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GEMS OF CHINESE ART  
**THE SPEELMAN COLLECTION**  
**II**

HONG KONG 3 OCTOBER 2018



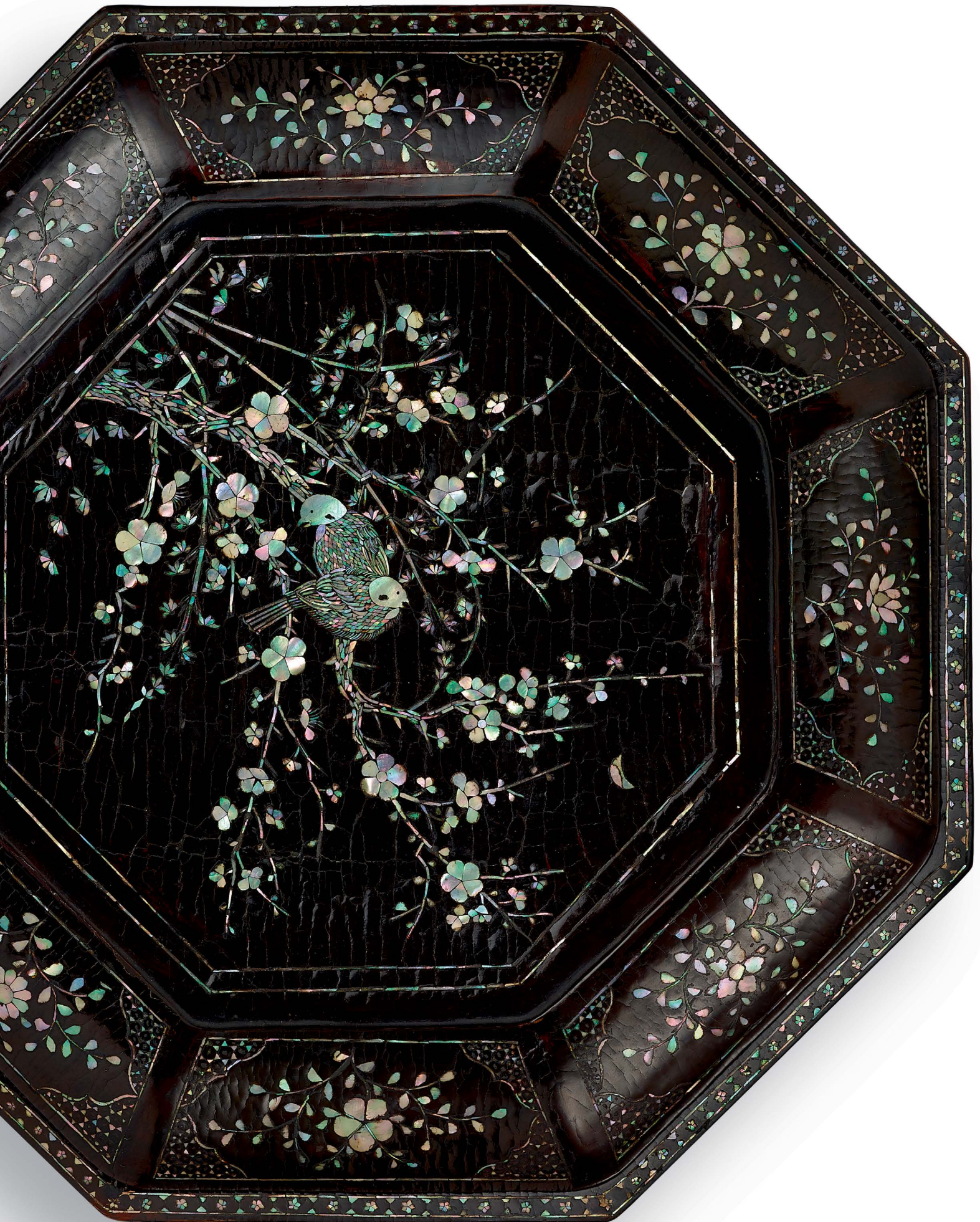
















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GEMS OF CHINESE ART  
**THE SPEELMAN COLLECTION**  
**II**

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AN IMPERIAL MOULDED  
GOURD 'SHOU' MEDALLION  
BOWL  
SHANGWAN MARK AND  
PERIOD OF KANGXI

the rounded sides supported on a short foot rising to a slightly everted rim, the exterior crisply moulded with four *shou* medallions interspersed with meandering lotus scrolls, all between key-fret borders encircling the mouth-rim and foot, the interior decorated in gilt with a central lotus medallion encircled by five further lotus sprays on a black lacquer ground, the naturally formed underside moulded with a four-character *Kangxi shangwan* reign mark ('Appreciated by the Kangxi Emperor'), the gourd of a warm honey-brown tone 11.3 cm, 4½ in.

**PROVENANCE**

Galerie Eymery, Paris, 15th April 1943.  
Collection of Professor Robert de Strycker (1903-1968).

**HK\$ 650,000-750,000**  
**US\$ 83,000-96,000**

The humble origins of the gourd and its association with the symbolism of Daoist paradise made gourd objects highly appreciated by the Qing court and by the literati elite. A major period of development in the moulding of gourds started when the Kangxi Emperor commissioned gourd vessels to be made in the Palace Workshop which transformed this folk craft into an imperial art form. 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 *Transactions of the Oriental Ceramics Society*, no. 10, London, 1981, pp. 16-30.

A closely related bowl with similar gilt-decorated interior and bearing a *Kangxi shangwan* ('Appreciated by the Kangxi Emperor') mark on its base, was sold in these rooms, 29th

清康熙  
御製模印葫蘆團壽蓮紋盃  
《康熙賞玩》款

來源：

Galerie Eymery · 巴黎 · 1943年4月15日  
Robert de Strycker 教授（1903-1968年）收藏

November 1978, lot 393, and again, 8th October 2010, lot 2185, from the Water, Pine and Stone Retreat Collection. See also two related bowls, but with black-lacquered interiors without gilt decorations, from the collection of Mary and George Bloch, sold in these rooms, 23rd October 2005, lots 76 and 128. Another bowl of the type, in the Eugene Fuller Memorial Collection, Seattle Art Museum, is illustrated in J. M. Addis, 'Impressed gourds', *Oriental Art*, vol. x, Spring 1964, p. 28, fig. 2. Compare also two Kangxi bowls but with cinnabar lacquered interiors sold at Christie's Hong Kong, 29th April 2002, lot 523, and 7th July 2003, lot 532.

Robert de Strycker (1903-68) was a lecturer in metallurgy at the University of Louvain in Belgium, who built up an important collection of lacquer, working closely with the specialists Sir Harry Garner and Fritz Low-Beer.



Mark



## A RARE CARVED AMETHYST BRUSH WASHER AND STAINED IVORY STAND QING DYNASTY, QIANLONG PERIOD

finely carved in the form of two adjacent *lingzhi*-shaped washers with a bat perched on one edge, borne on gnarled leafy stems issuing further smaller *lingzhi* heads with a *chilong* clambering atop, the beast with a sinuous body terminating in a bifurcated tail, detailed with a finely combed mane and beard, the transparent stone of a pale violet tone with lighter inclusions, the brown-stained ivory stand intricately carved in openwork with a beribboned bundle of curved stems issuing budding and flowering lotus, broad veined leaves and arrowheads

10.5 cm, 4 $\frac{1}{8}$  in.; overall 11.1 cm, 4 $\frac{3}{8}$  in.

### PROVENANCE

Joseph M. Morpurgo, Amsterdam, early 2000s.

### EXHIBITED

Cernuschi Museum, Paris, July 1937 (label).

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

The present amethyst brush washer, skilfully carved in the round with lively *chilong* and auspicious *lingzhi*, is unusual for its wonderful craftsmanship and the use of the rare material. Only a limited number of amethyst carvings from the Qing dynasty is known, predominantly small in size, such as seals and snuff bottles, designed for the scholar's desk or the gentleman's pocket. One such example is a pale amethyst flower vessel carved with *lingzhi* and clouds, preserved in the Shenyang Palace Museum. Another amethyst carving, in the form of a reclining immortal, is in the collection of the National Palace Museum, Taipei. See also an amethyst oval seal carved with a recumbent *chilong* and the hall name Leshantang (Delight in Goodness Hall), made during the Yongzheng period for the future Qianlong Emperor while he was still a prince, preserved in a box set of sixteen seals in the Palace Museum, Beijing, and published in *Gugong jingdian: Ming qing di hou bao xi/Classics of the Forbidden City: Imperial Seals of the Ming & Qing Dynasties*, Beijing, 2008, cat. no. 182, p. 222.

It is recorded that in the first month of the 47th year of the Qianlong period (1782), among the presents gifted to Dnos-grub-rab-brtan (1721-1792), there was an amethyst flower vessel carved with magnolia; see *Qingong neiwufu zaobanchu dang'an zonghui* [General collection of archival records from the Qing imperial household department workshop], Beijing, 2005, vol. 45, pp. 422-423.

## 清乾隆 紫晶雕螭龍靈芝式洗 配 染色象牙座

來源：

Joseph M. Morpurgo，阿姆斯特丹，千禧年初

展覽：

賽奴奇亞洲博物館，巴黎，1937年7月（標籤）

此紫晶圓雕螭龍瑞芝洗，形雅工巧，選材獨特，置於文房書齋，尤添趣味。有清一朝，雖有以水晶為材之作，但紫晶之器甚稀，且多屬小物，如文房用品、鼻煙壺、印璽等，例如沈陽故宮博物院藏粉色紫晶靈芝卷雲花插及台北故宮博物院藏紫晶仙人像。參考清雍正時期弘曆御極前用之紫晶螭鈕「樂善堂」橢圓璽，屬寶親王寶十六方組璽之一，現藏北京故宮博物院，見《故宮經典—明清帝后寶璽》，北京，2008年，編號182，頁222。

有關以紫晶為材之記錄，則可參考乾隆四十七年（1782年）正月，賞賜公班第達（1721-1792年）之物，包括紫晶玉蘭花插一件，見《清宮內務府造辦處檔案總匯》，北京，2005年，卷45，頁422-423。









# PHOENIX AMIDST LOTUS A MASTERPIECE OF XUANDE IMPERIAL LACQUERWARE

This dish represents one of the finest and largest surviving examples of Xuande reign-marked lacquerware in private hands, preserved in extraordinarily good condition. The sensitive, naturalistic rendering of the complex design of phoenix depicted opposing each other in flight, the luxuriance of the interwoven lotus design, and the large size of the piece are of exceptional quality. It would have been an extremely ambitious undertaking, and the precision of form and successful finish is a credit to the craftsmen working in Beijing.

Like with porcelain, it was in the Yuan dynasty that dishes of such massive size began to be created, and they continued to be produced to imperial order until the Xuande reign, but thereafter monumental works of this kind were practically abandoned. Equally, the superb thick lacquer layer assembled for this dish from numerous individual coatings was only rarely recreated in later periods. The soft, well-polished finish and the smooth, rounded outlines of the various motifs are also characteristic of the wares created at that time; the exuberance and complexity of the present design, however, are exceptional. The creation of a tray of this scale and quality would have been a highly ambitious undertaking, given the time-consuming process of building up a thick enough layer of lacquer by adding and preparing multiple thin coatings, each of which needs to dry before it can be polished and the next one applied, and finally carving the design into it – a process that can stretch over years

Xuande reign-marked lacquer trays of this large size are extremely rare, but another example of identical size and form, but carved with a square panel enclosing a scene of five sages, from the Qing court collection in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, pl. 55.

The design on the current tray is however very closely related to that found on another famous Xuande reign-marked lacquerware – the table in the Victoria and Albert Museum, London, illustrated in *Ming: Fifty Years That Changed China*, The British Museum, London, 2014, p. 106-7, fig. **1**. The precision and carving of the design on the upper surface of the table of a dragon and phoenix soaring amidst a dense ground of lotuses and foliage amidst quatrefoil panels precisely matches that on the current tray. The stylistic elements are so similar – the precise treatment of the feathers, wings and tails of the phoenix, and the depiction of phoenix in reserve on the four corners – that it is likely to have been carved by the same team of artisans. The only fundamental difference is that the design on the table features

a dragon and a phoenix, whereas the current dish consist of two phoenix. Compare also the closely related treatment of two phoenix on a lacquer casket illustrated in *Porcelaine : Chefs-d'oeuvre de la collection Ise*, Musée national des arts asiatiques – Guimet, Paris, 2017, fig. 4.

The design can also be found on a Xuande period cloisonné basin in the Uldry collection, illustrated in Helmut Brinker and Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989 (German edition Zurich, 1985), pl.19 (**fig. 2**), where the authors argue that the birds are differentiated by the treatment of the long tail feathers to distinguish between the male and female bird. They also illustrate, *ibid.*, fig., 55, a stone relief from the ruins of the Mongol capital Dadu, dated to the second half of the 13th century. Carved with two phoenix within a quatrefoil, each with a different long tail plume, the decoration is remarkably similar to both the cloisonné basin and the current lacquer tray. Clearly this imperial Yuan decorative motif was a prototype for the design used in Xuande imperial works of art.

The phoenix emblem was also a regularly used design motif on the highest quality blue and white porcelain produced at the Imperial kilns of Jingdezhen in the Xuande period. For a Xuande reign-marked brushwasher (**fig. 3**) painted with two phoenix from the Qing court collection, preserved in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red*, Shanghai, 2000, vol. 1, pl. 129. As in the current tray, there is clear differentiation in the treatment of the long tails on both birds, a Xuande innovation never found on Yongle porcelain.

As carefully researched by the scholars Lee King Tsi and Hu Shih-Chang, a number of lacquer wares in museum and private collections ascribed to the Xuande period are actually pieces with marks inscribed over effaced Yongle marks. In their research published in 'Carved Lacquer of the Hongwu Period', *Oriental Art*, vol. 19, no. 4, 2001, pp. 62-63, they discuss this phenomenon, notably on a stand included in the exhibition *2000 Years of Chinese Lacquer*, Oriental Ceramic Society of Hong Kong and the Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1993, cat. no. 46, which has a finely carved and gilded Xuande reign mark over a partly effaced, thinly scratched Yongle mark. They believe that Yongle marks on lacquer were not added at the workshops but later in the reign, after the pieces were moved from Nanjing to the new capital, Beijing. The exact reason why some Yongle-marked items are also inscribed with a Xuande reign mark is



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**fig. 1**  
 Cinnabar lacquer table, mark and period of Xuande  
 © Collection of the Victoria and Albert Museum, London  
 圖一  
 明宣德 剔紅穿花龍鳳紋帶屨案 《大明宣德年製》款  
 © 倫敦維多利亞與艾伯特博物館

still unresolved. Lee and Hu have identified over thirty such pieces, several of which they have ascribed to the Hongwu period. It is possible that new lacquer pieces could simply not be provided quickly enough, when the new emperor ascended the throne, so that existing ones were re-attributed. Whereas the feeble Yongle mark seen on the cupstand is characteristic of lacquer ware and is not inscribed in this way on other works of art, the magnificent Xuande mark on the cupstand follows the official style of writing seen on Imperial porcelain of the period and, as Liu Xinyuan noted in, 'Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen', *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong Museum of Art, Hong Kong, 1989, pp. 74-75, such Xuande marks were probably devised by a court calligrapher.

Certainly, the mark on the current lacquer dish fundamentally differs from those inscribed over Yongle wares. Interestingly, it is also clear that this particular design of a pair of phoenix depicted in confrontation with different treatments of their long tails is a design motif confined to the Xuande period. This strongly suggests that in contrast to other lacquerwares traditionally assigned to the Xuande period, which are actually Hongwu and Yongle examples with later marks, the current tray is one of the few pieces which can be attributed without qualification to the Xuande period.









## 鳳舞成雙

此宣德年款漆盤，質臻至美，且保存甚佳，誠為現存私人收藏中宣德年款漆器臻例中尺寸最大的其中一件。盤雕鳳凰成雙，相對而飛，精雕細琢，刻劃自然，細膩豐美，蓮紋蜿蜒交錯，而且尺寸碩大，堪稱一絕。此品盡顯雄心巧思，器形精準，打磨上乘，足見京城藝匠之精工絕技。

如此碩大之漆盤，與瓷器同始製於元朝，續製於明代，承帝命為宮廷御製，止於宣德。本盤製作精良，厚施多層漆料，如此工藝，自宣德年後鮮見。本器打磨細潤，紋飾輪廓渾圓柔雅，屬該時期特質，然而紋飾繁縟精美，活潑生動，則卓越於同期漆作。此品尺寸碩大，品質超卓，盡顯雄心壯志。雕漆技藝費工耗時，成品常需數年之久，先層層髹漆至相當厚度，每髹一層，需時日待乾。反復無數，方可始雕，再加修磨，完品可成。

宣德年款漆盤中，如本品之大，極為罕見。參考北京故宮博物院清宮舊藏方盤，尺寸與器形相同，雕飾五賢圖，錄於《故宮博物院藏文物珍品全集·元明漆器》，香港，2006年，圖版55。

英國維多利亞與艾伯特博物館藏宣德款剔紅穿花龍鳳紋帶屨案，同屬漆器名例，面雕菱花式開光，龍鳳翔於纏枝蓮間，

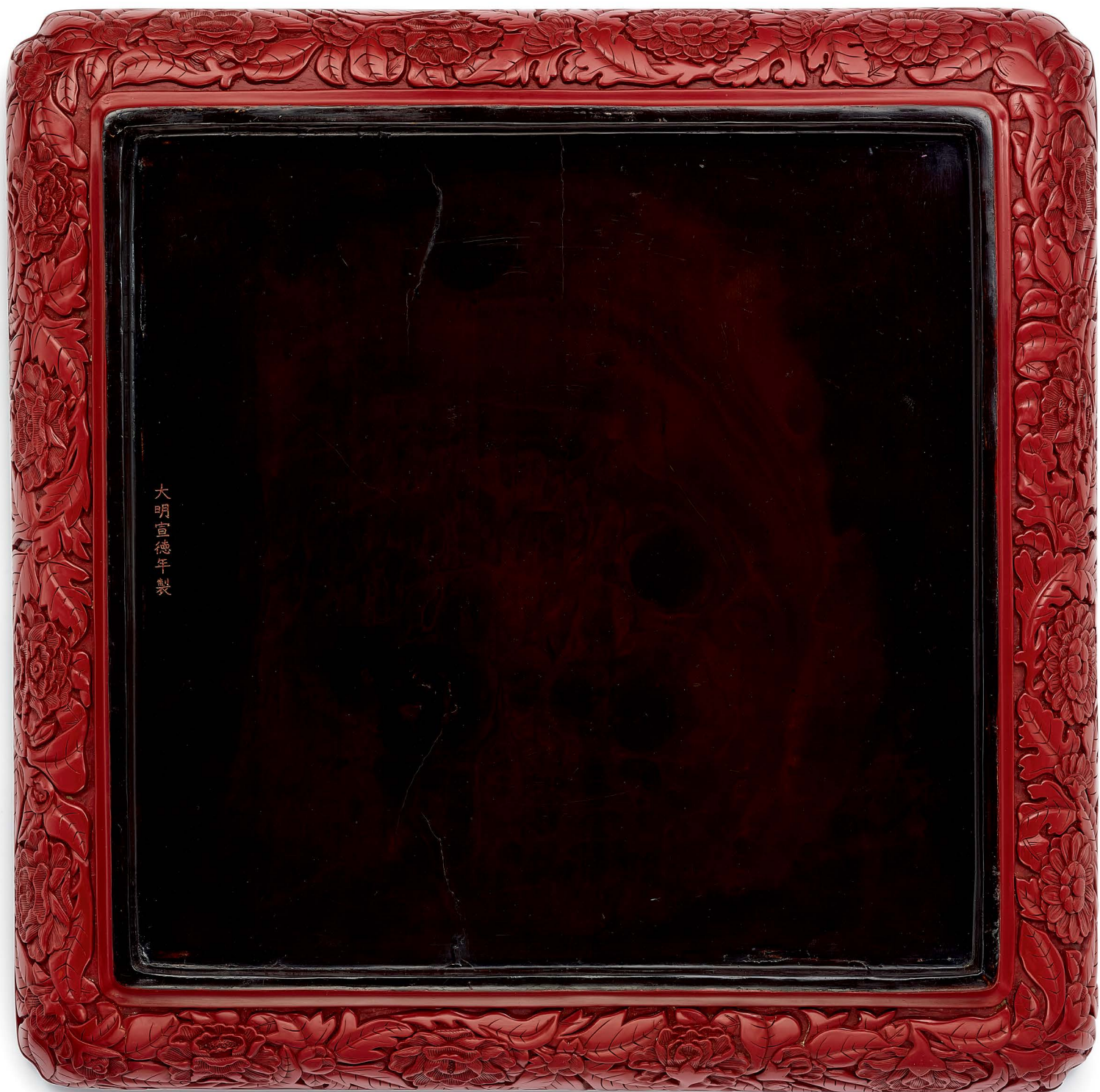
造型精妙，雕工細緻，圖案與本品相類，錄於《明：皇朝盛世五十年》，大英博物館，倫敦，2014年，頁106-7，圖97（圖一）。剔紅案雖雕龍鳳呈祥，而非雙鳳，但整體雕漆風格與此品如出一轍，其鳳羽翼、尾部精準刻劃，開光外四角飾隙皆各添一鳳，可見兩器或出一門藝匠。同可比較一漆盒例，兩鳳紋飾相若，錄於《Porcelaine : Chefs-d'oeuvre de la collection Ise》，吉美博物館，巴黎，2017年，圖版4。

