Sheila Riddell, *Dated Chinese Antiquities*, London, 1979, pl. 125, together with one of a similar form but decorated with archaic animals and with an inscription dating it to 1499, pl. 124.

此交龍鈕鐘碩大宏偉，沿邊呈波浪形，紀年康熙三十八年（1699年）四月，乃浙江省紹興市山陰縣信眾供捐，為供奉寺院而製，祈藉此積德種福。

北京大鐘寺古鐘博物館藏一鐘，原置澶淵寺，器形與此相近，尺寸略小，紀年康熙五十八年（1719年），收錄於《*La voix du dragon, Trésors Archéologiques et Art Campanaire de la Chine Ancienne*》，音樂博物館，巴黎，2000年，編號107，並刊另一尺寸較大之例，銘文記為康熙四十一年（1702年），編號106。柏林寺另有紀年四十六（1707年）之銅鐘，同存於北京大鐘寺古鐘博物館。且有一例，定為康熙年間之物，售於香港蘇富比1990年11月14日，編號420。

全錦雲在〈L'histoire des cloches anciennes *fanzhong* en Chine〉一文中，提及自漢朝佛教傳入中土，即有此類銅鐘，時已有「梵鐘」之稱。現存最早花式沿邊銅鐘，乃北宋之物，同上註，編號76。至明，這類銅鐘愈益風行，多有鑄造，見正德兩例，佛、道各一，形態相近，蓮瓣下同見長方形開光，同上註，編號85及86。還可參見斯德哥爾摩民族學博物館藏鐘，紀年1532，圖見 Sheila Riddell, 《*Dated Chinese Antiquities*》，倫敦，1979年，圖版125，同書並收錄紀年1499之例，器形相近，但以仿古動物紋飾之，圖版124。

PROPERTY OF A LADY

**A RARE LARGE IMPERIAL IVORY
EMBELLISHED MIRROR AND GILT-
LACQUERED WOOD STAND
QING DYNASTY, QIANLONG PERIOD**

the circular mirror set with a narrow wooden frame and meticulously embellished on the reverse in stained ivory, gilt metal, soapstone and kingfisher feathers with a dynamic scene of numerous Daoist figures and immortals amidst pavilions set in a riverscape setting, each portrayed clad in multi-coloured attire accentuated with fine details, some rendered riding mythical beasts, others holding various tributes, including a peach and *ruyi* sceptres, the frame supported as a pearl on a peach and gilt-lacquered stand carved in the form of a three-legged toad with its head tilted upwards and issuing wisps of *ruyi* clouds, all resting on a further wood stand carved to simulate jagged rockwork

mirror 59.5 cm, 23³/₈ in.
overall 127 cm, 50 in.

PROVENANCE

Collection of Mr and Mrs Lockhart.
Sotheby's Hong Kong, 2nd May 2005, lot 567.

EXHIBITED

On loan to the Peabody Essex Museum, Salem,
Massachusetts, U.S.A., until 1995.

• **HK\$ 700,000-900,000**
US\$ 89,500-115,000

This sumptuous mirror and stand boasts of the economic and cultural wealth of the Qing Empire as well as the Qianlong Emperor's patronage of various religious institutions including Daoism. Compare an intricately carved ivory screen mounted on a swirling cloud base to form a miniature pavilion, from the Qing court collection and still in Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Shanghai, 2001, pl. 179. In its meticulous execution that brings together precious materials, the reverse of the present mirror is reminiscent of panels of the Qianlong period; for example see one, decorated with 'one hundred birds', sold in these rooms, 5th October 2016, lot 3614.

The combination of an ivory embellished mirror with a gilt-painted stand in the form of a three-legged toad, which has long been associated with wealth due to its ability to spit out coins, is particularly rare. While no other related example appears to have been published, similarly fashioned toad-form stands are known; for example see a similarly composed hardwood stand, attributed to the 18th/19th century, which would also have formed the base of a circular plaque, from the Lionel Rosenberg collection, sold at Christie's New York, 17th September 2015, lot 1054, together with a *zitan* version with flat top, attributed to the 18th century, lot 1090.

清乾隆 染色象牙雕群仙賀壽圖圓屏 配
「金蟾吐珠」金漆木座

來源：

駱克伉儷收藏
香港蘇富比2005年5月2日，編號567

展覽：

美國麻省賽勒姆市皮博迪·艾塞克斯美術館，借展至1995年







THE IMPERIAL HUNT A MAGNIFICENT TWELVE-PANEL LACQUER SCREEN OF THE KANGXI REIGN

HAJNI ELIAS

“Have you not seen what is truly
great and beautiful?
Have you alone not heard of the
Imperial Park of the Son of Heaven?
Sima Xiangru (179-117 BC)”

Shanglin fu [Rhapsody on the Imperial Shanglin Park]¹

The present magnificent twelve-panel lacquer screen epitomises the aesthetic beauty and exceptional craftsmanship associated with objects made for the imperial court during the reign of the Kangxi Emperor (r. 1662-1722). The decoration depicts a procession entering a walled hunting park through a gate. The party consists of mounted huntsmen and women, attendants and soldiers, accompanied by several hounds. The central figure, who is portrayed slightly larger in size than those accompanying him, is depicted seated on a splendid white stallion. He is shielded from the sun by an extended golden-yellow canopy held by an attendant and is wearing the traditional Manchu short black winter coat over an elaborately embroidered long robe. The outer coat bears a square insignia of rank in the front, which also appears to be repeated on his shoulders. The insignia provides an indication of the rank of this huntsman, who if not the emperor himself, was certainly one of the imperial princes of first or second degree (see below).

Other participants in the hunt consist of riders who appear to be members of the Manchu nobility, including two court ladies, one holding a musical instrument and the other a pipe which she is extending in a gesture of offering to the central figure. The party is depicted fully engaged in the pursuit of game and birds, and are shown using weapons that include bows and arrows, slings, spears, bolas and a gun. Their enjoyment of their sport is reflected in the informal exchanges between riders and in some of the witty details included in the composition. The procession is headed by the soldier holding the Bordered Yellow Banner, two behind him are blowing hunting horns for signalling messages to the huntsmen and the hounds, and a further two horsemen each carry gold incense burners to clear the air. A dog may be seen held in the lap of one of the riders, while another huntsman crossing the bridge is holding a raptor on his arm. The hounds are playfully wrestling with their prey, one with a monkey and another with a leopard, and a humorous touch is provided by a stallion discreetly defecating in the corner, away from the other riders. Overall, it is a composition that would have brought a smile and pleasant memories to its owner, not only for its content but also for the remarkable detail and exceptional workmanship.

To appreciate fully the importance of this screen as an imperial furnishing, we should consider the technique of the screen's decoration, the significance and meaning of the hunt and hunting parks, and the role of screens as imperial furnishing. We will also examine in more detail the insignia and the clues they provide as to the identity of the central figure, who may indeed be the emperor himself.

Arts during the Kangxi period were influenced by the emperor's personal vision, which was in turn shaped by his Manchu heritage, his traditional Chinese cultural upbringing and his keen interest in innovation, science and technology. In its workmanship, the screen represents a complex technique that was invented in the 17th century and developed by Chinese craftsmen working in one of the twenty-seven workshops under the directorship of Viceroy Lang Tingzuo (1656-1668) in the newly established *Zaobanchu* (Imperial Manufacture Department) in the Forbidden City.² The screen was produced using a technique that constitutes the final stage in the history of lacquerware technology in China.³ The twelve large wooden panels are covered with layers of black lacquer which are carved and decorated with inlaid tortoiseshell and mother-of-pearl containing painted details, and further applied with gold and silver leaf and dust. The luxurious pictorial effect of the composition is achieved by the use of the precious mother-of-pearl, which was employed for its significance to the Manchu culture. Small freshwater seed pearls, also known as 'Eastern pearls' were harvested from the Sungari, Yalu and Amur Rivers in Manchuria. Hence, these pearls were especially prized by the emperor for their association with his Manchu homeland. In fact, their use was restricted predominantly to the decoration of objects and costumes kept in the imperial palace or worn by the emperor and members of his family.⁴

The screen is a remarkable example of a piece of palace furnishing. The extreme rarity of imperial lacquer screens from the Kangxi period is noted by Sir Harry Garner in his work on the history of Chinese lacquerware.⁵ Only one other screen of this twelve-panel form and decoration is recorded, the companion to the present piece, preserved in the collection of Ca'Pesaro, the Museum of Oriental Art in Venice (**fig. 1**), and illustrated in Annamaria Rispoli Fabris, *L'Arte della Lacca*, Milan, 1974, pl. 44. The Ca'Pesaro collection was formed around the possessions of Prince Enrico di Borbone, Count of Bardi, who acquired his artefacts during a 2-year visit to Indonesia, the Malay Peninsula, Indochina, China and Japan between 1887 and 1889. However, the Borbone twelve-panel screen, which has recently been meticulously restored to its former glory, was already in the possession of the family at the time of the prince's tour and was not acquired during these travels according to the museum's website.⁶

The subject matter of the screen reflects the importance of the hunt in early Qing political culture. Imperial hunts were not





fig. 1
 Twelve-panel inlaid lacquer screen, *in situ*
 Collection of Museo d'Arte Orientale, Turin

圖一
 清康熙 嵌螺鈿十二扇圍屏
 都靈東方藝術博物館藏品

merely elite activities of a leisurely nature, but functioned as inspection tours and imperial progresses. They were a means of asserting Manchu authority over the empire, which included peoples as well as the animal world. Just as human subjects were to recognise the emperor's sovereignty, so was the natural world brought within the power structure by means of the hunt. The history of imperial hunts in China date back as early as the Western Han dynasty (206 BC - AD 9) when the Shanglin park, located outside the capital walls of Chang'an, was constructed as a microcosm of the empire, a study ground for the emperor and his officials to observe nature, plants and animals, as well as the setting for organised hunts and animal fights for the entertainment of the court.⁷ Roel Sterckx explains the significance of hunting parks for symbolical reasons, noting that 'parks served as scenes in which rulers staged symbolical conquests of the natural world through the means of ritual hunts and staged animal combats.'⁸ This function is not dissimilar to that of the hunt in the West, explained by Simon Schama as being a form of blood ritual through which the hierarchy of status and honour around the king was displayed and maintained.⁹

Similar to the ancient Shanglin grounds, Qing dynasty hunting parks were maintained as nature reserves where a miniature version of the empire was recreated by means of planting

representative flora and fauna from the various regions and the enclosure of wild animals from all over the empire. It is known that during Kangxi's reign, captive animals such as tigers, leopards, bears and wolves were brought in cages and released in the parks.¹⁰ Thomas Allsen notes how hunts represented the 'court out-of-doors' - an open-air theatre for displays of majesty, the entertainment of guests, and the bestowal of favour on subjects.¹¹ Another important aspect of the Qing hunt was its use as a military training and strengthening exercise in the traditional Manchu martial skills of archery and horsemanship. It was also a bonding ritual intended to emphasize the shared martial traditions of the Manchu and Mongol soldiers of the Eight Banners who were selected to participate in these events that strictly excluded Han soldiers.¹² The Kangxi Emperor, in particular, encouraged the development of skills such as riding, archery, shooting and hunting both as a physically strengthening exercise and as a preparation for warfare and military training in the Manchu tradition. Great hunts were recognised to be covert preparations for military purposes. They were conducted with strict discipline as that applied in war, and were also used as sources of innovation in military organisation and tactics.¹³ The headdress worn by the central figure on the screen presents him as a military figure, emphasising the martial nature of the hunt.



fig. 2

Wang Hui et al., *Emperor Kangxi Going on An Inspection Tour to the South (No. 1)*, Qing dynasty

After: *The Complete Collection of Treasures of the Palace Museum, Paintings by the Court Artists of the Qing Court*, Hong Kong, 1996, pl. 5

圖二

清 王翬等作，《康熙南巡圖》第一卷

出處：《故宮博物院藏文物珍品全集：清代宮廷繪畫》，香港，1996年，圖版5

The presence of ladies on hunts is also noteworthy and provides an interesting example of the different treatment of Manchu women in society from Han Chinese women. Contemporary Western accounts note how they wore boots and rode astride like men, making a notable figure either afoot or on horseback.¹⁴ George Staunton, a member of the Macartney delegation to China commented on the equestrian habits of Manchu women, and noted on the absence of foot-binding as follows, '[There] were several women, natives of Tartary or of Tartar extraction, whose feet were not distorted like those of the Chinese... Some of these ladies were in covered carriages, and others on horseback, riding astraddle like men.'¹⁵

Royal hunts were conducted in the three imperial hunting parks located in the outskirts of the capital, Beijing, and administered by the Imperial Household Department (*Neiwufu*). The parks were enclosed by large brick walls and contained roads, artificial lakes, hills and plenty of game, especially deer. Even grander than the parks in the capital was the imperial reserve at Rehe, in eastern Inner Mongolia, site of the grand hunts established by the Kangxi Emperor in 1681. Known as *Mulan Weichang* or the 'Mulan Enclosure', the reserve occupied an area of over 1600 square kilometres, and was large enough to offer a varied topography and

environmental conditions needed for the diverse game.¹⁶ According to the Jesuit missionary Matteo Ripa, a resident in China between 1710 and 1723, it was divided into two sections, one in the east that was reserved for the emperor, his ladies, and eunuchs, and a larger one in the west for his guests.¹⁷ Lord George Macartney, who visited Kangxi's grandson, the Qianlong Emperor, at Rehe in 1793, described the *Mulan* reserve as wild, woody, mountainous, and rocky, abounding with stags and deer of different species, and most other beasts of chase. He further notes how the emperor rode about his park for several hours without exhausting the sights.¹⁸ The first official hunt by the Kangxi Emperor at Rehe was organised in 1681, and from 1683 hunts were conducted on a yearly basis usually starting in the fifth month and lasting until the ninth month in autumn. The emperor had the honour of the first shot, and if a tiger was caught, he would kill it personally as a spectacle demonstrating the bravery and martial skill of his imperial lineage.¹⁹ The emperor's exceptional valour is recorded in 1692, when his retinue came across a bear which he shot with an arrow and then finished off with a pike.²⁰ Interestingly, imperial hunts were temporarily discontinued by the Yongzheng Emperor (r. 1723-35), who hunted as a prince, but never again on the throne.²¹ The tradition was restored by the Qianlong Emperor (r. 1736-95), who conducted them in an even grander and wider scale.²²



fig. 3
Liu Guandao, Kubilai Khan Hunting, Yuan dynasty
© Collection of the National Palace Museum, Taipei

圖三
元 劉貫道 《元世祖出獵圖》
© 台北國立故宮博物院藏

Apart from the symbolism of the imagery represented on the present screen, traditional Chinese influence is reflected in its use as part of an imperial furnishing. The Chinese term for screens of this type, *zhang*, which may be translated as a 'shield' or 'to shield', denotes the basic function of screens as important architectural tools for distinguishing private spaces within a larger area. According to Wu Hung, screens had a versatile function as an architectonic form; in a palace hall they surrounded the throne or divided a large space into separate quarters, and in the bed chambers they maintained discretion and privacy.²³ Screens have an established history in China, dating to as early as the Zhou dynasty (1027-256 BC). The *Li ji* [Book of Rites] records that a formal audience with the emperor required the emperor to face south while situating himself in front of a screen – a tradition that continued throughout China's imperial history.²⁴ Screens were also utilised to create a sense of excitement and suspense with their ability to transfer the perspective from one location to another. It not only defined two separate areas, one in front of it and the other behind it, but its decoration invited one to explore a different world.²⁵ The present screen is a masterpiece for transforming an indoor space within the palace compound into an ingenious allusion to the much beloved hunting parks outside. We can only speculate how this screen was deployed. Was it used in a private chamber or in a more formal setting? Its large size and decorative theme suggests a more formal rather than informal setting.

And now, let us return to the insignia and the clues they provide on the identity of the central figure. Eight years after the founding of the Qing dynasty, in 1652, regulations regarding imperial costume requirements in the Manchu national style were instituted which stipulated that first and second degree princes were commanded to wear jackets with square rank badges on their breast, backs and shoulders.²⁶ Although early Qing statutes did not give details about the costume of the emperor, and fail to mention coats with insignia for his use, nevertheless, Manchu etiquette demanded that an outer coat be worn over all but the state robes on any public appearance. It is most likely that the emperor would have worn an insignia of some sort on his outer coat.²⁷ It was later, during the reign of the Qianlong Emperor, who was especially fond of

pageantry and ceremonies, that rules concerning insignia were particularised.²⁸

The central figure's headdress is embellished with two long pheasant feathers, known in Chinese as *lingzi* and worn by military generals of the highest rank. Although it is impossible to identify the rider with surety, an imperial connection is further revealed in the banner held by the soldier leading the procession. It is the Bordered Yellow Banner in the Eight Banners system that was established by Nurhaci (1559-1626), founding father of the Manchu state, as a patrilineal system of military and administrative division into which all the Manchu families were placed. The Bordered Yellow Banner, which was the first banner among the upper three banners,²⁹ belonged to the imperial ancestry and was directly responsible to the emperor. Furthermore, the Bordered Yellow Banner was also the emblem of the Imperial Bodyguard, the most elite imperial guard unit who followed the emperor everywhere and was responsible for protecting his safety at all times, within and without the palace.³⁰ Could the central figure be the Kangxi Emperor himself? A painting depicting the emperor on his second inspection tour of the southern regions in 1689, portrays him with his distinctive facial moustache and mounted on a similar white horse with bright red trappings as seen on the present screen. The painting, titled *Emperor Kangxi Going on an Inspection Tour to the South* (scroll no. 1, fig. 2)³¹ is the work of the court artist Wang Hui (1632-1717) and his assistants and is now housed in the Palace Museum, Beijing. Interestingly, the Kangxi Emperor's early inspection tours involved the gifts of imperial favour that took the form of handing out spoils of his hunts and exotic goods to generals and to Han scholar-officials as a symbol of domination and their incorporation into the empire.³² Furthermore, the emperor is described as physically fairly tall and well proportioned, a man who loved all manly exercises and devoted three months annually to hunting.³³ He was an active ruler who considered physical strength and energy assets that aided mental vigour and endurance.³⁴

Artists working on the present screen may have been familiar with earlier paintings depicting imperial hunts, such as the hanging scroll by Liu Guandao (fl. c.1275-1300) titled *Kublai*



fig. 4

Shang Xi, *The Emperor Xuanzong's Pleasures*, Ming dynasty
Qing court collection, Palace Museum, Beijing

After: Yang Xin, ed., *Gugong bowuyuan cang Ming Qing huihua* [Ming and Qing paintings in the Palace Museum collection], Beijing, 1994, cat. no. 2

圖四

明 商喜 《宣宗行樂圖》軸
北京故宮博物院藏品

出處：楊新編，《故宮博物院藏明清繪畫》，北京，1994年，編號2

Khan Hunting (fig. 3),³⁵ now in the collection of the National Palace Museum in Taipei, and another scroll painting by the Ming dynasty artist, Shang Xi (fl. c. 1430-40), titled *The Emperor Xuanzong's Pleasures* (fig. 4),³⁶ from the Qing court collection and still in Beijing, in the Palace Museum. From the arrangement and positioning of the figures and animals, as well as the landscape setting, both these court paintings would have served as early exemplars for the decoration of this screen.

For rare examples of imperial screens from the Kangxi period see a magnificent three-panel piece decorated with figures in landscape, formerly in the Low-Beer collection and now in the Museum für Ostasiatische Kunst, Berlin, illustrated in Harry Garner, *Chinese Lacquer*, London, 1979, pl. 184. Garner considers this screen and its matching throne to be two of the most important surviving pieces of mother-of-pearl furniture known,³⁷ suggesting that at the time he was not aware of the existence of the present piece and its pair in Venice. See also a screen dated to 1672, recorded as a gift to the governor of Yunnan province, Kong Yangchen, in commemoration of his retirement. The screen, which is in the collection of the Freer Gallery of Art and illustrated *ibid.*, pl. 206, and also described in Jonathan Bourne, Christie Anthony and Craig Clunas et al (eds.), *Lacquer*, Wiltshire, 1984, p. 60, depicts the Spring Festival in the women's quarters of the Imperial Palace.

¹ David R. Knechtges, trans., *Wen xuan or Selections of Refined Literature. Volume Two: Rhapsodies on Sacrifices, Hunting, Travel, Sightseeing, palaces and Halls, Rivers and Seas*, Princeton, 1987, p. 75.

² Carl Skiff, *The Land of the Dragon*, Pittsburgh, 2014, p. 11.

³ Harry Garner, *Chinese Lacquer*, London, 1979, p. 259.

⁴ John Kieschnick, *The Impact of Buddhism on Chinese Material Culture*, Princeton, 2003, p. 135. Further explanation on the importance of Eastern pearls in Manchu culture is provided in *A Garland of Treasures: Masterpieces of Precious Crafts in the Museum Collection*, Taipei, 2014, p. 60.

⁵ Garner, op. cit., p. 262.

⁶ See <http://www.veniceinperil.org/projects/ca-Pesaro-oriental-museum-18th-century-chinese-screen>, accessed 5th September 2018.

⁷ Wang Zhongshu, *Han Civilization*, trans. K.C. Chang and collaborators, New Haven and London, 1982, pp. 8-9.

⁸ Roel Sterckx, *The Animal and the Daemon in Early China*, Albany, 2002, p. 113.

⁹ Simon Schama, *Landscape and Memory*, New York, 1995, pp. 144-45.

¹⁰ Thomas T. Allsen, *The Royal Hunt in Eurasian History*, Philadelphia, 2006, p. 88.

¹¹ *Ibid.*, p. 88.

¹² Mark C. Elliott, *The Manchu Way: The Eight Banners and Ethnic Identity in Late Imperial China*, Stanford, 2001, p. 335.

¹³ *Ibid.*, pp. 182-86.

¹⁴ *Ibid.*, p. 246.

¹⁵ *Ibid.*, p. 246.

¹⁶ Allsen, op. cit., p. 46.

¹⁷ *Ibid.*, p. 46.

¹⁸ *Ibid.*, p. 46.

¹⁹ Mark C. Elliott and Ning Chia, 'The Qing hunt at Mulan', in Ruth Dunnell, Mark Elliott, Philippe Forêt et al. eds., *New Qing Imperial History: The Making of Inner Asian Empire at Qing Chengde*, Routledge, 2004, pp. 73-4.

²⁰ Allsen, op. cit., p. 88.

²¹ Elliott, op. cit., p. 186.

²² *Ibid.*, p. 186.

²³ Wu Hung, *The Double Screen. Medium and Representation in Chinese Painting*, London, 1996, p. 11.

²⁴ *Ibid.*, p. 11.

²⁵ *Ibid.*, p. 68.

²⁶ Schuyler Cammann, 'The Development of the Mandarin Square,' *Harvard Journal of Asiatic Studies*, vol. 8, no. 2, 1944, p. 92.

²⁷ *Ibid.*, pp. 92-3.

²⁸ *Ibid.*, pp. 92-3.

²⁹ The three upper banners were the Bordered Yellow Banner, the Plain Yellow Banner and the Plain White Banner. See Peter C. Perdue, *China Marches West. The Qing Conquest of Central Eurasia*, Cambridge, Mass., p. 113.

³⁰ Elliott, op. cit., p. 81 and p. 366.

³¹ See the scroll painting illustrated in *The Complete Collection of Treasures of the Palace Museum. Paintings by the Court Artists of the Qing Court*, Hong Kong, 1996, pl. 5.

³² See 'Kangxi, a Conference in Singapore, March 2009', *China Heritage Quarterly*, no. 17, March 2009.

³³ Herbert Giles, *China and the Manchus*, Cambridge, 1912, p. 40.

³⁴ Regina Krahl, 'The Kangxi Emperor: Horseman, Man of Letters, Man of Science,' *China: The Three Emperors*, London, 2005, p. 210.

³⁵ See this painting included in Jeannette Shambaugh Elliott and David Shambaugh, *The Odyssey of China's Imperial Art Treasures*, Seattle and London, 2005, p. 34.

³⁶ See this painting included *ibid.*, p. 45.

³⁷ Garner, op. cit., p. 236.



皇圍行獵：清康熙黑漆嵌螺鈿十二扇圍屏

薛好佩

「君未睹夫巨麗也，
獨不聞天子之上林乎。」

司馬相如〈上林賦〉¹

觀此十二扇屏，輝華麗緻，大氣莊重，工似流雲，彩若天虹，集康熙御作之大成，居宮廷匠藝之巔峰。本屏以行獵為題，取圍苑之景，飾獵隊一眾，輕馬雕弓，貫騎而行。正中之人，頂華蓋，騎白馬，身著滿服，前飾方補，使非帝王本尊，亦為親王、郡王一等。

縱觀全圖，見滿清貴冑數人，策馬獵者，往來奔逐，開硬弓以射飛鳥，舞鋼矛以鬥虎豹；隨軍獵犬，竄躍跳閃，困獸遊鬥；餘者見，引隊旗手一，行軍號手二，捧金爐者二，隨行女騎二，撫犬者一，擎蒼者一，云云之眾，姿態各異，無不巧緻，無不精細。

本品屏風，宮廷之陳設。觀其表而論其內，先熟其技法，辨其紋飾，明其功用，而後方可知其所以。屏中騎白馬者竟為何人？究其旁佐，寥以試論。

康熙帝，心懷遠志，精通滿漢，勤習科技，尤善創新，於時之藝術影響頗深。本屏漆藝，創新之技，時有大臣郎廷佐，總督造辦處二十七作，於十七世紀始創此門，²書下中華漆技發展之終章。³屏者，取木為胎，髹黑漆，嵌螺鈿，鑲玳瑁，施金粉，撒銀片，成器華光異彩，寶相紛呈。所嵌螺鈿，以東珠為材。東珠者，產於松花江、鴨綠江及阿穆爾河流域，屬滿洲故土，大清命脈。其質清潤，色瑩透，歷代清帝皆視其為緻珍，屬皇族之專飾。⁴

本品漆屏，清宮陳設之典範。加納爵士曾有論述，康熙朝御用漆屏，世之稀珍，所見極罕。⁵已知類者，僅見一十二扇屏例，藏威尼斯佩薩羅宮東方藝術博物館（圖一），近經修復，得見原貌，載於 Annamaria Rispoli Fabris，《L'Arte della Lacca》，米蘭，1974年，圖版44。佩薩羅宮之集珍，源於巴迪伯爵亨利王子之所藏。1887年至1889年，王子到訪印度尼西亞、馬來半島、印度支那、中

國及日本，沿途遊歷，所獲頗豐。然據博物館介紹，館藏之漆屏，實先以為其家族所藏，而非王子行旅所得。⁶

皇圍行獵，清初之盛典。大明既沒，滿清立，天下初平，清帝歲行圍獵，絕非虛圖享樂，行之以彰天子聖威，為之以固滿清正統。春蒐夏苗，秋獮冬狩，古已有之，西漢年間，朝廷設上林苑於長安城外，苑內造宮臺池觀，花草山石，又養百獸，以供天子春秋獵射，鬥獸取樂。⁷ Roel Sterckx 曾言道，「圍場行獵可使君王威臨天下」。⁸ Simon Schama 亦有論述，中、西獵事本相通，為之，以揚君王之聖名，嚴天子之皇尊。⁹

清代圍場，亦如上林，四季百卉，璀璨似錦，珍禽猛獸，無一不有。據載，康熙年間，曾以車籠囚山獸，驅至圍內而放之。¹⁰ Thomas Allsen 有論，圍場者，天子之外宮，可宣皇權，待賓客，廣施天恩。¹¹ 此外，滿人慣善騎射，圍獵尤可勤其武備。再之，行圍之時，集滿蒙各部、八旗將兵，齊聚塞宴，可結其心。¹² 康熙帝，重武功，貴弓馬，力行騎射，大興圍獵之事，意在居安思危，常備不怠，巡閱勤練，研習兵法，整律軍紀，刻待戰事。¹³ 獵隊正中騎白馬者，一息將者風範，雄姿英發，足見皇圍行獵之尚武精神。

屏中女子，騎馬隨行。據當代西方研究，滿清女子，不拘漢俗，慣穿馬靴，可步行，亦可騎馬。¹⁴ George Staunton 曾於乾隆年間出使中國，隨行所見，滿清女子皆善騎，不隨漢人纏足之習，「見得韃靼女子數人，皆未纏足……部分乘轎，餘者騎馬，與男子無異」。¹⁵

清代皇圍有三，地處京郊，由內務府督管，外砌巨牆，內鋪馬道，廣闊草原，碧色無邊，溝壑潛行，山河延綿，飛禽走獸，應有盡有。康熙二十年（1681年），於熱河設圍，地處內蒙古以東，謂之木蘭圍場，佔地1600平方公里，平原林野，高山丘陵，幅員遼闊，地勢恢宏。¹⁶ 時有傳教士馬國賢（Matteo Ripa），於康熙四十九年（1710年）至雍正元年（1723年）旅居中國。據其所見，木蘭圍場，概分東西，東圍以供天子，西圍以待賓客。¹⁷ 另有西洋使節 George Macatney 勳爵，曾於熱河拜見乾隆

大帝，時乾隆五十八年（1793年）。據其描述，木蘭圍場，草木叢生，山石交錯，鹿麋奔逐，品種豐富，百里美景，千里佳色，天子曾策馬圍內，長驅數時而不倦。¹⁸ 康熙二十年（1681年），聖祖於熱河初行圍獵，至二十二年（1683年），歲行秋獮，自五月起，歷時三月。合圍以畢，天子當先，若遇猛虎，必親殺之，以示天威。¹⁹ 據載，康熙三十一年（1692年），上逐獵之時，得遇一熊，即攬弓，引箭奔射，而後揮矛親殺之。²⁰ 木蘭秋獮，止於雍正，²¹ 而復於乾隆，且規模較康熙朝更盛。²²

屏者，障也，取蔽隔之意。巫鴻教授曾有論述，屏之功用甚廣，置於宮殿，可圍寶座，陳於空堂，可斷間隔，擺於寢室，可避隱私。²³ 屏風之類，周已始見。據《禮記》載，天子行召見之禮，須面南當屏而坐，後歷朝帝王皆襲此制。²⁴ 為屏者，正反皆作紋飾，靜時閒觀，邀人避醉，清然神往。²⁵ 若如本屏，置於宮廷，飾行獵之圖景，觀者彷彿置身其中，遠聽鳥獸爭鳴，近看人馬奔騰。此屏曾為何用？今實未可知，然鑑其尺寸之碩大，紋飾之精妙，當為正廳大殿陳用無疑。

本屏所飾，正中騎白馬者，身著滿服，前見方補。順治九年，清廷明令，章定皇族服飾規制，凡親王、郡王須著補服。²⁶ 而今雖尚不明清初帝服之制，然行圍之事，國之大典，天子時著相類服飾，亦當適然。²⁷ 後直至乾隆一朝，高宗重禮典，補服制式，方始細化。²⁸

正中人物，頭戴雙翎，屬上將冠飾。隊首打鑲黃旗，鑲黃旗者，為清太祖努爾哈赤所創，屬八旗之一，上三旗

之首，²⁹ 旗內無王，將卒皆親兵，由皇帝親統，行禁軍之職，伴駕左右。³⁰ 由此可斷，正中之人，必為皇族無疑。可為康熙？今見北京故宮博物院藏，有《康熙南巡圖》之卷一（圖二），³¹ 為清人王翬攜宮廷畫匠所繪，以康熙二十八年（1689年）二次南巡為題。圖中見康熙其人，面留美鬚，胯下白馬，大紅韉帶，與本屏所示尤似。康熙南巡之初，曾賜行獵之所得於駐將漢儒，以示恩澤。³² 據載，康熙帝，體高而勻，勤練剛武，歲必行獵，時逾三月。³³ 其所謂，為君者須歷強其外，外強則內剛，內剛則可忠政愛民，可以君子長者之道而待天下。³⁴

本屏匠師，承製之時，或取先人之作，以為參考。如《元世祖出獵圖》（圖三），³⁵ 劉貫道作，現藏台北故宮博物院，亦如《明宣宗行樂圖》（圖四），³⁶ 明人商喜作，原為清宮舊藏，現存北京故宮博物院。細觀本屏之所飾，見其結構佈局，人物圖景，皆與此二圖相似。

康熙御屏，存世尤罕，類者見一三扇屏例，飾山水人物，Low-Beer 舊藏，現存柏林東亞藝術博物館，載於加納爵士，《Chinese Laquer》，倫敦，1979年，圖版184；書中記，此三扇漆屏，連配寶座，當屬嵌螺鈿家具中之重器，³⁷ 故此可見，時之作者，尚未知有本屏及威尼斯所藏漆屏存世。另見一例，紀康熙十一年（1672年），為雲南總督致仕之禮，以後宮春慶為題，現藏華盛頓弗瑞爾藝廊，錄於《Chinese Laquer》，前述出處，圖版206；另載於 Jonathan Bourne、Christie Anthony 及柯律格等編，《Lacquer》，威爾特郡，1984年，頁60。

¹ David R. Knechtges 譯，《Wen xuan or Selections of Refined Literature. Volume Two: Rhapsodies on Sacrifices, Hunting, Travel, Sightseeing, palaces and Halls, Rivers and Seas》，普林斯頓，1987年，頁75。

² Carl Skiff，《The Land of the Dragon》，匹茲堡，2014年，頁11。

³ 加納爵士，《Chinese Lacquer》，倫敦，1979年，頁259。

⁴ John Kieschnick，《The Impact of Buddhism on Chinese Material Culture》，普林斯頓，2003年，頁135。滿清以東珠為珍，可參考《集瓊藻：院藏珍玩精華展：導覽手冊》，台北，2014年，頁60。

⁵ 加納爵士，前述出處，頁262。

⁶ 詳見 <http://www.veniceinperil.org/projects/ca-Pesaro-oriental-museum-18th-century-chinese-screen>，最後登錄2018年9月5日。