烏德瑞收藏宣德掐絲琺瑯盆也見飾相類紋樣，載於 Helmut Brinker 及 Albert Lutz，《Chinese Cloisonné: The Pierre Uldry Collection》，倫敦，1989年（德語版，蘇黎世，1985年），圖版19（圖二）。作者指出，雙鳳長尾羽翼之雕法迥異，可作鳳、凰之辨。書中記載十三世紀下半葉蒙古元大都出土石雕，綴菱花式開光雙鳳，長尾羽翼各有不同，可資比較，出處同上，圖55。由此可見，宣德御器形制，或借鑑蒙元之飾。

鳳凰圖案，常見於景德鎮御窯宣德青花佳瓷，參考北京故宮博物院清宮舊藏宣德年款雙鳳筆洗（圖三），載於《故宮博物院藏文物珍品大系·青花釉裏紅（上）》，上海，2000年，圖版129。正如本品紋飾，雙鳳長尾之畫法明顯不同，應乃宣窯巧思，有別於永樂鳳紋。







大明宣德年製



**fig. 2**  
Cloisonné enamel basin, Ming dynasty, Xuande period  
The Pierre Uldry collection  
© Rietberg Museum, Zurich

圖二  
明宣德 掐絲琺瑯盆  
烏德瑞典藏收藏  
© 雷特伯格博物館·蘇黎世



**fig. 3**  
Blue and white 'phoenix' brush washer, mark and period of Xuande  
© Collection of the Palace Museum, Beijing

圖三  
明宣德 青花鸞鳳紋葵瓣式洗 《大明宣德年製》款 清宮舊藏  
© 北京故宮博物院藏品

李經澤、胡世昌醫生研究指出，不少博物館及私人收藏漆器，應屬永樂款，後繼至宣德，以當朝年款覆之。兩者之研究載於〈Carved Lacquer of the Hongwu Period〉，《Oriental Art》，卷19，編號4，2001年，頁62-63，特別論及一盞托，展於《中國漆藝二千年》，香港東方陶瓷學會，香港中文大學文物館，香港，1993年，編號46，先刻永樂款，後以宣德描金款覆之。二人認為，永樂漆器成品無款，待自南京運至新都北京，而後加之。關於永、宣二款同器之品，目前尚無確實解論。二人整理此類器三十件有餘，其中數件可斷洪武。究其由，或因新帝登基，御作未成，遂折選前朝舊器，覆款續用之。盞托所見永樂款，柔弱

纖細，時之他器不曾所見。後覆宣德款刻寫標準，與當朝各類器款相若，或如劉新圓所述，或出自宮廷書匠之手，摘自〈景德鎮明御廠故址出土永樂、宣德官窯瓷器之研究〉，《景德鎮珠山出土永樂宣德官窯瓷器展覽》，香港藝術館，香港，1989年，頁74-75。

誠然，本品年款，與覆蓋永樂之款截然不同。盤上雙鳳相對，長尾雕刻不同，與宣德他例類同。相較之下，此盤與上承洪武、覆永樂款，但斷代宣德之漆例有別，應為宣德年間所製之品，難得一見。

AN OUTSTANDING AND  
EXTREMELY RARE LARGE  
CARVED CINNABAR  
LACQUER 'PHOENIX' SQUARE  
TRAY  
MARK AND PERIOD OF  
XUANDE

the rounded sides with indented corners, decorated to the interior with a pair of opposing phoenix in flight, both depicted with outstretched wings and finely incised plumage, hovering in front of large stems of lotus issuing from rocks, bearing ten blooms, carved in relief through the rich red lacquer down to a black guideline against a star-diaper ground and enclosed within a grooved, barbed quatrefoil band, the four corners with four smaller phoenix in front of flowering chrysanthemum, camellia, peony and pomegranate sprays, the exterior carved with a matching composite floral scroll incorporating chrysanthemum, camellia, rose and pomegranate blooms, the base lacquered brownish black and inscribed with a six-character reign mark, incised in a vertical line and gilded 39 cm, 15<sup>3</sup>/<sub>8</sub> in.

**PROVENANCE**

Collection of Sir Percival David (1892-1964).  
Collection of Mrs Walter Sedgwick (1883-1967).  
Collection of Edward T. Chow (1910-1980).  
Collection of Mrs Virginia K. Chow.  
Sotheby's London, 16th May 2007, lot 77.

**EXHIBITED**

*The Arts of the Ming Dynasty*, The Arts Council of Great Britain and The Oriental Ceramic Society, London, 1957, cat. no. 237, illustrated pl. 63.  
*One Man's Taste, Treasures from the Lakeside Pavilion*, The Galleries of the Baur Collection, Geneva, 1988-1989, cat. no. L7 and p. 5 top.

**LITERATURE**

Helmut Brinker and Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989 (German edition Zurich, 1985), p. 85, fig. 54.

HK\$ 12,000,000-15,000,000  
US\$ 1,530,000-1,920,000

明宣德  
剔紅穿花雙鳳紋倭角方盤  
《大明宣德年製》款

來源：

大維德爵士（1892-1964年）收藏  
Walter Sedgwick 夫人（1883-1967）收藏  
仇焱之（1910-1980年）收藏  
Virginia K. Chow 女士收藏  
倫敦蘇富比2007年5月16日，編號77

展覽：

《The Arts of the Ming Dynasty》，大英藝術協會及東方陶瓷學會，倫敦，1957年，編號237，圖版63  
《One Man's Taste, Treasures from the Lakeside Pavilion》，The Galleries of the Baur Collection，日內瓦，1988-1989年，編號L7，頁5上方

出版：

Helmut Brinker 及 Albert Lutz，*Chinese Cloisonné: The Pierre Uldry Collection*，倫敦，1989年（德語版，蘇黎世，1985年），頁85，圖54



Mark



A SMALL CLOISSONNE  
ENAMEL AND GILT-BRONZE  
'CHILONG' VASE, HU  
MARK AND PERIOD OF  
QIANLONG

清乾隆 掐絲琺瑯螭龍獸面紋  
鋪首活環耳小壺  
《乾隆年製》款

of rectangular section, cast with a pear-shaped body rising from a short foot to a flaring mouth, the neck flanked by a pair of gilt-bronze mask handles, each suspending a loose ring, the body of the vessel decorated with two main turquoise-ground registers divided by a band enclosing *taotie* masks against a dark blue ground, each of the main bands similarly rendered with pairs of confronting *chilong* soaring above waves and jagged rockwork, all between bands of stylised *ruyi* motifs encircling the rim and foot, the base with a four-character reign mark within a double square  
8.8 cm, 3<sup>3</sup>/<sub>8</sub> in.

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

The archaistic form and stylised *chilong* on this superbly enamelled vase encapsulates the Qianlong Emperor's reverence for antiquity. The current vase is unusual for its elegant *hu*-shaped hexagonal form. The enamelled decoration of a pair of confronting dragons is particularly powerful and of high quality. Vases of this shape have their roots in archaic ritual bronze *hu* vessels. However, the Qing craftsmen added their own design elements and made liberal changes to the prototype, thus creating pieces that were contemporary and unique. For example, the flaring neck replaces the plain, broad and shorter neck characteristic of the archaic vessels. For a larger cloisonné enamel flask of the same period from the Qing court collection and still in Beijing, intricately enamelled with similar stylised dragons and sharing other distinct characteristics, including identical treatment of the mark and the *ruyi* border at the foot, see *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, p. 105, pl. 102.



Mark



A CARVED IMPERIAL PURPLE  
AVENTURINE GLASS  
'MONKEYS AND PEACH'  
BRUSH WASHER  
QING DYNASTY, QIANLONG  
PERIOD

清乾隆

紫金星玻璃靈猴獻壽桃式洗

the vessel skilfully carved in the round as a hollow peach with a bat on the wide incurved rim, the peach rendered issuing from a gnarled branch on one side bearing leaves and two attendant smaller peaches, two monkeys depicted seated nimbly on the branch whilst facing one another, the smoothly polished glittering glass of a rich purplish-blue colour with mesmerising lighter streaks

11.6 cm, 4½ in.

**HK\$ 450,000-550,000**

**US\$ 57,500-70,500**

Aventurine glass vessels of this attractive purplish tinge are rare, compared to the larger number of vessels in the typical mottled brown colour. Several of these are illustrated in Zhang Rong, *Lustre of Autumn Water. Glass of the Qing Imperial Workshop*, Beijing, 2005, pls 94-100. In the introduction to the catalogue, she expounds the history of aventurine glass at the Qing court. Invented in Murano, it was imported into China from the seventeenth century and much admired. By 1741, the Jesuit missionary Pierre Nicolas d'Incarville is recorded as having successfully created it at the Palace Workshops in the Forbidden City.

An aventurine glass brushwasher in the form of a lotus leaf from the Qing court collection is preserved in the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum. Small Refined Articles of the Study*, Shanghai, 2011, pl. 119. It is similarly conceived and shares closely related treatment of the undulating stems, especially to the underside.





A RARE WHITE JADE 'BOY'  
GROUP  
QING DYNASTY, 18TH  
CENTURY

清十八世紀 白玉童子葫蘆把件

substantially depicted in the round as a boy playfully reclining on his right side atop a large beribboned double gourd, the cherubic figure portrayed cheerful and holding a *ruyi* sceptre in his right hand, further rendered dressed in loose robes cascading in voluminous folds, the stone of an even white colour with russet patches on the reverse  
10.7 cm, 4 $\frac{1}{8}$  in.

**HK\$ 1,000,000-1,500,000**  
**US\$ 128,000-192,000**

The double gourd, with its many seeds and trailing vines symbolising fertility, as well as a pronunciation close to that of 'fortune and prosperity' (*fulu*), is an auspicious motif favoured by Ming and Qing emperors alike. Its iconography can be found on various media, among which jade has been perennially popular; see for example an inscribed white jade 'boy, double gourd and bat' group sold in these rooms, 5th October 2016, lot 71. For its medicinal and Daoist associations, it is also a characteristic attribute of Li Tieguai, one of the Eight Immortals.

葫蘆，除諧音「福祿」，亦因其多籽及瓜藤延綿之特徵，有多子多孫、子孫萬代之祥瑞寓意，故極受明清兩朝帝王所好，並體現於各式材質之工藝上。玉雕上童子葫蘆之作例不少，於香港蘇富比2016年10月5日售出的編號71正是一例。葫蘆也是道教中一富象徵性的法器道具，常作藥壺，也是八仙中鐵拐李之持器，因此又名為「暗八仙」之一。



3407

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A LARGE CARVED RED  
OVERLAY GLASS VASE  
QING DYNASTY, 18TH  
CENTURY

with a tall ovoid body rising to a broad angular shoulder surmounted by a cylindrical neck, superbly carved through the rich red overlay to the snowflake white ground, the body divided into three main registers of continuous figural scenes, each dramatically rendered with elaborately dressed figures, some portrayed riding astride a horse and others with attendants holding large plantain leaf fans, all below a band of four cartouches bordering the slanted shoulder, each decorated with pavilions and architectural elements amidst lush vegetation and rockwork, the cylindrical neck with a frieze depicting jagged rockwork and bamboo shoots, further adorned with a millet stalk, all between red bands encircling the rim and base  
39 cm, 15¼ in.

**PROVENANCE**

Collection of Alfred Speelman (1907-2004), acquired in the 1930s.

**HK\$ 4,000,000-5,000,000**  
**US\$ 510,000-640,000**

清十八世紀  
雪霏地套寶石紅料人物故事圖瓶

來源：

艾弗瑞·史博曼 (1907-2004年) 收藏 · 1930年入藏





Striking for its monumental size, it is extremely rare to find glass of such proportions and the present vase must have been a formidable task for the glassmaker to blow successfully and subsequently overlay with the red layer. The carver draws attention to this remarkable feat by retaining as much of the red glass as possible and reserving the crackled white ground for the upper and lowermost bands, thus further imbuing the piece with a sense of luxury.

In its exceptional quality and craftsmanship, this vase was clearly related to the glass ware produced in the Glass House in the Forbidden City under the Qianlong Emperor. The glass workshop was established in 1696 under the jurisdiction of the Zaobanchu and supervised by Kilian Stumpf, a Jesuit missionary with the scientific skills of glassmaking. He is also said to have introduced the art of glassmaking to the court and hired two French Jesuit glassmakers, Vilatte and d'Andigne, along with a few talented Chinese artisans from Yanshen and Guangzhou to work in the Glass House. By Qianlong's reign glassmaking in China had reached its zenith, particularly with the help of two further Jesuit missionaries, Gabriel-Leonard de Brossard and Pierre d'Incarville, who introduced new designs and successfully produced glass types previously unseen. Palace records show that the Qianlong Emperor was very particular about the standard of glass produced in the workshop, rewarding various officials responsible for the wares when pleased and imposing harsh penalties when displeased (see Emily B. Curtis, 'Qing Glassmaking. The Jesuit Workshop on Canchikou', *Lustre of Autumn Winter*, Beijing, 2004, p. 98).

Although the technique of overlaying (also known as Peking glass) started in the Kangxi period and continued into the Yongzheng reign, only a few pieces from these periods are registered in the imperial archives. It was only with the advent of the Qianlong reign that more glass wares in this decorative style, with its rich sculptural effects, came into prominence. Compare vases with a similar snowflake ground and carved ruby-red overlay, but of much smaller size, such as a jar and cover, with a Qianlong reign mark and of the period, rendered with figures around a pavilion surrounded by trees, from the collections of Harris Hammond, Allen J. Mercher, Walter F. Smith Jr, W. Henrich, and Professor P.H. and Mrs T. Plesch, sold in 1957, 1968, and most recently in these rooms, 2nd May 1995, lot 202; and another sold in our London rooms, 20th June 2001, lot 111. See also a pair of bottle vases, carved with immortals amongst rocks and pine trees, with Qianlong reign marks but attributed to the 18th/19th century, included in the exhibition *Elegance and Radiance*, The Art Museum, The Chinese University of Hong Kong, Hong Kong, 2000, pl. 111.

In form and decoration the present vase closely follows Kangxi figural rouleau vases, although each section has been attractively separated with carved bamboo-form borders, creating a sense of unity overall by echoing the decoration at the neck. The interaction between ceramics and glass resulted in fruitful experimentation throughout the Qing period. For example, Longquan celadon ware provided sources for glass shapes while the colour, which also referenced jade, provided inspiration for monochrome opaque glass. The present vase reveals its roots in copper and iron-red decorated porcelain.







AN EXCEPTIONAL AND  
EXTREMELY RARE PAIR  
OF IMPERIAL CLOISONNE  
ENAMEL AND GILT-BRONZE  
FIGURES OF TAPIRS  
MARKS AND PERIOD OF  
QIANLONG

清乾隆 掐絲琺瑯犧尊一對  
《乾隆年製》款

each outstandingly cast in the form of a tapir dynamically standing foursquare on its gilt-bronze hooves, the beast rendered with muscular contours and a tapering tail tucked between its haunches, the head brilliantly rendered with alert eyes below a pair of upright ears, each defined with a concave centre, the rounded and prominent snout depicted agape and revealing its teeth, the neck collared with a gilt-bronze band finely adorned with a classical scroll, the back of the hollow figure with a teardrop-shaped hinged aperture framing a four-character reign mark within a square, all superbly decorated with a glistening speckled bluish-green enamel against fine wires delicately forming flame scroll motifs all over the muscular body of the beast  
29 and 29.5 cm, 11<sup>3</sup>/<sub>8</sub> and 11<sup>5</sup>/<sub>8</sub> in.

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



Marks







**fig. 1**  
Cloisonné enamel figure of a tapir, mark and period of Qianlong  
Qing court collection  
© Collection of Palace Museum, Beijing

圖一  
掐絲琺瑯捲雲紋犴尊 《乾隆年製》款 清宮舊藏  
© 北京故宮博物院藏品

Cloisonné enamel representations of exotic mythical beasts rank amongst the highest quality of all Imperial enamel workmanship created for the Qianlong court. The current pair of tapirs are superb examples, modelled in a dynamic posture skilfully depicting the bristling lifelike quality and impending movement of the figure. The quality of the figures is exceptional, both skilfully modelled and enamelled in brilliant cloisons, with no expense spared to the lavish gilding throughout, with particularly intricate gilt flame scroll design. They are preserved in exceptionally good condition, complete with their hinged circular apertures on the back of which the four-character Qianlong mark is inscribed.

It is indeed remarkable to find a complete pair, the only known example. An individual model of a tapir of identical form and quality from the Qing court collection is preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, no. 120 (**fig. 1**), where it is noted that the model has a particularly lifelike quality and is a highly successful example of a figure created in imitation

of antiquity. It was included in the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935, published in *Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art in London*, Shanghai, 1936, pl. 7.

For the more commonly found model, see a figure of a mythical beast (*tianlu*) cast with a *zun* on its back in the National Palace Museum, Taipei, incised under the body with a four-character Qianlong mark, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasty*, National Palace Museum, Taipei, 1999, no. 43, and a *zun* in the form of a mythical *qilin* from the Speelman collection, sold in these rooms, 3rd April 2018, lot 3463. For other Qianlong cloisonné enamel reign-marked animal figures of similar quality sold at auction, see a crouching tiger from the collection of General Charles George Gordon, sold at Christie's London, 5th December 1994, lot 259 and again at Sotheby's London, 9th November 2011, lot 400, from the collection of Sir Peter Moores, and a pair of duck-form ewers from the collection of Juan Jose Amezaga, sold at Christie's Paris, 13th June 2007, lot 24.



乾隆御製掐絲琺瑯工藝品，以瑞獸為形之類品級最高。此對犧尊實乃佳例，軀肢雄健，纖毫栩栩，身形欲動，神采奕奕。所施工藝卓犖超倫，琺瑯精美，掐絲巧麗，通身紋飾明燦如燦焰，為求華貴不吝資財。二尊皆保存善好，背開圓洞，鈕蓋無缺，蓋上銘「乾隆年製」四字款。

完好已屬不易，然匹配成雙更顯難得，存世僅知此一對。比一犧尊，孑然獨立，形貌、工藝與此對如出一轍，清宮舊藏，仍貯北京，錄於《故宮博物院藏文物珍品全集·金屬胎琺瑯器》，香港，2002年，編號120（圖一），該書有言，此類形制惟妙惟肖，為仿古塑像之上乘傑作。前例亦曾見於，《參加倫敦中國藝術國際展覽會出品圖說》，英國皇家藝術學院，倫敦，1935-1936年，圖版7。

另有形制，較為常見，比一天祿神獸，背馱一尊，藏台北故宮博物院，身下銘四字乾隆年款，載於《明清琺瑯器展覽圖錄》，台北，1999年，編號43；史博曼雅藏且有一麒麟背瓶，售於香港蘇富比2018年4月3日，編號3463。拍賣所見之乾隆年款掐絲琺瑯獸形器仍有若干，如一臥虎，原為查理·喬治·戈登將軍寶蓄，售於倫敦佳士得1994年12月5日，編號259，後由 Peter Moores 爵士之手釋出，售於倫敦蘇富比2011年11月9日，編號400；另見一對掐絲琺瑯甬壺，Juan Jose Amezaga 舊藏，售於巴黎佳士得2007年6月13日，編號24。



A PAIR OF INSCRIBED LAPIS  
LAZULI TABLE SCREENS  
QING DYNASTY,  
QIANLONG PERIOD

each of rectangular form, boldly carved in various levels of relief, one depicting two deer grazing beneath a gnarled tree in a rocky landscape with *lingzhi* shrubs, the other with a crane perched on a rocky ledge looking at a flying crane amidst a mountainous landscape with pine and *lingzhi*, the reverse variously inscribed and gilt with imperial poems related to the subject matter, the stones of a dark blue tone with silvery-white inclusions and gold flecks  
22.8 and 22.6 cm, 9 and 8 $\frac{7}{8}$  in.