⁷ 王仲殊，《漢代考古學概說》，張光直等譯，紐黑文及倫敦，1982年，頁8-9。

⁸ Roel Sterckx，《The Animal and the Daemon in Early China》，奧爾巴尼，2002年，頁113。

⁹ Simon Schama，《Landscape and Memory》，紐約，1995年，頁144-45。

¹⁰ Thomas T. Allsen，《The Royal Hunt in Eurasian History》，費城，2006年，頁88。

¹¹ 出處同上，頁88。

¹² Mark C. Elliott，《The Manchu Way: The Eight Banners and Ethnic Identity in Late Imperial China》，斯坦福，2001年，頁335。

¹³ 出處同上，頁182-86。

¹⁴ 出處同上，頁246。

¹⁵ 出處同上，頁246。

¹⁶ Allsen，前述出處，頁46。

¹⁷ 出處同上，頁46。

¹⁸ 出處同上，頁46。

¹⁹ Mark C. Elliott 及 Ning Chia、Ruth Dunnell、Mark Elliott 及 Philippe Forêt 等

編，《New Qing Imperial History: The Making of Inner Asian Empire at Qing Chengde》，羅德里奇，2004年，頁73-4。

²⁰ Allsen，前述出處，頁88。

²¹ Elliott，前述出處，頁186。

²² 出處同上，頁186。

²³ 巫鴻，《The Double Screen. Medium and Representation in Chinese Painting》，倫敦，1996年，頁11。

²⁴ 出處同上，頁11。

²⁵ 出處同上，頁68。

²⁶ Schuyler Cammann，《Harvard Journal of Asiatic Studies》，卷8，編號2，1944年，頁92。

²⁷ 出處同上，頁92-3。

²⁸ 出處同上，頁92-3。

²⁹ 上三旗為鑲黃旗、正黃旗、正白旗，詳見 Peter C. Perdue，《China Marches West. The Qing Conquest of Central Eurasia》，劍橋，馬薩諸塞州，頁113。

³⁰ Elliott，前述出處，頁81及頁366。

³¹ 詳見《故宮博物院藏文物珍品全集·清代宮廷繪畫》，香港，1996年，圖版5。

³² 可參考（Kangxi, a Conference in Singapore, March 2009），《China Heritage Quarterly》，第17期，2009年3月

³³ Herbert Giles，《China and the Manchus》，劍橋，1912年，頁40。

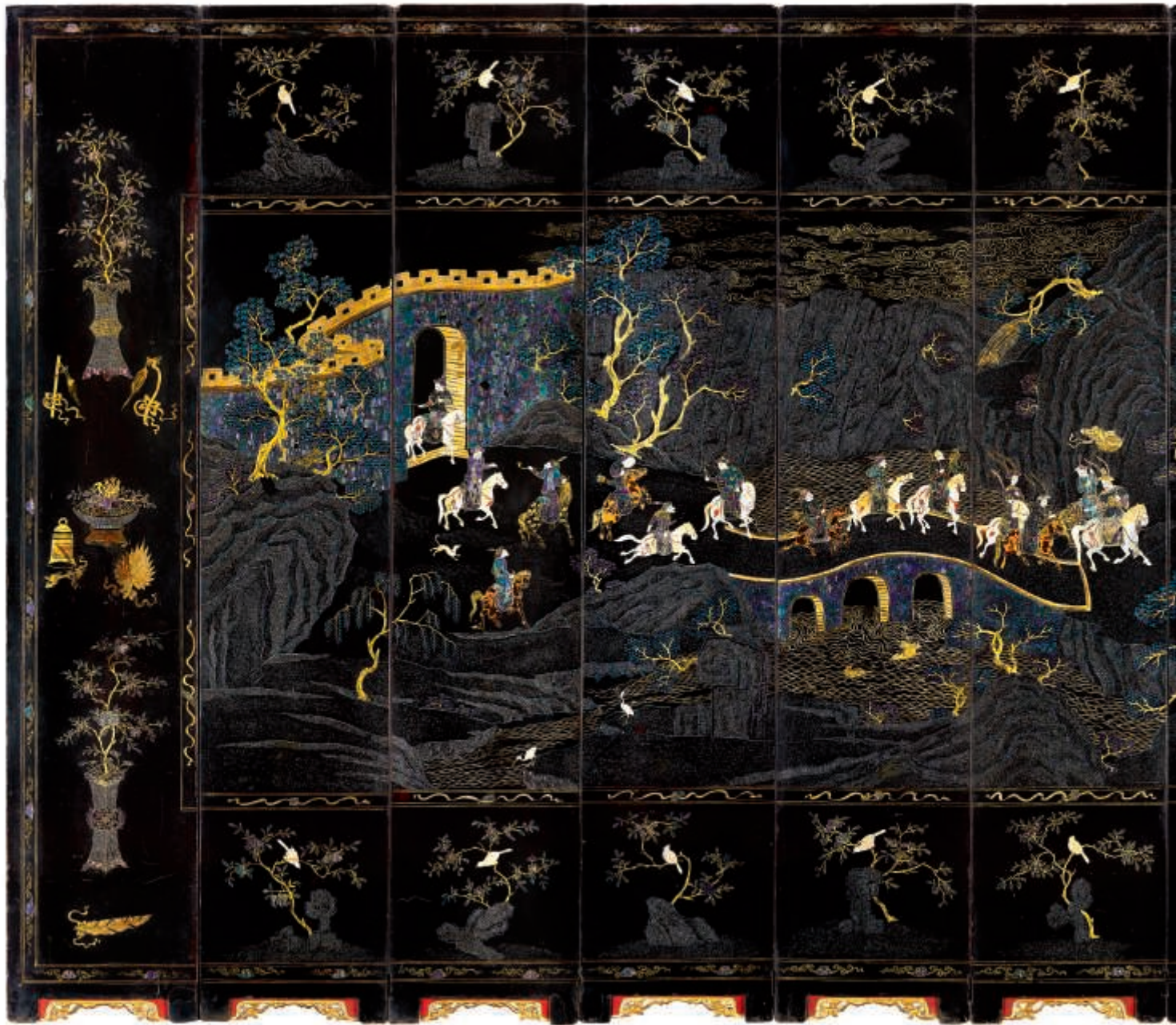
³⁴ 康蕊君，《盛世華章》，倫敦，2005年，頁210。

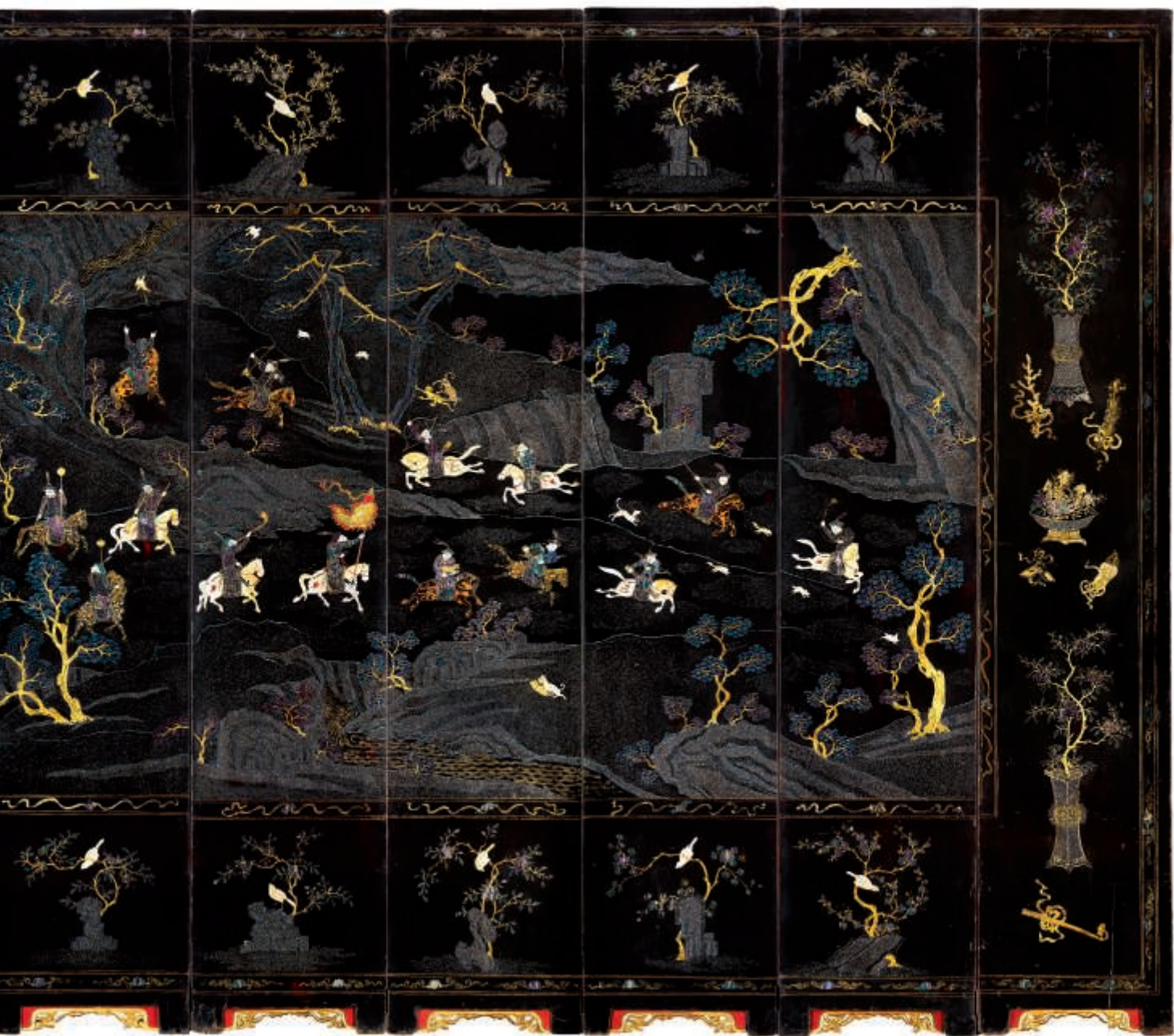
³⁵ 詳見 Jeannette Shambaugh Elliott 及 David Shambaugh，《The Odyssey of China's Imperial Art Treasures》，西雅圖及倫敦，2005年，頁34。

³⁶ 出處同上，頁45。

³⁷ 加納爵士，前述出處，頁236。







**A MAGNIFICENT TWELVE-PANEL INLAID
LACQUER 'IMPERIAL HUNTING' SCREEN
QING DYNASTY, KANGXI PERIOD**

comprising twelve wooden panels, each covered with layers of black lacquer and exceptionally inlaid with mother-of-pearl and tortoiseshell with painted details and applied with gold and silver leaf and dust, the panels uniting to comprise an imperial hunting scene depicting a procession, a party of mounted huntsmen and women, attendants and soldiers, entering a walled hunting park through a gate while engaged in a pursuit of game and birds, the fifth panel rendered with a central figure, possibly the Kangxi Emperor himself, seated astride a white stallion, dressed in the Manchu short black winter coat over an elaborately embroidered long robe, the coat decorated with a square insignia of rank at the front, adorned with a headdress embellished with two long pheasant feathers, the central figure accompanied by various riders, including two court ladies, one holding a musical instrument and the other rendered holding a pipe in a gesture of offering to the central figure, the huntsmen depicted holding weapons including bows and arrows, slings, spears and a gun, the animated scene highlighted with a soldier holding a billowing Bordered Yellow Banner, two further horsemen behind him blowing hunting horns and another one carrying gold incense burners, the rural setting decorated with hounds playfully wrestling with their prey, one with a monkey and another with a leopard, the imperial hunting scene executed in the centre of the panels and framed within a rectangular border, the top and bottom of each panel save for the first and last finely decorated with a magpie perched on rocks with gnarled branches issuing clusters of leaves, the first and last panels delicately picked out with auspicious emblems including fruiting and flowering branches issuing from *gu* vessels, beribboned leaves and bells, all within a border enclosing detached stylised lotus scrolls, the reverse of each panel vibrantly painted in vivid tones of yellow and orange with various flowering and fruiting sprays including peony, lotus, *lingzhi* and pomegranate accentuated with small green leaves
each panel 198.5 by 37 by 2 cm, 78½ by 14⅝ by¾ in.

PROVENANCE

An ancient Italian noble family collection.

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US\$ 383,000-510,000

清康熙 嵌螺鈿皇家狩獵圖十二扇圍屏

來源：

意大利古老貴族世家舊藏







A RARE HIGH-WAISTED HUANGHUALI LUOHAN CHUANG

CURTIS EVARTS

Twenty-five years ago, a collector asked me to evaluate a *huanghuali luohan chuang* that he had been offered in Hong Kong. After making arrangements to see the piece, I was guided to a small storage facility located on a narrow side street just off Hollywood Road. Interestingly, the *chuang* was completely disassembled in pieces that were laid out on the floor. Nonetheless, after looking over the various components, it was apparent that it was a high-waisted form with cabriole legs, and the railings were of an unusual style fitted with plinth-like bases. Without the proper tools to assemble the entire piece, I could only loosely place legs together with the apron, waist elements, and railings to get sense of the overall proportion (**fig. 1**). At that time, I recognised a unique form with excellent workmanship; and not only was it in original condition with undisturbed surfaces, there didn't seem to be a single piece missing! Understandably, my collector did not hesitate to acquire the piece. A few years later in 1999, we selected this *chuang* to be included in the exhibition and catalogue *Splendor of Style: Classical Chinese Furniture from the Ming and Qing Dynasties* organised by the National

Museum of History, Taipei. Now, after all these years, I have been given another opportunity to review this rare high-waisted *huanghuali luohan chuang*. The following article will explore a few of its unique characteristics.

Although the high-waist pattern is often associated with various types of cabriole-leg furniture, *luohan chuangs* of high-waisted form are very rare. Many cabriole-leg stands and stools are of high-waisted style. And it was also a standard convention for the canopy bed; such is the iconic moon-gate canopy bed in the Palace Museum collection, which also features relief-carved floral panels set between short vertical struts shaped as bamboo (**fig. 2**). This general construction pattern – with plain or decorative *taohuan* panels separated with short struts that rest upon additional (*tuosai*) moulding – can be considered an archaistic style associated with the ancient *xumi* pedestal platform. Nevertheless, most *luohan chuangs* are fashioned with the streamlined narrow waist. But when the high waist is adapted to the form as with the Sotheby's piece, the overall style approaches the dignity of a throne chair.



fig. 1
Detail of lot 3621 *huanghuali luohan chuang* components, photo taken by author, October 1993.

圖一
拍品編號3621黃花梨羅漢床構件 筆者攝於1993年10月



fig. 2
Detail of *huanghuali* moon gate canopy bed, Ming dynasty
Image Courtesy of Palace Museum, Beijing.

圖二
明 黃花梨月洞門架子床牙板腿足局部
圖片鳴謝：北京故宮博物院







fig. 3

Detail of Nine Dragons Screen Wall, Datong, Ming dynasty, Hongwu period, photo taken by author, 1998.

圖三

明洪武 大同九龍壁局部 筆者攝於1998年

The stylistic variation of a high waist with narrow decorative (*taohuan*) panels separated with bamboo-shaped struts is a relatively early convention that pre-dates the Ming period. Amongst architectural relics, stone column bases with such ornamentation are found amongst Song and Yuan dynasty constructions. And the Nine Dragons Screen Wall at Datong, which was constructed for the residence of the emperor Hongwu's 13th son (Prince Zhu Gui) in 1392, also reveals this well-established decorative pattern adapted to the standards of imperial architecture. Made of glazed pottery tiles, the lower section of the screen has two long rows of rectangular panels depicting auspicious dragons and other mythical beasts, and each is separated with short bamboo-shaped pillars (**fig. 3**). This early architectural decorative style was also adapted as furniture-making technique and often appears in high-waisted constructions. Such is the Sotheby's *luohan chuang*, which also feature auspicious *chi* dragons decorating the high-waist panels.

Amongst hardwood *luohan chuangs*, the railings of this piece are also of unique style. The bottom of the railings are fitted with an architectural plinth-like base, and the side railings terminate with decorative standing spandrels. Although the plinth base is rare for hardwood *chuangs*, the technique was common to lacquer constructions during the Ming period. The Palace Museum collection houses two such examples including a gold-filled *tianqi* lacquer *chuang* with a Chongzhen period inscription dated to 1631 (**fig. 4**) as well as a black lacquer *chuang* with mother-of-pearl inlay decoration; similar railings on other Ming dynasty lacquer *chuangs* belonging to private collections are also known. The plinth base provides a secure ground for the railing as well as a visually pleasing transition from the narrow panel to the massive base. And similar to the railings on the Chongzhen period *luohan chuang*, the side panels of the Sotheby's *huanghuali luohan chuang* also terminate with bracket-like standing spandrels with round open work *chi* dragon motifs (**see opposite page**). Thus, this *huanghuali* piece clearly borrows its pattern from the earlier lacquer furniture tradition, and it also incorporates the decorative carving techniques that flourished throughout the late Ming and early Qing periods when hardwood furniture was in its relatively early stage of development.

The carved decoration is unified around a central theme of winged *chi* dragons and luxuriant flowering grass. Advancing *chi* dragons appear on front and side waist panels (**see pp. 132-133**) as well as coiled embryonic forms within the side rail terminal spandrels. *Chi* dragons were popular decoration

during the Warring States period and Han dynasty. Illustrations of ancient jades published in Yuan and Ming dynasty texts often depict *chi* dragons (c.f. **fig. 5**), which may have well inspired wood carving artisans during the late Ming period. *Chi* dragons are an immature form said to be offspring from the Nine Dragons; *chi* dragons with wings are an even more distinguished breed, and may perhaps intimate the rise of a majestic winged *ying* dragon. In this regard, the theme of winged *chi* dragons on this *huanghuali* piece may also indicate an association with an aspiring official, or perhaps even with a princeling of imperial rank.

Further indication of the quality of this piece is also evidenced in the attention given to the waist panels across the back side, which are typically undecorated; each is carved in relief with an abstract begonia-shaped (*haitangshi*) motif; and although a secondary pattern not intended to be seen, even here the rhythmic lines pulse with life (**see pp. 138-139**).

Across the front, the deep curvilinear apron is carved with luxuriant scrolling grasses flowering with *lingzhi* blossoms; fresh growth also sprouts out along the ends of the apron and the scrolled feet of the powerful cabriole legs. Aside from unity of motifs, the carving is unified throughout in its animated style and robust vitality, reflecting the work of a single master.

Relative to dating, this piece can be attributed to the 17th century. The animated carving style of *chi* dragons, fragrant grass, and *lingzhi* belongs to this transitional period, and as noted above, the form also exhibits technique from the initial era when hardwood furniture makers were employing technique from the earlier lacquer furniture tradition.

With these various components completely reassembled, the whole piece exhibits a robust, yet compact form that stands on powerful cabriole legs. The platform-style base exhibits the enduring tradition associated with ancient architecture. Simultaneously, the enclosing railings reach outward with gentle flowing lines marking ease and congeniality. And the naturally vivid decoration enhancing both base and railings is exquisitely integrated and unified with the overall form. Such cultivated balance recalls the Confucian adage, "If it is all substance without ornamentation, then it is rustic and unrefined. If it is all ornamentation without substance, then it is superficial like superficial trade. But when ornamentation and substance are duly blended, then it is imbued with mannered propriety." The latter – considered the gentle yet principled characteristics of the Confucian official – are also clearly reflected in this unique *huanghuali luohan chuang*.







黃花梨高束腰羅漢床

柯惕思

廿五載前，得藏家之託，余赴香港鑑評一幢黃花梨羅漢床，沿荷里活道邊窄巷蜿蜒來到一小型倉庫，見到羅漢床時，其已拆解於地。細觀之，覺其為高束腰、三彎腿，圍子形制特殊，下飾階級式臺座。當時未帶工具組裝，僅能約略排置各部元素，以窺大概（圖一）。其工藝細緻妙絕，獨一無二，保存完整，竟無一處佚失！如此稀珍，遂得藏家保藏。1999年，吾等擇其借展台北國立歷史博物館《風華再現：明清家具收藏展》。今日，欣能為此珍罕黃花梨高束腰羅漢床再撰專文，詳探其獨特之處。

傳統家具中，高束腰多搭配三彎腿，如香几一類，然高束腰羅漢床極為罕見。傳統上高束腰多見於架子床，例如北京故宮博物院藏黃花梨月洞式門罩架子床，束腰作竹節間隔浮雕花卉紋飾（圖二）。繚環板或光素、或有紋，間段以短柱相隔，下有托腮，乃仿古式風格，取材須彌座。羅漢床多作流線束腰，然類同現例之高束腰者，愈顯尊貴，宛若寶座。

高束腰搭配窄繚環板，間以竹節狀短柱相隔，源自明前，宋元二朝建築遺跡可見石柱底部作類同紋飾。大同九龍壁



建於明洪武二十五年（1392年），為明太祖第十三子帶王朱桂之居處所造，其紋飾、設計採宮廷建築典制，整體以釉燒陶片組成，九龍壁下部飾二長列祥龍、瑞獸，間以短竹節相隔（圖三）。此類建築裝飾，亦衍用於家具製作，多用作高束腰式家具，一如本品，高束腰繚環板雕繚螭龍，祥瑞非凡。

此羅漢床圍子，風格獨特，異於其他硬木作例。圍子底端接方形台座，側面圍子末端作鏤雕紋飾，前者多見於明代漆製家具，參考北京故宮博物院藏二例，其一明崇禎填漆

戩金龍紋羅漢床（圖四），銘文紀年1631年，另一為黑漆嵌螺鈿花鳥紋羅漢床。此外，私人收藏明代漆製羅漢床，亦可見類同圍子形式。圍子底接方形台座不僅加固結構，亦提供造形線條上自細至廣的過渡，更顯端雅。本次蘇富比拍賣之黃花梨羅漢床與前者相似，側圍二端接鏤雕螭龍飾板（見頁130）。由此可知，此床造形取材漆作傳統，融合明末清初臻熟雕刻技術，成就此早期硬木家具傑作。

黃花梨羅漢床紋以螭龍、芝草紋為主紋飾，前、二側繚環板綴帶翼螭龍翔游（見頁132-133局部），圍子二端鏤作



fig. 4

Detail of *qiangjin* and *tianqi* lacquer *luohan chuang*, Ming dynasty, Chongzhen period, dated in accordance with 1631
Image Courtesy of Palace Museum, Beijing.

圖四

明崇禎 鍍金填漆雲龍紋羅漢床 《大明崇禎辛未年製》款

圖片鳴謝：北京故宮博物院



fig. 5

Line drawing of jade scabbard from *Gu yu tu* [Illustrations of ancient jades], Yuan dynasty.

圖五

元 《古玉圖》內之螭龍紋玉琕線描圖

環形螭紋。螭龍紋盛行於戰國時期至漢朝，元明時期出版之高古玉圖考，時可見之（圖五），應或影響晚明木雕風格。螭乃龍生九子傳說中之幼龍，螭龍有翼或為應龍雛形。此黃花梨羅漢床飾有翼螭龍紋，寓意平步高陞，加官進爵。

羅漢床背面鮮為示人，多呈光素無紋，然此例背面之束腰亦見雕琢，綴海棠式浮雕，線條洋溢動感，靈活有力（見頁138-139局部）。

正面牙條雕綴芝草紋，三彎腿卷足亦飾嫩芽紋，紋飾線條靈動自然，生機蓬勃，整體風格和諧一致，應出自同一能匠巧手。

綜觀黃花梨羅漢床特徵，應造於十七世紀，螭龍、香草、靈芝紋飾風格屬明末清初，其特殊形制得早期漆作家具影響，屬硬木家具發展初期之珍例。

黃花梨高束腰羅漢床，簡雅有力，三彎腿造形予其健碩精煉之感，卷足反映其與古建築傳統密切關聯，圍子二端巧作流線更添柔和舒適。週身紋飾自然生動，巧妙融入整體造形，虛實之間達到絕佳平衡，即如儒家所倡，楊雄《法言：修身》曰：「實無華則野，華無實則賈，華實副則禮」，謂中庸之道，明確體現於此獨一無二之黃花梨羅漢床。







🗨 3621

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE
COLLECTION

**AN OUTSTANDING HUANGHUALI COUCH-
BED, LUOHAN CHUANG
LATE MING DYNASTY, 16TH – 17TH
CENTURY**

of superb quality, the rectangular seat frame of standard mitre, mortoise and tenon construction, supported on a straight, constricted waist exquisitely carved with bamboo-form dividers on the sides and at the corners, depicting on the long front three rectangular cartouches enclosing a pair of *chilongs* confronting stylised cloud scrolls, between a pair of archaistic phoenix, the short sides each with a further pair of *chilongs*, the reverse with three abstract begonia-shaped panels, all above a wide, beaded, curvilinear apron carved with interlocking *lingzhi* scrolls, foliate tendrils and *ruyi*-shaped corners, mitred, mortise and tenoned into and half-lapped onto four thick square-sectioned cabriole legs terminating in scrolled feet, the back and arms each of standard mitre, mortoise and tenon construction, the side panels each gently curved and finishing with a shaped spandrel carved with an archaistic *kui* dragon medallion in openwork
78.5 by 199 by 95.3 cm, 30 $\frac{3}{8}$ by 78 $\frac{3}{8}$ by 37 $\frac{1}{2}$ in.

EXHIBITED

Splendor of Style: Classical Furniture from the Ming and Qing Dynasties, National Museum of History, Taipei, 1999, p. 107.

LITERATURE

Grace Wu Bruce, *Chinese Classical Furniture*, Hong Kong, 1995, pl. 21.

◉ HK\$ 10,000,000-15,000,000
US\$ 1,280,000-1,920,000

明末十六至十七世紀 黃花梨羅漢床

展覽：

《風華再現：明清家具特展》，歷史博物館，台北，1999年，頁107

出版：

伍嘉恩，〈中國古典家具〉，香港，1995年，圖版21









PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

A PAIR OF HUANGHUALI HIGH YOKEBACK ARMCHAIRS
LATE MING DYNASTY, LATE 16TH – EARLY 17TH CENTURY

each with the shaped top rail with a small head-rest and gently everted ends, the plain S-shaped back splat tongue-and-grooved into the underside of the top rail and tenoned to the back member of the seat frame, the two black splats with active patterns cut from the same piece of wood, the stiles tenoned into the top rail and, like the front posts, pass through the seat forming the legs, the elongated S-shaped arms, mortised and tenoned into the stiles and pipe-joined to the posts, supported by tapering S-shaped braces of circular section, the mitred, mortised and tenoned seat frame with exposed tenons on the short rails and with two transverse braces underneath, the edge of the seat frame moulds downward and inward to end in a narrow flat band, drilled for soft seat construction fitted with old matting, all above a plain straight apron butt-joined to the underside of the seat, tongue-and-grooved into the legs and tenoned to the footrail, the side aprons similarly constructed whilst the back apron left plain and high, the legs joined by a shaped footrail in front, with rectangular side stretchers and an oval one in the back, all with exposed tenons, the footrest and stretchers with plain shaped aprons below
121.3 by 60.4 by 45.3 cm, 47³/₄ by 23³/₄ by 17⁷/₈ in.

PROVENANCE

Collection of Mr and Mrs Robert P. Piccus.
Christie's New York, 18th September 1997, lot 40 (one of the pair).
Grace Wu Bruce, Hong Kong.

LITERATURE

Curtis Evarts, Classic Chinese Furniture in the Piccus Collection, *Journal of the Classical Chinese Furniture Society*, Autumn 1992, no. 12.
Sarah Handler, A Yokeback Chair for Sitting Tall, *Journal of the Classical Chinese Furniture Society*, Spring 1993, no. 16.
Grace Wu Bruce, *Chinese Furniture. Wenfang Works of Art*, Hong Kong, 2003, cat. no. 3.

• **HK\$ 10,000,000-15,000,000**
US\$ 1,280,000-1,920,000

明末十六世紀末至十七世紀初 黃花梨高靠背官帽椅一對

來源：
羅勃特·畢格史伉儷收藏
紐約佳士得1997年9月18日，編號40（其一）
嘉木堂，香港

出版：
柯惕思，羅勃特·〈畢格史藏中國古典家具〉，〈Journal of the Classical Chinese Furniture Society〉，1992年秋，編號12
Sarah Handler，〈A Yokeback Chair for Sitting Tall〉，〈Journal of the Classical Chinese Furniture Society〉，1993年春，編號16
伍嘉恩，〈中國家具·文房清供〉，香港，2003年，編號3









Huanghuali yokeback armchairs of this type embody a timelessness in their striking linearity and harmony of form, and were associated with status and authority of the elite gentry in Chinese society. Known as *guanmaoyi*, or 'official hat-shaped chairs', due to their resemblance to the winged hat of Ming officials, they were further categorised into two types: those with protruding crest rails, *sichutou guanmaoyi*, and those without, *nan guanmaoyi*. The elegance of these chairs lies in the vertical lines which extend outwards slightly as they rise from the seat to lighten the overall effect.

The present pair of chairs combines an extending top rail with continuous arms, of which surviving examples are relatively rare; a closely related chair, attributed to the 17th century, is illustrated in Karen Mazurkewich, *Chinese Furniture. A Guide to Collecting Antiques*, Rutland, 2006, pl. 84; and a pair, but with shorter backs and attributed to the 17th/18th century, from the Robert H. Ellsworth collection, was sold at Christie's New York, 18th March 2015, lot 106. The type is captured as a design of the Ming period, as depicted in wood block prints of the period; see an illustration to the drama written by Xu Fuzuo, *Story of the Red Pear*, illustrated in the catalogue to the exhibition *Chinese Furniture. Wenfang Works of Art*, Grace Wu Bruce, The International Asian Art Fair, New York, 2003, cat. no. 3 (fig. 1).

The remarkable level of carpentry is evident in the skilful construction of these chairs: the two plain S-shape back splats are carved from the same piece of wood and tongue-and-grooved into the underside of the top rail and tenoned to the back member of the seat frame. The stiles are tenoned into the top rail and pass through the seat to become the back legs, while the elongated S-shape arms form the front legs.

These arms are mortised and tenoned into the stile and pipe-joined to the posts, supported by tapering S-shaped braces of circular section. Mitred, mortised and tenoned, the seat frame has exposed tenons on the short rails and two transverse braces underneath, while its edge moulds down and in to end in a narrow flat bend. Below the seat is a plain straight apron butt-joined to the underside of the seat. The legs are joined by a shaped footrail in front, rectangular side stretchers, and an oval one in the back, all with exposed tenons.

Craig Clunas in *Chinese Furniture*, London, 1988, p. 20, describes yokeback armchairs as being made in pairs, suggesting Chinese room arrangements aimed for symmetry. He further notes that Ming and Qing period literature illustrations characteristically show them used at dinner tables, in reception halls for guests and at the writing table in the scholar's studio, and illustrates a woodblock print of the 1616 edition of *The Golden Lotus (Jing Ping Mei)*, p. 22, fig. 8. This scene shows the main male figure and his principal wife seated on *guanmaoyi* while dining with his secondary wives and concubines who are seated on stools. For a general discussion on the basic model and decorative vocabulary of these armchairs see Curtis Evarts, 'From Ornate to Unadorned', *Journal of the Chinese Classical Furniture Society*, Spring 1993, pp. 24-33.

Huanghuali armchairs of this type, but with arms that extend over the posts, can be found in a number of museum and private collections; a closely related example, but with a wood seat, from the collection of Chen Mengjia, is illustrated in Wang Shixiang, *Classic Chinese Furniture*, Hong Kong, 1986, pl. 45; and another is included in George N. Kates, *Chinese Household Furniture*, New York, 1948, pl. 79.