HK\$ 1,200,000-1,500,000  
US\$ 153,000-192,000

清乾隆  
青金石御製詩  
六合同春圖插屏一對

御製鹿詩

靈囿無不有，伊尼特物為；革希領子出，角解異群踰。  
未是供庖侯，因非挾矢前；忘機近左右，寧獨海鷗然。

御製鶴詩

放翅聽飛去，愛山仍復還；那期稻梁報，常伴渚洲間。  
暝月聲非怨，梳風意自閒；使無清介格，亦豈異乎鷗。

(詩文收錄於《清高宗御製詩文集·御製詩四集》，卷14)





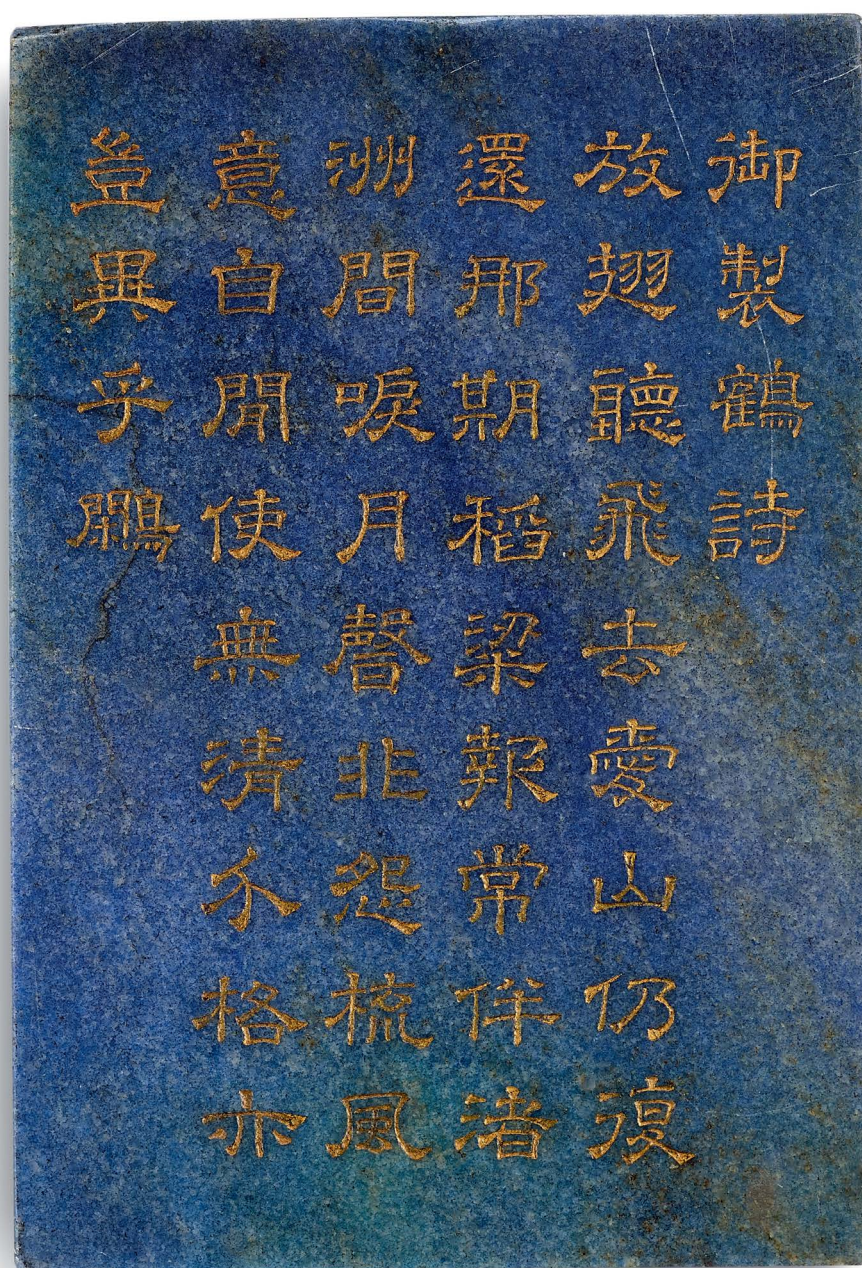


Foreign to China's own mineral topography, the esteemed lapis lazuli stone was mainly imported from Afghanistan. With its brilliant indigo colour pertaining to the heavenly celeste, the stone was often reserved for objects and accessories destined for use in ritual ceremonies. It was also a source of the ultramarine pigment in religious mural paintings. Scholar's objects fashioned from this material are scarce, though a small number of carved mountains and table screens does exist.

There is little doubt that lapis lazuli was highly prized during the Qianlong period, as evidenced by numerous objects and carvings dyed to imitate the natural stone, such as an 18th-century carved stone table screen dyed to mimic lapis lazuli, in the Asian Art Museum of San Francisco, published

in Michael Knight *et al.*, *Later Chinese Jades, Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco*, San Francisco, 2007, no. 102. In fact, the craftsmen even went to the lengths of inserting small bits of metal to simulate the pyrite inclusions in the natural mineral.

Due to its granular yet relatively softer nature, lapis lazuli can hardly be worked with exquisite fine details and equally delineated outlines as nephrite jades. The deep undercutting and high-relief carving on the present pair of screens are reminiscent of 18th century carving. Compare a Qianlong-period circular white jade screen, worked on its reverse with similarly rendered overhanging lanceolate shrubs and gnarled knobly trees with layered rinds, illustrated in the Yamanaka catalogue of *Collection of Chinese and Other Far Eastern Art*

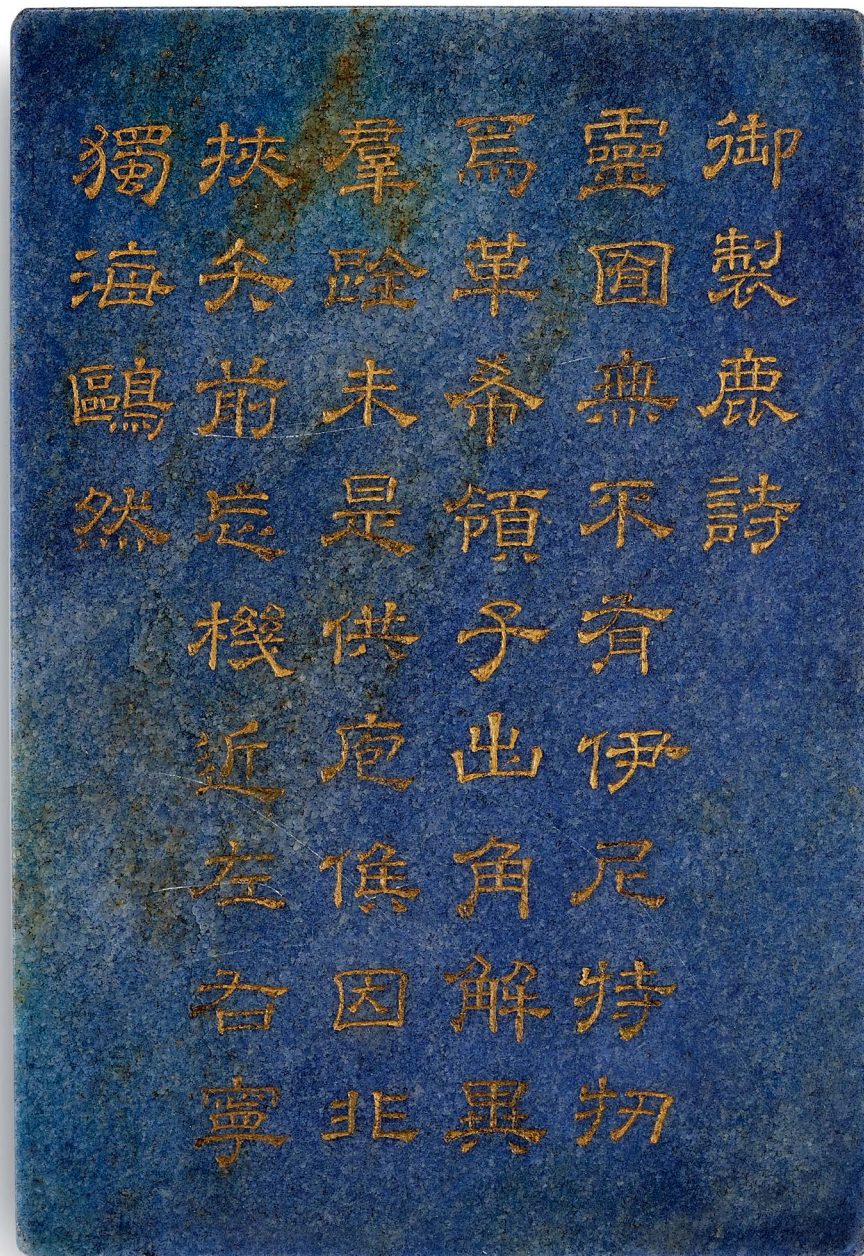


assembled by Yamanaka & Company, Inc. now in the process of liquidation under the supervision of the Alien Property Custodian of the United States of America, Yamanaka & Company, Inc., New York, 1943, no. 1323 and sold in these rooms on 8th October 2013, lot 3042.

The imperial poems inscribed on this pair of screens are taken from *Qing Gaozong yuzhi shiwen quanji* [Anthology of imperial Qianlong poems and proses], *Yuzhi shi si ji* [Imperial poems, vol. 4], *juan* 14. They echo the subject matter portrayed on the screens respectively, depicting scenes of deer and cranes at leisure in landscapes and conveying wishful blessings of longevity.

These poems are characteristically inscribed in intaglio and filled with gilt, a technique common in the 18th century. The

absence of a cyclical date accompanying the poems would suggest that the pair, instead of being works created directly from the Imperial Workshops, may be tribute items sent to the court by regional officials. See an inscribed mountain carved from lapis lazuli of similar stone quality and colour, rendered with comparable landscape scenes with cascade rocks, waterfall and trees, and similarly inscribed with an imperial poem without a cyclical date, in the Palace Museum, Beijing, illustrated on the Museum's website <http://www.dpm.org.cn/collection/jade/234874.html>. Compare also an agate table screen, inscribed with an imperial poem of similar format but signed Qi Shan, from the Qing court collection and now in the Palace Museum, Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Small Refined Articles of the Study*, Shanghai, 2009, pl. 236.



A SUPERBLY CARVED  
AND RARE EMBELLISHED  
LACQUER PANEL INSCRIBED  
WITH AN IMPERIAL POEM  
SEAL MARK AND PERIOD OF  
QIANLONG, DATED GUIYOU  
YEAR (IN ACCORDANCE WITH  
1753)

of rectangular form, exquisitely depicting a tasteful assemblage of scholarly and auspicious objects to welcome the New Year, with a profusion of different materials including jade, polychrome on and stained ivory, porcelain, gilt-bronze, carnelian, agate, and hardwood, all against an ochre lacquer ground and within a cinnabar lacquer frame intricately carved with lotus scrolls, the array of objects centred with a gilt-bronze incense burner and wood cover surmounted with a carnelian and agate finial, partially concealing a celadon jade *ruyi* sceptre with undulating tassels, in front of a small cloisonné enamel circular box and cover and a small slender cloisonné enamel ovoid vase issuing forth gilt-bronze incense tools, next to a large hardwood stand decorated with an angular scrolled apron supporting a jade vessel issuing forth a lacquered wood incense utensil, next to a large blue-glazed porcelain dish, the dish with three finger-citrons, a lychee and a chestnut represented with painted ivory, the assemblage further decorated with a bronze archaic *fangding* with jade offerings next to a *flambé*-glazed vase with gnarled branches bearing clusters of leaves and peony buds, the ochre ground evenly punctuated with other decorations and auspicious items, including handfuls of fruits and nuts made of hardstone and painted ivory as well as a porcelain narcissus bowl with thin stained ivory leaves, along with handscrolls, arrows and firecrackers meticulously rendered with polychrome on and stained ivory, the lower foreground with a set of stained ivory figures of boys playing musical instruments on a wood stand, the upper right corner incised with an imperial poem, dated to the first day of the *guiyou* year (1753) and followed by two seal marks reading *Qian* and *Long* respectively, all below nine polychrome lacquer panels, each divided into three main registers, the first of three rectangular cartouches, each enclosing a pair of mythical beasts, the second register of two stylised narrow bands of scrolls and florets flanking a rectangular panel centred with a medallion enclosing the *wan* symbol surrounded by a trefoil lappet border, all within floral scrolls, the third with stylised leafy floral scrolls  
132 by 105 cm, 52 by 41 $\frac{3}{8}$  in.

PROVENANCE

Christie's London, 25th/26th November 1974, lot 162.

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

清乾隆  
漆地剔彩嵌百寶歲朝  
慶壽圖長方掛屏  
《癸酉元日立春帖子御筆》款

詩文：

東皇綺律舒，三百八句初，妙合麟經義，春王正月書。四序正權輿，雲看三素殊。慈寧重疊慶，春酒介屠蘇。辛盤恰並椒盤獻，賀歲還兼賀節新，宜拂硃牋書大吉，今年元日是元春。

來源：

倫敦佳士得1974年11月25/26日，編號162





東皇銜律符三百六  
句初妙合麟經義吉  
王正月書 四序正  
禮典書著三季殊  
芝寧國慶慶音酒分  
痛麻 幸臨怡地樹  
盟歡實氣運藥節第  
新宜掃珠樓書大吉  
今年元日是元會  
當爾矣日正書帖示  
御筆



Superbly arranged with an array of auspicious motifs to welcome the New Year, this panel reveals the wealth and abundance of the Qing empire under the Qianlong Emperor through the various objects represented. From the finest quality jade, carnelian, agate and organic materials, through to rich metalwork and porcelain, it not only shows every material at the Emperor's disposal but also the availability of the most skilled of artisans to work with them. The craftsmen have employed the 'reverse *trompe l'oeil*' technique to full effect; the various objects are produced with their original materials but recreated in two dimensions. The production of complex, high-relief encrusted panels such as the present would have required the collaboration of a number of departments within the Imperial Workshops. Every detail within this composition of old and new objects has been carefully chosen, manufactured and finished to create an aesthetically pleasing piece. Such panels were a Qianlong innovation and speak of the prosperity of his reign.

Panels that combined ancient with contemporary objects began to be created during the Kangxi period and flourished under the Qianlong Emperor. This fusion of past and present is evident in the archaistic *fangding* which reveals the scholar's reverence for the past, and its juxtaposition with the later gilt-bronze incense burner provides a neat representation of the passing of time. The porcelain, cloisonné enamel and jade pieces show that the finest quality materials were selected and created for this panel. References to antiquity are also made in these materials with the flambé vase looking back to the celebrated Song wares and through the archaistic style of decoration of the jade chime and cloisonné vase.

This assemblage of auspicious objects suggests that the panel was created in celebration of a New Year's festival. Firecrackers are believed to ward off evil, a belief that

continued from the ancient practice of burning bamboo to scare off evil spirits, and are also a pun for 'year after year' (*suisui*) as they break into fragments after explosion. The branch of peonies is included as they are the first to bloom each year and thus one of the most important flowers for the New Year. This branch of peonies, finger citron and lychee have been magnificently recreated in hardstone to represent the wish for wealth, honour and many sons. The ivory figures of boys at play, in this case with musical instruments, symbolise the wish for raising many outstanding sons and add a touch of festive playfulness to the scene.

Very few panels of this type are known, particularly of this impressive large size; compare a smaller example, inscribed with a poem with a cyclical date corresponding to 1779, sold in these rooms, 29th April 1997, lot 770; another dated 1773, sold at Christie's Hong Kong, 29th May 2009, lot 1816; and a third example, sold in Christie's London, 16th December 1981, lot 349 and again in these rooms, 7th October 2015, lot 3001. Compare also panels of this type, but lacking the carved lacquer cartouches at the top, such as one on display in the Suianshi (Room of Finding Peace) in the Yangxindian (Hall of Cultivating Mind) in the Forbidden City, Beijing, where the emperor is said to have rested during fasting periods, illustrated *in situ* in *Qingdai gongting shenghuo* [Life in the Forbidden City], Hong Kong, 1985, pl. 175, together with a wall panel simulating a display cabinet filled with precious objects, pl. 178; and another sold in our London rooms, 11th June 1996, lot 154, and again in these rooms, 23rd October 2005, lot 362.

Compare also inlaid panels, but without an imperial inscription, such as one mounted in a *zitan* frame, sold in our London rooms, 11th June 1996, lot 154, and again in these rooms, 23rd October 2005, lot 362; and another sold at Christie's Hong Kong, 26th April 1998, lot 572.



屏中滿飾吉慶圖案，以賀新歲。所用媒材豐富，以玉、石、瓷、銅為嵌，巧選精工，藝匠採錯視之法，所有嵌飾皆以原材造就，後再呈現二維視效。本品所見繁細高浮雕鑲嵌，須得各御作精誠配合。其構圖縝密，選材製作，不論新舊，皆用心，遂所成賞心悅目。此類掛瓶屬乾隆朝首創，藉以彰顯其治下之一代盛世。

屏風，以古今器物裝飾，肇始康熙，盛於乾隆。古今之融，常見於古青銅方鼎之上，以表尊古敬意，將其與稍晚銅爐等置齊觀，尤感時光荏苒之美。尚古之風，正如窯變釉之仿宋，亦或玉鐘、瑤瑯瓶之擬古紋樣。

本品所飾百寶嵌，寓意吉慶。燃爆竹以驅瘟辟邪，歲歲平安。新年伊始，牡丹花開，國色天香。以寶石做牡丹、佛手、荔枝，祈願富貴、福壽、子孫延綿。象牙雕嬰戲圖案，寓意多子多孫，奏樂場景更添節日喜慶。

同類掛瓶甚少，如此體量碩大作例更屬珍罕，比一較小類例，題詩並紀年（1779年），售於香港蘇富比1997年4月29日，編號770；另有一例，紀年1773，售於香港佳士得2009年5月29日，編號1816；另見一例，先後售於倫敦佳士得1981年12月16日，編號349及香港蘇富比2015年10月7日，編號3001。相近屏風，唯缺上方雕漆捲簾飾，見一例陳設於紫禁城養心殿隨安室，載於《清代宮廷生活》，香港，1985年，圖版175，同錄一件仿百寶閣壁屏，圖版178；另有一例，售於倫敦蘇富比1996年6月11日，編號154，後再售於香港蘇富比2005年10月23日，編號362。

亦可比嵌百寶屏風，無御題，見一例，配紫檀框，售於倫敦蘇富比1996年6月11日，編號154，後再售於香港蘇富比2005年10月23日，編號362；另存一例，售於香港佳士得1998年4月26日，編號572。





3411

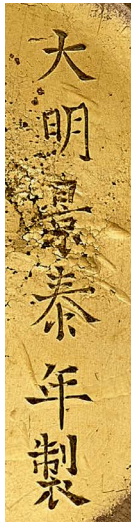
A RARE CLOISSONNE ENAMEL AND GILT-BRONZE ALMS BOWL  
INCISED MARK AND PERIOD OF JINGTAI

明景泰 掐絲琺瑯番蓮紋鉢  
《大明景泰年製》款

sturdily cast with a tapered body surmounted by a broad rounded shoulder below a short lipped rim, the exterior decorated in bright cloisonné enamels with a broad frieze of lotus blooms, each flower rendered with multi-coloured petals and borne on a meandering leafy stem, the rich design further accentuated with smaller attendant budding blossoms, against a bright turquoise ground, all above a band of stylised upright lappets skirting the lower body, the interior and flat base gilded, the base incised with a vertical six-character reign mark

14.1 cm, 5½ in.

HK\$ 1,200,000-1,500,000  
US\$ 153,000-192,000



Mark





Cloisonné enamel alms bowls of this size and quality dating to the 15th century are rare. The closest related example at auction is a slightly larger alms bowl of near identical decoration, differing from the current example with a narrower band of lappets at the foot, sold at Christie's Hong Kong, 29th May 2007, lot 1435.

This classic design of lotus flowers is found on several examples dating to the Xuande period. See a Xuande reign-marked disc originally in the collections of Stephen Winkworth and Sir Percival David, now in the Uldry collection at the Rietberg Museum, illustrated in Helmut Brinker and Albert Lutz, *Chinese cloisonné: The Pierre Uldry Collection*, London, 1989, pl. 1

There has been speculation in the past that Jingtai reign-marked wares of the quality of the current alms bowl, stylistically similar to Xuande wares, are in fact of the Xuande period but with later incised marks. The delicately incised Jingtai six-character mark on the current vessel is similar to that on a circular cloisonné enamel box and cover in the National Palace Museum, Taipei, similarly enamelled with lotus flowers, and catalogued as Jingtai mark and period, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasty*, National Palace Museum, Taipei, 1999, cat. no. 1. It is also related to the Jingtai mark on the dish from the Speelman collection, sold in these rooms, 3rd April 2018, lot 3406.

A CARVED CINNABAR  
LACQUER LOBED 'DRAGON'  
DISH  
MARK AND PERIOD OF  
JIAJING

with shallow rounded sides divided into six lobes and supported on a short straight foot of corresponding form, the interior intricately carved with a central medallion enclosing a pair of five-clawed dragons soaring sinuously and flanking a stylised *shou* character, all amidst *ruyi* cloud scrolls and flaming wisps above rockwork and crashing waves, the lobed cavetto divided into six sections enclosing various floral sprays, including *lingzhi*, prunus and peony blooms, alternating with pairs of confronting phoenix and cranes soaring amidst *ruyi* clouds, similarly decorated to the exterior with six alternating cartouches, all above a key-fret border encircling the foot and against an ochre ground, the base lacquered brown and centred with an incised vertical six-character reign mark filled in with gilt  
16.6 cm, 6½ in.

**PROVENANCE**

Galerie Souquet, Paris, 10th October 1947.

**EXHIBITED**

*Oude Kunst uit Leuvens Privebezit*, Musée Municipal de Louvain, Belgium, 1964, cat. no. P/7.

HK\$ 1,500,000-2,500,000  
US\$ 192,000-319,000

明嘉靖 剔紅雙龍拱壽葵式盤  
《大明嘉靖年製》直款

來源：

Galerie Souquet · 巴黎 · 1947年10月10日

展覽：

《Oude Kunst uit Leuvens Privebezit》· 魯汶市立博物館 · 比利時 · 1964年 · 編號P/7.



Mark





大明嘉靖年製



This dish is a superb example of the development in lacquer production during the Jiajing period. While the sophisticated level of detail is retained, the edges are less completely rounded to show off the deftness of the carving. The Jiajing period also saw the incorporation of novel iconographical elements into lacquerware, as motifs celebrating the virtues of rulers started to appear alongside those symbolising longevity, auspiciousness and immortality. The present dish, with its juxtaposition of two dragons with the *shou* character, blesses a long life on the ruler; the landscape of a mountain surrounded by seas reinforces the message, and further symbolises a desire to preserve his kingdom to perpetuity. Inventiveness, demonstrated most notably in the transformation of Chinese characters into auspicious iconography, marks the production of imperial lacquer in the period.

First seen in the Neolithic period, the dragon has come to be revered as a mythical creature and serve as a marker of royal status. Used exclusively by the imperial household from the Ming dynasty onwards, the dragon found its way into iconography as more than a symbol of imperial authority, but the personification of the deified emperor himself: in this case the Jiajing Emperor. The combination of dragons with flowers and Chinese characters, as seen on various works of art in the period, illustrates the singular artistic possibility of this distinctive motif.

For other Jiajing mark and period lacquer dishes carved with a pair of dragons, see an ingot-shaped example from the Qing court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Lacquer Wares of the Yuan and Ming Dynasties*, Shanghai, 2006, pl. 122; an oval dish sold in our London rooms, 15th July 1980, lot 214, again in these rooms, 19th November 1984, lot 118, from the Dr Ip Yee collection, and offered at Christie's Hong Kong, 3rd December 2008, lot 2127, from the Lee Family collection; and a polychrome lacquer dish of lobed quatrefoil form, also from the Speelman collection, sold in these rooms, 3rd April 2018, lot 3425.

盤呈六瓣葵花式，口沿及邊框凸起稜線，隨形圈足。盤心圓形開光內雕雙龍，遊弋於雲海，相對於江崖海水之上，昂首仰望祥雲幻化之「壽」字。盤壁、背六瓣開光，內飾鳳凰、仙鶴間以花卉、靈芝。足牆琢回文，圈足內髹黑漆，中刀刻填金「大明嘉靖年製」直款。

此盤雕漆風格展示了嘉靖朝雕漆工藝之演變，雕刻精細，刀法利落有致，雖有藏鋒，仍見鋒稜之美。嘉靖朝漆器紋飾別具特色，除福壽、吉祥、昇仙，亦見為統治者歌功頌德的紋飾。本盤之紋飾，雙龍拱壽，海水中央聳起山崖，寓意皇帝長壽萬年，亦象徵江山永保之意願。嘉靖紋飾構思奇巧新穎，以吉祥文字融入紋飾圖案之中，造就了當朝鮮明的時代特色。

龍紋之雛形最早見於新石器時代的文化遺物中，經時代演變，漸成為皇親貴胄之標記，倍受尊崇之神物。至明朝，龍紋已是皇室專利，成為皇權的象徵。嘉靖帝視之為神靈的化身，裝飾於各類工藝品上，更綴以各類祥瑞花卉、文字，賦予獨特的藝術效果。

3413

A RARE SMOKY QUARTZ  
'MYTHICAL BEASTS' GROUP  
QING DYNASTY, 18TH  
CENTURY

well carved as a recumbent mythical beast with its head turned backwards to face its young clambering on its rear haunches, each mythical beast with an elongated body centred with a prominent spinal column, skilfully portrayed with a long horn curling at the tip and flanked by a pair of floppy ears, further rendered with bushy eyebrows above bulging eyes and a wide snout, the translucent stone of an attractive brownish-grey colour, wood stand  
9.8 cm, 3<sup>7</sup>/<sub>8</sub> in.

**PROVENANCE**

Christie's New York, 18th/19th September 2014, lot 1235.

**HK\$ 200,000-250,000**  
**US\$ 25,500-31,900**

清十八世紀 煙晶瑞獸

來源：

紐約佳士得2014年9月18/19日·編號1235



3414

A ROCK CRYSTAL MEIPING  
QING DYNASTY, 18TH  
CENTURY

清十八世紀 水晶梅瓶

with a full rounded shoulder rising at a gently flaring angle from the countersunk base and surmounted by a short waisted neck and lipped rim, the broad upper body with a slightly raised band carved with key-fret motifs, all between bands of pendent lotus lappets and upright cicada blades, the stone of clear transparency with very faint inclusions, wood stand

15.2 cm, 6 in.

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



A FINELY CAST GILT-BRONZE  
FIGURE OF AMITAYUS  
QING DYNASTY, KANGXI  
PERIOD

清康熙  
鎏金銅嵌寶無量壽佛坐像  
《大清康熙十年十月五日初誠》  
仿款

superbly cast, seated in *vajraparyankasana* on a double-lotus base between a beaded upper edge and a floral band encircling the foot, depicted with hands held in *dhyanamudra* and supporting a *bumpa*, the deity skilfully portrayed with a serene expression below an *urna* and framed by an elaborate headdress and a pair of pendulous earlobes adorned with ornamental earrings, the elaborate jewellery of the figure accentuated with inlaid semi-precious stones, further rendered clad in loose clothing with finely detailed floral hems and a billowing shawl falling neatly over the lotus base, the front of the base incised with an apocryphal twelve-character reign mark dated to the 5th day of the 10th month of the 10th year of the Kangxi reign (in accordance with 1671)  
20 cm, 7<sup>7</sup>/<sub>8</sub> in.

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

This finely cast figure of Amitayus belongs to a small group of sculptures produced during the reign of the Kangxi Emperor who was a devout follower of Tibetan Buddhism. Figures in this group are of varying sizes and depict Amitayus seated on a double-lotus petal pedestal with a serene facial expression and draped in jewellery embellished with colourful semi-precious stones. Such portrayals are characteristic of imagery used by Tibetans. Amitayus, the Buddha of Infinite Life, is the deity associated with the rites that ensure long life. He is especially worshipped by Tibetans, who believe that life can be extended through long lineages, faith and compassion. It is also believed that one can achieve self-enlightenment and cater to the welfare of others with the help of Amitayus.

The current figure is from the same set as other Kangxi figures of Amitayus recorded in museum collections, including one 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. 238, cat. no. 227.



A PAIR OF WHITE JADE  
'QUAIL' BOXES AND COVERS  
QING DYNASTY, QIANLONG  
PERIOD

清乾隆 白玉鵪鶉蓋盒一對

each well rendered in the form of a quail, the cover of the box incised with overlapping layers of plumage crowning the bird's head and extending across its plump body, the head further accentuated with slender eyes and a curved pointed beak, the box worked in the form of the lower body of the bird, similarly covered with plumage above a pair of claws neatly tucked beneath, the stone of an even white colour  
7.3 cm, 2 $\frac{7}{8}$  in.

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

The present pair of quail boxes follows a type first developed sometime early in the Qianlong period which is represented in a number of collections. Compare a similar pair of quail boxes in the Seattle Art Museum also with their heads turned but carved from a slightly yellowish stone and dated to the Qianlong period, illustrated in James Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, cat. no. 73; see also a pair of boxes formerly in the collection of T.Y. Chao, sold in these rooms 19th November 1986, lot 144, and a matching box in the Palace Museum, Beijing, illustrated in *Zhongguo yuqi quanji* [Complete collection of Chinese jades], Shijiazhuang, 2005, vol. 6, p. 69, no. 106.

For a closely related example sold at auction, see a pair of smaller white jade 'quail' boxes and covers, sold in these rooms, 23rd October 2005, lot 333.



3417

A PAIR OF AVENTURINE  
GLASS MOUNTED GILT-  
COPPER SNUFF BOXES  
QING DYNASTY, QIANLONG  
PERIOD

清乾隆  
鍍金銅鑲金星玻璃八方蓋盒一對

each of octagonal form, the sides set with conforming aventurine glass plaques framed by studded borders of seed pearls and red glass, the base chased with an oval flower medallion surrounded by further foliage framed by a semi-circular border  
l. 6 cm, 2<sup>3</sup>/<sub>8</sub> in.

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

For two gilt-copper octagonal boxes inlaid with aventurine glass plaques from the Qing court collection, dated to the 18th century, see *Limpid Radiance: A Special Exhibition of Glass Artifacts from the National Palace Museum Collection*, Taipei, 2016, cat. no. 174, together with a rectangular example, cat. no. 175.



A RARE CHENXIANGMU  
TEAPOT AND COVER WITH A  
PAIR OF CUPS  
MING DYNASTY

明  
沉香木雕小盃、茶壺一組三件

the teapot carved from a gnarled section of *chenxiangmu* (eaglewood), with slender tapered sides rising to high shoulders and a flared neck, set with a curved spout opposite a loop handle and a small protruding stump on one side, carved in low relief with a continuous scene of scholars among jagged rocks and verdant trees, one side with three sages conversing near two others engaged in a game of *weiqi*, the reverse with a group gathered at a table listening to their companion playing on a *qin*, all below undulous mountains and clouds encircling the shoulder, the handle and spout detailed with prunus branches, the neck decorated with a further scholar on a rocky path, the flat cover of conforming irregular outline surmounted by two rows of chrysanthemum petals culminating in a fruit finial, the base, rims and spout mounted in metal, the interior fitted with a metal liner; together with a pair of matching cups carved with sages and attendants sheltered beneath pine and bamboo or *wutong* trees  
teapot: 22.2 cm, 8¾ in.  
cups: 5.5 and 5.2 cm, 2¼ and 2 in.

• HK\$ 1,000,000-1,500,000  
US\$ 128,000-192,000

Extremely brittle and difficult to carve, *chenxiangmu* is typically found in small segments and traditionally pieced together to form small articles. Objects of relatively larger size are more vulnerable to natural fissures and flakes; it is therefore very rare to find teapots carved from this medium in such large size and good condition, no other example appear to be known.

*Chenxiangmu* was one of the most valued types of wood in China due to its aromatic and medicinal qualities. The properties of the wood have been discussed in several publications, including Robert Ellsworth in *Chinese Furniture. Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1970, p. 46, who describes it as lignaloes, a succulent wood from a species sometimes considered a tree, sometimes a shrub; and Sheila Riddell in *Dated Chinese Antiquities 600-1650*, London, 1979, p. 228, who calls it gharu wood (*aquilaria agallocha*), a highly-esteemed type with the best quality sourced from Cambodia, according to Chau Ju-Kua, the renowned 12th century traveller. Furthermore, Gerard 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. 216, comment that *chenxiangmu* was frequently used for burning incense.

Libation cups carved from *chenxiangmu* are generally after rhinoceros horn cups in appearance. These cups are usually made from small pieces of wood joined together by lacquered seams. See a set of four sold in our London rooms, 15th May 2013, lot 203 and another from the Robert H. Blumenfeld collection, sold at Christie's New York, 22nd March 2012, lot 1298.





A BAMBOO 'SCROLLING  
CLOUD' INKSTICK REST  
MARK AND PERIOD OF  
QIANLONG, DATED WUSHEN  
YEAR (IN ACCORDANCE WITH  
1788)

清乾隆 竹鏤雕靈芝紋墨床  
《乾隆戊申》、《王起》款

of rectangular form, deftly carved in openwork as *ruyi*-shaped cloud swirls resting on four small *ruyi*-shaped scroll feet, the underside incised with a four-character reign mark reading *Qianlong wushen* above a seal mark reading Wang Qi, the bamboo patinated to a warm honey-brown tone  
9.7 cm, 3¾ in.

HK\$ 300,000-400,000

US\$ 38,300-51,000

Inkstick rests fashioned in bamboo are extremely rare and even more unusual are those bearing an imperial cyclical date and a seal mark as seen on this example. The inscription reads *Qianlong wushen* which corresponds to 1788 of the Qianlong reign, and the seal reads *Wang Qi* which may be a reference to the second half of the 18th century carver artist Wang Yi. Wang Yi was a native of Jiading in Jiangsu province, and became renowned for his flower carvings, especially orchids. He was the son of Wang Zhi and the grandson of Wang Zhiyu, and had an extensive career, working till the age of seventy, when he died.

The present inkstick rest is remarkable for the delicate and highly skilled carving of a simple yet most endearing subject matter of auspicious 'wish-granting' *ruyi* shaped clouds (*ruyi yun*). Clouds in China were also used as a pun for fortune (*yun*), while they also stand for high rank in office as clouds

dwell high in the sky. While the cloud motif is well known from decoration found on decorative arts, especially ceramics, to see it in a three dimensional form is very unusual. Inkstick rests were part of the paraphernalia found on the scholar's desk in his studio. A complete set of scholar's tools made in bamboo veneer, which includes an inkstick rest, is in the collection of the Palace Museum, Beijing, illustrated in Ji Rexin, *Ming Qing zhuke yishu/The Art of Ming and Qing Bamboo Carving*, Taipei, 1999, fig. 62.

See an unmarked bamboo inkstick rest carved in the round in the form of two clumps of plum blossoms, illustrated in Simon Kwan, *Ming and Qing Bamboo*, Hong Kong, 2000, pl. 63, attributed to the early Qing period, together with an inkstick rest carved with a scene depicting the nine elders of Xiang shan, attributed to the late Qing dynasty, pl. 147.



Mark



3420

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A CARVED BAMBOO-ROOT  
'LION AND CUB' GROUP  
17TH CENTURY

十七世紀 竹根雕太獅少獅鎮紙

masterfully carved to depict a ferocious lion with its head turned sharply backwards, depicted with a small cub clambering on its rounded body, each beast skilfully carved with tufts of hair flanking a crenulated spinal column terminating in a bushy tail, the group with a hollow body and richly patinated on the exterior to a glossy stippled dark reddish-brown colour, wood stand  
12 cm, 4¾ in.

**HK\$ 220,000-250,000**  
**US\$ 28,100-31,900**











# ON A QIANLONG-REIGN MARKED GILT-BRONZE CLOCK

GUO FUXIANG

The Chinese were fascinated by clocks ever since their introduction into China during the late Ming dynasty. Both the imperial court and private collectors developed major collections of clocks. For over three centuries, the Chinese studied and replicated Western clock mechanics. The clocks created by the Qing court workshops were the finest and best documented, and the trajectory of their development gives a basic picture of the history of clocks in China as a whole. The freestanding gilt-bronze clock with a Qianlong reign mark currently on offer at Sotheby's is one of the products of the Qing court workshops. Let us now put it into its historical context to allow collectors and other interested people a fuller understanding of its significance.

The clock is in the form of a freestanding tower, square at the bottom and circular at the top. It measures 24 cm wide, 24 cm deep, and 55 cm tall. It stands on four spherical wood feet with gold bands running around them. Above these is a narrower waist decorated on all four sides with scrolling floral patterns in gold paint, and above the waist a gilt-copper plate with rounded corners. On all four corners of the plate stand gilt-bronze columns carved with passion flowers, which in turn support a square frame above. Between the columns is the main body of the clock, with the movement in the middle and sliding doors on the right, left, and back sides. The frontal bronze plate is embedded with a silver clock face. On each corner of the clock face is embedded a cut-branch of passion flowers. The circular gilt-bronze plate inside the clock face is carved with leaf scrolls over a ground with round bead patterns. At the top of the circular plate is embedded a curved silver plaque that bears the reign mark *Qianlong nian zhi*. Three winding holes are located respectively at the positions of 3, 6, and 9 o'clock. The clock hands end with flower-shaped

needles made of blue steel. Above each corner of the main body of the clock is a rectangular pillar topped with an ovoid structure with a stupa-like ending. Railings decorated with interlocking *guaizi*-patterned scrolls run between these pillars. In the middle of the pillars is a double dome ending with another stupa-like structure at the top. The lower dome contains twelve archways, each half-covered with a shield carved with passion flower patterns in openwork. The upper dome is carved in openwork with a continuous passion flower scroll. The top structure consists of a sphere topped by a stupa-like ending. The movement contains three mechanisms, responsible respectively for keeping time, reporting the hour, and reporting the quarter-hour. At every hour and quarter-hour, the clock knocks on the bronze bowl. The clock also came equipped with a mechanism for reporting the time on demand by pulling on a string (now lost) suspended through a small hole on the right door. The decorative scheme of this freestanding clock consists primarily of passion flowers. The workmanship is very sophisticated. Gilded in its entirety, the clock gives an aura of luxury, and most likely originated in the clock workshop of the Qianlong court.

The Qing court's production of clocks began in the Shunzhi period (1644-1661), which immediately followed the Manchu's conquest of the Chinese mainland. But technological limitations meant that these early clocks were inaccurate, and were rather closer to mechanical gyroscopes with the appearances of clocks. The introduction of Western technical knowledge during the Kangxi period (1662-1722) greatly improved the quality of Qing clocks. The imperial court even established the Zimingzhongchu, a workshop that created new mechanical clocks to order and repaired old ones. During

the Qianlong period (1736-1796), Qing clock-making reached an unprecedented height, as symbolised by the Zaozhongchu (sometimes called Zhongzaochu), a workshop specialising in clock-making. Among the clocks produced here, the Yuzhizhong or Imperially-Made Clocks were renowned for their expensive materials and luxurious appearance. They were mostly meant for use by the emperor, empress, and imperial consorts. According to extant data, the Zaozhongchu expanded rapidly during the Qianlong reign, expanding from three rooms to nine rooms within the palace. It developed a systematic workflow incorporating Western technicians, craftsmen employed from outside the palace, and supervising eunuchs. At its height, it employed over one hundred people. In particular, Jesuit missionaries highly trained in clock-making were in charge of technical supervision, and many of them had already been famous clock-makers before their arrival in China. Such an elaborate and all-rounded team of experts ensured the quality of the clocks produced by the court, which harmoniously combined their makers' various cultural backgrounds and fields of technical knowledge.

Making clocks and other pleasing mechanical contraptions to meet the needs of the emperor and the court was the Zaozhongchu's foremost mission. The participation and approval of the emperor was paramount. In general, the process began with the emperor's expression of a preference or explicit demand, which was expressed as an official edict to which craftsmen responded with designs. Once approved, the designs would be realised in production. The emperor personally supervised and approved every aspect of the clock-

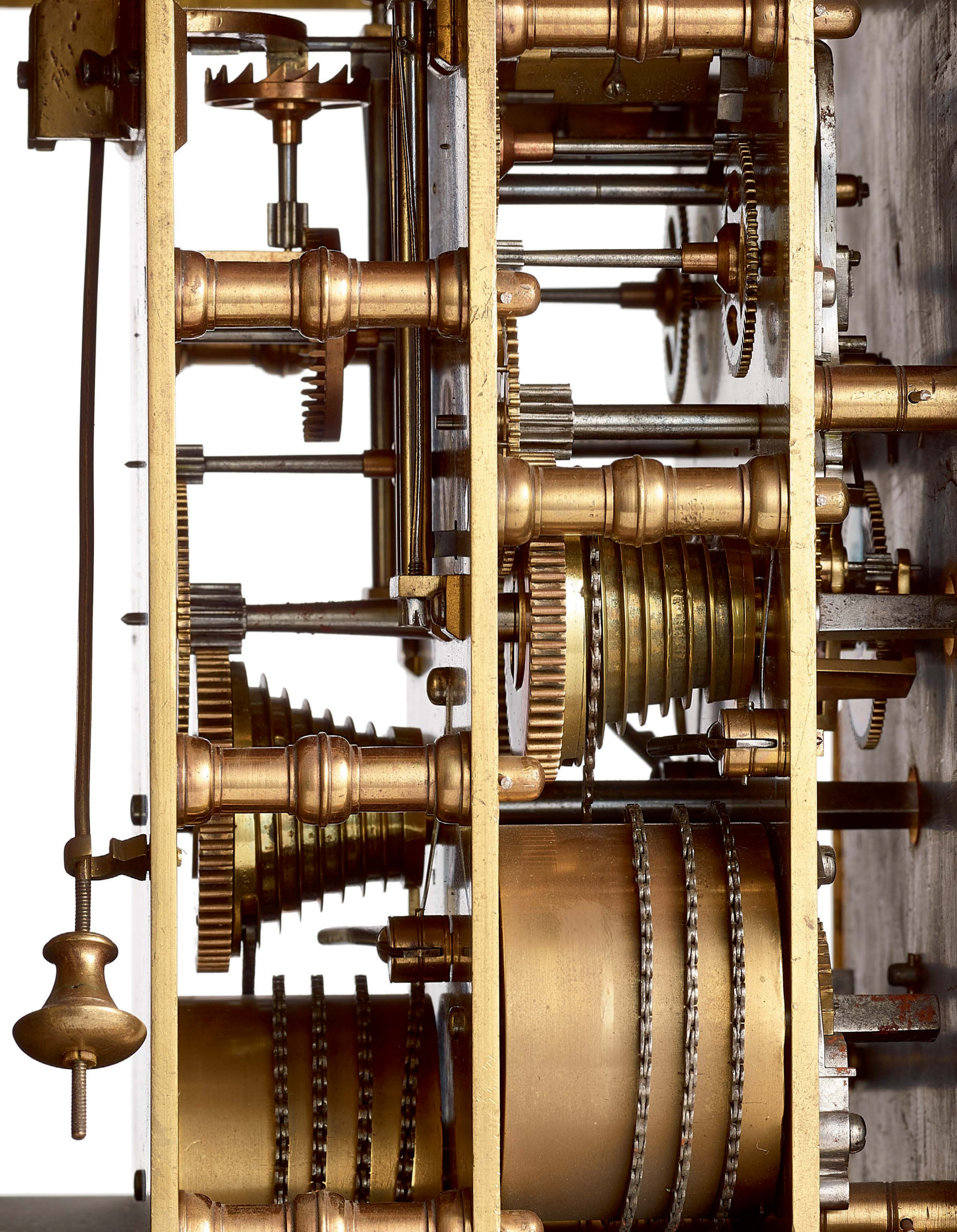
making process, from design to material, as evidenced by the abundance of relevant Qing court records. For this reason the clocks produced in the Qing court are called Imperially-Made Clocks. Sometimes the emperor rewarded or punished the personnel responsible to ensure the quality of these clocks. Good work was rewarded with silver and gifts. Craftsmen producing subpar works were punished with withheld payments, financial penalties, withheld reimbursements, and even dismissal from the court and return to their places of origin. This hands-on approach by the emperor ensured that the clocks produced by the Zaozhongchu were among the finest of the period, and those created under Qianlong's auspices were especially excellent. The best Imperially-Made Clocks to survive today virtually all date from the Qianlong period, and constitute the bulk of the former Qing imperial collection of clocks. Qianlong-period clocks are noted for the following characteristics: their primary structures tend to be made of wood frames covered with bronze casings, and they tend to feature architectural forms like pavilions, terraces, towers, and pagodas. They are also noted for their refined craftsmanship. The faces of Qianlong clocks tend to feature floral patterns in colourful enamels over bronze grounds, or use traditional European-style silver fittings. Moreover, Qianlong-clocks tend to feature the *Qianlong nianzhi* reign mark, a proud symbol of their refinement and excellence.