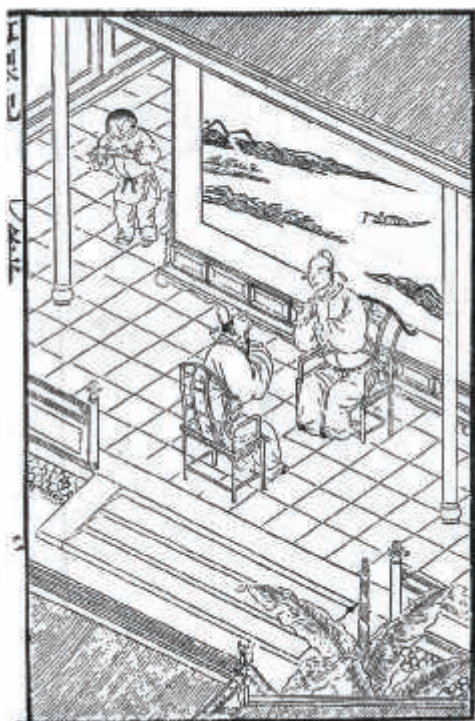


fig. 1
Illustration to *Story of the Red Pear* by Xu Fuzuo, Ming dynasty
圖一
明 徐復祚《紅梨記》插圖

黃花梨官帽椅，象徵文士階層之地位與品味，造形沉穩優雅，線條酣暢柔和，雋永含蓄，韻味悠長。「官帽椅」因形似明代官帽得名，分二類：搭腦二端與兩扶手突出者，稱「四出頭官帽椅」，無突出者為「南官帽椅」。椅盤之上，垂直線條微略外撇，更添輕盈之感，內斂文雅。

此對官帽椅形制特殊，搭腦二端出頭，扶手不出頭與前腿彎轉相交，極為珍稀罕見。一件近類作例，斷為十七世紀，刊載於 Karen Mazurkewich，《Chinese Furniture. A Guide to Collecting Antiques》，拉特蘭，2006年，圖版84；安思遠舊藏一對相似官帽椅，矮靠背，斷代十七至十八世紀，2015年3月18日售於紐約佳士得，編號106。此形制官帽椅屬明代設計，可見於當朝木刻版畫，如明代徐復祚之傳奇劇本《紅梨記》插圖，錄於展覽圖錄《嘉木堂：中國家具·文房清供》，嘉木堂，紐約，2003年，編號3（圖一）。

此對官帽椅作工細緻卓絕，處處可見：雙椅之三彎形靠背板，乃取同一木料雕作，上下嵌入搭腦下方及椅盤後大邊之槽口，後腿上截連接搭腦兩端，向下穿過椅盤成腿足，

扶手前端接鵝脖微作三彎弧形，下伸成前腿。扶手後端出榫接入後腿上截，前端以挖煙袋鍋榫連接鵝脖，中段支以三彎形圓材聯幫棍。椅盤格角榫攢邊框，抹頭見透榫，下有一雙彎帶支承，邊抹上舒下斂，底壓窄邊線。座面下安光素券口牙子，前腿間施一腳踏枯，左右二側安長方材趕枯，後方安橢圓材趕枯，全出透榫。

柯律格於專著《Chinese Furniture》，倫敦，1988年，頁20，論及官帽椅成對製作，反映中式起居陳設重視對稱和諧，明清文學插圖常見官帽椅用於食案、廳堂、或書案，並刊錄萬曆四十四年（1616年）《金瓶梅》中木刻版畫，頁22，編號8。版畫中主人與夫人端坐案首官帽對椅，群妾皆坐圓凳。關於官帽椅造形、紋飾探討，參考柯惕思，〈From Ornate to Unadorned〉，《Journal of the Chinese Classical Furniture Society》，1993年春，頁24-33。

黃花梨四出頭官帽椅，廣為博物館及私人收藏；陳夢家珍藏一件四出頭官帽椅，木座面，刊錄於王世襄，《明式家具珍賞》，香港，1986年，圖版45；另一例錄於 George N. Kates，《Chinese Household Furniture》，紐約，1948年，圖版79。



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PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

清乾隆 紫檀鳳枳子卡子花萬字面條桌

**A RARE ZITAN SIDE TABLE WITH WAN
PATTERN**

QING DYNASTY, QIANLONG PERIOD

the rectangular top with a central floating panel decorated with an intricate pattern of wan symbols reserved against a trellis diaper, set within a frame of mitred, mortised and tenoned construction secured by transvers stretchers on the underside, the side corners mounted with metal plates chased with archaistic phoenix scrolls, all supported on an apron carved with archaistic scrolls above openwork roundels of confronting phoenix framed by a horizontal stretcher of further squared scrolls, the slender square-cut legs each terminating in a hoof foot delicately detailed with acanthus leaves
84.2 by 37 by 132.6 cm, 33¹/₈ by 14⁵/₈ by 52¹/₄ in.

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

US\$ 510,000-765,000







While Chinese furniture is generally appreciated for its elegant simplicity and clean silhouette, the aesthetic of the present table is associated with the lavish interiors of Qing imperial palaces. In its form it upholds all the qualities that are sacred to the furniture craftsman who has strictly adhered to traditional principles and methods. However, earlier prototypes are not merely copied, but a bold and original design has been created to superb effect. The opulence of the piece is achieved through the intricate *wan* design on the table top and carved decoration that are not only of the highest skill in technique and execution but is also rich in both Chinese traditional iconography and western influence.

Tables of this long rectangular form, called *tiaozhuo*, were made with the four legs crafted at the corners or set in. *Tiaozhuo* were used in a number of ways, however, they were most common in bedrooms placed next to the large canopied bed providing a platform to lean on or as writing and painting surfaces in studios. They were also placed in private chambers to be used for casual meals when no guests were present.

Although many *tiaozhuo* feature stone insets on the top as they were easier to clean, it is extremely unusual to find table tops made of pieces of wood skilfully fitted together to form an attractive *wan* design. This attractive decorative device can also be seen on a *zitan* stool, with additional jade inlay around the sides, from the Qing court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasty (II)*, Hong Kong, 2002, no. 72. The jade insets of this stool suggests that such ornate surface tops were reserved only for the finest and most important imperial furniture.

The carved scrolls and phoenix are design elements taken directly from early jades and bronzes. It is notable that the phoenix resemble elaborate Rococo C-scrolls when viewed from afar, and it is only upon closer inspection that their actual form is deciphered. Jonathon Hay in *Sensuous Surfaces, The Decorative Object in Early Modern China*, Honolulu, 2010, discusses the 18th century taste for archaism and notes that *zitan* wood provided an ideal surface for the bold geometric lines of Chinese antique vernacular, describing it as a 'distinctly new form' (p. 161). It seems then, that this table embodies features of both East and West harmoniously merged in a distinctive style that speaks to the expansive, multi-cultural imperial taste, simultaneously referencing the past, while pushing into the future with innovative design.

The present table is also significant for its material, *zitan* wood, which is one of the most expensive and highly esteemed timber available to the master craftsmen working in the *Muzuo* (Wood Workshop) belonging to the *Zaobanchu* (Imperial Palace Workshop). With its jade-like silky texture, extremely fine and dense grain, subtle and deep lustre, *zitan* was the favoured timber of the Ming and Qing courts. Its long growth period combined with its limited availability, growing mainly in the southern regions, such as Guangdong and Guangxi provinces, made it especially valuable. By the Qing dynasty, excessive felling of *zitan* led to the exhaustion of its supply in China and large quantities had to be imported from islands in the South Pacific. During Kangxi's reign demand for *zitan* was so great that even young trees were cut, resulting in the complete extinction of the species. By Qianlong's reign, special measures were taken by the Court to protect any existing stores of *zitan* which were kept in the warehouses of the Imperial Workshop. The *Archives of the Imperial Workshop at Yangxin Hall (Yangxin dian zaoban chu ge zuocheng huoji qing dang)* confirm that the use of *zitan* was scrupulously monitored and restricted to the Palace Workshops.

有清一朝，中式家具在以往輪廓簡潔、樣式淳樸的基礎上，添加華紋麗飾，配合清朝皇室奢靡之風。就其樣式、製作而言，皆克循古制，然於裝飾處推陳致新、別出心裁，所營面貌令人拍手叫絕。面心用各色貼皮拼作萬字錦紋，錯綜妍巧；牙板鏤飾拐子紋，精湛整雋，以此看來，清代木作技藝已達登峰造極之境，又能融傳統紋樣與西洋視效於一體，就觀念層面，亦已超塵拔俗。

此類四足長方形承具稱為條桌，其用途甚豐，常設於臥室架子床側，以作倚靠，或置書齋，為書畫之案，亦可安於內室，用作無訪客時之簡易餐桌。

面心嵌飾之條桌，嵌材多採玉石，以便擦拭、清理，但如本例面心以木片巧拼萬字錦紋者，寥若辰星。相類裝飾可見紫檀方凳，四周鑲白玉，屬清宮舊藏，現仍貯北京故宮，錄於《北京故宮藏文物珍品全集：明清家具（下）》，香港，2002年，編號72。以白玉為飾者，可謂不惜工本，此番配搭恰證貼皮拼紋工藝亦非凡品，僅飾於頂級皇室御用家具。

條桌周邊所雕拐子紋及雙鳳紋均源自高古玉及青銅紋飾。鳳紋遠觀若洛可可之C形紋，繁麗精緻，唯細細審視，方才覺其差異。Jonathon Hay 於其著作《Sensuous Surfaces, The Decorative Object in Early Modern China》中（檀香山，2010年），探討十八世紀之藝術審美觀念，發現紫檀一木，將中國傳統紋飾中古樸蒼勁之幾何線條表現得張弛有度、恰如其分，被視為藝術載體之「新形式」（頁161）。本條桌融會中西、貫通古今，彰顯兼容並包、博採眾長、鑑古以為今用之皇家美學品味。

此條桌所用紫檀木料甚為罕珍，唯造辦處木作奉旨可用。因其質地絲滑如玉，紋絡細緻縝密，光澤沉穩含蓄，深受明清宮廷所喜。紫檀生長週期漫長是而可用之材有限，其又僅存於南部地區，如廣東、廣西二省，故價值連城。有清一朝，紫檀因過度砍伐於中國境內幾近衰竭，便由南太平洋島嶼進口以為續。康熙時期，備崇紫檀木料，不顧樹齡大小，皆伐而用之，以至絕跡。乾隆一朝，宮廷已採用特殊措施保護造辦處庫存紫檀料。據《養心殿造辦處各作成做活計清檔》載，紫檀之使用嚴受內廷監管，無旨不得擅動。

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

明永樂 鎏金銅綠度母坐像
《大明永樂年施》款

**A FINELY CAST GILT-BRONZE FIGURE OF
GREEN TARA
MARK AND PERIOD OF YONGLE**

finely cast seated in *lalitasana* on a double-lotus base with beaded edges, the right foot resting on an individual lotus issuing from the base, depicted with the hands held in *varada* and *vitarkamudra*, the face rendered with a benevolent expression accentuated with downcast eyes and a gently smile, framed by a pair of pendulous earlobes adorned with ornate wheel-shaped earrings and an elaborate crown enclosing a high chignon, further portrayed with ornamental jewellery and entwined with long multi-stemmed lotus flanking the shoulders, the base inscribed with a six-character reign

mark

20.5 cm, 8 in.

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

US\$ 383,000-640,000



Mark





The artists working in the imperial workshops during the Yongle period remain anonymous, but their sculptures have now become recognised as among the most important works of art from the Buddhist world, characterised by faultless casting and rich gilding. Some fifty-four gilt bronzes bearing the inscription *Da Ming Yongle nian shi* (bestowed in the Yongle era of the great Ming) have been documented in Tibetan monastery collections, see Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, pp. 1237-1291. These works have survived in Tibet largely due to imperial patronage lavished on Tibetan hierarchs and monasteries during the reign of Zhu Di, who pursued a bountiful relationship with Tibetan religious leaders during his reign as Yongle (Perpetual Happiness) Emperor.

The stylistic origin of Yongle gilt bronzes can be traced to the Yuan dynasty, when the court espoused Tibetan Buddhism. Early fourteenth century woodblocks made for the monastery of Yangshen Yuan, Hangzhou, are evidence of a new style appearing in Chinese Buddhist art, see Heather Karmay, *Early Sino-Tibetan Art*, Warminster, 1975, pp. 47-50, pls 26, 29 and 30. The gently smiling faces, full rounded figures and tiered thrones in these woodblock prints reflect the Newar styles favoured in Tibet, and introduced into China by Nepalese artists such as Aniko. Indeed these illustrations could almost have been used as templates for Yongle bronzes such as the Speelman enthroned Buddha, see Sotheby's Hong Kong, 7th October 2006, lot 808, and the similar example in the British Museum, see Wladimir Zwalf, *Buddhism, Art and Faith*, London, 1985, cat. no. 305, frontispiece.

Tara, Mother of the Victorious Ones, is worshipped by Buddhists as a saviour and liberator from *samsara*, the earthly realm of birth and rebirth. In Tibetan mythology the goddess is believed to have emerged from a lotus bud rising from a lake of tears shed for the suffering of sentient beings by the bodhisattva Avalokiteshvara, with a face "embodying the delicacy of a million lotus blossoms", see Glenn Mullin, *Mystical Verses of a Dalai Lama*, New Delhi, 2003, p. 57. As in Tibet, the cult of Tara was popular at the Yongle court, with at

least ten imperial gilt-bronze examples remaining in published collections, including one formerly in the Usher P. Coolidge Collection, see Heather Karmay, *Early Sino-Tibetan Art*, op. cit., p. 88, pl. 56; one in the Art Institute of Chicago, see Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 517, pl. 144D; one in the Chang Foundation, see James Spencer, *Buddhist Images in Gilt Metal*, Taipei, 1993, p. 111, pl. 48; two in the Berti Aschmann Foundation at the Rietberg Museum, see Helmut Uhlig, *On the Path to Enlightenment*, Zurich, 1995, pp. 146-148, nos 92-93; two in Tibetan monastery collections, see Ulrich von Schroeder, *Buddhist Sculpture in Tibet*, op. cit., pp. 1276-8, pls 356C-356F; one in the Palace Museum, Beijing, *Splendours from the Yongle (1403-1424) and Xuande (1426-1435) Reigns of China's Ming Dynasty*, Beijing, 2010, p. 247, pl. 120; and the Speelman Tara, see one in these rooms, 7th October 2006, lot 806. For recently sold examples at auction, see the Tara from the Tamashige Tibet collection, included in the exhibition *The World of Mandala—Tamashige Tibet Collection*, Okura Museum of Art, Tokyo, 2005, and sold in our New York rooms, 19th March 2014, lot 86.

As testimony to the variety and originality found in Yongle sculpture, many of these bronze figures of Tara are markedly different from one another while remaining faithful to standard stylistic requirements of the Yongle ateliers. Some are willow and ethereal in appearance like the present example, which is stylistically similar to the Speelman Tara and the Tara in the Palace Museum, Beijing; the larger of the two in the Aschmann collection is more austere, while the Tara formerly in the Coolidge collection has a charmingly rounded figure. All however are finished and gilded to perfection, all with the Yongle hallmark style of jewellery and lotus pedestal. The current Tara is imbued with a lightness and delicacy as befits the sensuous and youthful female form of the goddess. Her hands are held in gentle and expressive gestures of charity and reassurance. And the compassion that Tara is said to have for all sentient beings is expressed in the sublime countenance of this exquisite Yongle bronze.





AN EXTREMELY RARE SILVER ALLOY
FIGURE OF KALACHAKRA AND
VISHVAMATA
MING DYNASTY, YONGLE PERIOD

明永樂 銀合金時輪金剛像

superbly and meticulously cast in the form of Kalachakra standing in dual *alidhasana* and in ecstatic union with his *prajñā* Vishvamata, all atop the trampled figures of the Brahmanical gods Kama and Maheshvara, each portrayed with a kneeling female attendant, all atop a gilt-bronze lotus base with beaded edges, Kalachakra rendered with four heads and twenty-four hands depicted holding ritual weapons and implements, including a prayer-bell and a double-*vajra*, eighteen of the arms outstretched and two of them wrapped around the eight-armed Vishvamata, similarly depicted with slender fingers and holding ritual weapons and implements, including a *vajra* handle and a skull-cup, the silver alloy surface, the base sealed and incised with a double-*vajra*
18 cm, 7 in.

HK\$ 9,000,000-12,000,000
US\$ 1,150,000-1,530,000











fig. 1
Thangka depicting Kalachakra, 15th century
After: *Footsteps of the Buddha: Masterworks from
Across the Buddhist World*, Sotheby's, New York,
2013, cat. no. 16

圖一
十五世紀 時輪金剛唐卡
出處：《Footsteps of the Buddha: Masterworks from
Across the Buddhist World》，蘇富比，紐約，2013
年，編號16

This unique sculpture is a rare early Ming interpretation of a model originally popularised in Tibet. It depicts the Buddhist deity Kalachakra, with the semi-wrathful deity depicted in union with his *prajña* Vishvamata, Mother of the Universe. The deities represent one of the most complex practices of the Unexcelled Yoga Tantras in Tibetan Vajrayana Buddhism. The Kālachakra tradition revolves around the concept of time (*kāla*) and cycles (*chakra*), teaching the practice of working with the most subtle energies within one's body on the path to enlightenment.

Kalachakra is depicted here with four heads and twenty-four arms, with his principal head and upper body symbolising great wisdom, his face representing passion. The couple represent the embodiment of wisdom and compassion, the goal of Tibetan meditational practise leading to enlightenment and salvation of sentient beings. For an exhaustive treatise on the Kalachakra Tantra see Martin Brauen, *The Mandala: Sacred Circle in Tibetan Buddhism*, Serindia Publications, London, 1997.

The earliest published bronze figure of Kalachakra in Tibetan art appears to be the 14th century gilt-bronze figure of Kalachakra and Vishvamata kept at Shalu monastery, illustrated in Ulrich von Schroeder, *Buddhist Bronzes in Tibet*, Hong Kong, 2001, Vol. II, p. 965, pl. 232C. A 15th century gilt-bronze figure of Kalachakra from the collection of John and Berthe Ford is illustrated in Marilyn M. Rhie, and Robert A. F. Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1996, p. 480, pl. 236, where the author argues for an Eastern Tibet provenance, on account of the more sinicised aspects of it, especially the treatment of the lotus, the slim proportions of the figures and the base itself.

On the current sculpture, the overall form, physiognomy and attributes are very crisply cast with minute attention to detail, characteristic of the highest quality craftsmanship of early Ming foundries in Nanjing or Beijing. The Yongle Emperor is recorded as having received various empowerments including the Kalachakra initiation from the lama Shakya Yeshe after he was received at Nanjing in 1414. See Amy Heller "Homage by

an Emperor: a Yung-lo Embroidery Thangka", *Apollo Magazine*, November 2008.

It is extremely rare to find silver on Chinese sculpture, but it is relatively frequently found on Tibetan bronzes, where it is used to denote the iconographic colour of deities such as Sitatara, the goddess of longevity, colloquially known as White Tara. Silver statues furthermore are commonly attached to gilt copper pedestals to contrast and highlight the precious metal. See, for example, a fifteenth century silver Milarepa on a gilt copper pedestal in the Nyingjei Lam Collection, illustrated in David Weldon and Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, p. 179, pl. 43. The use of silver with a contrasting gilt-copper pedestal is inspired by medieval eastern Indian Pala sculptural traditions; compare a Pala example illustrated *ibid.*, p. 22, fig. 15.

Kalachakra is much more frequently found in painting. For a 15th century thangka of Kalachakra, see the thangka included in the exhibition, *Footsteps of the Buddha: Masterworks from Across the Buddhist World*, Sotheby's, New York, 2013, cat. no. 16 (**fig. 1**). For later Tibetan examples in metalwork, see a gilt-bronze figure of Kalachakra ascribed to the 16th century, illustrated in Ulrich von Schroeder, *Indo Tibetan Bronzes*, Hong Kong, 1981, pp. 115-6, pl. 116E and 116F.

The Kalachakra deity was revered at the Imperial Qing court, and Qianlong reign-marked figures of Kalachakra are frequently found. See a figure of Kalachakra, cast in copper but inscribed with a Qianlong seven-character mark, from the Qing Court collection and still in Beijing, illustrated in *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1992, p. 221, pl. 69; one sold at Parke-Bernet Galleries, New York, 6th October 1945, lot 279 and now in the collection of the Jacques Marchais Museum of Tibetan Art, illustrated in Barbara Lipton and Nima Dorjee Ragnubs, *Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art*, New York, 1996, no. 35, and another similar example sold in our London rooms, 4th November 2009, lot 215.

此尊時輪金剛像，獨一無二，題材盛行於西藏，此則造於早明中原，作時輪金剛與明妃一切母，象徵藏傳佛教金剛乘無上瑜珈最為複雜的密法之一，時輪傳承著重時間、循環，修習之法專注於體內最細微之能量，將之引導至證悟之道。

時輪金剛四面二十四臂，主面及上身象徵大智慧，法相大悲，金剛與明妃象徵智慧與慈悲之結合，時輪金剛密法參考，Martin Brauen，〈The Mandala: Sacred Circle in Tibetan Buddhism〉，倫敦，1997年。

著錄中年代最早之時輪金剛像為十四世紀鑲金銅作例，藏於夏魯寺，錄於烏爾裡希·馮·施羅德，〈西藏佛教雕塑〉，香港，2001年，卷2，頁965，圖版232C。John和Berthe Ford收藏一尊十五世紀鑲金銅時輪金剛像，刊於Marylin M. Rhie及Robert A. F. Thurman，〈Wisdom and Compassion: The Sacred Art of Tibet〉，紐約，1996年，頁480，圖版236，並載於Pratapaditya Pal，〈Desire and Devotion: Art from India, Nepal, and Tibet in the John and Berthe Ford Collection〉，巴爾的摩，2001年，圖版177，作者論此應出自東藏，得漢風，猶以蓮紋、底座、佛像身形修長等特徵最為明顯。

此尊時輪金剛像，法相、法器均精細入裏，屬明初南京或北京造像工藝之至高表現，永樂皇帝曾數度得藏僧開示，包括永樂十二年（1414年）於南京宣詔喇嘛釋迦也失，授時輪密法，見Amy Heller，〈Homage by an Emperor: a Yung-lo Embroidery Thangka〉，〈Apollo Magazine〉，2008年11月。

銀製造像雖偶見於藏傳佛教造像，如白度母像，卻罕有漢例。銀像多配綴鑲金銅，二色相互輝映，耀眼奪目。參考菩薩道珍藏一尊十五世紀銀製密勒日巴像，配鑲金銅座，錄於David Weldon及Casey Singer，〈The Sculptural Heritage of Tibet: Buddhist Art in the Nyinjei Lam Collection〉，倫敦，1999年，頁179，圖版43，銀製佛像搭配鑲金銅座源自東印度帕拉造像傳統，比較同書一件帕拉造像，頁22，圖15。

時輪金剛多見於繪畫之中，如一幅十五世紀時輪金剛唐卡，展出於〈Footsteps of the Buddha: Masterworks from Across the Buddhist World〉，紐約蘇富比，2013年，編號16（圖一）。相類造像，比較一尊十六世紀鑲金銅時輪金剛，載於烏爾裡希·馮·施羅德，〈Indo Tibetan Bronzes〉，香港，1981年，頁115-6，圖版116E、116F。

時輪金剛盛行於清宮，乾隆年款時輪金剛造像時可見之，參考清宮舊藏一尊銅製時輪金剛像，銘乾隆七字年款，現貯北京故宮博物院，錄於〈清宮藏傳佛教文物〉，北京，1992年，頁221，圖版69；另一例，1945年10月6日售於紐約Parke-Bernet Galleries，編號279，現藏紐約雅克馬歇西藏藝術博物館，刊載於Barbara Lipton及Nima Dorjee Ragnubs，〈Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art〉，紐約，1996年，編號35；還有一件類例售於倫敦蘇富比2009年11月4日，編號215。







AMITAYUS

THE BUDDHA OF INFINITE LIFE

This magnificent large and powerfully cast gilt-bronze figure of Amitayus, the Buddha of Infinite Life, encapsulates the distinctive Imperial style created at the Qing court in the early 18th century. This complex synthesis of influences from China, Tibet and Mongolia can be seen in the legacy of Buddhist sculptures created for the temples of the Qing emperors' summer retreat at Chengde and at the Yonghegong in Beijing and other Buddhist centres.

Like his grandmother, the Dowager Empress Xiaozhuang, the Kangxi Emperor was a devout follower and patron of Tibetan Buddhism. Originally of Manchu descent, the Qing ruling class had intermarried with the Mongol tribes and had converted to Tibetan Buddhism. With the Dalai Lama the secular as well as religious leader of Tibet, and with the Kangxi Emperor's assumption of the protectorate over Tibet, politics and religion became inextricably linked at the Qing court. Early on during the Kangxi Emperor's reign an office devoted solely to Tibetan Buddhist affairs known as the Office for the Recitation of Sutras was set up in the *Zhongzheng Dian*, the Hall of Central Uprightness established in 1697. It formed part of the Department of Ceremonial Affairs and was directly supervised by the two officials from the Imperial Household (*Neiwufu*). Considered the centre of all Tibetan Buddhist activities at the Qing court it was from here that Tibetan and Mongolian lamas orchestrated all Buddhist activities, commissioning many of the works of art and paintings that were then placed in the numerous temples and shrines. For personal and political reasons, the Kangxi Emperor patronised Tibetan Buddhism, erecting some thirty-five Tibetan Buddhist temples and shrines within the walls of the Forbidden City, and many more across the empire, especially at the Imperial Mountain Resort of Chengde, which he founded in 1703.

No other comparable gilt-bronze figure to the current Amitayus appears to be published. However, it shares distinct characteristics with the famous gilt-bronze figure of the *bodhisattva* Avalokitesvara Shadaksari commissioned by the Kangxi Emperor in 1686 on the occasion of his grandmother's birthday, 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, 2003, p. 237, cat. no. 226. The same texture of naturalism is evident on the expressions of both faces, cast in similar expressions of serenity and ease, with the same treatment of their smoothly rounded chins, well-defined noses and gently curving brows. Like the current figure, the jewellery on the Palace Museum Shadaksari is intricately contained in elaborate floral settings. Other idiosyncratic features, such as the gentle folds of the robes below the knee, are present on both sculptures. The same style of bronze workmanship is also clearly visible on an unpublished gilt-bronze figure of Shakyamuni Buddha in the Weltmuseum, Vienna, dated 1681, where the cold gilding to the surface has rubbed off in places, revealing the rich red-lacquered layering on the metal, as visible on the arms of the current figure. Compare also the distinctive chignon, facial expression and similar pendulous ears on a gilt-bronze figure of Maitreya of similar size in the Yonghegong, Beijing illustrated in *Buddhist Statues in Yonghegong*, Beijing, 2001, pl. 61, dated to the early Qing.







fig. 1
Dry lacquer figure of Amitayus, Qing dynasty, Qianlong period
The Avery Brundage Collection
© Asian Art Museum, San Francisco (accession no. B60S16+)

圖一
清乾隆 乾漆無量壽佛坐像
布倫戴奇舊藏
© 舊金山亞洲藝術博物館藏品 (編號B60S16+)



fig. 2
Gilt dry lacquer standing figure of a bodhisattva, Qing dynasty
After: Christopher Bruckner, *Chinese Imperial Patronage: Treasures from Temples and Palaces*, vol. II, London, 2005, cat. no. 47

圖二
清 夾紵金漆菩薩立像
出處：Christopher Bruckner，《Chinese Imperial Patronage: Treasures from Temples and Palaces》，卷2，倫敦，2005年，編號47

The distinctive Sino-Tibeto-Mongolian style of the current bronze sculpture can also be found on dry lacquer wood sculptures created for the temples for the Imperial Mountain Resort of Chengde. The facial features and jewellery settings can be seen on the monumental figure of Avalokiteshvara at Puning Temple, illustrated in *Buddhist Art from Rehol. Tibetan Buddhist Images and Ritual Objects from the Qing Dynasty Summer Palace at Chengde*, The Chang Foundation and Kaohsiung Museum of Fine Arts, Taipei and Kaohsiung, 1999, p. 28. The overall form and style of the current bronze Amitayus is also closely related to a gilt-lacquer wood figure of Amitayus in the Asian Art Museum of San Francisco ([http://asianart.emuseum.com/view/objects/asitem/items\\$0040:11419](http://asianart.emuseum.com/view/objects/asitem/items$0040:11419)), considered to have come from Chengde, illustrated by Terese Tse Bartholomew, 'Sino-Tibetan Art of the Qianlong Period from the Asian Art Museum of San Francisco', *Orientalis*, vol. 22, no. 6, June 1991, fig. 5 (fig. 1).

Compare also the distinctive stylistic elements on a life-size gilt dry-lacquer standing figure of a bodhisattva illustrated in Christopher Bruckner, *Chinese Imperial Patronage: Treasures from Temples and Palaces*, vol. II, London, 2005, cat. no. 47 (fig. 2), and now in the collection of the Capital Museum,

Beijing. It shares identical treatment of a number of features, including the elaborate chignon, the elegance of the tresses of hair falling on each shoulder and the distinctive jewel settings.

Other Kangxi gilt-bronze figures sharing similar high quality bronze craftsmanship, but with more typical Chinese decorative style include a smaller gilt-bronze figure of four-armed Manjushri, also dated to the Kangxi reign and still at Chengde, illustrated in *Buddhist Art from Rehol. Tibetan Buddhist Images and Ritual Objects from the Qing Dynasty Summer Palace at Chengde*, Taipei, 1999, cat. no. 19. See also several examples from the large set of figures of Amitayus created in the Kangxi period, characterised by heavy high quality casting and rich fire-gilding. These include a figure sold in our London rooms, 10th July 1973, lot 100, and published in Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pl. 152b, where he suggests that these figures originally were part of one and the same group which may have comprised as many as 108 examples. Other examples from the set include one sold in our Paris rooms, 18th December 2012, lot 104, and another from the collection of Peggy and David Rockefeller, sold at Christie's New York, 5th April 2018, lot 982.

佛光無量壽

無量壽佛坐像，體碩端莊，威嚴尊貴，屬清宮十八世紀早期風格，融漢、藏、蒙佛教造像傳統，獨樹一格，所造佛像供於承德避暑山莊、北京雍和宮佛殿、及重要佛教勝地。

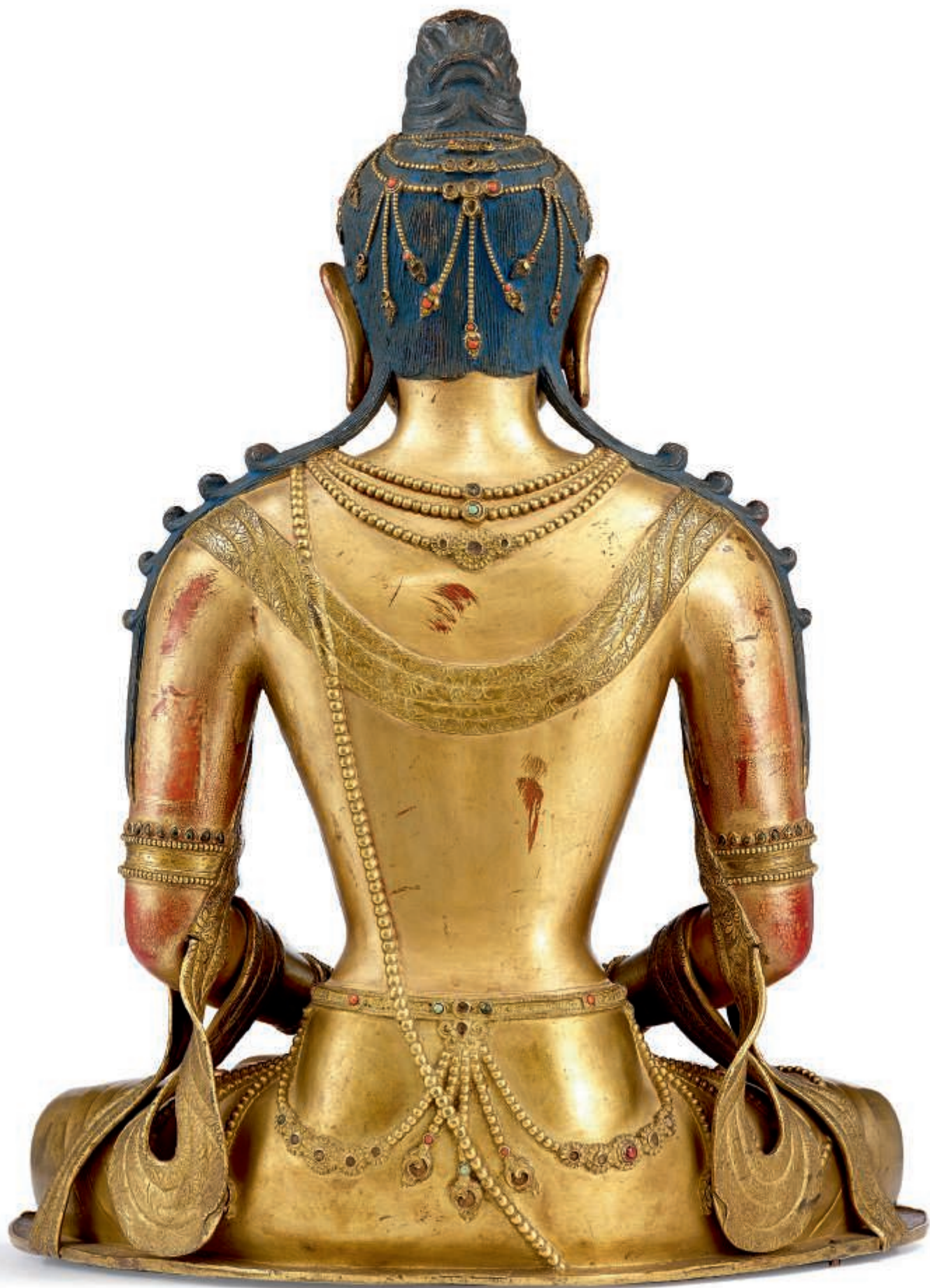
康熙帝承祖母孝莊太后虔誠敬佛之心，信仰藏傳佛教。滿清皇室與蒙古向有聯姻傳統，藏傳佛教信仰上亦得其影響，西藏政教合一由達賴喇嘛治理，得康熙朝庇護，其政治、宗教皆與清廷密切相聯。康熙三十六年（1697年），特設中正殿念經處，處理宮中藏傳佛教事務，屬禮部機構之一，由兩名內務府官員專責管轄。清廷佛教活動皆由藏、蒙喇嘛主持，且詔命製大量工藝品及畫作，供奉於寺廟。基於政治及信仰考量，康熙一朝建約三十五座大小寺院於紫禁城內，城外更是多不勝數，猶以康熙四十二年（1703年）創設之承德避暑山莊為多。

此件無量壽佛坐像似為孤品，著錄無見相似者，然其風格近類清宮舊藏，康熙二十五年（1686年）為太后誕辰所造無量壽佛像，現藏北京故宮博物院，錄於《故宮博物院藏文物珍品大系：藏傳佛教造像》，香港，2003年，編號226。二者法相端秀自然，下顎圓潤，鼻樑高挺，眉弓柔曲，故宮藏例亦綴富麗纏絡，膝前袍服衣褶自然流洩，甚是一致。此類造像風格亦可清楚見於維也納世界博物館藏一尊釋迦牟尼像，紀年康熙二十年（1681年），部分泥金已磨損，露下層朱漆，與本例手臂現況相似。並比較北京雍和宮藏一尊鎏金銅彌勒菩薩，刊載於《雍和宮佛像寶典》，北京，2001年，圖版61，斷代清初。

本品之造像風格，匯漢、藏、蒙為一氣，亦可見於承德避暑山莊之夾紵木雕佛像，比較普寧寺供大型觀世音菩薩像，載於《清宮秘藏—承德避暑山莊藏傳佛教文物特展》，鴻禧美術館，台北，1999年，頁28。本像整體風格，近類舊金山亞洲藝術博物館藏漆木無量壽佛（藏品編號B60S16），應出自承德，刊於 Terese Tse Bartholomew，〈Sino-Tibetan Art of the Qianlong Period from the Asian Art Museum of San Francisco〉，〈Orientations〉，卷22:6，1991年6月，編號5（圖一）。

並參考一尊風格相似之大型夾紵金漆菩薩立像，錄於 Christopher Bruckner，〈Chinese Imperial Patronage: Treasures from Temples and Palaces〉，卷2，倫敦，2005年，編號47（圖二），現貯北京首都博物館，髮髻、飄帶、纏絡造形、垂肩髮絡，皆與本像類似。

現存承德一尊鎏金四臂文殊菩薩像，風格更顯漢傳，紀年康熙朝，載於《清宮秘藏》，前述出處，編號19。另比較康熙朝一批大量鑄造之無量壽佛，厚胎細工，鎏金輝耀，其一售於倫敦蘇富比，1973年7月10日，編號100，載於烏爾裡希·馮·施羅德，〈Indo-Tibetan Bronzes〉，香港，1981年，圖版152b，作者述及，此批或曾造108尊。同類作例如巴黎蘇富比2012年12月18日，編號104，及洛克菲勒伉儷舊藏一像，售於紐約佳士得，2018年4月5日，編號982。



3626

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

清康熙 藏漢鎏金銅無量壽佛坐像

**AN EXTREMELY RARE LARGE IMPERIAL
GILT-BRONZE FIGURE OF AMITAYUS
QING DYNASTY, KANGXI PERIOD**

superbly and heavily cast seated upright in *dhyanasana* with hands folded in *dhyanamudra*, the dignified figure rendered adorned with exquisite beaded jewellery with floral settings, the serene expression accentuated with a downcast gaze between an *urna* and a gentle smile, framed by a pair of pierced pendulous earlobes and a high top-knot adorned with jewellery, further clad in garment intricately detailed with floral hems and cascading in gentle folds, the red-lacquered bronze body applied with cold gilding
53.7 cm, 21 $\frac{1}{8}$ in.