The above brief introduction to the history of clock production in the Qing court suffices to tell us that it was a unique system. Imperially-Made Clocks were a monopoly of the imperial court, and to understand and appreciate them we must return



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製年隆乾



them to their original historical context in its concrete and microscopic detail. The present Qianlong-period freestanding bronze clock is notable for the following points:

First, this clock is typical of Qianlong-period Imperially-Made Clocks. As mentioned above, the Qing court gathered the finest craftsmen of the time and had extensive resources. The emperor's direct participation further ensured that the design, manufacture, and testing of each clock was individualised and without regard to cost. Qianlong-period clocks are noted for their attention to carved details and their placement. In this case, the bronze body is thoroughly gilded. Aside from the base and the rear door, it is covered throughout with passion flower patterns. Incorporating a variety of techniques, from embedding to openwork to subtractive carving, the flowers, leaves, and vines are all finely articulated, which took a tremendous amount of time. The interlocking *guaizi*-patterned scrolls, the *ruyi*-shaped clouds on the doors, and the *Qianlong nianzhi* reign mark are all characteristic of Imperially-Made Clocks of the Qing court.

Second, this clock is a witness to the meeting of eastern and western cultures. The *Zaozhongchu* was the fruit of the meeting in the Qing imperial court between Chinese culture, as represented by the emperor and Western culture, as

represented by the Jesuits. Like other Qianlong-period clocks currently in such collections as the Palace Museum and the Nanjing Museum, the present freestanding clock features distinctively Chinese decorative patterns like passion flowers but are formally modelled on contemporary or even earlier Western clocks. This fusion of cultural elements produced an exciting and harmonious new style.

Third, the movement of this clock showcases the mastery and ingenious adaptation of the mechanical principles of clocks. The escapements in these clocks are horizontally oriented but different from standard escapements in that they are directly connected to the top of the pendulum through steel plates. This avoids the V-shaped pendulum movement and the steel spring above the pendulum typical of other clocks. Although enforced by technical and material limitation, this structural innovation suggests the ingenuity of the Qing workshop. The structural simplification did not affect the functionality of the clock at all, and accorded with the Daoist philosophy of returning original simplicity.

To conclude, the present freestanding gilt-bronze clock is characteristic of Imperially-Made Clocks of the Qianlong period. It provides precious material for our understanding of the production of clocks in the Qing imperial workshops.







乾隆年製



# 關於「乾隆款銅鍍金報時報刻樓閣式鐘」

郭福祥

西方鐘錶自從明朝末年傳入中國以來，一直受到中國各個階層的喜愛和關注，不斷搜羅，形成了相當龐大的宮廷和民間鐘錶收藏。伴隨著西方機械鐘錶的傳入，中國的模仿製造便開始了。這種鐘錶模仿製造的浪潮整整持續了三百多年。其中以清宮造辦處的鐘錶製作尤為典型，成為中國鐘錶製作歷史的一條主線，由此清宮造辦處鐘錶製作史也就成為考察中國鐘錶製作遺存的基本坐標系之一。香港蘇富比公司徵集到的這件「乾隆款銅鍍金報時報刻樓閣式鐘」就是在這樣的坐標系中產生的，這裏不妨將其放在中國宮廷鐘錶製作的歷史維度下加以解析，或許可以幫助對其感興趣的愛好者更好地理解其內涵和價值。

此鐘為下方上圓樓閣式造型。鐘體寬24公分，厚24公分，通高55公分。底部四角以球形支腳支撐起髹金漆木質底盤，其上收腰部位四周飾金漆連續花葉圖案，上扣圓角鍍金銅板。銅板上四角各立鍍金雕番蓮花銅柱，支撐起上部的方形框架。左、右及後面各柱間安推拉門，中置機芯，形成鐘的主體，正面銅質鐘盤中間鑲嵌銀製時刻圈，時刻圈外四角各鑲嵌一折枝番蓮花飾片，時刻圈內圓珠紋地上雕刻卷葉紋，上部正中鑲嵌銀質「乾隆年製」弧形牌。三個上弦孔分別位於三、六、九點位，藍鋼花形指針。鐘主體上部四角各立方形立柱，上各置一球狀尖頂柱頭，立柱間安欄杆，欄杆間安拐子紋卡子花。中間為雙層收縮攢尖式圓頂，其中下層側面共有12座拱門，每座門以銀質鏤空番蓮花紋罩遮蓋，上層側面四周鏤空折枝番蓮花紋，最頂端置球狀尖頂。機芯為三套動力源，分別負責走時、報時和報刻。每當整點或整刻，自動敲擊鐘碗報時。附有問時裝置，通過拉動右側門上部小孔的拉繩可以隨時敲鐘碗報時，現拉繩已佚失。整座鐘以番蓮花為主要裝飾圖案，做工精細，通體鍍金，給人以富麗堂皇之感，應為乾隆時期清宮做鐘處的作品。

清代宮廷鐘錶製作的歷史可以追溯到滿族入關伊始的順治時期（1644-1661年），但那個時候由於發條技術不過關，製作出的鐘錶走時並不準確，只是彷彿其規模輪環而已。康熙時期（1662-1722年）從西洋人那裏得到製作發條之法，技術難題的解決使得宮廷鐘錶製作水準大為提高，「雖作幾千百而一一可必其准」，同時宮中還成立了自鳴鐘處，專門負責管理宮廷鐘錶事項，根據要求製作新的鐘錶，維修遺留下來的舊鐘錶。經過雍正時期（1723-1735年）的積累，到乾隆時期（1736-1796年）宮廷鐘錶製作達到鼎盛。主要表現在這一時期在內務府養心殿造辦處出現了負責鐘錶製作的專門機構——做鐘處。做鐘處以製作用料貴重、富麗堂皇的「御製鐘」聞名於世，其製品主要供皇帝后妃使用。根據現有的資料，乾隆時期做鐘處的規模迅速擴張，製鐘作坊由原來的三間增加到九間。製作技術人員梯隊有序，包括西洋鐘錶技師、外募匠役、做鐘太監等，最多的時候同時為做鐘處工作的從業人員多達百人，尤其是作為技術和項目負責人的西洋傳教士多技藝高超，有的到中國來以前已經是很有名氣的鐘錶師，這樣完善的技術團隊不僅保證了做鐘處的製鐘技術水準，也使得做鐘處的鐘錶在融合不同文化和技藝方面成為典範。

遵照皇帝旨意製造各種鐘錶和機械玩具以滿足宮中之需要，是做鐘處匠役最重要的任務。在做鐘處鐘錶製作過程中，皇帝的參與和掌控是至關重要的。一般先由皇帝提出基本意向和具體要求，或由內務府大臣依據成例奏請，工匠據此進行設計，批准後照樣製作。皇帝們對鐘錶製作的關注和干預是多方面的，甚至於某些具體的細節都不放過，從鐘錶樣式的設計到製作所用的材料，都要經過其修改和批准。大量清宮檔案為我們研究清帝對清宮鐘錶製作的影響提供了直接證據。正因為如此，做鐘處所製鐘錶才被稱為「御製鐘」。皇

帝對鐘錶製作的干預還表現在通過獎懲製度獎勤罰懶，保證鐘錶製作的品質。對活計做得好工匠往往賞銀賞物。相反，如果活計做得不好，輕則工錢不給，重則包賠損失，「不預開銷」，有的甚至被退回原籍。皇帝的參與以及嚴格的獎懲措施，使宮中製造的鐘錶成為同期作品中的佼佼者。這其中以乾隆皇帝最為典型，現在所見到的高水準御製鐘錶幾乎都是乾隆時期製造的，是清代宮廷鐘錶收藏的重要組成部分。乾隆時期的「御製鐘」具有鮮明的特色：多以木結構或銅質外殼為主體，造型為亭、台、樓、閣、寶塔等建築形式，做工極為精細。鐘盤也很有特色，或為銅胎黃地彩繪花卉紋畫珐瑯，或直接承襲自歐洲傳統的銅面嵌銀質時刻圈，多有「乾隆年製」款，顯示出御製鐘的華貴與典雅。

通過前面的介紹，可以得知清代宮廷鐘錶製作歷史的大致脈絡，這是一個十分獨特的系統。正是在這樣的系統之內，使得當時宮廷做鐘處生產的御製鐘成為宮廷專有的獨特收藏。對於御製鐘，只有將其置於宮廷鐘錶製作的歷史情境中進行觀察，才可以從具象的、微觀的角度瞭解這些鐘錶收藏的特點，並據此對相應鐘錶作品予以比較準確的定位。具體於此件「乾隆款銅鍍金報時報刻樓閣式鐘」，其在以下方面是值得關注的：

首先，此鐘屬於比較典型的清代乾隆宮廷御製鐘的例子。如前所述，清宮做鐘處集中了當時最優秀的工匠，技術力量雄厚，加之皇帝的參與，其產品都經過嚴格的設計、製作、驗收程式，專門定制，不惜工本，富麗堂皇。此鐘十分注重細節的雕琢和配置，如銅質鐘殼表面通體鍍金；除底座及鐘身後門外，其它各個部位均採用番蓮花裝飾，且製作技法多樣，有鑲嵌、鏤空、減地雕刻之不同，花朵、葉片、枝蔓精雕細琢，繁而有序，耗時費工；上層欄杆之間的拐子紋卡子

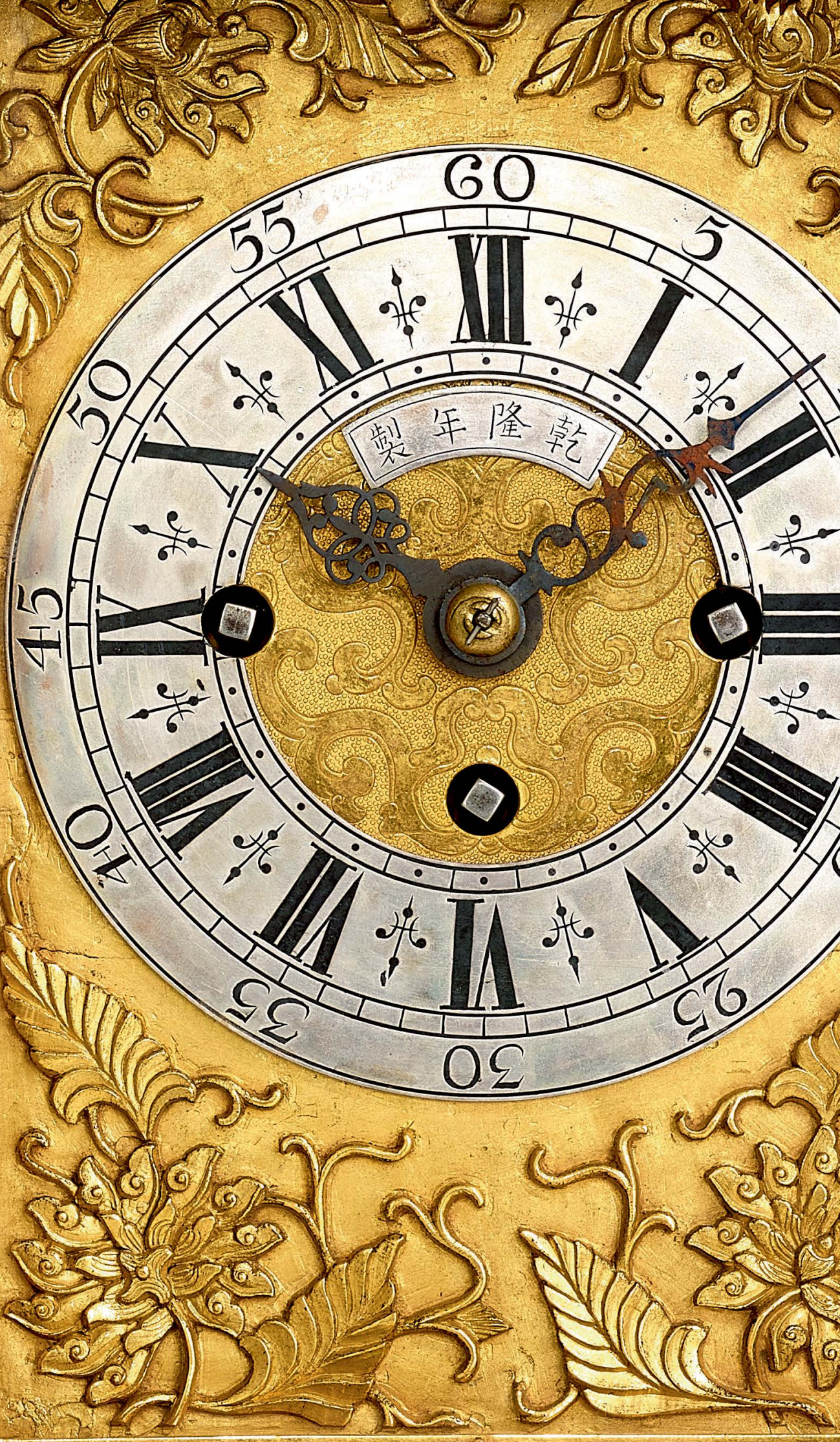
花以及鐘門上的如意雲頭的設計；在鐘盤正面上方的「乾隆年製」款識等，所有這些都符合清宮做鐘處「御製鐘」的特點。

其次，此鐘可以作為東西方文化相互交流融合的樣本。清宮做鐘處鐘錶可以說是以皇帝為代表的中國文化和以傳教士為代表的西方文化在清宮接觸後所結出的一朵絢爛的花朵，東西文化的共融現象在清宮做鐘處鐘錶上都有或多或少的體現。此鐘與北京故宮博物院所藏的「乾隆款銅鍍金鏤空套冠架鐘」、「乾隆款銅鍍金長方明擺鐘」，南京博物院所藏的「乾隆款銅鍍金鏤空樓式鐘」一樣都表現出相似的形態。如通體或局部番蓮花的裝飾圖案具有鮮明的中國傳統風格，而在造型上則可以從西方同時或更早期的同類作品中找到原型，不同的文化元素有機地結合在一起，形成了新奇又和諧的新風格。

再次，此鐘機芯具有特別之處，體現出清宮造辦處匠人對機械原理的把握和靈活變通。此鐘的擒縱機構為冠狀輪機軸擒縱結構，但又與通常所見機軸擒縱結構不盡相同。其擒縱器的機軸尾部直接與鐘擺擺杆的上端通過鋼製夾板銜接固定，簡化了通常機軸擒縱器都會出現的V形擺叉和擺杆上面的柔性鋼簧片。這種結構上的變通儘管是受技術和材料限制的不得已之舉，但也體現出清宮造辦處工匠的巧思，雖然結構進一步簡化，但絲毫不影響鐘的走時和運行，並有返樸歸真的意趣。

總之，此件「乾隆款銅鍍金報時報刻樓閣式鐘」具有乾隆時期清宮做鐘處鐘錶的特點，它的出現為我們進一步全面瞭解和認識清宮造辦處鐘錶提供了新的材料和樣本。





乾隆年製



10  
15  
20

A MAGNIFICENT AND RARE  
IMPERIAL GILT-METAL  
QUARTER-STRIKING TABLE  
CLOCK  
MARK AND PERIOD OF  
QIANLONG

lavishly modelled after Western designs and supported on a lacquered base resting on four short feet, the elaborate rectangular gilt-metal case surmounted by a double-stepped cupola below a spherical finial cast in low relief and openwork with lotus blooms, surrounded by a square pierced gallery supporting four baluster pillars at the corners, the front of the frame with a gilt dial decorated with lotus scrolls and applied with a brass chapter ring with Roman and Arabic numerals enclosing pierced blue hands issuing from a further gilt medallion meticulously engraved with scrollwork, flanked on the sides with two panel doors opulently cast in low relief with lotus blooms borne on undulating leafy stems, the four sides of the case interrupted by four similarly decorated columns, each side door opening to reveal the movement of two adorsed assemblies, the central gilt dial crested with a four-character reign mark within an arched frame on a plaque 47.5 cm, 18<sup>5</sup>/<sub>8</sub> in.

**PROVENANCE**

Christie's London, 7th June 1993, lot 142.

**HK\$ 15,000,000-20,000,000**  
**US\$ 1,920,000-2,550,000**

清乾隆  
鍍金銅報時報刻樓閣式鐘  
《乾隆年製》款

來源：

倫敦佳士得1993年6月7日·編號142



A LARGE CARNELIAN AGATE  
FIGURE OF A MYTHICAL  
BEAST  
QING DYNASTY, 18TH  
CENTURY

清十八世紀 南紅瑪瑙瑞獸

來源：

Rare Art Ltd · 紐約 · 1980年5月9日

the substantial boulder carved in the form of a recumbent beast with the tail curled alongside its rear haunches, the vermilion-red sections of the stone skilfully carved as its sharply backward-turned head, detailed with bulging eyes beneath coiled eyebrows, flaring nostrils and an opened mouth revealing sharp fangs, its mane and tail incised with fur, the milky-white part of the stone forming its muscular body with powerful limbs and a pronounced spine  
15.5 cm, 6 $\frac{1}{8}$  in.

**PROVENANCE**

Rare Art Ltd, New York. 9th May 1980.

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

**US\$ 153,000-192,000**

The present figure is impressive for its large size and vibrant colour. A sense of playfulness is captured through the creature's animated expression, bulging eyes and dynamic posture, while its power is implied through the clever incorporation of the natural inclusions of the stone into the overall composition. Such carvings required craftsmen to visualise their final work by merely examining the pebble while being able to adapt it spontaneously depending on further inclusions they came across while modelling the piece.

Agate is a rare material that naturally forms when the iron content from the earth's surface is suffused within cooled down lava. This specific type, distinctive for its striking vermilion-red colour, is categorised as *nanhong* ('south red') in Chinese, as such material was only available in the southwest part of China, modern-day Yunnan province. Such quality of carnelian agate was among the semi-precious stones prized by the Qing court and was more frequently utilised for the production of playthings, snuff bottles and other small intricately carved scholar's objects during the 18th century, when the art of agate carving reached its unprecedented height.

See a small double vase carved with the Three Friends of Winter, from the collections of George de Menasce and Pierre de Menasce, included in the exhibition *Chinese Jade Throughout the Ages*, Victoria and Albert Museum, London, 1975, cat. no. 491, and sold in these rooms, 7th October 2015, lot 3746; and a vase in the form of a tree trunk, rendered with finger citrons, pomegranates and peaches, from the T.Y. Chao family collection, sold in these rooms, 30th November/1st December 2017, lot 362. Further agate animal carvings of related red-white colour scheme include a waterdropper in the shape of a crane, from the collection of Heber R. Bishop and now in the Metropolitan Museum of Art, New York, accession no. 02.18.876a,b; and a figure of a water buffalo with a small chimera seated on its back, sold in our New York rooms, 27th February 1981, lot 345.





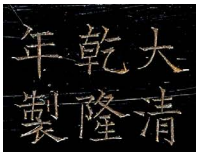
3423

A FINELY CARVED LARGE  
POLYCHROME LACQUER  
'DRAGON' BOX AND COVER  
MARK AND PERIOD OF  
QIANLONG

清乾隆 剔彩雲龍紋方盒  
《大清乾隆年製》款

of square section, modelled with rounded sides resting on a short straight foot of corresponding form, the cover with a square cartouche accentuated with cusped corners, enclosing a further lobed cartouche decorated with a ferocious five-clawed dragon coiling around a flaming pearl amidst *ruyi* cloud scrolls above rockwork and crashing waves, framed by the *babao* emblems amidst billowing wisps, surrounded by four panels of composite floral scrolls and a band of scrolling *lingzhi*, the sides of the box similarly rendered with a corresponding design, all skilfully and deeply carved through the red and green layers to the ochre ground, the interior and base lacquered black, the base further centred with an incised six-character reign mark filled with gilt  
29.9 cm, 11¾ in.

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



Mark



Exquisitely carved with the powerful design of an *en face* dragon depicted rising amongst cresting waves and scrolling clouds, towards another dimension of heaven, this polychrome lacquer box was made to reassert the absolute authority of the Qianlong Emperor as the Son of Heaven over the living world and the cosmos. Rendered with ferocious expressions, gaping jaws that reveal sharp fangs, bulbous eyes and flaring nostrils, the muscular dragons thrash through the clouds to create a brilliant scene of intense strength and energy. Moreover, the deep carving and use of three contrasting colours accentuate the sense of movement and three-dimensionality.

The design of this rare carved polychrome lacquer box shows influence of its Ming prototypes and epitomises the taste of the Qing emperors. Polychrome lacquer was used mainly from the Jiajing period (1522-66) onwards, and the technique gradually reached its maturity during the Wanli period. Early examples from the Jiajing period including a large carved polychrome lacquer box and cover in the National Palace

Museum collection, Taipei, decorated with a central dragon hovering over the sea below a *shou* medallion, surrounded by Eight Treasures with medallion enclosed phoenixes, included in the museum exhibition *Carving the Subtle Radiance of Colours: Treasured lacquerware in the National Palace Museum*, The National Palace Museum, Taipei, 2008, no. 90. Compare a rectangular carved polychrome lacquer 'dragon and longevity' box of Wanli period in the Palace Museum, Beijing, published in *Carved Lacquer in the Collection of the Palace Museum*, Beijing, 1985, no. 231. The design of the frontal dragon, as well as the water chestnut flower-shaped enclosure, is closely related to the current piece.

Although the front-facing dragon motif is seen on few Ming lacquer works, it became more popular in the early Qing dynasty. For instance, a carved yellow lacquer throne in the Palace Museum collection, Beijing, is decorated with a frontal dragon on its central panel, fiercely staring at the viewers with claws, similar to the current box. It is inscribed with an apocryphal mark of the Xuande period but attributed to the



early Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, no. 4, where the discussion notes that “the style of the dragons on this work shows typical characteristics of the Qing dynasty arts, and it is undoubtedly a piece made in the Qing dynasty”, p. 6. Compare a large *qiangjin* and *tianqi* cinnabar lacquer box of Kangxi period from the Sakamoto Goro collection, with a related frontal dragon design, sold in these rooms, 8th October 2013, Lot 169. Similar designs can be seen on a number of carved lacquer boxes from Qianlong period, whilst examples are most commonly in the circular form, see *Carving the Subtle Radiance of Colours*, op.cit., nos 133 and 135.

The Qianlong Emperor actively encouraged the production of imperial lacquerware. According to the palace records, the Emperor commissioned lacquer boxes to be made with his reign mark from the 3rd year of his reign (1738). The production of imperial carved lacquer treasure boxes reached

its peak during 1771 and 1775, and the craftsmen extensively explored various new forms and decorations whilst taking clear references of Ming prototypes. The National Palace Museum, Taipei, houses a large number of Qianlong carved lacquer boxes of different sizes, forms and names, *Carving the Subtle Radiance of Colours*, op.cit., pp. 116-117, nos 105-123, 125-138, and 140-144.

The present box, displaying the classic style of imperial lacquerware of the Qianlong period, is clearly a work of the Imperial Workshop, *Zaobanchu*. One of the closely related carved polychrome lacquer boxes, also in the collection of the National Palace Museum, Taipei, is of square form with indented corners, slightly larger in size, the main motif of twin dragons in a similar water chestnut flower-shaped enclosure, with eight treasures and floral borders, published in *Masterpieces of Chinese Carved Lacquer Ware in the National Palace Museum*, National Palace Museum, Taipei, 1981, pl. 23.



剔彩方盒，綴五爪巨龍乘雲破浪，翱翔海天，縱跨乾坤，寄意乾隆帝九五之尊，天子君權至高無上。飛龍矯健霸氣，呲牙瞪目，鼻孔貫張，遊弋於雲海，氣勢恢弘，威猛雄壯。剔彩紋飾雕工深邃，巧用三彩，更顯靈動立體，栩栩如真。

本品剔彩技法深得明代雕漆之影響，紋飾風格彰顯盛清特徵，汲古創新，反映帝王品味愛好。剔彩雕漆，明嘉靖以降盛行，萬曆時技巧愈見盡美臻熟，台北國立故宮博物院藏嘉靖剔彩龍壽八寶花卉紋大圓盒，圓蓋盒頂二交錯正方形，龍盤旋其中，口吐「壽」字焰珠，外圍雕八寶、團鳳紋，展出於《和光剔采：故宮藏漆》，國立故宮博物院，台北，2008年，編號90。北京故宮博物院藏萬曆剔彩萬壽龍紋長方盒，蓋頂菱花形開光，雕飛龍直視觀者，前爪高舉，上托「卍」與「壽」，神情姿態近類此盒，載於《故宮博物院藏雕漆》，北京，1985年，編號231。

正面龍紋源自明例，清初更見盛行，如北京故宮博物院藏五屏風式剔黃雲龍紋寶座，靠背正中雕正面龍紋，張牙舞爪，與本品龍紋相似，刊於《故宮博物院藏文物珍品全集·清代漆器》，香港，2006年，編號4，寶座邊緣雖刀刻宣德年仿款，作者論及「所雕龍紋卻具有典型的清代特徵，應為清代家具無疑」，頁6。參考坂本五郎舊藏康熙戲金填漆雲龍紋菊式蓋盒，蓋面中央綴正面龍紋，與此相類，2013年10月8日售於香港蘇富比，編號169。正面龍紋續用至乾隆朝漆作，盒類多為圓形蓋盒，國立故宮博物院藏二例，見《和光剔采》，前述出處，編號133、135。

乾隆帝崇尚漆藝，主導宮廷漆作發展，據清宮檔案記載，乾隆三年（1738年），下旨刻年款於雕漆，乾隆三十六年至四十年間（1771-1775年），宮廷雕漆寶盒數量到達巔峰，風格以明本為礎，採作各式造形、紋飾，琳瑯多貌，目不暇給，參考台北故宮博物院藏例，《和光剔采》，前述出處，編號105-123、125-138、140-144。

此剔彩雲龍紋方盒，工藝卓絕，繁麗富華，盡現乾隆宮廷漆藝風格與特徵，應出自宮廷造辦處漆作。比較一件台北故宮清宮舊藏乾隆剔彩雲龍紋倭角方盒，盒蓋雕菱花式開光內作雙龍獻壽圖，綴八寶於外圍，邊飾蓮紋，形制風格與本品相似，刊錄於《故宮雕漆器選萃》，台北，1981年，編號23。





A RARE INSCRIBED BLACK  
LACQUERED IVORY  
BRUSHPOT  
QING DYNASTY,  
KANGXI PERIOD

of cylindrical form resting on a countersunk base, the exterior lacquered black and reverse-decorated with a continuous scene depicting an idyllic landscape situated amongst towering mountains and villagers engaging in various activities, including one riding a donkey, one looking up at the jagged boulders and accompanied by an attendant and a fisherman on a sampan and casting a net, the tranquil setting further marked with pavilions emerging from behind the mountain ranges and verdant vegetation, the upper section inscribed with a poem in cursive script by the Yuan-dynasty poet Zhang Zhichun denoting the paradisiacal landscapes of the legendary peach orchard 'Peach Blossom Spring', all between two bands of key-fret borders  
13.2 cm, 5¼ in.

© HK\$ 1,200,000-1,500,000  
US\$ 153,000-192,000

清康熙  
象牙加漆刻攜琴訪友圖題詩筆筒

題詩：

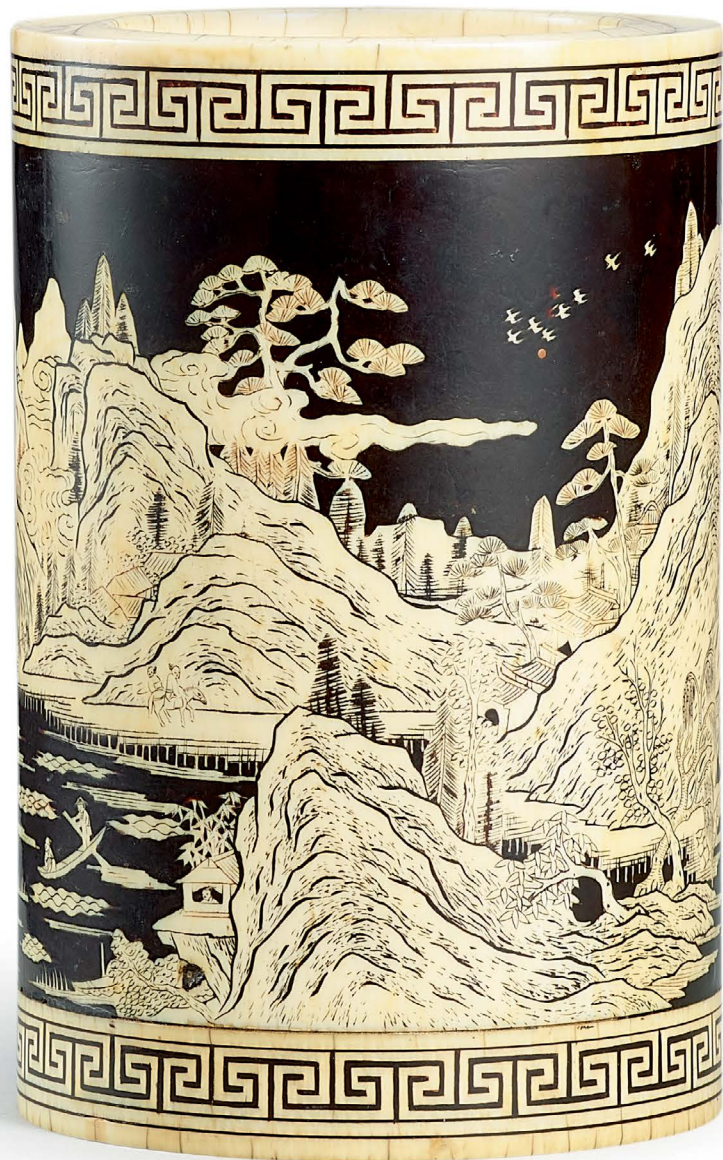
流水來天洞，人間一脈通；

桃源知不遠，流出落花紅。

（句出元張志純〈題桃花峪〉詩）







The present ivory brushpot is inscribed with a poem by Zhang Zhichun from the Yuan dynasty, referencing the legendary peach orchard 'Peach Blossom Spring'. According to Tao Qian (365-427), a fisherman accidentally entered through a crevice in a rock, followed the course of a stream and discovered a paradisiacal peach orchard. The poem is further accompanied by a scene depicting scholars visiting their friends, rendered through a complex process of reverse decoration, in which the landscape and the figures are reserved in the natural colour of the ivory material against the black lacquer ground.

A related cylindrical brushpot, decorated with ladies in a landscape, dated to the Kangxi period, was sold at Christie's London, 5th November 2013, lot 11. Compare also two hexagonal examples from the Edward T. Chow collection, both

reverse-decorated with birds and flowers; one sold in these rooms, 8th October 2014, lot 3777, and the other, illustrated by Michel Beurdeley, *The Chinese Collector through the Centuries*, Rutland, Vermont, Tokyo, Japan, 1966, p. 242, no. 101, and in *Chinese Ivories from the Shang to the Qing*, Oriental Ceramic Society and the British Museum, London, 1984, p. 154, no. 182, was sold at Christie's New York, 21st March 2000, lot 53. For a reverse-decorated ivory table screen with figures in a landscape, see one also included in the exhibition *Chinese Ivories from the Shang to the Qing*, *op.cit.*, no. 162. Another comparable brushpot from the Qing court collection, but of lobed form, is in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no. 139.



3425

A MAGNIFICENTLY CARVED  
AND RARE PAIR OF STAINED  
IVORY AND APPLIQUÉ-  
DECORATED 'DRAGON  
BOAT FESTIVAL' PANELS IN  
HUANGHUALI FRAMES  
QING DYNASTY, QIANLONG  
PERIOD

each of rectangular form and superbly applied with stained ivory and painted metal in various shades of colours depicting groups of villagers engaging in various activities in village settings, one depicting villagers jovially celebrating the Dragon Boat Festival, the other similarly decorated with a quaint village celebrating the Dragon Boat Festival and highlighted with elements of the *wudu* (five noxious creatures), surrounded by three boys enthralled by it before a house, the leisurely scene further adorned with a fenced two storey-pavilion, beneath a four-character panel reading *wufu linmen* ('May the five blessings come to your door')  
each 98.5 by 136.5 cm, 38¾ by 53¾ in.

**PROVENANCE**

Sotheby's Parke Bernet, Los Angeles, 14th June 1979, lot 813.

© HK\$ 3,000,000-5,000,000  
US\$ 383,000-640,000



清乾隆  
黃花梨框嵌象牙百寶端陽嬰戲圖  
掛屏一對

來源：  
洛杉磯蘇富比1979年6月14日，編號813



Impressive for their large size and vast mountainous riverbank scene, which is occupied by animated figures, these sumptuous panels represent the height of ivory workmanship in China. An added sense of luxury has been created through the twisting forms of the metal trees which have been painted in dark colours to further enhance the precious ivory. They are possibly the product of the skilled artisans working in the ivory workshops in Guangdong where the majority of tributary ivory carvings were made for the imperial court. From ancient times ivory has been considered an article of luxury because of its qualities of fine grain, creamy light colour, smooth texture and soft lustre. An increase in ivory imports following the lifting of the ban on maritime trade with foreign countries in 1684 enabled craftsmen in the region to develop their skills and to explore innovative uses of ivory such as large panels of this type. In format and composition, these panels also appear to have been influenced by contemporary European prints and paintings, thus reflecting the highly cosmopolitan nature of Guangdong arts and society and the Qianlong Emperor's taste for the novel.

Guangdong was famous as the centre of fine craftsmanship and among its various crafts ivory carving was one of the most technically advanced. It quickly emerged as the centre of this industry as craftsmen flocked to the region, where they combined their traditional carving skills with this precious imported material. Ivory carvers became renowned for their ability to produce beautifully carved work, some of which was presented to the Qing court as tribute from officials in the South. The most accomplished carvers were ordered to work in the Imperial Palace Workshop in the Forbidden City. Imperial records show that by the 7th year of the Qianlong reign (in accordance with 1742), 'Guangdong ivory artisans were in complete control of the Imperial Workshop and monopolised the production of ivory items in the Palace' (see *Tributes from Guangdong to the Qing Court*, Hong Kong, 1987, p. 64).

Since the 16th century, Guangdong had comprehensive trade links with the rest of the world and traded extensively with European merchants, particularly from Britain and Portugal. The Qianlong Emperor displayed a passion for foreign curiosities and trends and, like his predecessors, began to collect imported luxuries as well as commissioning pieces that drew from both Chinese and European traditions. While the subject and materials employed are Chinese, compositional and stylistic devices draw from European traditions. For example, the use of perspective and condensing the image into a landscape format creating a sense of depth similar to European landscape paintings. Furthermore, the idealised landscape and placement of figures is reminiscent of pastoral scenes. While the use of blue as a compositionally unifying device also refers to Western tradition, in Chinese tradition it also refers to the ethereality of the scene.

See a polychrome ivory panel carved with *meiren* figures occupied in leisurely pursuits within a courtyard, from the Qing court collection and still in Beijing, illustrated in *Zhongguo meishu quanji. Gongyi meishu bian* [Complete series on Chinese Art: Arts and Crafts section], vol. 11: *Zhu, mu, ya, jiao, qi* [Bamboo, wood, ivory and horn], Beijing, 1987, pl. 104, together with another depicting three boys playing, pl. 103; and another with figures, in Anglesey Abbey, Cambridgeshire, illustrated in Soame Jenyns and William Watson, *Chinese Art: Textiles, Glass and Painting on Glass, Carvings in Ivory and Rhinoceros Horn, Carving in Hardstones, Snuff Bottles, Inkcakes and Ink Stones*, London, 1981, pl. 97. See also an ivory panel depicting scenes of the Eastern Sea with the Eight Immortals, sold in these rooms, 2nd December 1997, lot 67; another magnificent panel with a scene inspired by the landscape of the Whampoa (Huangpu) region, Guangdong, sold in our London rooms, 12th July 2006, lot 74; and a panel within a *zitan* frame, depicting a busy village scene, from the Muwentang collection, sold at Christie's Hong Kong, 1st December 2009, lot 1954. Compare also a pair of later ivory and kingfisher-embellished panels, mounted on similarly shaped and embellished *zitan* frames, depicting New Year's festival scenes, from the collection of Sir John R.H. and Lady Thouron, sold at Christie's New York, 15th September 2009, lot 275. For carved and painted appliqué panels of figures that would once have formed part of a screen, see the Oriental Ceramic Society exhibition *Chinese Ivories from the Shang to the Qing*, British Museum, London, 1984, cat. nos 165-168.

These panels illustrate scenes that are associated with the Dragon Boat Festival. One of the panels depicts clusters of figures cheering on boys as they paddle a small dragon boat, while the other depicts boys and the symbols of *wudu* (five noxious creatures) which are linked to the Dragon Boat Festival. A boat race is held during the Festival as a re-enactment of a legendary event that happened in Chinese history when people in boats searched for the drowned body of the patriotic statesman Qu Yuan of the fourth and third century B.C. The race is held annually on the fifth day of the fifth month of the lunar calendar to commemorate Qu's death, and a loud noise of drums and paddles splashing on water is made to ward evil spirits away. Food is thrown into the water as an offering to distract the fish from eating his body. On this day the people also try to battle and expel the *wudu*, which consists of the centipede, snake, scorpion, gecko and toad, as it falls close to the summer solstice – a critical moment of transition when mankind is particularly exposed to danger.

此對掛屏，繪岸邊崇山林立之景，人群悠然其中。其尺幅碩具，景緻豐沛，人物生動，盡展中國牙雕工藝之卓絕超群。其間修綴糾結老樹，以金屬製，用色沉穩，與牙色鮮明呼應，使畫面頗顯層次，更突出象牙細膩質感。本品極可能為廣東牙雕，有清一代，廣東進貢大量牙雕製品。象牙，其質細密、其色乳白，觸感潤、光澤柔，誠高貴奢華之典範。1684年海上貿易解禁，愈多牙材得以進口，工匠技藝得以提升，創造性漸強，製作尺幅更大。此屏亦受近代歐洲印刷、繪畫之寫實風格影響，突顯廣東工藝之國際化，亦可見乾隆皇帝品味之高。

廣東牙雕，技法精湛，聞名於世，遂成象牙創作中心，藝工中不乏供御用牙雕大師。據清代《貢檔》載，乾隆七年（1742年），「廣東象牙工匠完全為清廷所用，象牙製品亦被清宮壟斷」，《清代廣東貢品》，香港，1987年，頁64。

自十六世紀，廣東與世界建立貿易往來，尤與歐洲貿易擴大，以英、葡兩國為最。高宗熱衷探求異域文化，收藏舶來以及中西融合之藝術珍品。此對掛屏即為中西交融之產物，其題材為中，風格西化。如採用透視法之類歐洲風景畫經典技巧。此外，其田園景緻和諧，人物佈局巧妙，引人浮想聯翩。所用藍色，將西方結構性劃分與中式空靈美感完美契合。

相近類例，見一茜色象牙雕庭院美人圖掛屏，清宮舊藏，載於《中國美術全集》，卷11，北京，1987年，圖版104，另一嵌象牙嬰戲圖掛屏，見圖版103；亦有茜色象牙雕人物掛屏，藏於劍橋郡 Anglesey 莊園，錄於 Soames Jenyns 及 William Watson，《Chinese Art: Textiles, Glass and Painting on Glass, Carvings in Ivory and Rhinoceros Horn, Carving in Hardstones, Snuff Bottles, Inkcakes and Ink Stones》，倫敦，1981年，圖版97，另見嵌象牙東海八仙圖掛屏，售於香港蘇富比1997年12月2日，編號67；一件精美嵌象牙廣東黃埔圖掛屏，售於倫敦蘇富比2006年7月12日，編號74；亦有一紫檀框嵌象牙農忙圖掛屏，沐文堂藏，售於香港佳士得2009年12月1日，編號1954。另可比一對年代略晚紫檀框嵌象牙點翠新春圖景掛屏，屬 John R.H. Thouron 爵士伉儷雅藏，形制近本品，售於紐約佳士得2009年9月15日，編號275。相近工藝所製屏風，可見東方陶瓷學會展覽《Chinese Ivories from the Shang to the Qing》，大英博物館，倫敦，1984年，編號165-168。

此對掛屏描繪端陽節賽龍舟之景。其中一屏，見眾人雀躍，奮力行舟，另一屏，繪嬰戲與五毒題材。農曆五月初五為「端午」，相傳屈原投江自盡後，人們競相划船於汨羅江上找尋其屍，遂後人以賽龍舟紀念屈原。人們篤信隆隆鼓聲及船槳打水之響，可驅邪祈福。人們投食入江，希望藉此保護屈原之身不受魚群吞食。五月夏至，五毒盛行，遂亦有趨瘟之習俗。





A RARE RUBY-GROUND  
CANTON ENAMEL 'SANDUO'  
RUYI SCEPTRE  
QING DYNASTY, 18TH  
CENTURY

清十八世紀  
廣東銅胎畫瑠璃紫地  
洋花三多如意

cast with an elongated curved shaft with angular gilt edges, the centre with a protruding mid-section, between a convex *ruyi* head with a pointed tip and a terminal modelled in the form of a stylised *ruyi* bloom, densely decorated all over on the front and reverse of both the shaft and *ruyi* head with various floral blooms borne on leafy scrolls and interspersed with fruiting *sanduo* sprays and accentuated with scrolling blue borders, the end further decorated with an outstretched bat, the thin sides adorned with a floral border, all picked out in bright enamels against a rich ruby-red ground speckled in black, the end with a small loop  
54.3 cm, 21<sup>3</sup>/<sub>8</sub> in.