HK\$ 10,000,000-15,000,000

US\$ 1,280,000-1,920,000



A RARE FINELY CARVED TIANHUANG
FIGURE OF A LUOHAN AND SOAPSTONE
STAND

BY ZHOU BIN, 17TH CENTURY

the *tianhuang* masterfully carved in the form of a *luohan* seated on a separate base rendered in variegated red soapstone in the form of jagged rockwork, the figure portrayed seated upright in a relaxed manner and holding a handscroll in his right hand, further depicted with a cheerful expression accentuated with thin upturned lips, adorned in loose robes gilt-decorated with clouds and floral motifs and finely detailed hems embellished with tiny beads, the details on the garment meticulously picked out in gilt, incised with a *Shangjun* mark
overall 7.8 cm, 3 in.; tianhuang 55.39 gr.

PROVENANCE

Collection of James Albert Garland (1840-1902), by repute.

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

US\$ 383,000-510,000

十七世紀 田黃雕羅漢坐像
《尚均》款

來源：

傳 James Albert Garland (1840-1902年) 收藏



Mark



This magnificently carved *tianhuang* figure is signed by one of the great carvers of the 17th century, Zhou Bin, zi Shangjun, a native of Zhangzhou in Fujian province. According to Gerald Tsang and Hugh Moss in the catalogue to the exhibition *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, p. 86, the early soapstone master carvers are set apart by one key feature: every figure is conceived as an individual work of art. This characteristic is evident in the present carving, which is notable not only for the outstanding piece of *tianhuang* it has been fashioned from but also in the careful and sensitive consideration of his facial expression and details to convey his spirit and individuality, as well as the masterfully conceived robes which fall naturalistically around his body. The golden hue of the precious stone further imbues this figure with a sense of vitality and wisdom, while the soapstone stand with its openwork carving provides a pleasing contrast to his smooth contours.

Fang Zonggui in *Shoushanshi zhi* [Records of Shoushan Stone], Fuzhou, 1982, pp. 77-78, notes that Zhou's works were

always prized in artistic circles and that he used the Chinese painting concept of *xieyi* ('idea painting') in carving landscapes, flowers, pines, and bamboo. Amongst his carvings are a series of small figural sculptures, usually seated on elaborate cushions or rockwork bases, of which several have survived; see a *tianhuang* carving of Maitreya, in the Palace Museum, Beijing, published in *Zhongguo meishu quanji* [The complete collection of Chinese art], vol. 6, Beijing, 1988, pl. 158; and a figure of Guanyin in a grotto, included in the exhibition *Arts from the Scholar's Studio*, op. cit., cat. no. 165, together with a soapstone *luohan*, cat. no. 44, sold in these rooms, 4th April 2012, lot 136.

Other carvings by Zhou include a *luohan* fashioned in stone, in the National Museum of History, Beijing, published in *Zhongguo wenwu jinghua daquan: Jin yin yu shi juan* [Complete series on the finest cultural relics of China: gold, silver, jade and stone volume], Hong Kong, 1994, p. 83, pl. 242; and a *baifurong* figure of Maitreya, sold at Bonhams Hong Kong, 25th May 2011, lot 208.



AN IMPERIAL INSCRIBED ZITAN-MOUNTED JADE BI DISC

BI: WARRING STATES PERIOD

STAND: MARK AND PERIOD OF QIANLONG

the jade of circular form pierced with a central aperture, crisply worked to each side with the 'whirlpool' pattern amongst C-scrolls, the stone of a variegated celadon-green tone with calcified milky-brown patches, mounted within a circular *zitan* stand carved and gilt with an imperial poem dated to Qianlong *jichou* year (in accordance with 1769), the front fitted with a *zitan* boss to the centre to secure the jade, decorated with a trigram *qian* filled in with gilt and flanked by a pair of stylised *kui* dragons, all enclosed within key-fret borders, the underside of the stand and the boss inscribed with a *yi* character in gilt
bi: 12.6 cm, 5 in.,
stand: 14.1 cm, 5½ in.

HK\$ 500,000-700,000

US\$ 64,000-89,500

A closely related example in the National Palace Museum, Taipei, bearing the same imperial poem, is illustrated in *Masterworks of Chinese Jade in the National Palace Museum. Supplement*, Taipei, 1973.

The single characters inscribed on the bases of the *zitan* stand and boss on the present piece are in accordance to a grading system in the Qing court collections. These characters, notably *jia*, *yi*, *bing* (indicating the A, B, C classifications respectively), denote the rank of a piece which was usually bestowed by the Qianlong emperor himself. For relevant discussions and a Liao-dynasty jade bowl with a similarly inscribed wood stand, see *The All Complete Qianlong: the Aesthetic Tastes of the Qing Emperor Gaozong*, Taipei, 2013, cat. no. II-2.10.

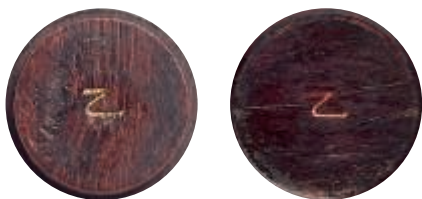
戰國 青玉蒲紋璧 連

乾隆御題詩紫檀座

《乾隆己丑仲春月上澣御題》字

御題詩：

幽壤弗曾。伴土封如。脂猶是昔。年容白珩。非寶斯為。
寶多穀多。因瑞在震。



Marks



Two Views

3629

**A RARE AND SUPERB LARGE TIANHUANG
ARCHAISTIC PENDANT
QING DYNASTY, QIANLONG PERIOD**

清乾隆 田黃仿古龍紋雞心珮

the flattened pendant of classic 'chicken heart' shape, the oval shield pierced with a circular aperture and surmounted by a pointed end, wreathed around the sides by flowing cloud scroll motifs in openwork resembling abstract clusters of *lingzhi*, the smoothly polished stone of a rich translucent honey tone
8.7 cm, 3³/₈ in.; 61.84 gr.

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

US\$ 1,020,000-1,280,000





Exquisite for the even golden colouration of the stone and outstanding carving quality, it is extremely rare to find pendants carved from the precious *tianhuang* stone. The carver of the present piece has skilfully manipulated the subtle tonal gradations of the stone to create a sense of movement and intrinsic energy through the billowing clouds and *lingzhi* fungus. This superb design captures both the opulence of the empire under the Qianlong Emperor while remaining rooted in archaic tradition.

The vivid *tianhuang* stone has long been considered as the rival material to the finest and purest jade used for making items for imperial use. The Kangxi Emperor had more than 100 seals made with *tianhuang*. It is also known as an auspicious stone because the Chinese word for 'yellow' (*huang*) is a homophone for that of 'emperor'. *Tianhuang* is one of the top varieties of precious *shoushan* stone quarried from Shoushan Mountain in the north of Fujian province and was admired for its mild texture, colour and translucence. *Shoushan* stones are divided into three main categories depending on the place they are found: in the mountains, on riversides or in fields, where *tianhuang* is found. Furthermore, the word *shou* from Shoushan means 'longevity' and the word *fu* of Fujian means 'fortune'; hence *tianhuang* conveys the message of good fortune and longevity for the Emperor. The contrast between the transience of life and the eternity of stones propelled many ancient Chinese artists to carve on the stone to convey its 'resilience'. It is also worth noting that *tianhuang* was traditionally valued according to its weight rather than its size, making it one of the most expensive materials for works of art.

The form of this pendant, known as *she*, derives from bronze archers rings of the Shang (16th century-c.1050 BC) and Warring States (475-221 BC) periods. By the Han dynasty (206 BC- AD 220), it lost its utilitarian function and transformed into a plaque, characterised by its oval form and pointed top, with surrounding scrolling carving, when it was also referred to as 'chicken-heart shape'. Such pendants were frequently carved in jade, such as one excavated in 1968 at Lingshang, Mancheng County in Baoding, Hebei province, from the tomb of Prince Liu Sheng's wife, in the Hebei Provincial Centre for Cultural Heritage Preservation, published in *The Complete Collection of Jades Unearthed in China*, vol. 1, Beijing, 2005, pl. 192; and two from the collection of Simon Kwan, included in the exhibition *Chinese Archaic Jades from the Kwan Collection*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1994, cat. nos 205 and 206.

With the rise of archaism with the establishment of the Qing dynasty in China, the founding emperors looked to ancient Han culture to establish their legitimacy to the throne. In this cultural renaissance, jade versions of these Han *she* pendants were created; see an elaborately carved white jade example depicting floating clouds, excavated in 1962 from a tomb dateable to the Kangxi period, illustrated in *Chinese Jades Throughout the Ages. Connoisseurship of Chinese Jades*, vol. 11, Hong Kong, 1996, pl. 200; and five attributed to the Qing dynasty, in the Palace Museum, Beijing, included in *Gugong bowuyuan wenwu cangpin daxi. Yuqi juan/Compendium of Collections in the Palace Museum. Jade*, vol. 9, Qing Dynasty, Beijing, 2011, pls 236-240.

此珮色澤金黃，刻工精練，以田黃成珮，更是鳳毛麟角。匠人巧手活雕，浮雲、靈芝相互呼應，變化靈動。清田黃石雕至臻，此作既反映乾隆盛世之氣象，亦為晚明以來尚古、好古之風的延續。

田黃自古已可與玉媲美，同為御用珍品。福建壽山其名有「福」有「壽」，福壽雙全，而田「黃」諧「皇」，更得帝王鍾愛，康熙便藏田黃印章過百。田黃為壽山石一種，產於福建北之壽山，水田壽之曰「田黃」，溪澗壽之曰「水坑」，山澗壽之曰「山坑」。田黃溫潤如脂，色澤斑斕，尤受推崇；古時田黃價格依其重量而非大小而定，更顯其矜貴。匠人雕石，取其堅毅不拔之精神，田黃便為當中之表表者。

珮呈鞞形，鞞為古代騎射工具，開弓扣弦時護指用，初為青銅製，最早見於商周戰國。至漢時鞞逐漸從實用器物轉變為裝飾佩戴，中孔變形，周圍多透雕，因其上尖下橢圓，又稱雞心形。鞞形佩多為玉製，可見一例，1968年出土於河北保定滿城縣陵山劉勝王后墓，現存於西安市文物保護考古所，錄於《中國出土玉器全集》，卷1，北京，2005年，圖版192；亦有二例，為沐文堂藏，曾展於《關氏所藏中國古玉》，香港中文大學文物館，香港，1994年，編號205及206。

滿人入住中原後，亟欲崇尚漢風以正其天子之名，仿古之風因此於清尤盛，玉製仿漢式鞞形佩亦應運而生。1962年於一清墓出土一白玉例，滿雕浮雲，錄於《華夏古玉：鑑賞編》，卷11，香港，1996，圖版200；亦可見五清例，現藏北京故宮博物院，錄於《故宮博物院文物藏品大系·玉器編》，卷9：清，北京，2011年，頁236-240。

AN EMBELLISHED MUGHAL JADE-HILTED KANDSHAR AND GILT-BRONZE SCABBARD INDIA, 18TH CENTURY

the celadon jade hilt of pistol-grip form terminating with a rounded pommel and scroll quillons, decorated with stylised flowering stems of inlaid metal set with paste and hardstones, the curved gilt-bronze scabbard cast with stylised leafy floral sprays inset with hardstones between gadrooned and floral bands, all reserved on a punched ground, the narrow sides finely incised or punched with a floral scroll, set on the two ends with jade chape and locket carved with foliate motifs, fitted wood box with the cover inscribed with the title *Yue Xiangqin gong bao dao* ('Treasured dagger of Yue Xiangqin'), followed by the inscription reading *Yuming rendi cang, Qixiang ti, shi wuxu dongzhi* ('In the collection of [my dear young friend] Yuming; inscribed by Qixiang on the Winter Solstice of the wuxu year')

overall 40.5 cm, 16 in.

PROVENANCE

Gifted by the last Shogun Tokugawa Iesada (1824-1858) to the Commodore Matthew Calbraith Perry (1794-1858) in celebration of the Convention of Kanagawa, 1854, by repute.

HK\$ 600,000-800,000

US\$ 76,500-102,000

十八世紀 痕都斯坦白玉嵌寶柄鎏金銅鞘匕首

來源：

傳1854年德川幕府第十三代將軍德川家定（1824-1858年）贈予馬修·卡爾布萊斯·培理（1794-1858年），以慶祝日美簽訂《神奈川條約》

盒蓋刻文：

岳襄勤公珞刀。

玉銘仁弟藏。吧鄉題。時戊戌冬至。



岳襄勤公琺刀

玉

銘仁弟藏

肥鄉題時
戊戌冬玉

This *Kandshar* reflects the technical excellence and florid aesthetic of the Mughal empire of the 18th century that found delight with the Qianlong Emperor. The vibrant ornamentation adorning the jade hilt, known as *kundan* (pure gold), is unique to India. Using hyper-purified gold, the inlayer (*zar-nishan*) refines the soft metal into strips of malleable foil which at room temperature become adhesive. As a result, it allows the craftsman to create elaborate designs using the ductile gold without any need for glue or soldering.

A similarly decorated dagger of this form, along with its sheath, is preserved in the Victoria and Albert Museum, London, Museum no. 3467(IS) to 3467A/(IS). Compare also a dagger and scabbard, the jade hilt decorated with swirling floral vine design inset with various gemstones, sold in our London rooms, 25th April 2015, lot 26; and another, sold at Christie's London, 27th April 2004, lot 133.

Although jades embellished with colourful gemstones set in gold *kundan* settings were reserved for high ranking individuals in India, such exotic objects were introduced to China in the 18th century as diplomatic gifts to the Qing imperial court and subsequently replicated in the *Zaobanchu* (the Palace Workshops). See two Mughal-style jade daggers of similar form, attributed to the Qianlong period, from the Qing court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Treasures of Imperial Court*, Hong Kong, 2004, pls 169-170.

**AN IMPERIAL GILT-BRONZE HILTED KNIFE
AND WHITE JADE SCABBARD
QING DYNASTY, 18TH CENTURY**

清十八世紀 御製鍍金銅鑿蓮紋柄翠玉鞘匕首

來源：

米莉森·羅傑斯（1902-1953年）收藏，後傳予其次子
Arturo Peralta Ramos II（1928-2015年）

the slender sharp blade fitted with a gilt-bronze hilt skilfully cast with a thin key-fret band below dense lotus scrolls and terminating with a jade pommel incised with a further key-fret band, the white jade scabbard finely worked in low relief with dense floral blooms borne on leafy scrolls between two thin key-fret bands, one side with a raised *shou* character below a gilt-bronze band mounted to the opening overall 35 cm, 13¾ in.

PROVENANCE

Collection of Millicent Rogers (1902-1953), thence by descent to her second son Arturo Peralta Ramos II (1928-2015).

HK\$ 600,000-800,000

US\$ 76,500-102,000

It is very rare to find a white jadeite scabbard with a gilt-bronze handle, which represents a fine example of the high standards of artistic production achieved in the 18th century. Another imperial gilt-bronze knife with a white jadeite scabbard, but with a green jadeite pommel, was sold in our New York rooms, 23rd September 1997, lot 11, and again in these rooms, 8th April 2009, lot 1704. Compare a knife of this type with a jade handle and an intricately carved wood scabbard depicting a flowering lotus scroll, from the collection of Dr Ip Yee, included in the exhibition *Bamboo and Wood Carvings of China and the East*, Spink and Son Ltd, London, 1979, cat. no. 277 and sold in these rooms, 19th November 1984; another with jade handle and diaper-carved bamboo scabbard, sold at Christie's New York, 21st September 2004, lot 76; and a pair of slightly smaller knives with carved jade handles and scabbards, sold in our London rooms, 7th June 1994, lot 138. A similar gold knife with a white jade handle and inlaid gold sheath was included in the exhibition *Splendours of China's Forbidden City*, The Field Museum, Chicago, 2004, cat. no. 248, and is pictured *in situ*, cat. no. 250.

The use of personal knives at meals was a mark of Manchu identity. Manchu men were supposed to cut their meat themselves so as to not fall into the decadent Han Chinese habit of eating their meat pre-cut. When eating sacrificial pork, women were also expected to cut up their own meat. Knives with other eating utensils formed part of the dowries of princesses and even maidservants (see the exhibition catalogue *ibid.*, pp. 197-201).

This knife was formerly in the collection of Millicent Rogers (1902-1953), a legendary socialite known for her intelligence and beauty and was reputedly close with Madame Soong Meiling (1897-2003). Millicent Rogers was the granddaughter of Henry H. Rogers, who co-founded Standard Oil with John D. Rockefeller and was a patron of the famous American writer Mark Twain (1835-1910). Fluent in six languages, Millicent translated Latin and Greek poetry. She was also gifted in fashion and jewellery design. With her privileged upbringing and artistic talents, Rogers was a connoisseur and collector with a highly refined personal taste. A white jade 'ram-head' teapot originally in her collection was sold in these rooms, 3rd October 2017, lot 3013.





ON THE SHOUSHAN STONE YUQINGGONG SEAL OF THE JIAQING PERIOD

GUO FUXIANG

Seals are an important and distinctive aspect of the China's glorious civilisation. The study of seals, and especially the seals of emperors, is crucial to understanding the politics, economics, and intellectual and cultural history of China's two-millennia-long imperial period. Few Ming and pre-Ming imperial seals have survived the privations of time, and it is difficult to reconstruct their history. By contrast, many seals used by the Qing emperors are extant today, enabling us to research and understand their use and context in a systematic manner.

A common feature of Qing imperial seals is that the frequency of a seal text's appearance was closely related to an emperor's thoughts, interests, and personal experiences. If the name of a building appears repeatedly in an emperor's seals, then that building must have held a special significance for him. A prime example is Qianlong's Sanxitang or Hall of Three Rarities. The thirteen extant Sanxitang seals make clear to us that this was the palace where the cultivated Qianlong Emperor roamed imaginatively through history and art, and where he lodged the aspirations of a lifetime. The same can be said for his son the Jiaqing Emperor's Yuqing Palace. During his reign, Jiaqing had eight imperial seals made carved with the text *Yuqinggong*, indicating the special importance of his palace. Among these eight seals is the Shoushan stone Yuqing Palace seal presently on offer at Sotheby's.

Carved from Shoushan stone, the seal stands 4.5 cm in height and has a face that measures 3 cm on each side. Its knob is in the form of a lioness and her cub. In seal script, the embossed seal text reads *Yuqinggong bao* (Seal of the Yuqing Palace). The seal is clearly documented in *Jiaqing baosou* [Catalogue of the Jiaqing Emperor's Seals], exactly matching the corresponding record in material, form, dimensions, and the script and composition of the seal text. The lot on offer is doubtlessly the authentic seal used by the Jiaqing Emperor.

The Jiaqing Emperor, whose personal name was Yongyan, was the fifth ruler of the Qing dynasty after its conquest of the Chinese mainland. His 25th-year reign represented both the continuation of the Golden Age of the Kangxi and Qianlong emperors and the decline of the Qing empire. It was thus

a period fraught with complex, inchoate emotions. This is exemplified by Jiaqing's relationship with the Yuqing Palace.

The Yuqing Palace is located north of Jingyun Gate on the eastern part of the Forbidden City, and southeast of the Qianqing Palace. It was constructed in 1679 by the Kangxi Emperor specifically for the prince Yunren, who was then Heir Apparent. Later, Yunren's unsavoury personality led to his abolishment as heir, exile from the palace, and imprisonment. Thereupon the Yuqing Palace became a residence for the Qing princes. The Qianlong Emperor lived here for five years, beginning at age 12, and left for the Chonghua Palace only after his marriage. During Qianlong's reign, the Yuqing Palace was a communal residence for young princes. Prince Yongyan lived for ten years with his imperial siblings and cousins until his marriage, whereupon he moved to the Qiantong wusuo and then to the Yufang Palace. This was the first connection between Jiaqing and the Yuqing Palace.

In 1795, the sixtieth anniversary of Qianlong's ascent to the throne, the emperor gathered the princes and high officials and had a secret edict extracted from the back side of the plaque reading *Guangming zhengda* at Qianqing Palace. This edict announced Yongyan as Heir Apparent, and a ceremony was decided for the following year confirming this status. The grand ceremony took place on the first day of the first month of the following year, which was the first year of the Jiaqing reign. On this occasion Qianlong passed to his son the emperor's seal reading *Huangdi zhibao*, thus ending his six-decade career as emperor and becoming the only Emperor Emeritus of the Qing dynasty. By rights, after his abdicacy Qianlong should have moved into the Ningshou Palace and allowed his successor to enter the Hall of Mental Cultivation, but he had become too comfortable in the Hall of Mental Cultivation and used to receiving officials there. As a result Qianlong asked the new Jiaqing Emperor moved back into Yuqing Palace and gave it the title Jidetang (Hall of Continued Virtue). Soon after becoming Heir Apparent, on the 18th day of the 11th month of the 60th year of the Qianlong reign, Jiaqing moved from the Xiefang Palace into the Yuqing Palace, where he lived until Qianlong's death on the third day of the first

month of the Jiaqing reign. Afterwards Jiaqing continued to live in the Yuqing Palace for three more years. This was the second connection between the palace and the Jiaqing Emperor.

During his three years in Yuqing Palace, Jiaqing had to visit his father at the Hall of Mental Cultivation everyday to receive instruction in rulership. In fact, these years were miserable for Jiaqing, who was trapped between the Emperor Emeritus above and powerful ministers below and reduced to a subservient position. A Korean emissary once described Jiaqing's situation in the following words: "...sat subordinately to the Emperor Emeritus, happy when he was happy, laughing when he laughed... During banquets, [Jiaqing] sat subordinately next to Emperor Emeritus, attending to his every movement and not communicating any orders". Jiaqing was emperor in name only and was in truth a student. To live under his father's shadow during the very first few years of his reign must have had a profound effect on his later career.

In 1799, when Jiaqing became emperor in deed, he moved into the Hall of Mental Cultivation. Following Qianlong's precedent in reserving his princely residence, the Chonghua Palace, as a palace of leisure, Jiaqing likewise decided to reserve the Yuqing Palace for his own pleasure. This also served to preserve the system of secrecy surrounding succession. As Jiaqing himself explained, although he now lived in the Hall of Mental Cultivation, if he gave the Yuqing Palace as a residence to a prince, it would invite speculation about that prince's being his favoured heir. This would be far from a blessing to the prince. Therefore he departed the original function of the Yuqing Palace as a princely residence and reserved it for himself. This was the third connection between the palace of the Jiaqing Emperor.

From the above, it is clear that the Yuqing Palace had a special significance for Jiaqing, and was the site of many of his profoundly formative experiences and memories. It was therefore not surprising that Jiaqing had many imperial seals carved after the palace's name. The majority of these seals were made not long after his ascendance to the throne, while Jiaqing was living in the palace and adjusting its function.

According to *Jiaqing baosou*, Jiaqing's eight imperial seals with the text of *Yuqinggong bao* were virtually always used in combination with his other imperial seals. When used with *Jiaqing yubi* (By Jiaqing's imperial brush) and *Chuanxin jiming* (Transmitting the heart as fundamental mission), the seals reflected Jiaqing's status as a student to the Emperor Emeritus during his time in the Yuqing Palace. During this time, Jiaqing pursued artistic activities on the one hand, hence the use of the *Jiaqing yubi* seal, and learnt from his father how to conduct politics in order to perpetuate the prosperity of the Qing emperor, hence the use of the *Chuanxin jiming* seal. The *Yuqinggongbao* seal was also often used together with other palace seals, such as those of *Chunbendian* and *Jidetang*. Perhaps for convenience, the *Yuqinggongbao* was stored together with the palace seals *Chunbendian*, *Jidetangbao*, and *Changchunxianguan*, suggesting that Jiaqing used *Yuqinggongbao* often during his early reign.

The Jiaqing Emperor had only 500 imperial seals, a number surpassed only by his father among all the emperors of the Qing dynasty. Jiaqing's seals vary greatly in form and style. Some are plain and functional, while many others are of high material quality and craftsmanship. The present *Yuqinggongbao* seal was carved from *furong* stone from Shoushan, a stone with a lush tonality that accords with Qing court standards for *dongshi* (cold stones). *Furong* stone is referred to in *Jiaqing baosou* and *Daoguang baosou* [Catalogue of the Daoguang Emperor's imperial seals] as *dongshi* [cave stones]. The knob of the seal is in the form of a lioness and her cub. The lioness has bent hindlegs and raises her body with her frontlegs, and turns her head to the side, echoing her cub's pose in an endearing manner.

Notably, the *Yuqinggongbao* seal was included in the later *Daoguang baosou*. This indicates that the Daoguang Emperor regarded it as seal frequently used by his father and adopted it as his own, perhaps as an expression of filiality. The seal thus gives us insight into the emotional bond between Jiaqing and Daoguang as father and son.

關於嘉慶壽山石「毓慶宮寶」

郭福祥

中國璽印，是中國燦爛歷史文化的重要組成部分。研究中國璽印，特別是研究中國封建社會的皇帝璽印，對於認識中國長達兩千多年的封建社會的政治、經濟、思想和文化諸方面都有極重要的價值和意義。隨著時代變遷和朝代更迭，明代以前各朝代的皇帝璽印實物存世者寥寥，很難獲得其確切的歷史面貌，只有清代皇帝的御用璽印還有較多的遺存，為我們系統瞭解、認識和研究皇帝御用璽印提供了條件。

通觀清朝歷代皇帝的御用印璽，可以發現皇帝御用印璽在印文的選取上有這樣一個規律，即同一印文在御用印璽中出現的頻率與皇帝本人的思想、情趣、喜好以及其自身的經歷密切相關。就宮殿璽而言，一旦同一建築的名字反復出現在不同御用印璽中，那麼這個建築一定和該皇帝有著非同尋常的關聯。乾隆皇帝的三希堂就是很典型的例子，十三方「三希堂」璽讓我們確信那裡就是這位儒雅天子的神游馳騁之所，承載著其一生的精神和寄託。同樣，他的兒子嘉慶皇帝的毓慶宮也不遑多讓，即位以後，刻製了多達八方的「毓慶宮」璽，是嘉慶在位期間刻製宮殿璽最多的地方，顯示出毓慶宮這個地方對嘉慶皇帝所具有的重要意義。而香港蘇富比公司即將拍賣的這方壽山石「毓慶宮寶」就是其中的一方。

此方寶璽為壽山石質地，印面3公分見方，通高4.5公分。子母獅鈕，印文為陽文篆書「毓慶宮寶」四字。在現藏於北京故宮的《嘉慶寶藪》（嘉慶璽印譜）中有明確著錄。將實物與《寶藪》比對，該璽無論是質地、形制、大小，還是印文的篆法、佈局都與該書中的著錄完全一致，可以確定為嘉慶皇帝御用寶璽的真品。

此方寶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。從他與毓慶宮之間的關聯中也充分體現出這一點。

毓慶宮位於紫禁城東部景運門外北側，乾清宮東南，建於康熙十八年（1679年），是康熙皇帝特意为當時的皇太子允礽修建的寢宮。後來允礽因為性情暴戾，狂妄不孝被廢除太子之位，移出毓慶宮，禁錮他處。毓慶宮便成為皇子皇孫居住的地方。乾隆皇帝從十二歲開始在這裡居住五年，因為成婚分住才移居重華宮。乾隆時期，這裡成為年少皇子皇孫的公共居住場所，當時還是皇子的顥琰也和眾多皇室子孫一起居住在這裡，長達十年之久。成婚時他從毓慶宮遷到乾東五所居住，後來又移居懋芳殿。這是嘉慶皇帝與毓慶宮的第一次關聯。

乾隆六十年（1795年）九月初三日，即乾隆繼位周申之年，他召集皇子、皇孫、諸王公大臣一起鄭重取出當年藏在乾清宮「正大光明」匾額後的建儲密旨，宣佈皇十五子顥琰為皇太子，並決定次年新正舉行禪位大典。嘉慶元年正月元旦，大典隆重舉行。乾隆將「皇帝之寶」授給顥琰，從而結束了自己長達六十年之久的皇帝生涯，成為清朝歷史上唯一的「太上皇帝」。乾隆退位後，本應移居甯壽宮，讓新皇帝住進養心殿，但他以自己居住養心殿已六十年，安全吉祥，且便於召見群臣，不願遷出，而讓新皇帝顥琰移居毓慶宮，並賜名「繼德堂」。顥琰成為皇儲後不久，即乾隆六十年十一月十八日乾隆皇帝命其自懋芳殿移居毓慶宮，直到嘉慶四年正月初三日乾隆帝薨世。嘉慶

皇帝又在毓慶宮居住了三年多。這是嘉慶皇帝與毓慶宮的第二次關聯。

嘉慶居住在毓慶宮的三年，每天都要從毓慶宮出發至養心殿「日侍寢門之膳，敬申定省之憂」，從乾隆帝那裡學習為君之道。但實際上，嘉慶帝在毓慶宮的三年，可以說是不堪回首的三年，上有太上皇壓制，下有權臣當道，尤其是和太上皇在一起，顯琰完全處於陪侍地位。朝鮮使臣曾形容說嘉慶皇帝「……侍坐太上皇，上皇喜則亦喜，笑則亦笑。……宴饗之時，侍坐上皇之側，只視上皇之動靜，而不一轉囑。」嘉慶帝只是徒有皇帝虛名，一個新繼位的皇帝卻像一名小學生一樣接受訓誡，新繼位者本應有的銳氣在這樣的受教學習中被消磨殆盡，這不能不對嘉慶親政以後的執政產生影響。

嘉慶四年（1799年），嘉慶帝親政以後，入主養心殿。同時決定不再以毓慶宮作為皇子們的居所，而是遵照乾隆皇帝將皇子時居住的重華宮改為專供自己臚歡展慶之所的先例，將毓慶宮留置給自己，以便不時幾暇臨幸。同時這也是維護秘密建儲制度的舉措。正如他自己所說：「予蒙恩獨厚，自乙卯至己未居此四年。今雖居養心殿，若仍定皇子居毓慶宮，致啟中外揣摩迎合之漸，大非皇子之福。故予留置毓慶宮，為幾暇臨幸之處。」從而改變了毓慶宮自建造以來即為皇子居所的功能，成為他自己的專屬。這是嘉慶皇帝與毓慶宮的第三次關聯。

由上可知，毓慶宮對嘉慶皇帝而言有著非同尋常的意義，將這一留給自己太多深刻記憶的宮殿的名字作為印文，刻製諸多的「毓慶宮」宮殿璽，也就可以理解了。這些印璽絕大部分都是在嘉慶繼位和親政後不長的時間內刻製的，

正是嘉慶皇帝作為一國之君居住在毓慶宮和對毓慶宮功能進行調整的時期。

根據《嘉慶寶藪》，嘉慶皇帝的這八方「毓慶宮寶」基本上都是與另外的璽印一起組成組印。如與「嘉慶御筆」、「傳心基命」組合，基本上反映了嘉慶皇帝繼位初期毓慶宮受教階段生活的真實狀況，在這裡，他一方面要進行一些藝事活動，怡情翰墨，故有「嘉慶御筆」璽，另一方面還要從他的父親乾隆皇帝那裡學習如何治國理政，使大清統治長治久安，故有「傳心基命」之璽。再比如「毓慶宮寶」還常與毓慶宮內其他宮殿如「惇本殿」、「繼德堂」等殿名璽組合在一起，這可能是為了方便鈐用而為，此方「毓慶宮寶」就是與「惇本殿寶」、「繼德堂寶」、「長春仙館」璽同匣存貯，應該是嘉慶皇帝早期經常鈐用的御用璽印。

就清代皇帝御用璽印的製作而言，嘉慶皇帝的御用璽印在數量上僅次於乾隆皇帝，多達五百餘方，形態多樣，可謂豐富。其中樸實無華者有之，質精而美者亦不在少數。而此方「毓慶宮寶」所選材質為比較溫潤的壽山芙蓉石，符合清宮所謂「凍石」的標準，與《嘉慶寶藪》和《道光寶藪》中著錄的「洞石」材質一致。其印鈕為子母獅造型，母獅後足蹲踞，前足支撐起身體，頭側轉，與臥在其身上同樣側轉頭部的幼獅相互呼應，憨態可掬。

可注意者，此方璽印在後來編纂《道光寶藪》時也被收入其中，可見道光皇帝也是把此璽當做他父親的通用璽印看待的，沿以用之，似有相承之意。相信撫摸賞鑑之餘，對嘉慶皇帝和道光皇帝父子的性情心緒也會有更進一步的理解。

AN IMPERIAL SOAPSTONE 'MYTHICAL
BEAST AND CUB' SEAL
QING DYNASTY, JIAQING PERIOD

清嘉慶 御製壽山石獅鈕方璽
印文：毓慶宮寶

of square section, the finial skilfully carved in the round as a ferocious mythical beast with its head turned to its right, its young rendered clambering on its back, each beast finely detailed with a prominent snout below a neatly incised swept-back mane, the seal face carved with four characters reading *Yuqing gong bao* ('Treasure of the Hall of Celebrating Cultivation'), the stone of a milky-white colour mottled with grey inclusions
4.8 cm, 1 $\frac{7}{8}$ in.

HK\$ 1,500,000-2,000,000
US\$ 192,000-255,000



Seal face
印面



Seal impression
印文



Seal impression from the *Jiaqing Baosou*
《嘉慶寶鈔》內之印文



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PROPERTY FROM THE COLLECTION OF MR AND MRS GERARD HAWTHORN

約1648年 西藏象牙蹲獸鈕滿藏文「饒絳巴」印 連銅座

AN IVORY SEAL OF THE FIFTH DALAI LAMA TIBET, CIRCA 1648

of rectangular section, surmounted by a recumbent mythical beast resting on the entirety of the seal top, the body well carved with rounded shoulders and haunches, the horned beast further rendered with an elongated equine head with a slightly upturned snout, the seal face carved with a Tibetan inscription translating to "Seal of *rab 'byams pa* [degree from] Gomang [granted by] the Dalai Lama", fitted with a rectangular bronze stand cast with the same inscription

seal 4.3 cm, 1 $\frac{5}{8}$ in.

stand 4.7 cm, 1 $\frac{7}{8}$ in.

● HK\$ 100,000-150,000
US\$ 12,800-19,200



Mark



The ivory seal (*the'u*) belonged to the Dalai Lamas and was used in all likelihood to grant the title of *Rabjampa* (*rab 'byams pa*) to the monks of Gomang College (*sgo mang*) from Drepung Monastery having successfully mastered their scholastic training.

As an honorary title meaning "the one who has studied extensively", the term *Rabjampa* designated scholars who had gone on a scholastic tour. It was not until the 17th century that the title was first granted officially to five monks from the Gelugpa tradition during the Great Prayer festival of 1625 (Georges B.J. Dreyfus, *The Sound of Two Hands Clapping: The Education of a Tibetan Buddhist Monk*, Berkeley, London, 2003, pp. 144-145). From that time onwards, the title of *Rabjampa* reflected the fulfilment of fixed institutional requirements. The Fifth Dalai Lama (1617-1682), who was eight years old at the time and studied at Drepung, recalled this event in his autobiography (Dalai Lama V. Nag-dbañ-blo-bzañ -rgya-mtsho, *The Illusive Play: The Autobiography of the Fifth Dalai Lama*, trans. Samten Gyaltzen Karmay, Chicago, 2014, p. 62):

"During this time the streets and markets in Lhasa were filled with Tibetans, Mongols and the Hor people. This year there were Konchog Chozang from Chuzang, Ngagwang Palzang from Burtag, the scholar Sonam Chozang from Domnyag, Samlo Denma and Dagpo Kachu who all five sat for the examination of the Rabjam degree. They did a real service to the doctrine. After the end of the Great Prayer I returned to Drepung."

Established as an academic degree for philosophical studies, the title of *Rabjampa* was granted after a rigorous examination taking the form of a public debate between selected candidates. In 1648, the Great Fifth requested this examination to be held annually (Dreyfus, op. cit., pp. 144-145).

The system of examination underwent further changes during the time of the Seventh Dalai Lama (1708-1757). Monks from the three great monastic universities of Drepung, Ganden, and Sera would by then join the Great Prayer in Lhasa and compete for the prestigious title of *Geshe Lharampa* (*dge bshes lha rams pa*): the term *Lharampa* is believed to be a contraction of Lhasa and *Rabjampa* (Tarab Tulku, *A Brief History of Tibetan Academic Degrees in Buddhist Philosophy*, Copenhagen, 2000, pp. 18-23). Lower titles such as *Tsokrampa* (*tshogs rams pa*), *Lingsé* (*gling bsre*), and *Dorampa* (*do rams pa*) were also created.

In view of the role played by the Fifth Dalai Lama (i.e. early education at Drepung, establishment of annual examination, and Mongol connection) and the historical development of the Gelugpa examination during the Great Prayer festival (i.e. change of title nomenclature), it seems plausible that the ivory seal had been made in the 17th century, perhaps around 1648 when the Fifth Dalai Lama ordered *Rabjampa* examinations to be held yearly.



此應乃達賴喇嘛之印，上有「饒絳巴」一銜，有學問淵博之意，特指曾經外游之學者，極可能用於哲蚌寺果芒佛學院僧人卒業之時，甚具榮耀。十七世紀時，此銜首次於1625年大祈願法會上正式授予格魯派五名僧人，自此乃竣學之銜（見 Georges B.J. Dreyfus，〈The Sound of Two Hands Clapping: The Education of a Tibetan Buddhist Monk〉，柏克萊、倫敦，2003年，頁144-145）。達賴喇嘛五世（1617-1682年）於自傳中憶述此事，其時八歲，正於哲蚌寺修佛（Dalai Lama V. *Ngag-dbañ-blo-bzañ-rgya-mtsho*，〈The Illusive Play: The Autobiography of the Fifth Dalai Lama〉，Samten Gyaltzen Karmay 譯，芝加哥，2014年，頁 62）：「饒絳試期間，拉薩街道及市場各處均可見到西藏、蒙古及豪族人。今年共五人應試，分別為：來自却藏的空卻初藏、來自 Burtag 的那汪佩桑、來自 Domnyag 的學者索南初藏、Samlo Denma 以及 Dagpo Kachu。他們對佛學貢獻良多。大祈願法會完結，我便返回哲蚌。」

饒絳巴候選者須具哲思明辨之才，並作公開辯論，考試過程非常嚴謹。至1648年，達賴喇嘛五世更要求改為每年舉行饒絳巴試（Dreyfus，前述出處，頁144-145）。

至達賴喇嘛七世（1708-1757年）之時，此試再度演變，來自哲蚌、甘丹及色拉三大寺之僧人前往拉薩參與大祈願法會，爭取格西拉讓巴之榮譽。「拉讓」之名，相信乃來自「拉薩」及「饒絳巴」兩詞（Tarab Tulku，〈A Brief History of Tibetan Academic Degrees in Buddhist Philosophy〉，哥本哈根，2000年，頁18-23）。「措讓巴」、「林賽」、「多讓巴」等次級名銜，亦始現於此時。

達賴喇嘛五世，早期於哲蚌寺接受教育，訂立每年一度之辯試，並與蒙古頗具淵源。且慮及格魯派於大祈願法會期間辯試之歷史發展（命名之改變），可按理推斷，此印應為十七世紀期間製，或於1648年左右、達賴喇嘛五世將辯試改為一年一度之時。



A FINELY CARVED IVORY BRUSHPOT QING DYNASTY, KANGXI PERIOD

of cylindrical form, the exterior densely carved in various levels of relief with a continuous heavenly landscape scene with figures, depicting on one side a procession of peasants and ladies riding on scrolling clouds carrying various tools and weapons, journeying towards a city gate, in a distance further figures seated on a cart following another group climbing up the mountains, opposite another group on the other side of the mountain about to be engaged in combat with a troop of warriors, the reverse with two fully armed warriors carrying weapons threatening a group of ladies in the city, all amidst elaborate tiered pavilions and cragged rockwork with trees and shrubs, the rim encircled by the beribboned *bajixiang* (Eight Buddhist Emblems), the stepped foot with a key-fret band between lotus lappets, the ivory patinated to a creamy tone
17.5 cm, 6 $\frac{7}{8}$ in.

PROVENANCE

An American east coast collection.

清康熙 牙雕故事人物圖八吉祥筆筒

來源：

美國東岸收藏

• HK\$ 800,000-1,200,000
US\$ 102,000-153,000

Masterfully carved with a dense landscape scene inhabited by figures that unravels like a traditional scroll painting, the present brushpot is an outstanding and rare example of ivory scholarly objects from the Kangxi period. An otherworldly quality is captured in through the enigmatic landscape, created through the varying depths of carving of mountains, openwork trees and *ruyi* clouds, which form an attractive contrast with the intricately carved diaper ground. As such, it is reminiscent of the finest lacquer carving. A great sense of naturalism has also been dexterously captured in the figures, as seen through the folds of their garments and animated poses.

A brushpot carved in a similarly complex style, depicting Daoist immortals in a landscape, the rim also fashioned with a narrow band enclosing Buddhist and Daoist emblems, attributed to the 17th/18th century, was sold at Christie's New York, 25th March 2010, lot 854. See further related ivory brushpots, such as one decorated with scholars and attendants under pine trees, attributed to the early Qing dynasty, from the Qing Court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Shanghai, 2001, pl. 142; and another carved with figures and an ox amidst pavilions in a landscape, but without a border encircling the rim, attributed to the first half of the 18th century, from the Irving collection, included in the Oriental Ceramic Society exhibition *Chinese Ivories from the Shang to the Qing*, British Museum, London, 1984, cat. no. 176.



**A RARE LACQUER-GILT AND ENAMELLED
IVORY VASE
QING DYNASTY, QIANLONG PERIOD**

of square section supported on a small splayed base, with a ribbed shoulder surmounted by a tall waisted neck and a square rim with chamfered corners, flanked by two lotus blooms in high relief suspending a loose cross-shaped handle, deftly carved and undercut in openwork on each side with recessed panels of birds perched on flowering branches evoking the four seasons, peony, prunus, camellia and peach-blossoms, reserved on a meticulously carved diaper ground between key-fret at the shoulder and foot, the neck carved and gilded on two sides in low relief with a single lotus wreathed by leafy scrolls between, between a band of acanthus leaves at the rim and upright *ruyi* heads at the shoulder, the ivory well patinated to a creamy-white colour with details picked out in polychrome
22.3 cm, 8³/₈in.

PROVENANCE

A private collection, acquired in Paris between the 1970s and the early 90s.
Sotheby's Hong Kong, 4th April 2012, lot 3074.

• **HK\$ 900,000-1,200,000**
US\$ 115,000-153,000

The exquisite carving and superior quality of this ivory vase suggests an imperial commissioning or a palace workshop attribution of the Qianlong period. Vases carved of ivory are rare and this piece is notable for its rich and deep carving and for the elegant design of birds perched on flowering branches. The flowers depicted symbolise the four seasons, the spring peach blossom, summer peony, autumn camellia and winter prunus.

This vase epitomises the ivory carving style of the Imperial Workshops during the eighteenth century. This style combined the two dominant carving styles that had emerged from the beginning of the Qing dynasty: the intricate carving prowess of Suzhou in the south and the polished textural effects of the private and court-owned workshops of the north in Beijing. Under the patronage of the Qianlong Emperor and dictated by his taste, the court artisans created a unique courtly style of ivory carving. The designs were characterised by a fusion of elaboration and restraint. Knife work was the focal point

清乾隆 染色象牙浮雕描金開光式花鳥圖方瓶

來源：

私人收藏，七十年代至九十年代初購於巴黎
香港蘇富比2012年4月4日，編號3074

of intricate and richly detailed motifs, while simple designs relied on smooth and highly finished surfaces. An imperial, stateliness was created through the addition of colour by the addition of gilt lacquer and staining in carefully selected areas.

No other related example appears to have been published although vases of this faceted form with deeply-carved panels are known. See a pair of larger vases of broader proportions, but depicting Immortals in landscapes and flanked with ringed mask-head handles, sold at Bonhams Hong Kong, 25th May 2011, lot 465. A later vase and cover similarly carved with panels of flower sprays, but the vase of lozenge section and also flanked with ringed mask-head handles, was offered in our New York rooms, 30th March 2006, lot 140; and a pair of tall, square section baluster vases with dragon handles, each side decorated with scenes from *Sanguozhi yanyi* [Romance of the Three Kingdoms], from the collection of Sir Victor Sassoon, is illustrated in S.E. Lucas, *The Catalogue of Sassoon Chinese Ivories*, vol. 2, pls 484A-D.



AN IVORY 'QUAIL' BOX AND COVER QING DYNASTY, QIANLONG PERIOD

naturalistically modelled seated with its legs tucked underneath its plump body, the upper half of the body forming the cover perfectly fitted along the scalloped edges on the box, its head turned to one side and detailed with rounded eyes and a short beak, the body carved with plumage and the claws with fine stippling, all supported on leafy millet stems around the legs and claws, the interior hollowed with a double-gourd-shaped aperture, wood stand
9.7 cm, 3¾ in.

PROVENANCE

A private collection, acquired in London prior to 1990.

• **HK\$ 100,000-150,000**
US\$ 12,800-19,200

Another ivory box and cover carved in the form of a quail, from the Qing Court collection, preserved in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carving*, Hong Kong, 2002, pl. 167. See also another ivory quail box sold in these rooms, 3rd April 2018, lot 3641, and a pair of similar carved ivory 'quail' boxes and covers sold in our London rooms, 10th November 2010, lot 12.

清乾隆 牙雕鸕鶿蓋盒

來源：

私人收藏，1990年前購於倫敦



A SUPERBLY CARVED IVORY FIGURE OF A
QILIN
QING DYNASTY, QIANLONG PERIOD

the animal depicted standing with its left foreleg raised, its poised body well defined with scales, the muscular limbs with tufts of hair at the joints and terminating in hooves, its horned head turned sharply backwards looking towards its bushy tail formed from a mass of elaborate billowing long curls, the face finely detailed with large eyes beneath neatly combed heavy eyebrows and a knopped forehead, above a large snout and an agape mouth revealing sharp teeth, its mane falling into tight coils along the striated neck, the ivory patinated to a creamy-white tone
w. 14 cm, 5½ in.

PROVENANCE

A Belgian private collection.
Paul Delplace, 1967.
Sotheby's Paris, 9th June 2011, lot 59.

• HK\$ 300,000-400,000
US\$ 38,300-51,000

清乾隆 牙雕麒麟

來源：
比利時私人收藏
Paul Delplace · 1967年
巴黎蘇富比2011年6月9日 · 編號59



PROPERTY OF AN ASIAN COLLECTION

A LARGE GUAN-TYPE VASE SEAL MARK AND PERIOD OF YONGZHENG

of archaistic *hu* form, the pear-shaped body supported on a short spreading foot and rising to a tall neck flanked by a pair of tubular handles below the everted rim, covered overall with a rich bluish-grey glaze suffused with a matrix of gold and grey crackles

31.5 cm, 12½in.

PROVENANCE

Collection of Vernon Wethered, inventory no. 230, by repute.

Christie's London, 13th December 1982, lot 612.

Sotheby's London, 20th June 2001, lot 19.

Sotheby's London, 12th July 2006, lot 133.

An important American private collection.

Sotheby's Hong Kong, 8th October 2009, lot 1637.

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

US\$ 128,000-192,000

It is rare to find a *guan*-type vase of this form and of Yongzheng mark and period, although a similar piece with a more densely crackled grey-green glaze of *ge*-type was sold in these rooms, 26th October 1993, lot 96.

Another Yongzheng vase of this shape but with a *flambé* glaze, in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 180.

清雍正 仿官釉貫耳瓶

《大清雍正年製》款

來源：

傳 Vernon Wethered 收藏，編號 230

倫敦佳士得1982年12月13日，編號612

倫敦蘇富比2001年6月20日，編號19

倫敦蘇富比2006年7月12日，編號133

重要美國私人收藏

香港蘇富比2009年10月8日，編號1637



Mark



PROPERTY OF AN ASIAN PRIVATE COLLECTION

A FINE LARGE RELIEF-DECORATED 'BAT AND SHOU' BOTTLE VASE SEAL MARK AND PERIOD OF QIANLONG

the pear-shaped body rising from a straight foot to a tall cylindrical neck, finely moulded to the exterior with four stylised *shou* character medallions, each encircled by five archaic *kui* dragons, interspersed with flying bats in various orientations, above a band of wavy lappets, the shoulder and neck encircled by stiff plantain leaves, key-fret and *ruyi* bands, bordered by further key-fret bands at the rim and foot, covered overall in a transparent glaze pooling at the recesses, the base inscribed with a six-character seal mark in underglaze blue 39.2 cm, 15 $\frac{3}{8}$ in.

PROVENANCE

Hong Kong Associated Auctioneers, 1990s, by repute.

HK\$ 800,000-1,200,000**US\$ 102,000-153,000**

Crisply carved with an auspicious design of four *shou* character medallions, each surrounded by five archaic *kui* dragons and bats hovering between them, this vase belongs to a distinct group of carved porcelain wares of the Qianlong reign. During the Qing dynasty, three types of white wares are recorded to have been produced: the traditional high-fired wares with a transparent glaze, first created during the Yongle reign of the Ming dynasty, which formed the majority of white wares; soft-paste type wares which were characterised by a yellowish-ivory tinge; and Ding-type wares, which were fired at a higher temperature than the original (see the catalogue to the exhibition *Qing Imperial Monochromes. The Zande Lou Collection*, Hong Kong, 2005, p. 82). According to the archival records, while some Ding-type wares produced duplicated the colour, form and size of certain Ding wares of the Song dynasty, others only borrowed aspects of their predecessors (*ibid*, p. 80). In creating these Ding-type wares, *huashi* replaced *kaolin*, allowing the vessel to be fired at a lower temperature to avoid warping of the material and to create a white glaze that could be used for both objects imitating Ding wares as well as contemporary design, such as the present piece.

Vases belonging to this Ding-type group were produced in various forms and designs and were more commonly produced with an impressed or incised reign mark; vases with impressed marks include a pear-shape vase with flared neck, carved with foliate lotus flowers, from the collection of Robert Chang, sold in our London rooms, 10th December 1991, lot 280, again at

清乾隆 白釉模印團壽紋長頸瓶
《大清乾隆年製》款

來源：

傳香港協聯拍賣，1990年代

Christie's Hong Kong, 2nd November 1999, lot 528, and a third time in our London rooms, 8th November 2017, lot 17; one of baluster form, modelled with four handles at the shoulders and decorated with a flower scroll, published in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 239; and a pomegranate-form vase carved with a scrolling lotus and bat design, in the National Palace Museum, Taipei, included in the Museum's exhibition *Qingdai danse you ciqi tezhan* [Special exhibition of monochrome glazed porcelain of the Qing dynasty], Taipei, 1981, cat. no. 64. Vases with incised marks include a baluster vase with two deer head-shaped handles and carved on the body with cranes amongst clouds, from the collection of Dr Joseph and Donna Lee Boggs, sold in our London rooms, 7th November 2012, lot 110; another depicting a lotus pond with egrets, sold at Christie's Hong Kong, 28th November 2012, lot 2129; an archaic *hu* vase carved with two confronting phoenixes, included in the exhibition *Monochrome Ceramics of Ming and Ch'ing Dynasties*, Hong Kong Museum of Art, Hong Kong, 1977, cat. no. 141; and a bottle vase decorated with a dragons striding amongst flames and waves, sold in these rooms, 3rd October 2017, lot 3603.

A slightly smaller soft paste vase of this design, but without a reign mark, was sold in our New York rooms, 31st March/3rd April 2005, lot 129, and again in our London rooms, 10th November 2017, lot 223.



Mark



3640

PROPERTY OF A GENTLEMAN

清雍正 孔雀藍釉菱口水仙盆
《大清雍正年製》款

**A RARE TURQUOISE-GLAZED BARBED
NARCISSUS BOWL
SEAL MARK AND PERIOD OF YONGZHENG**

well potted with shallow rounded sides divided into eight bracket foliations, rising to a flat, barbed and everted rim of corresponding shape, all supported on three *ruyi*-shaped scrolled feet, the base incised with a six-character seal mark, covered overall with a rich turquoise-blue glaze running thin at the raised areas and pooling at the recesses
23.3 cm, 9 $\frac{1}{8}$ in.

**HK\$ 600,000-800,000
US\$ 76,500-102,000**



Mark





3641

PROPERTY OF A GENTLEMAN

A PAIR OF CARVED PALE CELADON-GLAZED WASHERS

SEAL MARKS AND PERIOD OF QIANLONG

each delicately potted with shallow flared sides supported on a splayed foot, the interior finely carved with a central medallion formed from three beribboned charms including a double gourd, nandina berries and a *ruyi* sceptre, surrounded by three flying bats and scrolling cloud clusters, the exterior with stylised plantain lappets radiating from the footring, covered overall in a translucent pale celadon glaze, save for the white base inscribed with a six-character seal mark in underglaze blue, wood stands
11 cm, 4³/₈ in.

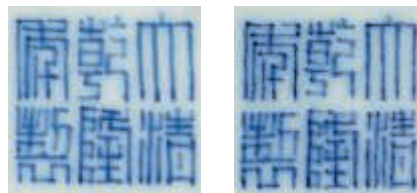
PROVENANCE

Collection of H.M. Knight.
Sotheby's Hong Kong, 18th May 1982, lot 302.

HK\$ 500,000-700,000
US\$ 64,000-89,500

清乾隆 粉青釉雲蝠紋鏗鐸洗一對
《大清乾隆年製》款

來源：
H.M. Knight 收藏
香港蘇富比1982年5月18日，編號302



Marks



PROPERTY FROM AN OLD HONG KONG COLLECTION

清康熙 黃釉暗龍紋耳盃
《大清康熙年製》款AN INCISED YELLOW-GLAZED 'DRAGON'
CUP

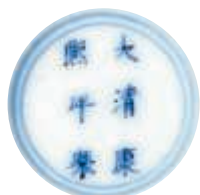
MARK AND PERIOD OF KANGXI

delicately potted with deep rounded sides rising from a splayed foot to a gently flaring rim, flanked by a pair of upright loop handles, the exterior incised with a horizontal band of confronted *kui* dragons, covered evenly in pale yellow glaze leaving the interior and base white, the base inscribed with a six-character reign mark within a double circle in underglaze blue, wood stand
w. 7.8 cm, 3 $\frac{1}{8}$ in.

HK\$ 150,000-250,000

US\$ 19,200-31,900

Another Kangxi reign-marked yellow-glazed cup incised with a band of *kui* dragons was sold in these rooms, 8th October 2013, lot 3140.



Mark



3643

PROPERTY FROM AN OLD HONG KONG COLLECTION

**A 'ROBIN'S-EGG' GLAZED LANTERN VASE
SEAL MARK AND PERIOD OF QIANLONG**

applied with two flat vase-shaped mock handles, brightly covered with an opaque turquoise-blue glaze of robin's-egg type suffused overall with a finely mottled dark purplish blue, wood stand
23.7 cm, 9³/₈ in.

**HK\$ 200,000-300,000
US\$ 25,500-38,300**

Another Qianlong reign-marked 'robin's-egg' glazed vase was sold in these rooms, 4th April 2012, lot 6, from the Meiyintang collection.

清乾隆 爐鈞釉燈籠瓶
《大清乾隆年製》款



Mark

3644

PROPERTY FROM A DISTINGUISHED ASIAN COLLECTION

清乾隆 醬釉弦紋淺盤
《大清乾隆年製》款

**A CAFE-AU-LAIT GLAZED BOWL
SEAL MARK AND PERIOD OF QIANLONG**

the gently rounded sides rising from a shallow foot to a lightly flared rim, the body embellished with a raised double bow-string band, the interior and exterior covered with a lustrous café-au-lait glaze of a reddish-brown tone, the white base with a six-character reign mark in underglaze blue

16.9 cm, 6¾ in.

**HK\$ 100,000-150,000
US\$ 12,800-19,200**



Mark



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE
COLLECTION

**A FINE PAIR OF YELLOW-GLAZED BOWLS
SEAL MARKS AND PERIOD OF JIAQING**

each with steep rounded sides supported on a narrow straight foot, finely incised around the exterior with four 'flowerballs' interspersed among billows of clouds above a band of petal lappets suspending trefoils, all between a double incised line encircling the foot and rim, the interior similarly incised in the centre with a 'flowerball' within a double-circle medallion, all beneath a translucent pale yellow glaze applied on the biscuit, save for the base left white and inscribed in underglaze blue with a six-character seal mark
11.9 cm, 4 $\frac{5}{8}$ in.

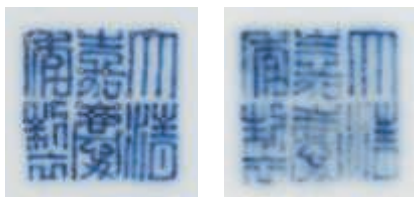
PROVENANCE

Sotheby's Hong Kong, 25th November 1981, lot 301.
A Hong Kong private collection.
Sotheby's Hong Kong, 8th October 2013, lot 3025.

**HK\$ 300,000-500,000
US\$ 38,300-64,000**

清嘉慶 黃釉劃皮球花紋盃一對
《大清嘉慶年製》款

來源：
香港蘇富比1981年11月25日，編號301
香港私人收藏
香港蘇富比2013年10月8日，編號3025



Marks



3646

PROPERTY OF AN ASIAN PRIVATE COLLECTION

**A RARE FLAMBE-GLAZED VASE, HU
SEAL MARK AND PERIOD OF YONGZHENG**

the ovoid body supported on a splayed foot rising to a waisted neck, moulded with two horizontal ribs around the high shoulder and the neck, set with a pair of animal mask handles suspending fixed rings, the exterior covered with a rich glaze of mottled crushed-raspberry tone streaked with lavender draining away from the mouthrim and the handles to reveal a creamy-mushroom tone, the interior displaying streaks of rich purple highlighted with milky cascades of sky-blue, the foot unglazed exposing the biscuit, the base glazed golden-brown with patches of green and incised with a four-character seal mark

24.6 cm, 9⁵/₈ in.

PROVENANCE

Sotheby's London, 10th June 1986, lot 292.

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

US\$ 192,000-255,000

清雍正 窰變釉鋪首耳尊
《雍正年製》款

來源：

倫敦蘇富比1986年6月10日，編號292



Mark





Covered in a rich crushed-raspberry coloured glaze with lavender streaks, wares of this type were highly favoured by the Yongzheng Emperor who commissioned copies of Jun wares to be produced at the imperial kilns in Jingdezhen. Also known as *yaobian* (transmutation glaze), Tang Ying (1682-1756), Superintendent of the imperial kilns at Jingdezhen, recorded that potters were sent to Junzhou, Henan province in the 7th year of the Yongzheng reign (1729) to investigate the recipe for producing Jun glazes. Recent studies on flambé glaze has revealed that this new recipe required the application of a layer of copper-blue glaze with traces of lead, over a layer of red glaze, which when fired created the striking streaks so admired by the Emperor.

The form has its roots in archaic bronze *hu* vessels, and the trend for archaism as initiated by the Emperor is evident in the mask-head handles and raised ribs encircling the vase; see a closely related example sold in our London rooms, 13th July 2005, lot 204. Vases of this type, also incised with Yongzheng reign marks and of the period, were produced with slight variations in form and decoration; one with a waisted neck and collared mouthrim, from the Hall Family Collection, was sold twice in these rooms, 2nd May 2000, lot 536, and 10th April 2006, lot 1604; another with a pair of loop handles suspending a fixed buckle-shaped ring on the shoulder, was sold in these rooms, 4th April 2012, lot 3107; and a vase with a rounded body rising to a waisted and slightly flaring neck, the shoulders moulded with handles and fixed rings suspending tassels, was sold at Christie's Hong Kong, 25th October 1993, lot 805, and again in these rooms, 7th October 2015, lot 3619.

For a prototype to the form of this vase, see a bronze *hu* excavated in 1971 from a Western Han tomb dated to before 179 BC at Qianping, Yichang, Hubei province, illustrated in 'Yichang qianping zhanguo lianghan mu [Warring States and Han tombs in Qianping, Yichang]', *Kaogu xuebao/Acta Archaeologica Sinica*, 1976, no. 2, p. 124, fig. 12.



3647

PROPERTY FROM A DISTINGUISHED ASIAN COLLECTION

**A CAFE-AU-LAIT GLAZED BOWL
SEAL MARK AND PERIOD OF QIANLONG**

with deep rounded sides supported on a short foot, covered overall save for the base in a rich and lustrous café-au-lait glaze of a glossy toffee-brown tone, the glaze thinning to white at the rim, the white base inscribed in underglaze blue with a six-character seal mark
12.5 cm, 5 in.

**HK\$ 120,000-180,000
US\$ 15,300-23,000**

清乾隆 醬釉直口盃
《大清乾隆年製》款



Mark



3648

**A FINE PAIR OF LEMON-YELLOW GLAZED
SMALL DISHES**
MARKS AND PERIOD OF YONGZHENG

清雍正 檸檬黃釉小盤一對
《大清雍正年製》款

each with shallow rounded sides rising from a short foot,
covered overall in a rich lemon-yellow glaze stopping neatly at
the foot, the white base inscribed in underglaze blue with a six-
character reign mark within a double square
8.8 cm, 3½ in.

HK\$ 500,000-700,000
US\$ 64,000-89,500



Marks



3649

**A FINE LEMON-YELLOW GLAZED BOWL
SEAL MARK AND PERIOD OF QIANLONG**

清乾隆 檸檬黃釉盃
《大清乾隆年製》款

the deep rounded sides resting on a gently tapered foot, applied evenly to the exterior with a rich lemon-yellow glaze stopping neatly at the rim and the foot, the interior and base glazed white, inscribed to the base with a six-character seal mark in underglaze blue
12.2 cm, 4¾ in.

HK\$ 300,000-400,000
US\$ 38,300-51,000



Mark



3650

**A PAIR OF YELLOW-GROUND GREEN-ENAMELLED 'DRAGON' DISHES
SEAL MARKS AND PERIOD OF QIANLONG**

each with shallow curved sides rising from a tapered foot to a scalloped rim, the interior incised and filled with green enamel against an egg-yolk yellow ground, depicting in the central medallion a ferocious five-clawed dragon in frontal pose amidst floral sprays, its body coiled around a flaming pearl, the cavetto decorated with two further dragons striding amid floral sprays in pursuit of flaming pearl, the exterior similarly painted with detached floral sprays, the rims and borders outlined in black enamel, the white base inscribed with a six-character seal mark
13.1 cm, 5¼ in.

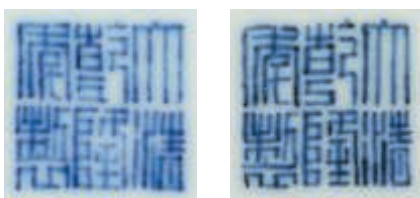
PROVENANCE

Christie's New York, 27th November 1991, lot 432.

**HK\$ 400,000-600,000
US\$ 51,000-76,500**

清乾隆 黃地綠彩雲龍紋花口盤一對
《大清乾隆年製》款

來源：
紐約佳士得1991年11月27日·編號432



Marks

A RARE LOBED YELLOW-GROUND AND IRON-RED DECORATED 'CRANE' BOX AND COVER

MARK AND PERIOD OF JIAJING

of quatrelobed form, the box potted with rounded sides resting on a short foot of corresponding form, the exterior decorated in iron red with four cranes, each bird alternating with two *ruyi* cloud scrolls, all below a classic scroll band bordering the straight rim and repeated at the rim of the cover, the cover with a rounded border similarly decorated with a frieze of flying cranes and *ruyi* cloud scrolls, surrounding a raised quatrelobed panel enclosing a crane framed by *ruyi* cloud scrolls and the Eight Trigrams, all against a bright yellow ground, the white base inscribed in underglaze blue with a six-character reign mark

12.6 cm, 4 $\frac{7}{8}$ in.

PROVENANCE

Acquired from Uragami Sokyū-do Co. Ltd., Tokyo, 2009.

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

US\$ 102,000-128,000

A devoted follower of Daoism, the Jiajing Emperor's pursuit of immortality led not only to his infatuation with alchemy but the domination of Daoist rituals in court, a natural result of which was the proliferation of imperial wares commissioned for ritualistic purposes. Supplied especially by Jingdezhen, such artefacts brim with Daoist imagery such as cranes and the 'eight trigrams', presenting the promise of attaining immortality and exaltation.

Rarely employed, the colour scheme of the present piece may have been specific to the Jiajing reign, during which its auspicious significance was fully appreciated by the emperor. It was most likely its onerous production method that precluded a more widespread use: not only were three firings – one for the clear-glazed porcelain, one for the yellow overglaze enamel, and a third for the design-bearing iron-red enamel – necessary, the difficulty of even-handedly applying the red around the designs in yellow must have contributed to an exceptionally high rate of failure.

The small size of this present piece is also noted for its rarity among heirlooms of a similar type.