**HK\$ 800,000-1,000,000**  
**US\$ 102,000-128,000**

Elaborately painted with dense floral scrolls and the auspicious *sanduo* against a radiant ruby-red ground, this is a rare and impressive example of a painted metal-bodied *ruyi* sceptre. The vibrant palette of glossy enamels and its complex design, which skilfully combines both precise outlines with washes of colour, are reminiscent of the finest silk brocade, which would have been introduced to China through the ports of Guangdong.

A sceptre of this type, with a Qianlong reign mark and of the period, painted with bats and a 'shou' medallion on the roundel amidst scrolling flowers and leaves on a yellow ground, in the National Palace Museum, Taipei, was included in the Museum's exhibition *Masterpieces of Chinese Ju-I Sceptres in the National Palace Museum*, 1974, pl. 30; another decorated with flowers, scrolling leaves and a bat, in the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum. Enamels. 5. Painted Enamels in the Qing Dynasty (1644-1944)*, Beijing, 2011, pl. 175; and a blue-ground sceptre decorated with the Eight Buddhist Emblems surrounded by flowers, fruits and scrolling leaves, attributed to the first quarter of the 19th century, in The State Hermitage Museum, St. Petersburg, is illustrated in T.B. Arapova, *Chinese Painted Enamels. Collection of the State Hermitage, Moscow*, 1988, pl. 174.



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A RARE BEIJING ENAMEL  
OCTAFOIL BOX AND COVER  
MARK AND PERIOD OF  
QIANLONG

of oval section, the sides divided into eight lobes, delicately painted to the top of each lobe with a floral bloom picked out in various shades of yellow, blue, pink, green and white enamels, all encircling a stylised eight-petalled pink flowerhead with blue scrollwork, demi florets and pointed green leaves radiating from the furrows between the lobes, the rim encircled by a lime-green trefoil border, all reserved on a purplish-pink ground, the box similarly decorated with four leafy lotus sprays against a lemon-yellow ground, enclosing a four-character reign mark within a double square, the interior enamelled in sky blue and the rims mounted in gilt  
12 cm, 4¾ in.

HK\$ 800,000-1,000,000  
US\$ 102,000-128,000

清乾隆  
北京銅胎畫琺瑯粉地  
番蓮紋瓜棱式蓋盒  
《乾隆年製》款



Mark



Exquisitely enamelled boxes of this type embody the dialogue between the East and West in the last quarter of the 17th century and the resultant achievements of craftsmen working at the Enamel Workshops in the Forbidden City during the Qing period. Boxes of this type were first created under the Kangxi Emperor and exact reproductions, with the exception of the reign mark, were commissioned by the Qianlong Emperor. It is unusual that no aspect of the box has been even slightly re-interpreted to suit the Qianlong Emperor's taste and as such is a testament to the timeless beauty of these boxes. Two closely related lilac-ground boxes, one from the Kangxi period and another from the Qianlong reign, both from the Qing court collection and still in Beijing, are illustrated in *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, pls 183 and 209. See also a pair of lilac-ground boxes sold in our rooms, 8th April 2014, lot 3102; and a single lilac-ground box was sold at Christie's London, 8th June 1992, lot 195.

The technique of enamelling on metal was originally introduced to the Chinese craftsmen in the Guangzhou area by French Jesuit missionaries in 1684 following the lifting of restrictions at ports. Being a port city, these artisans were the first to be exposed to wares from Europe and developed the skills in creating such wares. Enamoured by the range of vivid and pastel tones of the imported and tributary wares, the Kangxi Emperor recruited enamel artisans from Guangzhou and Jesuit missionaries to work in the Palace and advance the proficiency of the Enamel Workshop.

Compare a yellow-ground box of this shape with similar decoration, with a Kangxi mark and of the period, in the National Palace Museum, Taipei, illustrated in *Enamel Ware in the Ming and Qing Dynasties*, Taipei, 1999, pl. 83, together with a Kangxi five-lobed box with similar lotus blooms on a white ground, pl. 82. A bowl decorated with a similar design of lotus blooms in a similar palette to the present is also included *ibid.*, pl. 79.

此類畫琺瑯盒，乃十七世紀末西風東漸之產物，亦為清宮御用琺瑯作妙手天工之代表。此類盒始於康熙，至乾隆一朝，除款識外，均仍承舊制。高宗好品尚珍，更善變古通今，然對此類盒卻全無添改之意，足可見其備具不逝之美韻。兩件清宮舊藏康熙及乾隆年間之相類盒例，施藕荷色地，現乃存北京，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183及209。另見一對藕荷色地盒例，售於香港蘇富比2014年4月8日，編號3102。再見一例，售於倫敦佳士得1992年6月8日，編號195。

1684年，清廷開放海禁，銅胎畫琺瑯之技藝隨法國傳教士傳入廣州。廣州藝匠借近港之便，率先掌握其工藝。此舶來器之精工巧製，尊貴華富，深得康熙帝垂愛，遂諭招廣匠及歐洲教士入朝，以精御用琺瑯作之工。

可參考一同式黃地盒例，紋飾近似，康熙年款，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83。同見一康熙五稜盒例，飾白地蓮紋，圖版82。另見一盃例，紋飾相類，圖版79。



A WHITE-GROUND FIVE-COLOUR OVERLAY GLASS 'CHILONG' BOTTLE VASE MARK AND PERIOD OF QIANLONG

清乾隆 涅白地套五色料長頸瓶  
《乾隆年製》款

來源：

Liliane Fould-Springer (1916-2003年) 及 Elie de Rothschild (1917-2007年) 收藏

modelled with a compressed globular body tapering to a tall tubular neck and resting on a short rounded foot, the exterior of the body skilfully carved through the single layer of red, pink, green, yellow and blue with a continuous scene of five clambering *chilong*, each rendered in a different colour, four around the lower body and the green one with its elongated body extending around the neck of the vessel and grasping its own tail in its mouth, all interspersed with green leaves below a green band with pendent foliate lappets encircling the rim, the yellow base overlaid with a layer of red around the foot and centred with a four-character wheel-cut reign mark within a square

20.6 cm, 8 $\frac{1}{8}$  in.

PROVENANCE

Collection of Liliane Fould-Springer (1916-2003) and Elie de Rothschild (1917-2007).

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

US\$ 102,000-128,000

This superb glass vase, so finely decorated with a multi-colour overlaid design of *chilong* and inscribed with a Qianlong four-character mark, is extremely rare. The five *chilong* are beautifully picked out in red, pink, yellow and cobalt-blue and green against an opaque white ground.

A small number of Qianlong reign-marked overlaid glass vases is recorded in museum collections, but none of the exact same style. A ruby-red ground glass vase decorated in turquoise blue overlays with flowers and butterflies in the Palace Museum, Beijing is illustrated by Zhang Rong, *Lustre of Autumn Water. Glass of the Qing Imperial Workshop*, Beijing, 2005, pl. 81. It shares the same Qianlong *nianzhi* four-character mark, so intricately wheel-cut within a double square. The same mark is also found on a small glass jar in the Palace Museum, Beijing, illustrated *ibid*, pl. 79 overlaid with a pair of *chilong* in emerald green against a rich cobalt-blue ground. Interestingly, the border of stiff leaves at the neck on the current vase matches

those on another glass vase and a reign-marked blue overlay glass vase in the Palace Museum, illustrated *ibid*. Clearly the current vase also emanated from the Palace Workshops.

For examples of unmarked Qianlong period white-ground multi-colour overlaid glass vases of similar decoration style, see a vase decorated with *chilong* in the Suntory Museum of Art, catalogued as Qianlong/Jiaqing, illustrated in *The Glass the Galle Adored. Glass from the Qing Imperial Collection*, Suntory Museum of Art, Tokyo, 2018, p. 104, cat. no. 78, a vase carved with *chilong* from the collection of Professor P.H. and Mrs. T. Plesch, sold in our London rooms, 12th November 1979, lot 74 and a vase carved with flowers from the Shorenstein collection, illustrated in C.F. Shangraw and C. Brown, *A Chorus of Colors: Chinese Glass from Three American Collections*, Asian Art Museum of San Francisco, San Francisco, 1995, cat. no. 78, and on the front cover, and sold at Christie's Hong Kong, 1st December 2010, lot 2940.



Mark





A RARE CANTON ENAMEL  
'LYCHEE' WATERPOT  
QING DYNASTY, 18TH  
CENTURY

清十八世紀  
廣東銅胎畫瑠璃荔枝水丞

naturalistically cast in the form of a hollowed lychee fruit with dimpled skin, the exterior brightly enamelled in pink and light beige with dabs of deeper pink and black mottling simulating the original texture of the fruit, borne on a gilt gnarled leafy stem issuing two smaller attendant fruits and veined leaves in blue and green enamels, the interior enamelled in sky-blue  
9.8 cm, 3<sup>7</sup>/<sub>8</sub> in.

**HK\$ 150,000-200,000**  
**US\$ 19,200-25,500**

Canton enamel fruit-form vessels of this quality are rare. The quality of the current waterpot is high, especially the skilfully cast leafy stem comprising the handle. For other fruit-form Canton enamel vessels of this quality at auction, see a Canton enamel peach-form teapot sold in these rooms, 8th April 2013, lot 3037.

Compare also a waterpot with a four-character Yongzheng reign mark in black enamel on the base and attributed to the Beijing palace workshops, from the Qing court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, pl. 194, and included in the exhibition, *China. The Three Emperors 1662-1795*, Royal Academy of Arts, London, 2005, cat. no. 295.



A RARE EMBELLISHED GOLD 清乾隆 金嵌寶壽桃式蓋盒  
 'PEACH' BOX AND COVER  
 QING DYNASTY, QIANLONG  
 PERIOD

superbly modelled with each half of the box and cover forming a hollow peach meticulously joint together through an interlocking mechanism between the gnarled branches, each side of the exterior decorated with curling leafy stems extending across the rounded body, centred in a large *shou* medallion rendered in the *repoussé* technique and framed by a floral bloom, two smaller peaches and a bat with outstretched wings, the centre of the bloom embellished with pink garnet, above a short key-fret band repeated along the rim  
 10.7 cm, 4 $\frac{1}{8}$  in.

**HK\$ 1,000,000-1,200,000**  
**US\$ 128,000-153,000**

The splendour of the Qianlong court is captured in this exquisitely crafted box fashioned in the form of an auspicious peach. The fruit of immortality in Daoism, two further peaches made from semi-precious stone embellish each half of the box, which ingeniously joins together through the gnarled interlocking branches. The body of each section is decorated with a large *shou* medallion using the *repoussé* technique and is embellished with a bat to form the rebus 'May you have both blessings and longevity' (*fushou shuangquan*). The auspicious motifs combined with the precious materials and high level of craftsmanship suggests this box may have been created for a member of the imperial family on the occasion of a birthday.

The peach was one of the Qing Emperor's favourite motifs and it was thus used as a form for boxes made of various materials; boxes also adorned with a *shou* character and bats include a coral example, attributed to the Yongzheng period, in the Qing court collection and still in Beijing, included in the exhibition *China. The Three Emperors*, Royal Academy of Arts, London, 2005, cat. no. 294; and an ivory version sold twice in our London rooms, 18th November 1988, lot 829, and 7th November 2007, lot 207. A silver filigree box in the Palace Museum, Beijing, is published in *Zhongguo jinyin boli falangqi quanji* [The complete collection of Chinese gold, silver, glass and enamelled wares], vol. 3: *Jinyin qi* [Gold and silver wares], Shijiazhuang, 2004, pl. 308.



A FINELY CARVED LAPIS  
LAZULI BOULDER  
QING DYNASTY, QIANLONG  
PERIOD

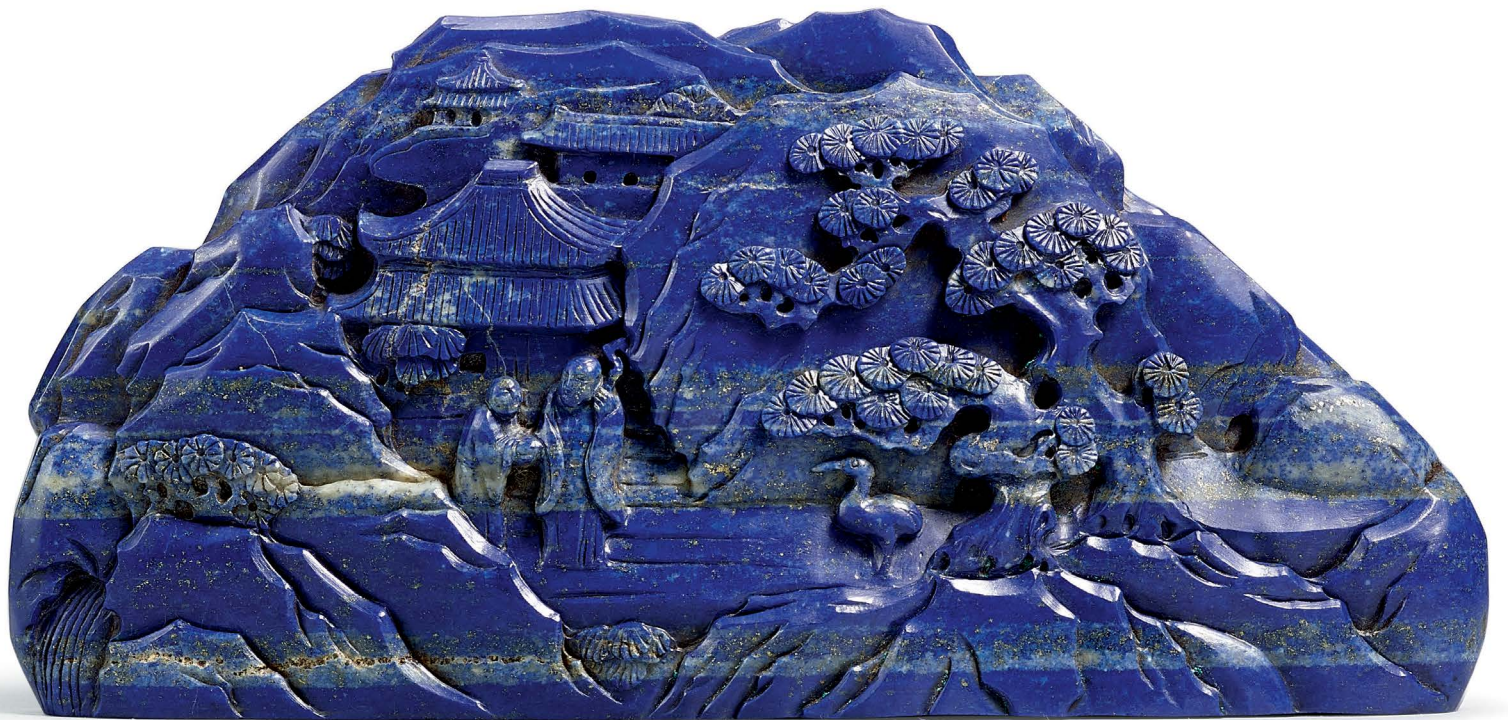
清乾隆  
青金石雕高仕出遊圖山子

the substantial boulder of mountain form, skilfully carved with a continuous scene to render a mountainous setting, one side with a scholar and an attendant conversing on a flight of steps before several pavilions, all surrounded by jagged rockwork, the idyllic setting further decorated with a crane below overhanging tall pine trees, the reverse similarly rendered with impressive boulders, further decorated with a recumbent doe resting on a bridge above a gushing stream, the stone of a rich royal blue colour accentuated with streaks of gold flecks and milky-white inclusions, wood stand  
19.4 cm, 7 $\frac{7}{8}$  in.

**HK\$ 800,000-1,000,000**  
**US\$ 102,000-128,000**

A sense of naturalism is successfully achieved in this boulder through carefully observed details, such as the gently swaying sleeve of the robes of the figures and the different textures of the rocks and pine trees. The striking blue and contrasting milky-white inclusions of the stone have been cleverly utilised to convey a serene misty atmosphere that is reminiscent of the rendering of nature often seen in traditional Chinese ink paintings.

Further lapis lazuli boulders include one, carved with two elderly figures in a mountainous landscape amidst waterfalls, pavilions and pine trees, in the Palace Museum, Beijing, illustrated in *Zhongguo meishu fenlei quanji. Zhongguo yuqi quanji. 6. Qing* [Complete collection of Chinese arts. Compendium of Chinese Jade, vol. 6: Qing], Shijiazhuang, 1993, pls 262-263; another boulder, but carved with a deer amongst pine trees on the reverse, in the National Palace Museum, Taipei, no. *Gu za 00370-N000000000*; and a boulder with an inscription of the Qianlong Emperor, carved with Bodhidharma seated in a grotto, sold in these rooms, 5th April 2017, lot 3631. Compare also a similar carving, but also with an inscription, fashioned with a bearded immortal and his servant amongst landscape, from the Avery Brundage Collection, illustrated in R.Y. Lefebvre d'Argencé, *Chinese Jades in the Avery Brundage Collection*, Japan, 1972, p. 142, pl. LXIV; and one carved with Shoulao and his attendant in a mountainous landscape amongst clouds and pine trees, sold in our London rooms, 7th November 2007, lot 379.



AN EXTREMELY RARE  
CLOISONNE ENAMEL AND  
GILT-BRONZE EWER AND  
COVER  
MARK AND PERIOD OF  
QIANLONG

superbly cast with an ovoid body rising from a short foot to a constricted neck and wide mouth-rim, one side of the vessel with an elongated gilt-bronze phoenix-head spout rendered issuing from a dragon's mouth, opposite a corresponding dragon tail, the exterior of the body densely enamelled with a wide band of Indian lotus strapwork between bands of pendent *ruyi* heads and upright lappets and overlapping cloud scrolls, the flat shoulder and neck enamelled with floral scrolls, all against a bright turquoise ground, the shoulder further surmounted by a handle decorated with two facing dragons amongst swirling 'wish-granting' clouds, the gilt-bronze base incised with a six-character reign mark within a double square 31.5 cm, 12<sup>3</sup>/<sub>8</sub> in.

**PROVENANCE**

A European private collection, acquired in the 1980s.  
Sotheby's London, 5th November 2008, lot 56.

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

清乾隆  
掐絲琺瑯纏枝蓮鳳首提樑壺  
《大清乾隆年製》款

來源：

歐洲私人收藏，1980年代入藏  
倫敦蘇富比2008年11月5日，編號56



Mark







It is rare to find ewers made in cloisonné enamel and even rarer are those bearing an imperial reign mark which identifies the vessel to be made for the Palace. Only one other similar ewer, possibly the pair to the present vessel, appears to be recorded, the ewer in the National Palace Museum, Taipei, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasty, National Palace Museum*, Taipei, 1999, no. 61 (**fig. 1**). The spout in the form of a phoenix head, the swing-handle decorated with two facing dragons amongst swirling 'wish-granting' clouds (*ruyi yun*) and the dragon tail decoration on the side of the vessel are all highly auspicious design elements associated with the emperor and the empress. Two facing dragons symbolise a happy reunion (*xi xiangfeng*), while the dragon and phoenix together represent good fortune and blessings for the emperor and the empress. The dragon and phoenix are the most auspicious amongst the mythical animals and together form a typical motif used at weddings. The clouds are named after *ruyi* (as you wish) and symbolise the granting of all wishes for the happy couple. From its rich decoration, this ewer was probably made as a wedding gift.

Qianlong ewers appear to have been inspired by an earlier, Ming-dynasty ewer such as the one published in *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, pl. 67. While the two Qing ewers closely follow the Ming prototype, they have one additional design element – the dragon tail. Qing craftsmen made liberal changes to earlier models by adding their own design elements, thus creating vessels that were contemporary and individual. The dragon tail may be regarded as a continuation of the spout that has the phoenix head emerging out from the jaws of a dragon mouth.