明嘉靖 黃地紅彩八卦雲鶴紋倭角長方蓋盒
《大明嘉靖年製》款

來源：

2009年購於東京浦上蒼穹堂

嘉靖帝一生篤信道教，迷戀方士丹藥，以求長生不老。景德鎮御廠燒製大量瓷器及道教用具，以供宮中大量法事活動。在器物裝飾上，多用雲鶴、八卦等仙道圖案，以表得道成仙之意願。

黃地紅釉裝飾似乎僅見於明嘉靖一朝，並深得皇帝的青睞。「黃上紅」釉彩套迭工藝繁複，窰燒三次方能成器。先以高溫燒瓷胎；第二次以高溫燒成黃釉器；最後以紅彩塗飾紋飾之外的地子，襯托出黃色花紋，以低溫烘烤，稍一不慎，前功盡費，不能成器。

此盒器形嬌小，傳世品中不為多見，甚為珍罕。



Mark



PROPERTY OF A GENTLEMAN

**A WUCAI 'DRAGON AND PHOENIX' FAN-SHAPED CRICKET CASE
MARK AND PERIOD OF WANLI**

with straight sides rising from a knife-pared foot, each facet brightly enamelled with a leaping five-clawed dragon pursuing a flaming pearl beside a swooping phoenix, all amidst leafy sprays issuing stylised flower heads and within underglaze-blue double-line borders, the glazed base inscribed with a six-character reign mark in a scallop-edged rectangular cartouche, reticulated metal cover
9.8 cm, 3 $\frac{7}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 26th October 1993, lot 61.

HK\$ 300,000-400,000
US\$ 38,300-51,000

明萬曆 五彩龍鳳紋扇形蟋蟀罐
《大明萬曆年製》款

來源：
香港蘇富比1993年10月26日·編號61



Mark



A DOUCAI 'CHICKEN' CUP
QING DYNASTY, 18TH CENTURY

delicately potted with rounded sides rising from a concave base to a gently flaring rim, the exterior intricately painted in soft enamels within an underglaze-blue outline, depicting a rooster, a hen and five chicks in a garden landscape with flowering peony branches growing from pierced rockwork, the interior with a central medallion enclosing *lingzhi* shrubs growing from rocks, encircled by double-line borders repeated at the rim, the base with an apocryphal four-character Chenghua mark within a double circle, Japanese wood box inscribed by Fujio Koyama
6.5 cm, 2⁵/₈ in.

HK\$ 500,000-700,000
US\$ 64,000-89,500

清十八世紀 鬪彩雞缸盃
《成化年製》仿款

配小山富士夫題日本木盒





3654

PROPERTY FROM AN OLD HONG KONG COLLECTION

清雍正 鬪彩壽桃紋盤
《大清雍正年製》款

**A RARE DOUCAI 'PEACHES' DISH
MARK AND PERIOD OF YONGZHENG**

with shallow rounded sides rising from a short tapered foot to an everted rim, the interior delicately decorated with a central medallion enclosing a gnarled leafy branch bearing two peaches, a flower and a small cluster of nandina berries, above jagged rockwork amidst pine clusters, nandina berries, bamboo leaves and a further gnarled branch, all surrounded two leafy sprays of peaches on the cavetto accentuated with berries, each spray alternating with two fluttering butterflies, the exterior with bamboo shoots issuing from jagged rockwork with *lingzhi* blooms sprouting nearby, the base inscribed in underglaze blue with a six-character reign mark
15.1 cm, 5⁷/₈ in.

**HK\$ 100,000-150,000
US\$ 12,800-19,200**



Mark

A FINE DOUCAI 'IMMORTAL' BOWL MARK AND PERIOD OF YONGZHENG

delicately potted with rounded sides resting on a short foot, the exterior brightly enamelled within underglaze-blue outlines, depicting an immortal carrying an axe and a floral basket on his shoulder, looking backwards towards another immortal holding a sprig of *lingzhi*, all amongst a garden with a pine tree and *lingzhi* sprays, the base inscribed with a six-character reign mark within a double circle, wood stand 9.2 cm, 3 $\frac{5}{8}$ in.

PROVENANCE

Sotheby's London, 13th July 2005, lot 257.

HK\$ 250,000-350,000

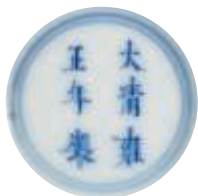
US\$ 31,900-44,600

清雍正 闔彩採芝圖盃

《大清雍正年製》款

來源：

倫敦蘇富比2005年7月13日·編號257



Mark



PROPERTY OF A GENTLEMAN

**A LARGE WUCAI 'DRAGON AND PHOENIX'
DISH****MARK AND PERIOD OF KANGXI**

robustly potted with rounded sides resting on a tapered foot, the interior brightly painted with a central medallion enclosing two pairs of five-clawed dragons and swooping phoenix amongst meandering sprays of large peony blooms, encircled by two further striding dragons and flying phoenix amid flowering peony scrolls, the exterior similarly painted with two pairs of dragons and phoenix pacing amongst composite floral sprays, the white base inscribed with a six-character reign mark within a double circle

32.5 cm, 12¾ in

PROVENANCE

Sotheby's Hong Kong, 29th October 1991, lot 242.

HK\$ 800,000-1,200,000**US\$ 102,000-153,000**

Dishes with the same composition have been included in the Oriental Ceramic Society exhibition, *The Animal in Chinese Art*, London, 1968, cat. no. 116; in *The Tsui Museum of Art*, Hong Kong, 1991, cat. no. 102; and a third in the Victoria and Albert Museum, illustrated in John Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl. 192 (no. C.99-1967). Compare also a similar dish, from a Swedish private collection, sold in our London rooms, 13th May 2015, lot 138; and another sold in these rooms, 7th October 2015, lot 3709.

清康熙 五彩穿花龍鳳紋大盤
《大清康熙年製》款

來源：

香港蘇富比1991年10月29日，編號242



Mark



A RARE LARGE FINELY PAINTED FAMILLE-VERTE JARDINIÈRE MARK AND PERIOD OF KANGXI

of square section with canted corners, robustly potted with deep flaring sides rising from a stepped splayed foot to a wide everted rim, the four main facets brightly enamelled depicting a magpie perched on leafy bamboo shoots beside sprigs of *lingzhi* growing from rocks, variously interspersed with flowers and insects, the narrow sides decorated with further *lingzhi* and bamboo, all above moulded lappets at the foot each enclosing leafy floral sprays reserved against a stippled green ground, the top of the everted rim painted with cranes in flight amongst scrolling clouds divided by flowering and fruiting branches of peach, inscribed to one side in underglaze blue with a horizontal six-character reign mark below the rim w. 51.6 cm, 20¼ in.

PROVENANCE

Collection of Louiston Guest.
Sotheby's New York, 2nd December 1967, lot 93.
Estate of Brooke Astor.
Sotheby's New York, 24th/25th September 2012, lot 626.

HK\$ 3,000,000-4,000,000
US\$ 383,000-510,000

清康熙 五彩竹鳥圖八方花盆
《大清康熙年製》款

來源：

Louiston Guest 收藏
紐約蘇富比1967年12月2日，編號93
Brooke Astor 承產收藏
紐約蘇富比2012年9月24/25日，編號626



Mark





Elegantly painted with birds in blossoming trees reminiscent of that found in albums and paintings, this jardinière is a fine example of the mature style of Kangxi imperial porcelain. The large vessel has been formed in a mould, rather than thrown on a wheel, to great success: the technical feat of successfully creating a precise and harmonious form of this size is remarkable. Jardinières of this type appear to have been made in pairs, of which large square-section planters with canted corners and a continuous waisted foot, as seen here, are the rarest of the formulations. For the companion to the present piece, see one in the National Palace Museum, Taipei, illustrated in *Sekai toji zenshu / Ceramic Art of the World*, vol. 15, Tokyo, 1983, pls 5 and 6. A further jardinière of this type, with a slightly varied rendering of the bird and flower theme, from the Qing court collection and still in Beijing, is published in *The Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, no. 95.

Peter Y.K. Lam, in 'Lang Tingji and the Porcelain of the Late Kangxi Period', *Transactions of the Oriental Ceramic Society*, vol. 68, 2003-2004, p. 44, suggests that these jardinières were produced in the latter years of the Kangxi reign, possibly commissioned for the Emperor's 70th birthday, which would have occurred in 1723. Paintings of Qing imperial birthdays illustrate the display of jardinières, antiquities, and artworks as part of the opulent celebrations, which suggests that this group of imperially marked jardinières would have been filled with appropriate plants and placed on view for guests to admire during the festivities. For paintings illustrating the Kangxi Emperor's 60th birthday celebration and the Qianlong Emperor's 70th birthday celebrations, see two included in the exhibition *China: The Three Emperors, 1662-1795*, Royal Academy of Arts, London, 2005, cat. nos 25 and 26.

According to Lam, the style of the reign marks on the jardinière also point to a date late in the Kangxi Emperor's reign. His research indicates that between 1713 and 1722, artisans began writing 'Qing' with a vertical interior stroke in the 'moon' radical (Peter Y. K. Lam, 'Lang Tingji and the Porcelain of the Late Kangxi Period', *Transactions of the Oriental Ceramic Society*, vol. 68, 2003-2004, p. 44). This is precisely the style of reign mark that occurs on the present jardinière and others of its type.

Imperial Kangxi jardinières of this group share a number of features including the impressive size, faceted bodies and six-character reign marks on the underside of the rim. A closely related Kangxi-marked jardinière of this size, also decorated with birds among bamboo, was sold at Christie's New York, 19th September 1996, lot 287. A jardinière of this form, but decorated with Xiwangmu on one side and attendants on the other sides, was sold at Christie's London, 15th May 2007, lot 282, and again in our New York rooms, 20th March 2018, lot 367, from the Jie Rui Tang collection; and another, but of elongated hexagonal form and bracket-lobed rim, from the Qing Court collection, is included in *The Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, op. cit., no. 192. Compare also a bird and flower decorated jardinière of hexagonal form, but with shaped rim and raised on four *ruyi*-form legs, the Kangxi reign mark in black enamel, sold twice at Christie's London, 19th April 1983, lot 357, and 12th November 2002, lot 72.

本品花盆，五彩精繪，所繪花鳥仿若畫譜所出，而筆法圓熟，當屬清代瓷器至臻完善之珍品。花盆只能模造而不能拉坯，如此燒成之作，形制和諧相宜，而此品碩大，更顯匠人鬼斧天成。此類花盆多成對製，如本品盆身四方，倭角圈足者，於同類品器中尤屬珍罕。有與本品成對者，現藏台北故宮博物院，錄於《世界陶磁全集》，卷15，東京，1983年，圖版5及6。亦有一類例，所繪花鳥稍有不同，為清宮舊藏，現藏北京故宮博物院，錄於《故宮博物院藏文物珍品全集·五彩·鬩彩》，香港，1999年，編號95。

林業強所述，本品花盆屬康熙後期，應為準備康熙帝於1723年之七十萬壽慶典而製（林業強，〈Lang Tingji and the Porcelain of the Late Kangxi Period〉，《東方陶瓷學會彙刊》，卷68，2003-2004年，頁44）。觀清宮壽宴畫作，可見花盆、古器、裝飾品等陳設，由此可斷，此類花盆應作盛載花卉植物，供賓客觀賞之用。可參考康熙六十萬壽慶典圖及乾隆八十萬壽慶典圖，錄於《盛世華章》，皇家藝術研究院，倫敦，2005年，編號25及26。

據林業強研究發現，康熙年款中「清」字「月」內一豎一橫（清）之寫法，應始於1713-1722年之間（林業強，〈Lang Tingji and the Porcelain of the Late Kangxi Period〉，同上，頁44）。本品及其類例，其款識即以此法書寫，更證其燒製年份為康熙後期。

此類康熙花盆皆尺寸碩大，多方器形，兩側口沿下書六字青花橫款。可參考另一康熙類例，尺寸相同，繪花鳥圖，1996年9月19日售於紐約佳士得，編號287。亦有一八方花盆，繪仙女祝壽圖，2007年5月15日售於倫敦佳士得，編號282，入潔蕊堂所藏，再於2018年3月20日售於紐約蘇富比，編號367；另一菱花式花盆例，折沿，為清宮舊藏，錄於《故宮博物院藏文物珍品全集·五彩·鬩彩》，同上，編號192。亦可較一六方花盆例，繪花鳥圖，折沿，下繪四如意雲頭，墨書康熙年款，兩度售於倫敦佳士得，1983年4月19日，編號357，及2002年11月12日，編號72。

3658

PROPERTY OF A GENTLEMAN

**A FINE PAIR OF UNDERGLAZE-BLUE AND
IRON-RED 'LOTUS' CUPS
MARKS AND PERIOD OF YONGZHENG**

each finely potted with thin flaring sides rising from a straight foot, the exterior decorated with four iron-red stylised lotus blossoms borne on underglaze-blue foliate sprays, the underside inscribed in underglaze blue with a six-character reign mark within a double square
8.1 cm, 3¼in.

PROVENANCE

Christie's Hong Kong, 1st-3rd May 1994, lot 748.
An important Asian private collection.
Sotheby's Hong Kong, 8th April 2011, lot 3135.

HK\$ 600,000-800,000

US\$ 76,500-102,000

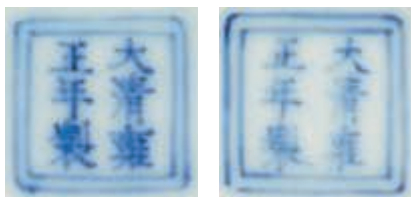
清雍正 青花礬紅彩番蓮紋盃一對
《大清雍正年製》款

來源：

香港佳士得1994年5月1至3日，編號748

重要亞洲私人收藏

香港蘇富比2011年4月8日，編號3135



Marks







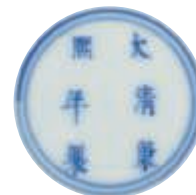
3659

A RARE DOUCAI AND IRON-RED 'DRAGON'
DISH
MARK AND PERIOD OF KANGXI

清康熙 鬪彩礬紅彩雲龍戲珠紋盤
《大清康熙年製》款

the curved shallow sides rising from a tapered foot, powerfully painted to the interior with a ferocious five-clawed dragon in iron red, its muscular limbs stretched to reach for a flaming pearl, the fierce creature leaping from tumultuous swirling waves crashing on rocks enamelled in various shades of green, the scaly sinuous body partially obscured by stylised scrolling clouds, the exterior similarly decorated with two iron-red dragons leaping from scrolling clouds, inscribed to the base with a six-character reign mark within a double circle 21.3 cm, 8³/₈ in.

HK\$ 250,000-350,000
US\$ 31,900-44,600



Mark

AN UNDERGLAZE-BLUE AND PUCE-
ENAMELLED 'DRAGON' BRUSH
QING DYNASTY, QIANLONG PERIOD

清乾隆 青花胭脂紅雲龍紋筆

the bulbous body with a long cylindrical handle surmounted with a globular finial, brightly enamelled in puce with two ferocious five-clawed dragons and flying bats, the mythical creatures each with a scaly body terminating in muscular legs and sharp claws, writhing amongst stylised scrolling clouds in underglaze blue
handle 16.8 cm, 6 $\frac{5}{8}$ in.

HK\$ 200,000-300,000
US\$ 25,500-38,300



**A RARE RUBY-GROUND FAMILLE-ROSE
'FLORAL' BOWL
SEAL MARK AND PERIOD OF JIAQING**

delicately potted with rounded sides rising from a short foot, finely enamelled around the exterior with a lush variety of flower sprays clustered around the narrow footring or arching below the rim, including peony, hibiscus, lily, chrysanthemum, camellia, and aster, all reserved on a ruby-red ground of deep crushed raspberry tone, the interior and base reserved in white, the base further inscribed in underglaze blue with a six-character seal mark
9.2 cm, 3⁵/₈ in.

PROVENANCE

Sotheby's Hong Kong, 29th October 1991, lot 285.
Sotheby's Hong Kong, 8th October 2013, lot 3123.

**HK\$ 900,000-1,200,000
US\$ 115,000-153,000**

A pair of bowls of this type was sold in these rooms, 20th November 1984, lot 412, one now in the Weishaupt collection, illustrated in Gunhild Avitabile, *From the Dragon's Treasure*, London, 1987, pl. 26, and the other now in the Gruterich collection included in the exhibition *Chinesische Keramik. Meisterwerke aus Privatsammlungen*, Museum für Ostasiatische Kunst, Cologne, 1988, cat. no. 139; another pair was sold in these rooms, 30th April 1991, lot 110; and a single bowl was sold in our London rooms, 12th December 1989, lot 436.

For the prototype of the decoration, see a Yongzheng ruby-ground bowl in the Shanghai Museum, Shanghai, illustrated in *Chugoku tōji zenshū* [Complete works on Chinese ceramics], vol. 21, Kyoto, 1981, pl. 105; a slightly smaller example with a Yongzheng *yuzhi* mark, in the British Museum, London, published in Hugh Moss, *By Imperial Command*, Hong Kong, 1976, pl. 5.

清嘉慶 胭脂紫地粉彩九秋同慶小盃
《大清嘉慶年製》款

來源：

香港蘇富比1991年10月29日，編號285
香港蘇富比2013年10月8日，編號3123



Mark





3662

PROPERTY FROM AN OLD HONG KONG COLLECTION

**A BLUE-GROUND FAMILLE-ROSE
'MEDALLION' BOWL
SEAL MARK AND PERIOD OF DAOGUANG**

with deep rounded sides rising from a short foot to an everted rim, finely painted on the exterior with four gilt-rimmed roundels enclosing chrysanthemum blooms borne on leafy stems, two medallions further rendered with smaller florets, including asters, all reserved on a blue *sgraffiato* ground picked out with feathery scrolls and enamelled with multi-coloured floral strapwork, the interior decorated in cobalt blue with a central medallion of floral blooms, framed by chrysanthemum sprays around the cavetto, the base inscribed with a six-character seal mark
15 cm, 5 $\frac{7}{8}$ in.

**HK\$ 80,000-120,000
US\$ 10,200-15,300**

清道光 粉彩月白地軌道開光菊花盃
《大清道光年製》款



Mark



3663

PROPERTY OF A GENTLEMAN

**A PAIR OF BLUE AND WHITE 'LOTUS
BOUQUET' SMALL DISHES
SEAL MARKS AND PERIOD OF DAOGUANG**

each with rounded sides rising from a tapered foot to a slightly everted rim, the interior painted with a central medallion enclosing a beribboned bouquet of blooming lotuses, arrowheads and other water weeds, encircled by a composite floral meander below a classic scroll band at the rim, the exterior similarly decorated with a composite floral scroll between keyfret at the rim and a classic scroll at the foot, the base inscribed with a six-character seal mark
11.7 cm, 4⁵/₈ in.

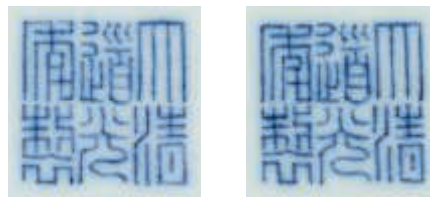
PROVENANCE

Christie's Hong Kong, 29th September 1992, lot 520.

**HK\$ 100,000-150,000
US\$ 12,800-19,200**

清道光 青花一把蓮小盤一對
《大清道光年製》款

來源：
香港佳士得1992年9月29日·編號520



Marks

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE
COLLECTION

**A FINE TRANSITIONAL-STYLE BLUE AND
WHITE BOTTLE VASE
QING DYNASTY, KANGXI PERIOD**

with a pear-shaped body supported on a slightly splayed foot, sweeping up to a long slender neck collared by a central bulb and a flared rim, brightly painted around the exterior in shades of cobalt with a composite floral band centred with a large lotus on each side surrounded by long palm leaves, flanked by a pair of camellias and further chrysanthemum and hibiscus, all borne on a continuous meandering scroll between a row of petals skirting the base and pendent lappets draping the shoulder, the neck further collared by a narrow band of foliate florets and a blue-ground border picked out with white blossoms, all below four pendent elongated panels enclosing a white lotus around the lower neck, a lotus scroll on the central bulb and upright flowers and insects at the rim, the base glazed and centred by a peony sprig, wood stand 42.3 cm, 16⁵/₈ in.

PROVENANCE

Sotheby's Hong Kong, 26th November 1980, lot 309.
A Hong Kong private collection.
Sotheby's Hong Kong, 8th October 2013, lot 3026.

**HK\$ 200,000-300,000
US\$ 25,500-38,300**

清康熙 青花纏枝花卉紋長頸膽瓶

來源：

香港蘇富比1980年11月26日，編號309

香港私人收藏

香港蘇富比2013年10月8日，編號3026



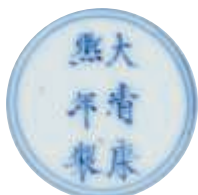
A BLUE AND WHITE 'FLORAL' BOWL
MARK AND PERIOD OF KANGXI

清康熙 青花折枝花果紋笠式花口盃
《大清康熙年製》款

of conical form, the wide flaring sides rising from a short foot to a hexalobed rim, freely painted to the exterior with detached fruiting sprays of pomegranate, cherry, finger citron, peach, loquat and grape vines, above leafy sprays of flowering camellia, peony, lotus, rose, chrysanthemum and prunus, skirted by a classic scroll band around the foot, the interior similarly decorated with a central medallion enclosing flowering and fruiting peaches, surrounded by detached composite floral sprays on the cavetto, below leafy branches of further flowers at the rim, the base inscribed with a six-character reign mark within a double circle
22.5 cm, 8 $\frac{7}{8}$ in.

HK\$ 200,000-300,000

US\$ 25,500-38,300



Mark



A BLUE AND WHITE 'PHOENIX' MALLET
VASE
MARK AND PERIOD OF KANGXI

the bell-shaped body rising to a tall tubular neck with a slightly lipped rim, painted on both sides with a highly stylised *kui* phoenix design, its head on the neck of the vase dissolving into abstract blue scrolls draping over the shoulders, the base inscribed with a six-character reign mark written in three columns

18.7 cm, 7³/₈ in.

HK\$ 800,000-1,200,000
US\$ 102,000-153,000

A vase of this design in the Palace Museum, Beijing, is illustrated in Geng Baochang, ed., *Gugong Bowuyuan cang Qingdai yuyao ciqu* [Porcelains from the Qing dynasty imperial kilns in the Palace Museum collection], Beijing, 2005, vol. 1, part 1, pl. 47, together with a Yongzheng version, part 2, pl. 40; another Kangxi vase in the National Museum of China, Beijing, is published in *Zhongguo Guojia Bowuguan guancang wenwu yanjiu congshu/Studies on the Collections of the National Museum of China. Ciqu juan* [Porcelain section], *Qingdai* [Qing dynasty], Shanghai, 2007, pl. 2.

The design was also executed in underglaze copper red; for an example in the Shanghai Museum see *Zhongguo taoci quanji* [Complete series on Chinese ceramics], Shanghai, 1999-2000, vol. 14, pl. 24; and for one in Taipei, *Gugong Qing ci tulu. Kangxi yao. Yongzheng yao/Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum, Republic of China. K'ang-hsi Ware and Yung-cheng Ware*, Tokyo, 1980, pl. 21.

清康熙 青花夔鳳紋雙陸尊
《大清康熙年製》款

北京故宮博物院有藏與此瓶相似之例，錄於耿寶昌主編，*《故宮博物院藏清代御審瓷器》*，北京，2005年，卷1（上冊），圖版47，又有一雍正年製例，錄於卷1（下冊），圖版40。北京中國國家博物館又另有一康熙例，錄於*《中國國家博物館藏文物研究叢書》*，瓷器卷：清代，上海，2007年，圖版2。

此形制也有釉裏紅例，一器藏於上海博物館，見*《中國陶瓷全集》*，上海，1999年-2000年，卷14，圖版24。台北故宮還有一例，錄於*《故宮清瓷圖錄：康熙審·雍正審》*，東京，1980年，圖版21。



Mark



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A RARE BLUE AND WHITE 'PHOENIX
MEDALLION' BOWL**
MARK AND PERIOD OF KANGXI

well potted with deep rounded sides divided into eight lobes and rising to an undulating rim, all supported on a lobed foot of corresponding form, each panel of the exterior meticulously decorated with a phoenix roundel, between friezes of lotus scrolls encircling the rim and lower body, the foot further skirted with a key-fret band, the interior centred with a lobed cartouche enclosing a phoenix flanked by outstretched wings and portrayed with billowing tail feathers, all below a further lotus band below the rim, the base inscribed with a six-character reign mark within a double circle
24.3 cm, 9½ in.

PROVENANCE

Sotheby's Hong Kong, 20th May 1987, lot 449.

HK\$ 500,000-800,000**US\$ 64,000-102,000**

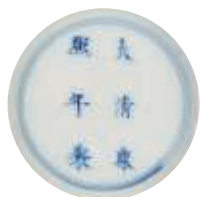
Both the form and design of this bowl are likely to be rooted in the Xuande period prototypes that were developed at the Jingdezhen kilns in the early Ming dynasty. For two Xuande reign-marked examples, see a lobed bowl decorated on the exterior with 'dragon' medallions, illustrated in *Sekai toji zenshu/Ceramic Art of the World*, vol. 14, Tokyo, 1976, pl. 152; and another, included in the exhibition *Ming Porcelains*, China Institute, New York, 1970, cat. no. 14 and later sold in these rooms, 18th November 1986, lot 40, from the T.Y. Chao collection. This lobed form and motif are also employed on other vessels of the period, including two brush washers from the Qing court collection and still preserved in the Palace Museum, Beijing, one decorated with dragons and the other with phoenix, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, pls 128 and 129.

For closely related Kangxi reign-marked examples, compare one sold at Christie's London, 8th December 1986; and another sold at Christie's Hong Kong, 2nd November 1999, lot 582, and again, 27th May 2008, lot 1826.

清康熙 青花團鳳紋葵瓣式盃
《大清康熙年製》款

來源：

香港蘇富比1987年5月20日，編號449



Mark



3668

PROPERTY OF A GENTLEMAN

**A BLUE AND WHITE 'THREE FRIENDS'
JARLET
MARK AND PERIOD OF YONGZHENG**

of ovoid form with rounded tapered sides supported on a recessed base, surmounted by a waisted neck and lipped mouthrim, the exterior finely painted with the 'Three Friends of Winter', prunus, bamboo and pine, between double line borders above and below, the shoulder collared with a classic scroll and the neck picked out with detached clouds, the base inscribed with a six-character reign mark within a double circle 8 cm, 3¼ in.

PROVENANCE

Sotheby's Hong Kong, 4th November 1997, lot 1446.

HK\$ 600,000-800,000

US\$ 76,500-102,000

A closely related jarlet in the S.C. Ko Tianminlou collection, is illustrated in Liu Liang-yu, *A Survey of Chinese Ceramics*, vol. 5, Taipei, 1991, p. 90 (top left); one was included in the Hong Kong Oriental Ceramic Society *Exhibition of Chinese Blue and White Porcelain*, City Museum and Art Gallery, Hong Kong, 1975, cat. no. 108; another was sold at Christie's Hong Kong, 19th January 1988, lot 316, and again in these rooms, 8th October 2008, lot 2563; and a fourth example from the Hosokawa collection was sold in these rooms, 8th October 2014, lot 3120.

清雍正 青花歲寒三友小罐
《大清雍正年製》款

來源：

香港蘇富比1997年11月4日，編號1446



Mark



PROPERTY OF A GENTLEMAN

A BLUE AND WHITE 'BOYS' CUP MARK AND PERIOD OF JIAJING

the rounded sides supported on a slightly concave base, vividly painted on the exterior with eight boys in a garden with pierced rocks, one side depicting a group of four at play, the reverse with a boy holding a vase and another carrying a jardinière of flowers walking towards two further boys, all above a wavy band of lappets, the interior with a central medallion enclosing two boys in a garden, encircled by double-line borders repeated at the rim, the glazed base inscribed with a six-character reign mark
8.7 cm, 3³/₈ in.

PROVENANCE

Sotheby's Hong Kong, 4th November 1997, lot 1408.

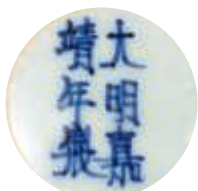
HK\$ 150,000-200,000

US\$ 19,200-25,500

明嘉靖 青花嬰戲盃
《大明嘉靖年製》款

來源：

香港蘇富比1997年11月4日·編號1408



Mark



PROPERTY OF A GENTLEMAN

**A TIBETAN-INSCRIBED BLUE AND WHITE
'DRAGON MEDALLION' BOWL
MARK AND PERIOD OF WANLI**

明萬曆 青花團龍藏文「十相自在」盃
《大明萬曆年製》盃

the deep rounded sides rising from a tapered foot to a gently flared rim, richly painted to the exterior in bright cobalt blue tones, depicting four roundels formed from sinuous five-clawed dragons writhing amidst clouds, divided by pairs of the *babao* (Eight treasures) arranged in double registers, the interior with a central medallion enclosing a single large Tibetan 'All Powerful Ten' style character, the base inscribed with a six-character reign mark within a double circle
15.9 cm, 6¼ in.

HK\$ 150,000-200,000

US\$ 19,200-25,500

Another Wanli blue and white bowl inscribed with Tibetan 'All Powerful Ten' style characters is illustrated in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pl. 11:100.



Mark



PROPERTY OF A LADY

A LONGQUAN CARVED CELADON JAR YUAN DYNASTY

robustly potted, of baluster form with a tapered neck decorated with overlapping striated triangular motifs, carved around the sides with panels of flowers of the four seasons, alternating with panels of characters *jin yu man tang* ('May gold and jade fill your halls'), beneath a continuous border of scrolling clouds, all between bands of formalised petals around the neck and base, covered overall with a thick rich green glaze 27.5 cm, 10 $\frac{7}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 27th/28th April 1993, lot 29.

HK\$ 250,000-300,000
US\$ 31,900-38,300

Jars of this type, but with the central panels carved between various borders, include one with a cover, decorated with the characters *mei jiu qing xiang* (excellent wine, clear and fragrant), illustrated in John Ayers, *Chinese Ceramics in the Baur Collection*, vol. 1, Geneva, 1999, pl. 45; another sold at Christie's Hong Kong, 31st October 2000, lot 860; and two jars sold in our London rooms, 1st/2nd April 1974, lot 134, and, 18th June 1968, lot 17, from the collection of Thomas Cadett CBE.

元 龍泉青釉浮雕「金玉滿堂」花卉圖罐

來源：

香港蘇富比1993年4月27/28日，編號29

有相類龍泉青瓷大罐，但開光邊框加飾各類紋樣，包括一飾「美酒清香」字，帶蓋之罐例，錄於 John Ayers, 《Chinese Ceramics in the Baur Collection》, 卷1, 日內瓦, 1999年, 圖版45。另一售於香港佳士得2000年10月31日, 編號860。亦有二例售於倫敦蘇富比1974年4月1/2日, 編號134, 及1968年6月18日, 編號17, 後者屬 Thomas Cadett CBE 收藏。



3672

**A YELLOW-GROUND UNDERGLAZE-BLUE
'LOTUS SCROLL' BOWL
MARK AND PERIOD OF YONGZHENG**

the curved rounded sides rising from a short foot to a wide flared rim, painted to the exterior with an undulating lotus scroll below a band of wavy *ruyi* lappets, the interior with a central medallion enclosing a stylised spray of blooming lotus, all divided by double line borders and reserved against a rich lemon-yellow ground, save for a circle on the base inscribed with a six-character reign mark within a double circle
18.4 cm, 7¼ in.

PROVENANCE

Sotheby's Hong Kong, 28th/29th April 1992, lot 241.

**HK\$ 600,000-800,000
US\$ 76,500-102,000**

清雍正 黃地青花纏枝蓮紋折腰盃
《大清雍正年製》款

來源：

香港蘇富比1992年4月28至29日，編號241



Mark



A MASSIVE YELLOW-GROUND GREEN AND AUBERGINE-ENAMELLED 'DRAGON' DISH
CHUXIUGONG SEAL MARK, QING DYNASTY,
GUANGXU PERIOD

清光緒 黃地三彩雲龍戲珠紋折沿盤
《儲秀宮製》款

展覽：

麻薩諸塞州衛斯理學院戴維斯博物館，1997-2018年借展

robustly potted with curved rounded sides rising from a tapered foot to a wide and everted rim, the interior brightly painted with a central medallion enclosing a green and an aubergine five-clawed dragon writhing amongst flames and scrolling cloud clusters contesting a flaming pearl, encircled by detached flowering branches of peony, lotus, camellia, hydrangea prunus, peach and chrysanthemum at the cavetto, the rim bordered by further dragons striding amongst flames in pursuit of flaming pearls, similarly decorated on the exterior with striding dragons pursuing flaming pearls, below a frieze of flying cranes amid scrolling clouds at the rim, all reserved on a rich egg-yolk yellow ground, save for the white base inscribed with a four-character seal mark reading *Chuxiugong zhi* (Made in the Hall of Gathered Elegance) in underglaze blue 63.2 cm, 24 $\frac{7}{8}$ in.

EXHIBITED

On loan to the Davis Museum, Wellesley College, Massachusetts, from 1997-2018.

HK\$ 400,000-600,000

US\$ 51,000-76,500



Mark



3674

PROPERTY OF AN ASIAN PRIVATE COLLECTION

明末十七世紀 灑金銅爐

**A GOLD-SPLASHED BRONZE RECTANGULAR
INCENSE BURNER**

《大明宣德年製》仿款

LATE MING DYNASTY, 17TH CENTURY

cast with a flaring body rising to an angular shoulder and surmounted by a tapering waisted neck and everted rim, all supported on four short feet, the base centred by an apocryphal six-character Xuande reign mark within a recessed cartouche, the warm caramel-brown exterior freely decorated with small splashes of gold, the wood cover centred by a jade finial worked in the form of a boy, wood stand
12.7 cm, 5 in.

HK\$ 250,000-350,000

US\$ 31,900-44,600



Mark



**A BRONZE ELEPHANT-HANDLED INCENSE
BURNER AND STAND
LATE MING DYNASTY**

明末 銅象耳簋式爐 連座
《宣德年》仿款

來源：
美國東岸私人收藏

of *bombé* form, rising from a splayed foot to a gently flared rim, flanked by a pair of elephant-head handles, the beasts detailed with a pair of flapped ears, slitted eyes, and a curled trunk between pointed tusks, the base with a three-character Xuande mark within a recessed rectangle, all supported on a circular stand with five *ruyi* feet joined by a stretcher, the bronze well patinated to a reddish maroon tone
w. 20.6 cm, 8 $\frac{1}{8}$ in., overall h. 14.2 cm, 5 $\frac{5}{8}$ in.

PROVENANCE

An American east coast private collection.

HK\$ 800,000-1,200,000
US\$ 102,000-153,000

The robustness of this incense burner is enhanced by the pair of elephant handles and five *ruyi* feet, which accentuate the swell of the body and the rich reddish tone. Compare a similar incense burner and stand, attributed to the 17th/18th century, sold in our New York rooms, 15th/16th September 2015, lot 234; and two examples, with apocryphal Xuande reign marks, included in the exhibition *Guan cang yadiao ji Ming Qing tonglu tezhan / Rekishi Hakubutsukan korekushon zōge chōkoku oyobi Min Shin dōro shōrai tokuten* [Special exhibition of carved ivory and bronze incense burners in the collection of the National Museum of History], Kumamoto City Museum, Kumamoto, 1997, cat. nos 217 and 218.



Mark



**A SUPERBLY CARVED BAMBOO 'HORSES OF MUWANG' BRUSHPOT
17TH – EARLY 18TH CENTURY**

of cylindrical form, the exterior deftly carved in sophisticated high and low relief with eight horses and four grooms in a riverside landscape, depicting a groomsmen hauling a horse from behind intertwining pine trees, beside two horses by the shore, one recumbent and the other standing and sniffing its hoof, in the river a further groomsmen standing ready to bathe a horse, in front of another groom lugging the reins of a backing off horse by the shore, in a distance a figure holding a bucket feeding a horse beside another drinking water from a basin, opposite two knotted pine trees and a horse with its head turned backwards, the bamboo patinated to a dark brown tone

h. 16.8 cm, 6⁵/₈ in.

PROVENANCE

Purchased in Hong Kong, 1964.
Bluett & Sons, London.
Collection of Mrs Irene Dreyfus, 1964.
Hugh Moss, London, 1969.
An eminent English collection.

HK\$ 100,000-150,000

US\$ 12,800-19,200

In its outstanding workmanship, in which the figures and horses are carved with the uttermost naturalistic sensitivity and the natural contours of the landscape skilfully cut out in varying levels of relief, this superb brushpot is a delightful object destined for the scholar's desk.

Although unsigned, its distinctive composition and rendering of carved details demonstrated the carver's awareness of contemporaneous works by celebrated bamboo masters such as Wu Zhifan and Gu Jue. In fact, the representations are so close that the creator of this brushpot could very probably be a follower or amongst the close circle of these masters. Compare a Wu Zhifan bamboo brushpot decorated with a scene of washing horses, with a closely related composition and similar zigzag orientation of the pine boughs, formerly in the Qing court collection and now 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. 31; another brushpot carved with

十七至十八世紀初 竹雕松溪浴馬圖筆筒

來源：

1964年購於香港

Bluett & Sons · 倫敦

Irene Dreyfus 夫人收藏 · 1964年

莫士搗 · 倫敦 · 1969年

顯赫英國收藏

a similar subject is included *ibid.*, pl. 33. See also a bamboo brushpot by Gu Jue, with analogous treatment to the scaled bark and truncated roots to the pine trees, sold at Woolley and Wallis Salisbury, 23rd May 2012, lot 191.

The scene depicts groomsmen attending to the legendary eight horses of Mu Wang. It is said that Mu Wang travelled around his kingdom in a chariot drawn by eight mighty horses in search of the heavenly paradise. The eight horses were all given a distinctive name and were eventually liberated from their harnesses and let out to graze after many years of faithful service to the king.

This brushpot had a long history in the West, where its provenance can be traced back to the 1960s. Not only did it pass through the hands of two eminent dealers in London, Bluett & Sons and Hugh Moss, it also belonged to the collection of Mrs Irene Dreyfus, who had originally collected the legendary Chenghua *doucai* 'chicken cup', sold at a record-breaking price in our rooms on 8th April 2014, lot 1.



A BAMBOO 'PINE' BRUSHPOT SIGNED ZHONGQIAN, 17TH CENTURY

carved in the form of a section of a pine tree, naturalistically depicted with burls, whorls and scalps on the bark, the exterior carved in high relief and openwork with gnarled knotted branches issuing clusters of pine needles, patinated to a chestnut-brown tone, the reverse lightly incised with a four-character signature reading *Zhongqian jing lou* (Respectfully carved by Zhongqian)
12 cm, 4¾ in.

PROVENANCE

An old Hong Kong private collection.

LITERATURE

Ip Yee and Laurence C.S. Tam, *Chinese Bamboo Carving*, Part II, Hong Kong, 1982 pp 190-191.

HK\$ 200,000-300,000

US\$ 25,500-38,300

The vibrant high relief carving and naturalistic rendering of the pine branches wrapped around the trunk follows the Ming tradition of bamboo carving developed by the three Zhus, the most renowned family of bamboo carvers active from the 16th century. The current brushpot is signed Zhongqian, the sobriquet of the bamboo carver Pu Cheng, who was active in the early 17th century.

Compare a bamboo brushpot carved with cranes by Zhu He, in the Nanjing Museum, Nanjing, illustrated in Hai Bo, *Zhu mu ya jiao qi zhenshang* [Appreciation of bamboo, wood, ivory and horn], Tainan, 1995, pl. 30.

十七世紀 竹雕松樹椿筆筒
《仲謙敬鏤》款

來源：
香港私人舊藏

出版：
葉義及譚志成，〈中國竹刻藝術〉，香港藝術館，香港，1982年，下冊，頁190-191



Mark



**A TIANHUANG 'MYTHICAL BEAST' SEAL
QING DYNASTY**

清 田黃瑞獸紐方章

印文：恆淳月輪中

of square section surmounted by a tapering frieze of low-relief *ruyi* clouds below a raised fillet, the finial skilfully carved in the form of a mythical beast seated on its haunches with the head turned towards its right, the horned beast depicted with a muscular body detailed with a pronounced spinal column terminating in a bushy tail swept against its side, one side of the seal incised with an inscription, the seal face carved with an inscription, the stone of a warm variegated yellowish-orange colour

8.3 cm, 3¼ in.; 118.16 gr.

HK\$ 600,000-800,000

US\$ 76,500-102,000



Seal Face 印面



A SET OF TWO ALBUMS OF COPPER-PLATE
PRINTS OF THE 'PEIWEN GENGZHI TU'
QING DYNASTY, QIANLONG PERIOD

清乾隆 銅板畫《佩文耕織圖》上、下兩冊全

來源：

香港蘇富比2005年5月2日，編號519

copper-plate prints in black ink on paper, bound in two volumes, the first comprising a six page introduction in cursive script in the hand of the Kangxi Emperor dated to 1696 and three Imperial seals in crimson ink, followed by twenty-three images following the agricultural yearly cycle of farmers from the tilling of soil to selling of rice and giving thanks to the Gods for a successful harvest, the second with twenty-three images depicting the process of silk production, each image set below a commentary in the Kangxi Emperor's script, accompanied on its adjacent page by various imperial poems composed by the Yongzheng and Qianlong Emperors referring to the scenes, framed by a red-ink border of striding dragons in pursuit of flaming pearls

34.5 by 25.3 cm, 13⁵/₈ by 10 in.

PROVENANCE

Sotheby's Hong Kong, 2nd May 2005, lot 519.

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

US\$ 102,000-153,000



Title slips 題籤

眩和苟

後孽崇

功自怯

勤勞委

慮因早

菽東田

種種種

家衣裳

水浸筠

竹託



漢種
漢種史的門外
本不生於世及
皆嘉穀和黍稷
物皆有其本種
是則文與物
其種神賦

耕第一圖 浸種

世宗憲皇帝御製

百穀遺嘉種先農著懋功春墮二月後香

浸一漢中重櫛隨宜辨筠籜用力同毒

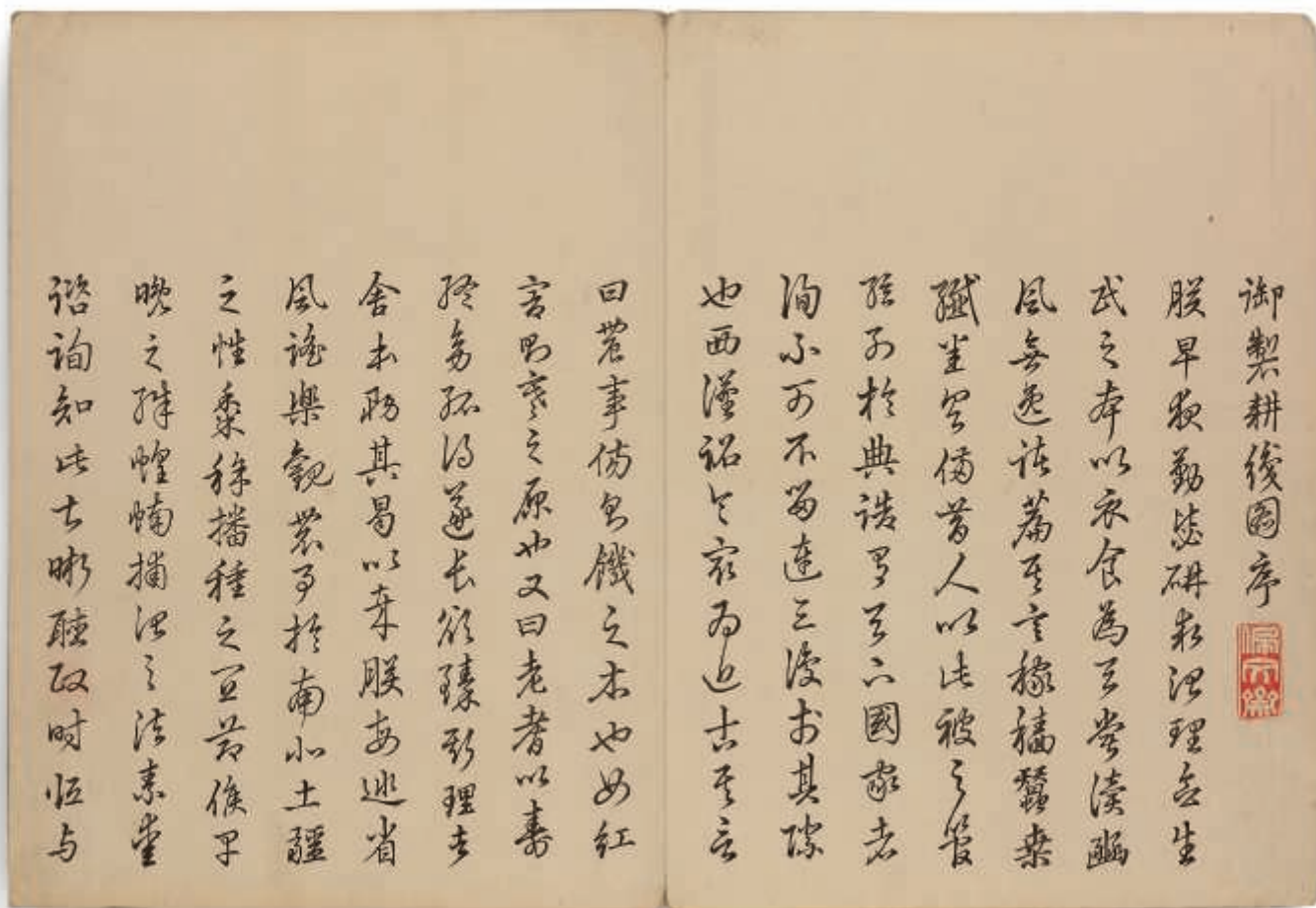
賢父老占薪誠年豐

皇帝御製恭和

聖祖仁皇帝原韻

氣布青陽造化功東郊制載萬方同漢流

浸種如油綠生意含春秀色籠



御製耕績圖序



朕早敷勅諭研耨躬理農生
 式之奉以衣食為至崇漢豳
 風無逸詒篇至重稼穡蠶桑
 賦豈空備昔人以此被之管
 雖所於典誥多至六國家者
 洵不可不留述之後亦其際
 也西漢詔令宿而也古之言

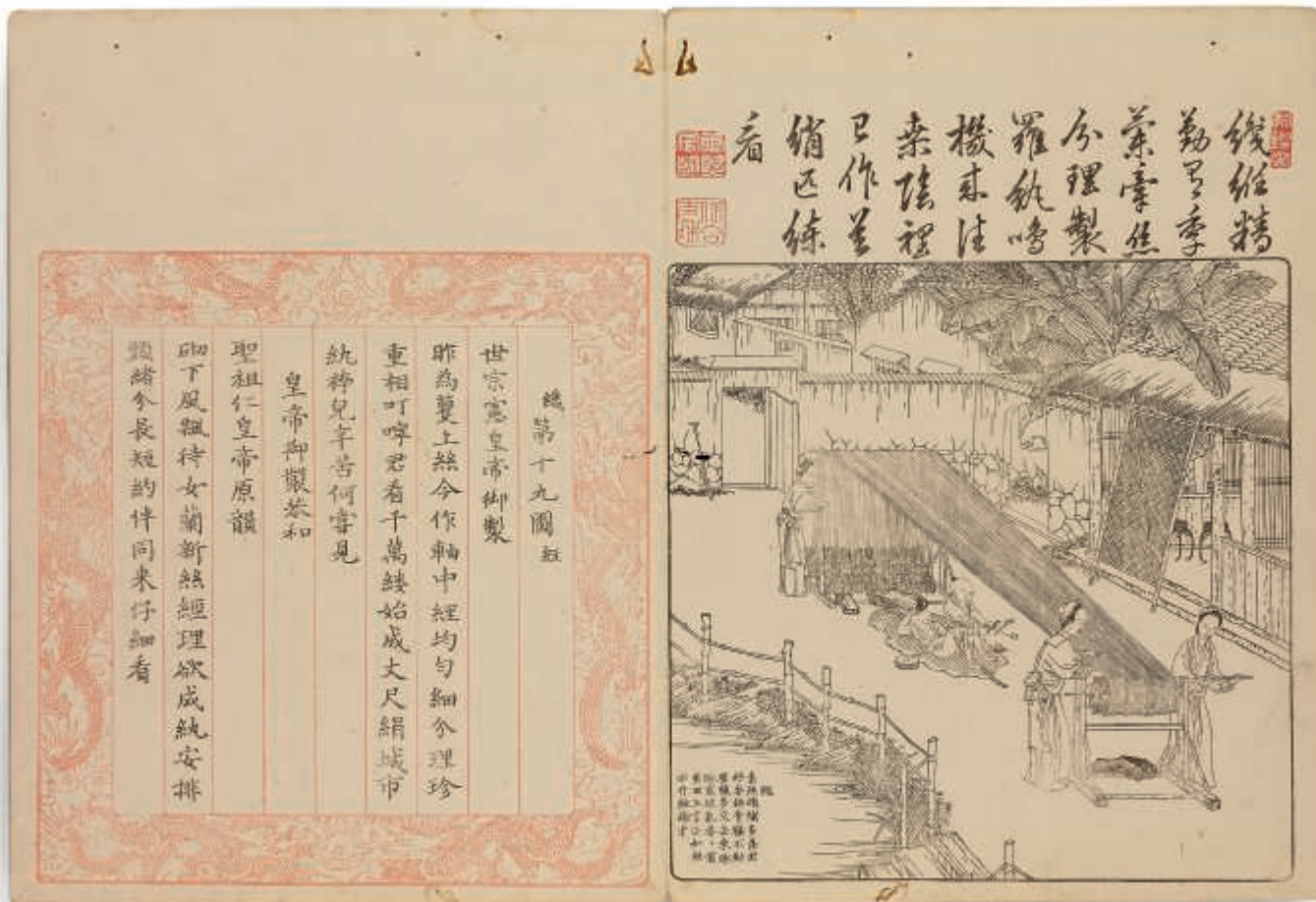
曰農事仿古機之本也如紅
 言則齊之原也又曰老者以壽
 終多孫得遂長欲臻新理去
 舍本務其曷以年朕安巡省
 風謠樂觀農事於南小土疆
 之性桑梓播種之宜若後子
 曠之耕墾幅播之治素望
 諮詢知此古晰聽政時恆與

Originally compiled by Lou Shou in AD 1145, the *Gengzhi tu* [Pictures of Tilling and Weaving] is a depiction of the different stages of agriculture and sericulture, used as reference material to farming. It was also conceived as a metaphor for a prosperous, ordered Confucian society under a magnanimous and benevolent ruler. In the Qing dynasty, this was further developed into an important subject to glorify the golden age under the justified governance of the Manchus. Hence the three Emperors during the pinnacle of the Qing dynasty, namely Kangxi, Yongzheng and Qianlong, had commissioned various editions of these scenes to be printed.

Derived quintessentially from original woodblock prints commissioned by the Kangxi Emperor in 1696, after a painted album by the court painter Jiao Bingzhen (1689-1726), the present albums preserved the original format with a preface and poems composed by the Kangxi Emperor in the manner

of his writing. The Qianlong Emperor, propagating himself as a glorious descendant in line to the generations of enlightened rulers, was determined to create a version paying homage to his predecessors. In 1739, he commissioned court painters to make copies of the Kangxi album, and composed his own poetic verses in addition to his grandfather and father's contributions, which are included on the pages adjacent to the illustrations and enclosed within characteristic borders of red dragons on the present album.

Stylistically, the architectonic treatment of the scenes on the present albums demonstrates a continued interest in Western linear perspective, pioneered by the Kangxi Emperor and further galvanised during the Qianlong period. Realistic depiction of facial expressions, more accurate interpretation of the human anatomy and the use of Western three-dimensional modelling are also characteristic of 18th-century pictorial aesthetics.



A number of painted and woodblock-printed albums of various editions is preserved amongst worldwide museum and private collections. A Qianlong album of *Imperially Commissioned Illustrations of Tilling and Weaving with Poems*, comprises imperial poems by all three Emperors, is recorded amongst the collections of the Dalian Library in Liaoning. Compare also a book of woodblock prints of the 1696 Kangxi edition, with added colours by brush, in the British Museum, London (inv. no. 1949.0709.0.1). Two pages of which are illustrated in Jessica Rawson, *Chinese Jade: from the Neolithic to the Qing*, British Museum, London, 1995, pp. 407 and 409, figs 1 and 2. Another 1696 edition of the book but without added colours by hand, and an album painted on silk depicting the same scenes, featuring Prince Yinchen (the later Yongzheng Emperor) as the main farmer, are preserved in the Palace Museum, Beijing. The latter is illustrated in *The Complete Collection of Treasures of*

the Palace Museum. Paintings by the Court Artists of the Qing Court, Hong Kong, 1996, pp. 74-90.

The Qianlong Emperor's ultimate infatuation with these agrarian imageries and their conceptual meaning is marked by his large-scale project in 1769 of commissioning forty-eight stone slabs carved with scenes from the *Gengzhi tu*, prompted by his discovery of the Yuan-dynasty album painted by Cheng Qi (1279-1368) which closely followed Lou's originals. The steles were then erected in the Yuanmingyuan, many of which are now destroyed, but two scrolls depicting ink rubbings of the scenes are known. Extant ceramic and jade versions of the *Gengzhi tu* produced in the Qianlong period are also preserved; see a porcelain version of this book, illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 418, pl. 100.

**A RARE EMBELLISHED SOAPSTONE FIGURE
OF A LUOHAN
ATTRIBUTED TO ZIXIU, LATE MING
DYNASTY**

skillfully carved in the form of a *luohan* seated in *rajalisana* on a pierced rockwork base, portrayed clad in finely incised loose garments embellished with pearls and turquoise glass beads, the figure portrayed with a meditative expression accentuated with curly beard and flanked by a pair of pendulous earlobes, further depicted with the left hand holding a *ruyi* sceptre and the right held in a fist resting atop the bent right knee, the figure rendered with a variegated grey stone, all set on a beige stone suffused with reddish inclusions and dark speckles 8.4 cm, 3¼ in.

PROVENANCE

Sotheby's Hong Kong, 28th April 1992, lot 280.

**HK\$ 250,000-300,000
US\$ 31,900-38,300**

明末 傅子秀製壽山石雕嵌寶羅漢坐像

來源：

香港蘇富比1992年4月28日，編號280

The precise style of carving and naturalism of expression strongly points to the current figure being the work of the 17th century carver Zixiu. Little is known about him other than what can be divulged from the small number of extant signed works. For a detailed discussion of the possible dating of Zixiu's works see Gerard Tsang and Hugh Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, pp. 160 and 162, where a *luohan* figure is illustrated, pl. 135, together with another figure, pl. 136, both bearing the signature 'Zixiu'.

Zixiu's carving style is recognisable by the meticulous execution of the facial expressions of his sculptures, the detailed carving of facial hair and the use of pearls and pale turquoise glass beads for decoration. Another *luohan* by Zixiu was sold in these rooms, 30th October 2000, lot 2209 and again, 8th October 2010, lot 2209, from the Water, Pine and Stone Retreat collection. For further examples of his work see a seated figure of a *luohan* sold in our London rooms, 13th May 2009, lot 9, together with a seated figure of Budai also bearing Zixiu's signature, lot 17.



A JADEITE 'QUAIL' VASE AND COVER
QING DYNASTY, 19TH CENTURY

清十九世紀 翠玉浮雕喜上梅梢活環耳蓋壺

of flattened baluster form, set with a pair of dragon loop handles suspending loose rings, the exterior intricately carved in openwork with birds amongst flowering peony branches issuing from rockwork, depicting on one side a pair of quails and the reverse two long-tailed birds, the domed cover surmounted by an oval finial wreathed by further peony branches and a long-tailed bird, the translucent stone of variegated apple- and emerald-green tones suffused with darker and golden-caramel inclusions, the sandalwood base carved with intertwining pine branches and rocks
14.5 cm, 5¾ in.

HK\$ 350,000-450,000
US\$ 44,600-57,500





3682

PROPERTY OF A JAPANESE GENTLEMAN

**A GURI LACQUER DISH
MING DYNASTY, 15TH – 16TH CENTURY**

with shallow rounded sides resting on a short foot, deeply carved through the thick layers of brown and red lacquer with a central five-petal floret, encircled by three concentric rings of *tixi* pommels, the exterior decorated with a classic scroll band, the base lacquered black
32 cm, 12⁵/₈ in.

PROVENANCE

Iida Kojitsudo, acquired in the 1970s.

**HK\$ 60,000-80,000
US\$ 7,700-10,200**

明十五至十六世紀 烏面剔犀靈芝雲紋盤

來源：
1970年代購於飯田古美術



3683

PROPERTY OF A JAPANESE GENTLEMAN

**A CARVED CINNABAR LACQUER 'PHOENIX'
DISH
MING DYNASTY, 16TH CENTURY**

with shallow rounded sides resting on a short foot, carved through the thick layers of cinnabar lacquer to the ochre ground with a pair of phoenix, a male and female, soaring amidst peony blooms and dense foliage, each mythical bird rendered with outstretched wings and meticulously rendered plumage, all surrounded by a frieze of floral buds and blossoms borne on gnarled leafy stems on the cavetto, the exterior decorated with a band of lush floral blooms amidst dense foliage, the base lacquered black
27.7 cm, 10⁷/₈ in.

PROVENANCE

A Japanese collection, by repute.
Tanisho Gallery, Kanazawa, Ishikawa Prefecture, purchased in 1985, by repute.

**HK\$ 300,000-500,000
US\$ 38,300-64,000**

明十六世紀 剔紅穿花鳳凰紋圓盤

來源：
傳日本收藏
傳1985年購於石川縣金澤市谷庄古美術店

This dish is notable for the attention to detail, observed in both the complex composition and the intricate carving of the feathers and petals of the birds and flowers. This vibrant design of a pair of soaring birds surrounded by dense foliage has its roots in the Southern Song dynasty (1127-1279).

Comparable examples include a smaller lacquer dish also carved with two phoenixes, attributed to the Jiajing period, from the Qing court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Lacquer Wares of Yuan and Ming Dynasties*, Shanghai, 2006, pl. 123; one rendered with six cranes in flight amongst *ruyi* clouds, with an incised six-character Jiajing mark and of the period, sold in our London rooms, 10th June 1986, lot 80; and another, carved with a dragon amidst waves and rockwork, sold at Bonhams Hong Kong, 27th November 2014, lot 149.

For a Song dynasty prototype of the design, see a box preserved in the Engaku-ji, Kamakura, included in the exhibition *The Colors and Forms of Song and Yuan China: Featuring Lacquerwares, Ceramics, and Metalwares*, Nezu Museum, Tokyo, 2004, cat. no. 92.

A HUANGHUALI SCROLL CHEST
LATE MING DYNASTY

明末 黃花梨書箱

of generous proportion, the cover hinged on the reverse of the chest with two rectangular *baitong* strap hinges, the interior with two transverse stretchers to secure the top of the cover to the four straight sides, decorated with a *ruyi*-shaped metal mount at each of the four corners with further mounts extending downward along the edges of the cover and box, the front inlaid with a circular metal plate with lock receptacles and a lobed *ruyi*-shaped lift-up hasp, the sides flanked by a pair of U-shaped metal loop handles suspending from roundels 33 by 74 by 45 cm, 13 by 29 $\frac{1}{8}$ by 17 $\frac{5}{8}$ in.

◉ HK\$ 500,000-800,000
US\$ 64,000-102,000





A PAIR OF SMALL WHITE METAL-MOUNTED
ZITAN CHESTS 清十七至十八世紀 紫檀書箱一對
QING DYNASTY, 17TH – 18TH CENTURY

each of rectangular section, the cover hinged on the reverse of the chest with two rectangular *baitong* strap hinges, flanked on the sides with a pair of U-shaped loop handles suspending from roundels, the top of the cover with moulded edges and decorated with a *ruyi*-shaped *baitong* mount at each corner, surmounting four straight sides with further *baitong* mounts extending along the corners of the cover and box, the body of the chest similarly constructed with straight sides resting on a countersunk base, the front inlaid with a circular *baitong* plate with lock receptacles and a lobed *ruyi*-shaped lift-up hasp, the patinated surface of a dark reddish-brown colour flecked with silver streaks

18.2 by 37 by 20.7 cm, 7 $\frac{1}{8}$ by 14 $\frac{1}{2}$ by 8 $\frac{1}{8}$ in.

HK\$ 300,000-400,000

US\$ 38,300-51,000





A RARE BRONZE FIGURE OF SHAKYAMUNI BUDDHA
DALI KINGDOM, 12TH CENTURY

十二世紀 大理銅釋迦牟尼佛坐像

cast seated on a shaped base with a band of pendent lotus petals below a frieze of studs, the figure depicted with the right hand raised and the left resting on the knee in *bhumishparsha mudra*, rendered draped over the left shoulder with loose garment, revealing the right shoulder and arm, the right arm further adorned with a floral armband, the serene face portrayed with a downcast gaze below an *urna*, all framed by pendulous earlobes adorned with ornamental earrings and tight curls covering the head below an *ushnisha*
28.6 cm, 11¼ in.

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

US\$ 383,000-640,000





This rare sculpture belongs to a group of distinctive bronze figures produced in Yunnan in southwestern China during the rule of the Dali Kingdom from the 10th to 13th centuries, which display a unique blend of Chinese and Southeast Asian influences. Buddha images in this group have similar characteristic facial features with half-open eyes, broad noses and prominent lips.

Images from the Dali Kingdom were not recognised as such and were often misattributed. In 1944, American scholar Helen Burwell Chapin, who had studied and published the Yunnanese artist's Zhang Shengwen's *Long Scroll of Buddhist Images*, discovered that a group of bronze images in Western collections actually originated in Yunnan. She published her findings in her ground-breaking article 'Yunnanese Images of Avalokitesvara', *Harvard Journal of Asiatic Studies*, vol. 8, 1944, pp. 131-186. Since then, many images have been reattributed as being from the Dali Kingdom, such as a related figure of Amitabha Buddha, but adorned with an additional elaborate necklace, sold at Christie's Hong Kong, 28th April 1998, lot 604, where it was attributed to the Liao dynasty. That figure has since been reattributed to the 12th century of the Dali Kingdom by Marilyn M. Rhie, in her article 'An Early Tibetan Thangka of Amitayus', *Oriental Art*, October 1998, p. 79, fig. 7.

Buddha images from the Dali kingdom are rare and are found cast with hands in a variety of different *mudra*; see a related example, now in the Shanghai Museum, attributed to the second half of the twelfth century, illustrated in Christian Deydier, *Thirtieth Anniversary 1980-2010*, Paris, 2011, p. 30. The shape of the body, the presence of an armband, and the way the folds of the robes are rendered is very similar to the drapery of the present lot. Further figures of a seated Buddha include a gilt-lacquered example sold in our New York rooms, 20th March 2012, lot 60; a gilt bronze version sold at Christie's Paris, 14th December 2016, lot 56; another from the Arthur M. Sackler Foundation, sold at in our London rooms, 6th July 1976, lot 24, and again at Christie's New York, 20th March 2014; and a fourth figure in the Cleveland Museum of Art, Cleveland, included in the exhibition *The Arts of the T'ang Dynasty*, Los Angeles County Museum, Los Angeles, 1957, cat. no. 97, now reattributed to the mid-eleventh century of the Dali Kingdom.

Historical texts claim that the Buddhism of Dali was influenced by the Hu (a general Chinese term for people from China's northern and western frontiers), the Fan (a general term used to describe ancient India and Sanskrit, and also Tibet) and the Han Chinese. There was also clearly communication between Burma and the kingdoms of Southeast Asia. All these influences give their images a pan-Asian feel which is natural, considering the Dali Kingdom's location and the trade routes at the time.

釋迦牟尼佛坐像，造於雲南大理國（十至十三世紀），造像風格得中原及南亞文化影響，甚為獨特，此像垂目半闔、寬鼻、厚唇，均屬此系佛像特點。

往昔，大理國造像鮮為人知，1944年，美國學者 Helen Burwell Chapin 出版專著論述雲南畫師張勝溫，《大理國梵像圖卷》，並發現時存西洋收藏的一批造像，應出自雲南，遂發表專文〈Yunnanese Images of Avalokitesvara〉，《哈佛亞洲研究學報》，卷8，1944年，頁131-186。自此，數件大理造像得以正名，如一尊相類無量壽佛像，胸綴纓絡，1998年4月28日售於香港佳士得，編號604，曾被斷為遼代，後正為十二世紀大理造像，Marylin M. Rhie，〈An Early Tibetan Thangka of Amitayus〉，《Orientations》，1998年10月，頁79，圖7。

大理佛造像珍罕，佛手常見施不同手印，參考上海博物館藏一例，造於十二世紀下半葉，錄於戴克成，《Thirtieth Anniversary 1980-2010》，巴黎，2011年，頁30，此像身形、璧釧、衣袍褶紋，皆與本品相似。比較一尊佛坐像，2012年3月20日售於紐約蘇富比，編號60；另一件鎏金銅例，2016年12月14日售於巴黎佳士得，編號56；賽克勒基金會舊藏一像，1976年7月6日售於倫敦蘇富比，編號24，2014年3月20日再次售於紐約佳士得；克里夫蘭藝術博物館亦藏有一像，展出於《The Arts of the T'ang Dynasty》，洛杉磯郡立博物館，洛杉磯，1957年，編號97，現已重新斷代為大理國十一世紀中期。

史書述大理國佛教得胡、梵、漢風，且做為貿易樞紐，大理與緬及其他南亞國家交往密切，多方文化之交流影響，自然造就其造像藝術獨有面貌特徵。

**AN INSCRIBED MINIATURE GILT-BRONZE
FIGURE OF SHAKYAMUNI BUDDHA
MING DYNASTY, HONGWU PERIOD, DATED
1396**

depicted seated in *vajraparyankasana* on a lotus base raised on a hexagonal plinth, *the right hand held in bhumisparshamudra and the left in dhyanamudra*, wearing a pleated robe falling in loose folds over his legs, with the undergarment gathered just below the opened chest, the serene face with downcast eyes and a meditative expression flanked by long pendulous ears, the hair punched with tight curls centred by an *ushnisha* with an ovoid jewel atop, incised on the reverse and around the pedestal with a long inscription dated Hongwu *bingzi* year (in accordance with 1396)

5.6 cm, 2¼ in.

PROVENANCE

Robert Bigler, New York, March 2013.

LITERATURE

Robert Bigler, *Art and Faith at the Crossroads*, Zurich, 2013, cat. no. 26.

HK\$ 150,000-200,000

US\$ 19,200-25,500

This small and finely cast gilt-bronze figure is one of the finest quality and best preserved of a group of small figures of Shakyamuni which can be securely dated to 1396. They relate to a larger standing gilt-bronze of Amitabha in the British Museum, dated 1396, that demonstrates the stylistic transition between the Yuan dynasty and later Ming bronzes. See Wladimir Zwalf, ed., *Buddhism: Art and Faith*, London, 1985, p. 208, cat. no. 300. For other examples from the same group as the current figure, see one illustrated in *Gems of Beijing Cultural Relics Series: Buddhist Statues I*, Beijing, 2001-2004, p. 73, pl. 34, and another sold at Christie's New York, 18th/19th September 2014, lot 1023.

As translated in Robert Bigler, *Art and Faith at the Crossroads*, Zurich, 2013, p. 72, the inscription reads that the present figure was "commissioned by Zhou Fu to repay the Four Kindnesses (of mother, father, Tathagata and the teaching of the Doctrine)". He instructed the craftsmen to cast a total of 5048 gold images of Shakyamuni Buddha for the further spreading of the Law on an auspicious day of the 4th month of the *bingzi* year of Hongwu (1396).

明洪武 鑿金銅袖珍釋迦牟尼佛坐像
《洪武丙子四月吉日施》銘

銘文：

周府欲報四恩命工鑄造如來佛相一樣五千四十八尊
俱用黃金鍍之。

周府欲報四恩命工鑄造佛相一樣五千四十八尊俱用黃金鍍
之，所以廣陳供養崇敬如來吉祥如意者。
洪武丙子四月吉日施。

來源：

Robert Bigler，紐約，2013年3月

出版：

Robert Bigler，《Art and Faith at the Crossroads》，蘇
黎世，2013年，編號26



PROPERTY FROM A SWISS PRIVATE COLLECTION

十四世紀 尼泊爾鑲金銅文殊菩薩坐像

**A FINELY CAST GILT-BRONZE FIGURE OF
MANJUSHRI
NEPAL, 14TH CENTURY**

seated in *vajraparyankasana* atop a double lotus pedestal, the two hands raised in *vitarkamudra* before the chest, with *uptala* lotuses rising from the elbows supporting a blade and a book respectively, wearing a *dhoti* incised with foliate bands and further embellished with beaded jewellery, the face with a benevolent expression, crowned with a five-leaf diadem before a high chignon

11.3 cm, 4½ in.

HK\$ 200,000-300,000

US\$ 25,500-38,300

This sensitively cast gilt-bronze figure of Manjushri demonstrates classical Newari style with its use of luxuriant gilding and decorative stone and inlay. Sculptures of this form and quality were also highly influential on bronze sculptures of the Yuan dynasty. Compare the Manjusri dated to the 9th year of the Dade period (1305) from the Qing court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Buddhist Statues of Tibet*, Hong Kong, 1995, p. 220, pl. 209.



3689

PROPERTY FROM A SWISS PRIVATE COLLECTION

十四至十五世紀 西藏鎏金銅釋迦牟尼佛坐像

**A LARGE FINELY CAST GILT-BRONZE
FIGURE OF CROWNED SHAKYAMUNI
TIBET, 14TH–15TH CENTURY**

cast seated in *vajraparyankasana* on a double lotus pedestal before a *vajra*, the right hand held in *bhumisparshamudra* and the left in *dhyanamudra*, wearing a pleated robe draped over the left shoulder and hemmed with foliate scroll borders, the serene face with downcast eyes and a meditative expression, flanked by a pair of pendulous earlobes with vertical slits, the head and domed *ushnisha* covered with tight curls and surmounted by an ovoid jewel, crowned with a turquoise-inset diadem

31.3 cm, 12³/₈ in.

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

US\$ 255,000-383,000



This superb sculpture of a crowned Buddha Shakyamuni is a testament to the powerful legacy of the Newari aesthetic imported into Tibet from the Kathmandu Valley in the medieval period. Displaying tremendous power and presence, this figure demonstrates the marriage of classical Nepalese and Tibetan sculptural elements in its luxuriant gilding, elegant beading and engraving, the cold gilding of the face and use of polychromy, and delicate use of inlay of semi-precious stones.

This powerful and iconic bronze depicting Buddha Shakyamuni in the earth-touching gesture or *bhumisparsha mudra* recalls the moment of his Enlightenment, in which he called upon the earth as his witness. The Nepalese influence is strongly demonstrated in the wide forehead with straight hairline, the gilt domed *ushnisha*, inlaid *urna*, the short neck, the broad and muscular shoulders with torso narrowing to a defined waist.

Compare the elegant hem, drape and twist of the Buddha's *sanghati* along the upper arm and body with left shoulder exposed, with fourteenth century bronzes from the Nepalese school in Tibet, see. Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, pp. 962-3, figs 231A and 231C.

釋迦牟尼佛坐像，光燦輝耀，威嚴尊貴，展現中世紀時，自尼泊爾傳入的內瓦爾造像風格。本像鎏金厚實，造形雄闊有力，華冠繚絡雅緻，細節精確俐落，佛面供施泥金，綴彩料，鑲嵌寶石，源自西藏、尼泊爾二處雕塑傳統。

釋迦牟尼佛作觸地印，象徵修行成道之刻。本像寬額、髮際線直、肉髻圓尖鎏金、白毫嵌寶、短頸、肩背寬厚，上軀下斂至腰，皆得尼泊爾造像風格影響。

比較十四世紀西藏，尼泊爾派所作造像，衣袍垂落右臂，左肩裸露之姿、細緻邊紋、衣褶，類同本品，刊於烏爾里希·馮·施羅德，《西藏佛教雕塑》，卷2，香港，2001年，頁962-3，編號231A、231C。



PROPERTY FROM A SWISS PRIVATE COLLECTION

十五世紀 西藏鎏金銅諸相佛母坐像

A RARE GILT-BRONZE FIGURE OF
VISHVAMATA
TIBET, 15TH CENTURY

cast seated in *vajraparyankasana* on a double lotus pedestal, the hands raised in *dharmachakramudra*, holding two long lotus stems in his hands extending up his shoulders, wearing a *dhoti* and beaded jewels inlaid with hardstones, the serene countenance framed by a hardstone-inset tiara and a pair of earrings, the base sealed with a plate incised with a *visvavajra* 16.5 cm, 6½ in.

HK\$ 250,000-300,000
US\$ 31,900-38,300

It is rare to find a solitary figure of Vishvamata, who is more frequently depicted with her consort Kalachakra. However, a closely related gilt-bronze figure of Vishvamata, originally acquired from Berti Aschmann in 1990s and subsequently in the Burkhart collection, was sold at Christie's New York, 13th September 2011, lot 327, and is illustrated on Himalayan Art Resources, item no. 24197 .



PROPERTY FROM A SWISS PRIVATE COLLECTION

十四至十五世紀 西藏鎏金銅綠度母坐像

**A FINELY CAST GILT-BRONZE FIGURE OF
GREEN TARA
TIBET, 14TH – 15TH CENTURY**

cast seated in *lalitasana* on a double lotus base, the right hand lowered in *varadamudra* and the left arm raised in *vitarkamudra*, with a spray of *uptala* lotus rising from the left elbow, cloaked in a *dhoti* chased with foliate scrolls and geometric motifs, further embellished with beaded jewellery, the face with a benevolent expression, crowned with a tiara in front of the high chignon
10.3 cm, 4 in.

HK\$ 200,000-300,000

US\$ 25,500-38,300

This exquisite small gilt-bronze figure of Tara demonstrates the influences of Newari artisans on Tibetan sculpture of the period. For a closely related but larger gilt-bronze figure of Tara from the Qing court collection and still in Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Buddhist Statues of Tibet*, Hong Kong, 1995, p. 170, pl. 162, dated to 14th/15th century like the current Tara. Clearly prized by the Qianlong Emperor, a special *zitan* shrine was created for it, and inscribed in Chinese, Tibetan, Manchu and Mongolian with a lengthy inscription dated to 1753.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**A RARE INSCRIBED SILVER PORTRAIT
FIGURE OF THONGWA DONDEN, THE SIXTH
KARMAPA LAMA
ATTRIBUTED TO KARMA RINCHEN, TIBET,
16TH – 17TH CENTURY**

depicted seated on a low rectangular cushion draped with a rug, the Sixth Karmapa Lama, portrayed clad in robes accentuated with defined folds and surmounted with a characteristic double-pointed crown adorned with a sun and moon, further rendered holding in his left hand a *ghanta* and a *vajra* in his right, the face and details of the crown decorated with cold gold paint, the reverse of the cushion with a Tibetan inscription translating as 'Homage to the venerable Thongwa Dönden', the base plate engraved with a *visvavajra*
10.9 cm, 4¼ in.

LITERATURE

Amy Heller, 'Chronological Study of Dated Sculptures from Tibet and the Himalayas, 7th-17th Century', *Oriental Art*, vol. 46 (2), 2000, p. 21, figs 22a and 22b.

HK\$ 1,500,000-2,500,000
US\$ 192,000-319,000

十六至十七世紀 西藏銀第六世噶瑪巴喇嘛通瓦敦殿坐像

出版：

Amy Heller, 〈Chronological Study of Dated Sculptures from Tibet and the Himalayas, 7th-17th Century〉, 《Oriental Art》, 卷46 (2), 2000年, 頁21, 圖22a及22b



fig. 1

Thangka of Thongwa Donden and Jampal Zangpo, 16th century
Collection of Rubin Museum of Art, accession no. F1997.39.2.

圖一

十六世紀 通瓦敦殿與蔣白桑波唐卡
紐約魯賓藝術博物館藏品 (編號F1997.39.2)



Mark





This extremely fine silver portrait lama is one of a rare group that can be confidently attributed to the 16th century sculptor Karma Rinchen. It depicts Thongwa Donden, the Sixth Karmapa Lama adorned in the legendary black hat, seated on an elaborate cushion with *vajra* and *ghanta*, raised in a gesture of religious discourse. The precision of the modelling is superb, with elaborate folding robes and a serene enlightened expression on the sensitively rendered face, which retains traces of original gilding. The sculpture is preserved in exceptionally good condition, complete with its original base plate, intricately engraved with a *visvavajra*.

Silver sculpture in Tibetan antiquity was created at great expense and as such, was significantly less common than casting in bronze. Based on published examples of Tibetan silver sculpture in private collections and public collections, silver appears to have been a favored medium of the Karmapa and Shamarpa lineages. Another silver portrait figure illustrated in David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, p. 188-9, pl. 48, depicts Mikyo Dorje, the Eighth Karmapa Lama. Of identical size to the current figure, it also demonstrates very close similarities in the precise style of the casting, the treatment of the face, crown, drapery and cushion. Clearly it is by the same artisan. Another silver portrait lama of the same size and identical style, illustrated by Amy Heller, 'Chronological Study of Dated Sculptures from Tibet and the Himalayas, 7th-17th Century', *Oriental Art*, vol. 46 (2), 2000, p. 21, figs 18a and 18b, depicts the Ninth Karmapa. What is important is that the inscription on the figure of the Ninth Karmapa, similarly incised on the reverse of the cushion as on the current figure, not only names the subject but also the maker, stating that it was created by Karma Rinchen. Its remarkable similarity to the current figure and the Nyingjei Lam Karmapa Lama, all clearly by the same hand, enables a confident identification of the artist, a rare occurrence in Tibetan lama portraiture.

For another silver portrait lamas by Karma Rinchen, see an inscribed figure of Chokyi Wangchuk, the Sixth Shamarpa Lama, from the Jokhang/Tsuglakhang collection in Lhasa, depicting the sixth Shamarpa Chökyi Wangchuk, illustrated in Ulrich von Schroeder, *Buddhist Sculptures in Tibet, Vol. II, Tibet and China*, Hong Kong, 2001, p. 1218, pl. 336A-C. Compare also a silver portrait lama of the Sixth Shamarpa Lama illustrated in Karl Debreczeny, *The Black Hat Eccentric: Artistic Visions of the Tenth Karmapa*, New York, 2012, pp. 66-67, fig. 2.1, and sold in our New York rooms, 15th March 2017, lot 221. The *tulkus* of the Shamarpa and Karmapa lineages have had a historical relationship of spiritual mentorship and reciprocity since the late 13th century.

Thongwa Donden (1416-1453), the Sixth Karmapa Lama, head of the Kagyu School of Tibetan Buddhism, was born in Kham. He dedicated his life to composing tantric rituals, printing books and restoring many monasteries in Tibet. A 16th century *thangka* in the Rubin Museum of Art, accession no. F1997.39.2 (fig. 1) shows him seated next to Jampal Zangpo, with his hands held to the heart in the *mudra* of teaching, wearing his distinctive hat.

芸芸西藏佛像中，有匠人之名可考者寥寥，此銀像可知為十六世紀 Karma Rinchen 製，實為鳳毛麟角。銀像可辨識為第六世噶瑪巴通瓦敦殿，活佛頭戴傳世黑寶冠，端坐於坐墊，手持金剛槌與金剛鈴，似在授道。工藝嫺熟精妙，錦緞刻畫細緻，五觀輪廓柔和細膩，面相慈悲，不失莊嚴，尚見原髹金漆，尤為珍罕。此像連臺座，底刻銘文。

銀在喜馬拉雅地區價值不菲，以銀鑄像因而寥寥無幾。從現藏博物館或私人收藏之西藏器物可考，活佛銀像尤喜以噶瑪巴及夏瑪巴為題。有一類例，為菩薩道收藏，尺寸與此像無異，錄於 David Weldon 和 Jane Casey Singer, 《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，倫敦，1999年，頁188-9，圖版48。銀像雖雕第八世噶瑪巴·米覺多傑，但其鑄作、面相、錦飾，皆盡與此像相似，無疑出自同一人手。另有一例，雕第九世噶瑪巴·旺秋多傑，尺寸、風格亦盡相同，錄於《Chronological Study of Dated Sculptures from Tibet and the Himalayas, 7th-17th Century》，《Oriental Art》，卷46（2），2000年，頁21，圖18a及18b。其銘文風格與此像坐墊下所刻相似，以辨認活佛及匠人之名。三尊銀像皆盡相似，無疑同為 Karma Rinchen 所出，能如此確認匠人身份，在西藏佛像中誠為難得。

Karma Rinchen 曾鑄其他銀像，如一銘文確吉旺秋坐像，為第六世夏瑪巴，現為拉薩 Jokhang 或 Tsuglakhang 所藏，載於烏爾裡希·馮·施羅德，《西藏佛教雕塑》，香港，2001年，卷2，頁1218，圖版336A-C。亦可參考一確吉旺秋坐像，錄於 Karl Debreczeny, 《The Black Hat Eccentric: Artistic Visions of the Tenth Karmapa》，紐約，2012年，頁66-67，圖版2.1，2017年3月15日售於紐約蘇富比，編號221。噶瑪巴及夏瑪巴之活佛，由十三世紀初已有互相認證的傳統，在位的一方與新登位的一方為師徒關係。

通瓦敦殿（Thongwa Donden，1416-1453年）生於西藏康區，乃藏傳佛教噶舉派第六世噶瑪巴，終身致力密教儀典、發行經籍、重修西藏佛寺。紐約魯賓藝術博物館藏十六世紀唐卡（藏品編號F1997.39.2），描繪通瓦敦殿與蔣白桑波（Jampal Zangpo）對坐，頭戴黑寶冠，手結說法印（圖一）。

A LARGE PARCEL-GILT BRONZE FIGURE OF
A SEATED AVALOKITESHVARA
MING DYNASTY, 16TH CENTURY

the deity seated in *dhyanasana*, his left hand in *abhaya mudra* and right hand in *varada mudra*, dressed in a *dhoti* tied at the waist exposing his gilded chest decorated in beaded necklaces, his shoulders draped with a shawl with incised floral hems, the gilded serene face framed by long pendulous earlobes with heavy earrings and hair tied in a tall chignon secured by a crown with Amitabha Buddha in the centre, the shoulders draped with two long braids, seated upon a separate lotus pedestal base, rising up from green waves enclosed by a small six-sided balustrade overall 58.5 cm, 23 in.

PROVENANCE

An Asian private collection.
Sotheby's Hong Kong, 8th April 2011, lot 3055.

HK\$ 550,000-650,000
US\$ 70,500-83,000

明十六世紀 局部鎏金銅觀世音菩薩坐像

來源：

亞洲私人收藏

香港蘇富比2011年4月8日，編號3055



PROPERTY FROM A SWISS PRIVATE COLLECTION

十六至十七世紀或更早 帕拉復興風格銅合金不動明王像

**A RARE FINELY CAST COPPER ALLOY
FIGURE OF ACHALA
PALA REVIVAL, 16TH–17TH CENTURY OR
EARLIER**

the wrathful figure depicted kneeling on one knee atop a raised double lotus pedestal, the right arm raised holding a sword above his head and his left hand held at the chest clutching the ends of a *pasha* noose, clad in a dhoti with his bare chest adorned with snakes and beaded necklaces draped over by a celestial scarf, the intense three-eyed face flanked by a pair of pendulous earrings, with hair gathered into a tall chignon 16 cm, 6¼ in.

**HK\$ 300,000-400,000
US\$ 38,300-51,000**

This finely cast copper alloy figure depicts Achala, the wrathful manifestation of Manjushri, whose role it is to eliminate obstacles in the mind of a practitioner and to protect the mind from negative forces.

For a Pala prototype of Achala in the collection of the Potala Palace, see Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. I, pp. 292-293, cat. no. 97D-E. A larger Tibetan bronze figure of Achala, dated to the 13th/14th century, from the Nyingjei Lam collection, illustrated in David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, pl. 17, was sold in these rooms, 3rd October 2017, lot 3104.

The quality of the casting and naturalism of expression on the Achala is reminiscent of that on a Tibetan gold and silver inlaid figure of Manjushri from the Sporer collection, sold at Christie's Hong Kong, 15th September 2015, lot 40. Pala period Buddhist sculptures were also popular in the early Qing dynasty, and a number is preserved in the holdings of the Palace Museum, Beijing, including a seated figure of Green Tara, illustrated in *Buddhist Statues of Tibet. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2008, p. 42, pl. 41.



PROPERTY OF A GENTLEMAN

**A GILT-BRONZE FIGURE OF YAMANTAKA
VAJRABHAIRAVA AND VAJRAVETALI
QING DYNASTY, 18TH CENTURY**

cast in the form of the yidam and consort standing in
alidhasana in ecstatic union, all atop trampled figures, birds
and bovine animals supported on a lotus base with a beaded
upper edge
17.8 cm, 7 in.

PROVENANCE

Collection of Nasli Heeramaneck (1902-1971), the Pan-Asian
Collection.

Christie's New York, 1st December 1982, lot 114.

Sotheby's Paris, 16th December 2010, lot 272.

HK\$ 400,000-600,000

US\$ 51,000-76,500

The complex and powerfully modelled sculpture depicts
Yamantaka Vajrabhairava, the wrathful manifestation of
Manjushri, the Bodhisattva of Discriminating Wisdom, together
with his consort Vajravetali in ecstatic union.

Another figure of similar size, iconography and workmanship
is illustrated by Hung Shih Chang and Jessica P.P. Hsu, eds.
*Buddhist Art from Rehol: Tibetan Buddhist images and ritual
objects from the Qing dynasty Summer Palace at Chengde*,
Taipei, 1999, p. 122, pl. 46. See also a closely related gilt-
bronze figure of Yamantaka and Vajravetali, sold at Christie's
New York, 15th-16th March 2015, lot 3214, and another sold
more recently in these rooms, 3rd April 2018, lot 3679.

清十八世紀 鎏金銅大威德金剛像

來源：

赫拉莫內克（1902-1971年）泛亞洲收藏

紐約佳士得1982年12月1日·編號114

巴黎蘇富比2010年12月16日·編號272



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

清十八世紀 鑲金銅大力王紅瑪哈嘎啦像

**A GILT-BRONZE FIGURE OF SHADBHUJA
MAHAKALA
QING DYNASTY, 18TH CENTURY**

the six-armed deity depicted standing, the principal arms raised before the chest and the body, with the secondary and tertiary arms radiating from behind holding various attributes including a *damaru*, *kartrika* and a flayed elephant skin, the bare upper body adorned with beaded jewellery draped with a snake and a billowing celestial scarf, wearing a *dhoti* gathered just below the bulging belly and further embellished with a garland of skulls, the ferocious face detailed with three eyes and an opened mouth showing bared fangs, crowned by a five-leaf *diadem* before flaming red hair, standing above two elephant-headed prostrate figures on a separately cast oval lotus base
overall h. 17.8 cm, 7 in.

**HK\$ 150,000-250,000
US\$ 19,200-31,900**

For another 18th gilt-bronze figures of Shadbhuja Mahakala of similar high quality sold at auction, see the example sold in our Paris rooms, 10th June 2015, lot 35, from the collection of J. Sauvenière.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**A RARE FINELY CAST GILT-BRONZE FIGURE
OF A LUOHAN
QING DYNASTY, QIANLONG PERIOD**

cast seated on a low splayed rectangular patterned cushion, the figure of the *luohan*, possibly Kanakabharadvaja or Chudapanthaka, rendered seated with the head gently lowered and turned to the right, the hands folded in meditation on the legs, depicted clad in loose robes cascading in voluminous folds and draping over the front edge of the cushion with hems finely detailed with floral motifs, the face, hands and neck decorated in matte gold paint with highlights of red pigment to the lips
18.8 cm, 7½ in.

PROVENANCE

A Missouri private collection.

EXHIBITED

Footsteps of the Buddha: Masterworks from Across the Buddhist World, Sotheby's, New York, 2013, cat. no. 16.

**HK\$ 500,000-700,000
US\$ 64,000-89,500**

This finely cast and gilded figure, in which the facial expression is depicted with exceptional naturalism, represents one of the Sixteen *Luohan*, considered to be the Elders of Buddhism and students of the historical Buddha Shakyamuni. The bronze is likely to depict either Kanakabharadvaja or Chudapanthaka, both figures often shown seated in the diamond posture with hands folded in meditation.

The *luohan* is from the same group as a particularly fine and expressive Qianlong series of *luohan*, of which four are now in the Philadelphia Museum of Art, gifted by Natasha Rambova, 1963-155-7, 1963-155-8, 1963-155-9, 1963-155-10, and four sold in our New York rooms, 21st September, 2007, lots 48 and 49, also previously in the Rambova collection. See also other *luohan* from the series sold in our New York rooms, 24th March, 2011, lots 74 and 75 (previously sold 22nd September 2000, lot 23, sometime collection of Alfred Gwynne Vanderbilt II).

清乾隆 鎏金銅羅漢坐像

來源：

密蘇里私人收藏

展覽：

《Footsteps of the Buddha: Masterworks from Across the Buddhist World》·蘇富比·紐約·2013年·編號16

A series depicting the *luohan* would often comprise twenty-five bronzes altogether in keeping with post-16th century Sino-Tibetan tradition, with the Sixteen Great *Luohan* together with Dharmatala and Hwashang, Buddha Shakyamuni and his principal disciples Maudgalyayana and Shariputra, and the Four Guardians of the Directions, Vaishravana, Virupaksha, Virudhaka and Dhritarashtra.

The sculpture is distinguished by exquisite quality, poise and freedom of expression in common with the Rambova and Vanderbilt sculptures, with related cushion design and idiosyncratic rendering of the robes with deep folds and a loose collar. Typical of bronzes from the Qianlong period, the face and hands are not fire-gilded but painted with matte gold to create a naturalistic effect in contrast with the burnished mercury gilding of the robes and throne cushions.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

清十八世紀 鑲金銅大力王紅瑪哈嘎啦像

**A LARGE GILT-BRONZE FIGURE OF
SHADBHUJA MAHAKALA
QING DYNASTY, 18TH CENTURY**

depicted standing on an elephant-headed prostrate figure atop an oval lotus base, the principal arms raised before the chest holding a *kartrika* and a *kapala*, with the secondary and tertiary arms behind holding a flayed elephant skin, the bare body adorned with beaded jewellery, a snake and a billowing celestial scarf, above a garland of skulls around the round belly, the fierce three-eyed face with exaggerated features, surmounted by a crown of skulls before flaming hair 24.2 cm, 9½ in.

HK\$ 200,000-300,000

US\$ 25,500-38,300

Gilt-bronze figures of Shadbhuja Mahakala of this large size and quality are rare. Another closely related example with similar powerful countenance, originally acquired from Josette Schulmann, Paris, was sold in our New York rooms, 20th March 2013, lot 252.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

清十八世紀 鑲金銅文殊菩薩坐像

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

cast seated in *vajraparyanakasana* on a double lotus pedestal, the right arm raised wielding a flaming sword, the left hand raised to the chest holding the curved stem of *uptala* lotuses supporting a book, wearing a *dhoti* falling into neat pleats and incised with foliate scroll borders, the chest adorned with beaded necklaces and draped over with a billowing scarf around the shoulder and arms, the benevolent face surmounted by a diadem before a high chignon
17.4 cm, 6⁷/₈ in.

HK\$ 150,000-250,000**US\$ 19,200-31,900**

For other 18th gilt-bronze figures of Manjushri of similar high quality sold at auction, see the example sold in our London rooms, 14th May 2014, lot 92, and another in our Paris rooms, 23rd June 2016, lot 160, from the collection of J. Sauvenière.



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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 as 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\$2,400,000, 20% of any amount in excess of HK\$2,400,000 up to and including HK\$31,000,000, and 12.9% of any amount in excess of HK\$31,000,000.

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 BIDSM.

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, 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 Post Sale Services 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:

Post Sale Services

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 offers a comprehensive shipping service. Except if otherwise indicated in this Guide for Prospective Buyers, Sotheby's can advise buyers on exporting and shipping property, and arranging delivery.

For assistance, please contact:

Post Sale Services (Mon to Fri 9:30a.m. to 6:00 p.m.)
+852 2822 5533
FAX +852 2501 4266
hkpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies must be notified to Sotheby's 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, 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，所有描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作出的描述性鑑定，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真品保證及賣家業務規則出售，有關業務規則及真品保證可向蘇富比辦事處索取。準買家應省閱業務規則、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物主之身份不詳等。

買家酬金 買家應支付本公司酬金。拍賣品「落鎚價」為港幣 2,400,000 元或以下，酬金以「落鎚價」之 25% 計算；超過港幣 2,400,000 元至 31,000,000 元之部份，則以 20% 計算；超過港幣 31,000,000 元之部份，則以 12.9% 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 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，不論拍賣品之拍賣前低估價為何，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次或連串拍賣中得到最低售價。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。若在同一目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。若在同一目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，該方將會得到以最後落鎚價作基準的補償。倘不可撤銷競投方競投成功，則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標於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) 出售拍賣品之遺產受益人，或 (ii) 拍賣品之聯權共有人。倘有利害關係的一方為成功競投人，他們須支付全數買家酬金。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。底價是由蘇富比和賣家共同設定之落鎚價位，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，而有機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關於瀕臨絕種物種一節。

拍賣品之狀況 準買家應於拍賣前之展覽會上親視拍賣品。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缺損。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均按其裝飾價值出售，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標進行，亦可在拍賣前以書面形式參加或通過電話或 BIDSM 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席。

缺席競投 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」即閣下如親身出席拍賣會將會作出之落鎚價。「購買」和無限價競投將不獲接納。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 閣下未能出席拍賣會，可透過電話競投低價估價最低為港幣 40,000 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種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 BIDSM 網上競投服務進行網上競投 閣下未能出席拍賣會，或可透過 BIDSM 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 BIDSM 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 BIDSM 網上競投服務之競投人受透過 BIDSM 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 美國維持對目標外國國家、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品保證所規限。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 拍賣後須即時以以下列方法以港幣付款：現金、銀行匯票、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港幣 80,000 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。雖然以香港銀行港幣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港幣 1,000,000 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，而此等付款須先經過概。如閣下就有關付款過帳有任何問題，請聯絡本公司之售後服務部。

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：
售後服務部
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 蘇富比提供全面的付運服務。除本「給準買家之指引」另有標示外，蘇富比可就拍賣品之出口、付運及送貨安排向買家提供意見。

如需協助，請聯絡：
售後服務部 (星期一至星期五上午 9 時 30 分 - 下午 6 時)
+852 2822 5533
傳真：+852 2501 4266
hkpostsaleservices@sothebys.com

我們會向閣下提供付運服務報價單。該報價單可能包含運送風險保險費用。如您接受我們提供的報價單，我們將為閣下安排付運，並在收到閣下對報價單條款之書面同意，結清貨款及任何可能需要的出口許可證或證書後盡快發送拍賣品。付運所需費用概由買家支付。蘇富比可能收取安排付運之手續費。

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，閣下必須立即通知蘇富比。

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。蘇富比可應要求申請牌照，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。

瀕危物種 由植物或動物材料（如紅木、珊瑚、鱷魚、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作品作為抵押之貸款。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 should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance), of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

買家稅務信息

買家請注意，當進口物品時，或須繳付當地之銷售稅或使用稅（例如進口物品至美國並付運到某些州份時，或需繳付使用稅）。買家應自行就此方面尋求稅務意見。

蘇富比付運本次拍賣之物品目的地為美國而蘇富比在此美國州登記為美國銷售稅納稅人時，蘇富比必須徵收並繳交當地之銷售或使用稅，該稅項根據成交總額而定（總額包括落錘價、買家佣金、運送服務費用及保險），買家不論居住國家或國籍為何，必須繳付

相關稅項。如買家於蘇富比付運物品前，向蘇富比提供有效之轉售豁免證明 (Resale Exemption Certificate)，蘇富比將不會向買家收取有關稅項。閣下如欲提供與本次交易相關之轉售豁免證明 (Resale Exemption Certificate)，請聯絡售後服務部。

閣下如欲透過蘇富比將物品付運至美國，可於付運前，按載於圖錄所載之電話號碼聯絡售後服務部。

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.622).

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

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

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) 賣家業務規則(在銷售處展示並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真品保證；及
- (iv) 銷售目錄所載之任何附加通知及條款，包括「給準買家之指引」；
- (v) 就透過互聯網進行網上競投而言，蘇富比網頁之 Bidnow 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買家行事)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；

「買家酬金」指根據準買家指引所載費率買家按落錘價應付之佣金；

「膺品」指蘇富比真品保證所定之涵義；
「落錘價」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」指落錘價及合適之買家酬金；

「底價」指賣家同意出售拍賣品之最低落錘價(保密)；

「賣家」指提供拍賣品出售之人士(包括其代理人)；

「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(定義見香港法例第 622 章《公司條例》第 2 條)。

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估價(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、評論或估價，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膺品並符合真品保證內之各條件，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幣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(BID^{online})受 BID^{online} 網上競投服務規則(可瀏覽蘇富比網頁或要求索取)所規限。BID^{online} 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」)後立即以港幣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買家之業務規則第 6 條所載之豁免情況所限。

8. 欠繳款之補償方法

在不影響買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須支付訂金，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估價及底價。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；

(f) 展開法律訴訟，以收回該拍賣品之買價及買家之費用，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

(g) 向賣家透露買家之名稱及地址，使賣家可展開法律訴訟，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，而估價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目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

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址 www.sothebys.com 的私隱政策之描述，閣下或可電郵至 enquiries@sothebys.com 索取私隱政策。

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交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。

真品保證

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：—

- 目錄內容乃根據學者及專家於拍賣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
- 於拍賣日期，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
- 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享利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：—

- 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
- 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拍賣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

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

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，永不出超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落槌價。「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。競投須根據目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。

資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址 www.sothebys.com 的私隱政策之描述，閣下或可電郵至 enquiries@sothebys.com 索取私隱政策。

(本文中譯本僅供參考之用，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

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 HK0818 | **Sale Title** IMPORTANT CHINESE ART | **Sale Date** 3 OCTOBER 2018

*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^{max} 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.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

I do not wish to receive promotional communications from Sotheby's.

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, 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 HK0818 | 拍賣名稱 中國藝術珍品 | 拍賣日期 2018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

* 電子郵件

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) (佣金不計在內) 或以 <input checked="" type="checkbox"/> 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。

蘇富比可能使用閣下的個人資料, 向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊, 請勾選下面的方格。

本人不希望收到蘇富比發出的推廣資訊。

簽署

日期

付款方式

拍賣後須即時以以下列方法以港元付款: 現金、銀行匯票、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 電子郵件

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

閣下曾否於蘇富比登記投標? 有 沒有

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:

Sotheby's Hong Kong Limited
5th Floor, One Pacific Place
88 Queensway, Hong Kong
Tel: (852) 2822 8142
Fax: (852) 2810 6238

如閣下計劃出席是次拍賣並投標拍賣品，請填妥以下表格及於拍賣日前3個工作天傳真至
(852) 2810 6238 或郵寄到：

香港蘇富比有限公司
香港金鐘道88號
太古廣場一期5樓
電話：(852) 2822 8142
傳真：(852) 2810 6238

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.

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。

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.

本人特此確定申請競投拍賣品。本人同意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本人為競投須作出的其他抵押。有關細則請參閱本圖錄內“給準買家之指引”及“給予買家的重要告示”。本人同意蘇富比並無責任接受此拍賣品預先登記申請表及蘇富比對此有最終決定權。除收到蘇富比之書面通知確定此申請表有效或發給之投標板，本人並不應假設蘇富比已接納此拍賣品預先登記申請表。

Please note that 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 responsive or consecutive bids for a lot.

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。

You authorise Sotheby's to request a financial reference from your bank.

閣下授權蘇富比向銀行索取有關本人之財務資料。

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.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

I do not wish to receive promotional communications from Sotheby's.

你必須在註明(*)的欄目，提供所需的個人資料。如你未能提供，我們未必可以向你提供我們的產品或服務。

蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

本人不希望收到蘇富比發出的推廣資訊。

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 new clients or purchasers 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. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

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買家或新顧客索取有效身份證明文件、通訊地址證明及現金來源證明。

The BID^{now} online bidding service is not available for premium lots.

網上競投服務並不適用於高估價拍賣品。

By signing below, I agree to be bound by the Conditions of Business for Buyers and Authenticity Guarantee as printed in the catalogue and the Conditions of Business for Sellers which are available from Sotheby's offices on request. If Sotheby's so requests, I agree to provide proof of identity and permanent address.

本人同意接受圖錄內列明之給買家業務規則及保證書，以及可於蘇富比辦事處索取的給賣家業務規則。應蘇富比要求，本人同意提供有效身份證明文件及通訊地址證明。

SIGNATURE 簽署

NOTES

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Our specialists are available by email using
firstname.lastname@sothebys.com

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