For an example of cloisonné enamel ewer of different form see one of squat drum shape with three feet and curving spout, in the Phoenix Art Museum, illustrated in *Chinese Cloisonné. The Clague Collection*, Phoenix, 1980, pl. 32, attributed to the 17th century.



fig. 1

Cloisonné enamel ewer and cover, mark and period of Qianlong  
 © Collection of the National Palace Museum, Taipei

圖一  
 清乾隆 掐絲琺瑯鳳首提梁壺《大清乾隆年製》款  
 © 台北國立故宮博物院藏品

掐絲琺瑯所製之壺珍稀罕見，有御款者，足證為宮廷重器，更是寥若星辰。記錄中僅有另一近例，或與本品匹配成雙，其為台北故宮博物院藏，錄於《明清琺瑯器展覽圖錄》，台北，1999年，編號61（圖一）。鳳首壺嘴，提梁飾雙龍相對，翔於如意雲間，壺身兩側攀龍尾，乃帝后祥瑞之徵。雙龍相對，象徵喜相逢。龍鳳呈祥，祝願帝后安康，幸福美滿。龍鳳乃吉祥獸之首，成雙成對，常見於婚嫁場合。如意雲寓意夫妻美滿，稱心如意。此壺紋飾豐富，或為婚用禮器。

乾隆一朝之壺，或隨明代早期款例而來。此類壺款，載於《故宮博物院藏文物珍品全集·金屬胎琺瑯器》，香港，2002年，圖版67。另有清代兩例，隨明代原型，附加龍尾造型。清代匠人取早期款例，敢於求變，巧加紋飾設計，創造當朝獨特之器。壺嘴見龍啣鳳首，與龍尾互相呼應。

參考鳳凰城美術館藏掐絲琺瑯壺，器身呈鼓狀，配三足、曲流，定為十七世紀之物，載於《Chinese Cloisonne. The Clague Collection》，鳳凰城，1980年，圖版32。





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A PAIR OF CINNABAR  
LACQUER WALL VASES  
QING DYNASTY, QIANLONG  
PERIOD

each with a flattened back, the ovoid body rising from a short foot to a flared neck, the body deftly carved in varying levels of relief with a rectangular panel enclosing figural scenes, one depicting an attendant hauling a horse towards two conversing scholars amongst a fenced garden, the other with two foreigners hunting in a landscape, all framed by *ruyi* lappets above and foliate strapwork below, the neck with floral sprays between key-fret bands and the foot encircled by scattered florets, set on the shoulders with a pair of dragon handles in gilt, similarly decorated with three mythical beasts in gilt around the base, the reverse lacquered in black  
14.8 cm, 5 $\frac{7}{8}$  in.

**PROVENANCE**

Galerie Delpace, Brussels, 10th September 1941.

**EXHIBITED**

*Oude Kunst uit Leuvens Privebezit*, Musée Municipal de Louvain, Belgium, 1964, cat. no. P/24.

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

清乾隆 剔紅人物圖轎瓶一對

來源：

Galerie Delpace · 布魯塞爾 · 1941年9月10日

展覽：

《Oude Kunst uit Leuvens Privebezit》· 魯汶市立博物館 · 比利時 · 1964年 · 編號 P/24



3434

A CARVED CINNABAR  
LACQUER 'FISH' WASHER  
QING DYNASTY, QIANLONG  
PERIOD

清乾隆 剔紅魚遊春水洗

來源：

Louis Joseph, 倫敦, 1963年  
倫敦佳士得2007年11月6日, 編號76

with a compressed globular body rising from a short foot to a tapering mouth-rim, the exterior carved with two fish swimming through tempestuous waters with waves crashing against their scaly elongated bodies, all between stylised friezes with *ruyi* and trefoil motifs encircling the rim and foot respectively, the foot further skirted with a key-fret band, the interior and base lacquered black  
12.6 cm, 4<sup>7</sup>/<sub>8</sub> in.

**PROVENANCE**

Louis Joseph, London, 1963.  
Christie's London, 6th November 2007, lot 76.

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







A MAGNIFICENT AND  
EXTREMELY RARE PAIR  
OF CANTON ENAMEL AND  
IVORY 'EUROPEAN' TRIBUTE  
FIGURES  
QING DYNASTY, QIANLONG  
PERIOD

the large figures in almost mirror image, each with carved ivory faces and hands and a copper-bronze body rendered in painted enamel, depicted kneeling on one leg, with arms raised to the chest holding a knopped ivory vase ornately decorated with flowers and lappets, the vases surmounted by a pricket and a circular dish for holding candles, the figures dressed in frivolous robes brightly enamelled with blue floral scrolls terminating in frilled cuffs of lime-green tone, bordered in gilt at the hems, pocket and buttons, the ribboned collar and trousers similarly decorated with pink floral scrolls, above lime-green hose and black buckled shoes, their carved ivory faces well defined with delineate features, with long hair arranged in tight curls painted in brown, surmounted by a brown brimmed mitre cap, wood stand  
37.2 and 37.5 cm, 14 $\frac{5}{8}$  and 14 $\frac{3}{4}$  in.

**PROVENANCE**

Acquired in London, 1980s.

**EXHIBITED**

David S. Howard, *A Tale of Three Cities: Canton, Shanghai and Hong Kong. Three Centuries of Sino-British Trade in the Decorative Arts*, London, 1997, p. 153, no. 198.

© HK\$ 5,000,000-7,000,000  
US\$ 640,000-895,000

清乾隆  
染色象牙獻寶洋人燭台一對

來源：  
1980年代購於倫敦

展覽：  
David S. Howard · 《A Tale of Three Cities: Canton, Shanghai and Hong Kong. Three Centuries of Sino-British Trade in the Decorative Arts》· 倫敦 · 1997年 · 頁153 · 編號198





This magnificent pair of painted enamel and ivory figures, which appears to be unique, depicts two European gentlemen kneeling and holding sumptuous ivory candlesticks. Dating from the Qianlong period, they were traditionally considered to have been made for a religious order or monastery, as noted by David S. Howard in the exhibition, *A Tale of Three Cities: Canton, Shanghai and Hong Kong. Three Centuries of Sino-British Trade in the Decorative Arts*, London, 1997, p. 153, no. 198.

However, it is much more likely that these figures were actually highly luxurious items created as tribute from Guangzhou to the imperial court, probably as opulent furnishings within the halls of the Summer Palace. Lavishly painted panels, enamels and other objects installed at the Summer Palace to decorate halls in a western style also functioned as a tool for the visualisation of the West, as part of a microcosm of the known world, in which the Emperor could envisage himself and the Middle Kingdom at the centre, surrounded and embraced by foreigners in obeisance. The current pair of figures would have fitted perfectly into this opulent vision. As opposed to the actual reality of impertinent envoys such as the British diplomat Lord MacCartney leading an embassy to the capital supposedly as an equal and refusing to kowtow, in this artistic representation of the world, such figures represented two wealthy gentlemen, probably British or Dutch, ready to kneel down before the Emperor and present luxury items of tribute.

The modelling and enamelling of the figures is of superb quality, the outlines of the decoration painted in gold and vividly coloured enamels, including rich tones of blue, green and pink, which are filled in to produce a cloisonné enamel effect. This luxurious and impressive decorative technique was first introduced from Europe to artists working in Guangzhou, where wares of this type were routinely made as tribute items for the Qing court. For examples of pieces made in this technique see a *you*-form vessel, a double-gourd vase and a covered bowl illustrated in *Tributes from Guangdong to the Qing Court*, Hong Kong, 1987, pls 42, 43 and 48 respectively.

Among the various crafts in Guangdong, ivory carving was one of the most technically advanced. With the lifting of the ban on maritime trade with foreign countries in 1684, there was an increase in ivory imports providing sufficient raw materials for the development of ivory carving in the region. Guangzhou rapidly became the centre of this industry attracting craftsmen who combined their traditional carving skills with Western technology and imported materials, creating products with a distinct regional flavour. The ivory candlesticks held by the European figures are in themselves superb work of art, intricately carved and reticulated and of a complex form. They closely

related to other ivory objects of the period which are recorded as having been presented from Guangzhou to the Imperial court, including a stained ivory box in the form of a finger citron, and an ivory gourd-shaped pomander, illustrated *ibid.*, pls 63-70.

For other examples of luxurious items created as tribute possibly to furnish the halls of the Summer Palace, see a pair of mixed media figures from the collection of H.M. Queen Mary, consort of King George V, included in the *International Exhibition of Chinese Art*, Royal Academy, London, 1935-36, no. 2315 (**fig. 1**), and sold in our London rooms, 14th November 2001, lot 129. This pair consisted of two Western merchants created from wood and ivory depicted kneeling, each bearing one of the Eight Buddhist Emblems in cloisonné. The treatment of the figures is very close: they share the same distinctive kneeling posture, and the texture and precise articulation of the ivory heads, hands and wood mitre caps is remarkably close. Other features, including the modelling of the creases in the robes and tied scarf at the neck, are also technically similar. In a discussion of another pair of these figures from the collection of Mildred R. and Rafi Y. Mottahedeh, sold at Sotheby's New York, 29 October 2000, lot 460, originally part of a set of eight bearing the Eight Buddhist Emblems, David Howard and John Ayers noted in *China for the West*, vol. 2, London and New York 1978, pp. 663-665, nos 688 and 688a, 688b and 688c that they were probably made for the Chinese Court for the furnishing of 'pavilions such as those of the Summer Palace'.

For other examples of enamel figures depicted holding tribute, see a pair of cloisonné enamel figures originally from the collection of T.B. Kitson, sold in our London rooms, 30th May 1961, lot 426, and more recently at Christie's Paris, 13th June 2007, lot 27, from the collection of Juan Jose Amezaga; a pair of cloisonné enamel 'hehe' twin boys, sold in our New York rooms, 18th September 2007, lot 156 and a cloisonné enamel figure of a kneeling foreigner depicted holding a vessel forming a lamp stand, attributed to the early Qing dynasty, from the Qing court collection, preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, pl. 92.

See also a Qianlong reign-marked enamelled porcelain figure of a European in similar posture, depicted kneeling carrying a porcelain candlestick, sold in these rooms, 17th May 1989, lot 331, from the collection of Hermann von Mandl of Vienna. Interestingly, a list of porcelains supplied to the Court in 1729 by Tang Ying, the future superintendent of the Jingdezhen kilns, includes as item 29 'Copies of European figures and models after life executed with carved and embossed work'.



**fig. 1**  
 Pair of cloisonné enamel and ivory 'European' figures with tributes,  
 Qing dynasty, late 18th century  
 Sotheby's London, 14th November 2001, lot 129

圖一  
 清十八世紀末 彩繪牙雕洋人獻寶像一對  
 倫敦蘇富比2001年11月14日，編號129

此對燭台，獨特珍稀，造於乾隆時期，據 David S. Howard 於展覽圖錄中討論，傳統上用做宗教祭祀目的，或置於寺院，見《A Tale of Three Cities: Canton, Shanghai and Hong Kong. Three Centuries of Sino-British Trade in the Decorative Arts》，倫敦，1997年，頁153，編號198。

然而，燭台風格華貴，更似廣東特為朝廷所造貢品，或類圓明園宮殿之富麗陳設品。圓明園建築、裝飾採西洋風格，宛若置身歐洲皇廷，中西相映寓意世界縮影，彰顯帝王立身中國，統御天下。

銅胎畫琺瑯燭台，做工精緻，畫琺瑯顏色濃麗，綴以描金，畫琺瑯技法自歐洲傳入，廣州能匠所作精巧器物，常為朝貢，此類作例參考一件畫琺瑯白、葫蘆瓶及蓋盃，錄於《清代廣東貢品》，香港，1987年，圖版42、43、48。

廣東牙雕工藝技術，成熟臻善，自康熙二十三年（1684年）開海，象牙進口數量漸增，促使牙雕市場愈見蓬勃，廣東為牙雕工藝重鎮，傳統雕刻技法融合西洋技術，廣東牙雕製作技術突飛猛進，別樹一格。此對燭台之牙雕工藝，甚是精巧成熟，檔案記載，此時期廣東曾入貢類同牙雕，包括染色象牙佛手形蓋盒，牙雕葫蘆形香薰，同上註，圖版63-70。

朝貢之品，參考英王喬治五世，瑪莉皇后舊藏一對跪姿人像，

以牙、木雕作西洋侍從，托拍絲琺瑯寶蓋、法螺，原應為一組八吉祥之二，見《參加倫敦中國藝術國際展覽會出品圖說》，皇家藝術學院，倫敦，1935-36年，編號2315（圖一），售於倫敦蘇富比2001年11月14日，編號129，面容風格、手部、帽飾、姿態均近似此例。Mildred R. 與 Rafi Y. Mottahedeh 收藏一對人像，2000年10月29日售於紐約蘇富比，編號460，亦屬同類，托八吉祥紋飾，David Howard 及 John Ayers 曾撰文探討，述此或曾用為宮廷陳設，擺飾於「圓明園之樓閣」，見《China for the West》，卷2，倫敦及紐約，1978年，頁663-665，編號688、688a、688b、688c。

比較一對拍絲琺瑯人像，出自 T.B. Kitson 舊藏，1961年5月31日售於倫敦蘇富比，編號426，入 Juan Jose Amezaga 收藏，2007年6月13日售於巴黎佳士得，編號27。另一對拍絲琺瑯和合二仙像，2007年9月18日售於紐約蘇富比，編號156。清宮舊藏一件拍絲琺瑯洋人跪姿燈座，斷為清初所造，現存北京故宮博物院，刊載於《故宮博物院藏文物珍品全集：金屬胎琺瑯器》，香港，2002年，圖版92。

並參考一件乾隆瓷作洋人像，跪姿托燭台，1989年5月17日售於香港蘇富比，編號331，曾為維也納 Hermann von Mandl 珍藏。雍正七年（1729年），唐英呈景德鎮御審廠瓷作清單，內含雕瓷模印肖生洋人像。



A RARE CLOISONNE ENAMEL  
AND GILT-BRONZE ZHADOU  
MING DYNASTY, 16TH  
CENTURY

the vessel cast with a compressed globular form resting on a short splayed foot and flaring at the trumpet mouth, all supported on a gilt-bronze stepped base resting on three short legs, each modelled in the round as a lion, the bulbous body enamelled with lotus blooms borne on delicate leafy stems above a band of lappet leaves, the shoulder further adorned with three Qing dynasty gilt-bronze animal mask handles suspending loose rings, above a floral border skirting the foot, and below a frieze of four mythical beasts in pursuit of brocade balls, the inner neck with four mythical horses striding above tempestuous waves, the base incised with a *vishravajra*  
14.3 cm, 5 $\frac{5}{8}$  in.

**PROVENANCE**

Collection of Walter and Lucie Rosen, purchased in the 1920s-1940s.

Collection of Caramoor Center for Music and the Arts.

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

**US\$ 192,000-319,000**

明十六世紀  
掐絲琺瑯番蓮瑞獅紋渣斗

來源：

Walter and Lucie Rosen 收藏，1920至1940年代入藏

紐約州卡洛摩音樂藝術中心收藏







A number of Ming dynasty cloisonné enamel vessels was later embellished or adapted during the Qing dynasty. For a *zhadou* from the Qing court collection and still in Beijing, bearing similar registers of design to the present lot, but supported on three later-added winged mythical beasts and applied with animal-mask handles to the shoulders, see *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, no. 39. See also a *zhadou* of similar form in the National Palace Museum, Taipei, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasty, National Palace Museum*, Taipei, 1999, cat. no. 6.

A *zhadou* in the Musée des Arts Decoratifs in Paris enamelled with the same design and dated to the mid-16th century was included in the exhibition *Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties*, Bard Graduate Center, New York, 2011, cat. no. 43. The design also appears on cloisonné enamel bowls of the same period, such as one illustrated in Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, pl. 31B.

A RARE PAIR OF PEWTER-  
MOUNTED COCONUT-SHELL  
TEAPOTS AND COVERS  
17TH CENTURY

十七世紀  
鑲錫椰殼雕松下清酌圖茶壺一對

each with a domed hemispherical body, deftly carved in relief to the exterior with seated scholars enjoying wine with attendants beside, all amidst a garden landscape with bamboo, pine and pierced rocks, set with a pewter loop handle opposite a curved spout, the cover similarly decorated with a pair of striding *chilong* centred by a finial in the form of a *shou* character roundel, the rims, interior and base mounted with pewter  
w. 13.2 cm, 5¼ in.

**HK\$ 150,000-200,000**  
**US\$ 19,200-25,500**

It is rare to find a pair of coconut-shell teapots of this quality, skilfully mounted in pewter. Compare the closely related elements on the carved design on a coconut-shell incense box and cover 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*, Hong Kong, 2001, pl. 87.



A RARE CHENXIANGMU  
'LANDSCAPE' BRUSHPOT  
17TH CENTURY

十七世紀  
沉香木雕山村歸客圖筆筒

the gently tapering and fluted sides carved in various levels of high relief on the exterior, depicting idyllic landscape scenes of plantain, *wutong*, pine trees, bamboo and leafy shrubs growing from cascade rocks, interrupted by sheltered cottages and distant figures within, mounted with a curved rim and hardwood base, the dark wood patinated to an oily finish, the interior lacquered and fitted with a copper lining  
w. 15 cm, 5<sup>7</sup>/<sub>8</sub> in.

• HK\$ 800,000-1,000,000  
US\$ 102,000-128,000

*Chenxiangmu* (eagleswood) brushpots are rare objects for the scholar's desk. They usually retain the natural form of the wood, and are characteristically decorated with applied relief scenes pieced from smaller sections of wood as seen on the current brushpot. The three-dimensional composition of this brushpot is enhanced through the sophisticated use of high and low relief carving. The natural knots of the wood have been cleverly incorporated into the decoration conveying a naturalistic rocky cascade.

For a closely related brushpot, with landscape decoration in similar protruding relief, in the Palace Museum, Beijing, see *Zhongguo zhumu yajiao qi quanji* [The complete collection of Chinese bamboo, wood, ivory and rhinoceros horn], vol. 4: *Ya jiao qi* [ivory and rhinoceros horn], Beijing, 2009, cat. no. 51. Another example from the Qing court collection, with remarkably similar treatment to the trees and rocks, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no. 49.



A RARE GILT-BRONZE  
'MYTHICAL BEAST'  
WATERDROPPER  
MARK AND PERIOD OF  
XUANDE

明宣德 鎏金銅嵌寶臥獸水滴  
《宣德年製》款

skilfully cast in the form of a recumbent mythical beast with a gently upturned head, portrayed ferocious with piercing eyes set with glass paste above a prominent snout, the body masterfully rendered with powerful claws and muscular limbs, the sides emblazoned with flame-like hair, the hollow body set with a small circular opening on the back encircled with a section of its bifurcated tail, the mouth with a further small aperture flanked by its fangs, the underside with a four-character reign mark within a curved recessed rectangular panel

11.6 cm, 4½ in.

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

While a small group of gilt-bronze scholar's objects from the Xuande period exists, the quality of the casting, boldness of the detailing and brilliance of the gilding distinguishes this embellished waterdropper from its peers. The Xuande reign mark on this gilt-bronze waterdropper is superbly articulated. It is clearly an independently conceived piece, produced as a unique example or as a small number for the Xuande court.

In terms of form, it is closely related to its jade counterparts; see a waterdropper in the collection of the Victoria and Albert Museum, worked in the form of a beast with similar crouching posture and muscular body as the current piece, attributed to the 16th century and included in Ming Wilson, *Chinese Jades*, London, 2004, no. 65 (museum no. C.144-1913).

The museum also has an early Ming dynasty bronze paperweight modelled as a beast with comparable proud, alert facial features, partially gilt and inlaid with semi-precious

stones, illustrated in Rose Kerr, *Later Chinese Bronzes*, London, 1990, p. 88, pl. 72 (Salting Bequest, museum no. M.741-1910). See also a Yuan to early Ming dynasty gilt-bronze and hardstone-inlaid paperweight in the form of two young mythical beasts depicted in confrontation, sold in these rooms, 31st October 2004, lot 14, which is closely related to the current piece in terms of the bold and naturalistic articulation of the muscular body and fur, through varying layers of relief. See also a Xuande reign-marked paperweight from the Xiaogushan Guan studio collection, in the form of a crouching beast with similar curly mane, included in *Rochers de lettrés, Itinéraires de l'Art en Chine*, Musée des Arts Asiatiques Guimet, Paris, 2012, cat. no. 58, and a gilt-bronze incense burner and cover in the form of a *xiezhi* mythical beast, sold in these rooms, 8th April 2014, lot 233, from the Water, Pine and Stone Retreat collection.



Mark





A RARE YELLOW-GROUND  
GREEN OVERLAY GLASS  
'CHILONG' BOTTLE VASE  
SEAL MARK AND PERIOD OF  
QIANLONG

清乾隆  
黃地套綠料螭龍紋長頸瓶  
《大清乾隆年製》款

來源：

Liliane Fould-Springer (1916-2003年) 及 Elie de Rothschild (1917-2007年) 收藏

with a globular body rising from a short splayed foot to a tall gently flaring neck, skilfully carved through the green overlay to the yellow ground, the globular body decorated with a broad frieze enclosing two pairs of confronting *chilong*, each mythical beast with an elongated body neatly rendered in angular scrollwork, between varying bands of pendent and upright lappets, the neck adorned with a pair of *chilong* clambering amidst *ruyi* motifs, all between two green bands encircling the rim and foot, the base wheel-cut with a six-character seal mark

17.8 cm, 7 in.

**PROVENANCE**

Collection of Liliane Fould-Springer (1916-2003) and Elie de Rothschild (1917-2007).

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

**US\$ 102,000-128,000**

This extremely rare overlaid glass vase, inscribed with a Qianlong six-character seal mark, is intricately decorated in vivid emerald-green overlays against a rich yellow ground. The powerful archaic dragon decoration encapsulates the Qianlong Emperor's reverence for antiquity. The only other closely related example appears to be another overlaid glass vase in the Machida City Museum, illustrated in *The Glass the Galle Adored. Glass from the Qing Imperial Collection*, Suntory Museum of Art, Tokyo, 2018, p. 66, cat. no. 42. It shares the same distinctive decorative technique of *chilong* with elongated bodies neatly rendered in angular scrollwork, differing from the current vase in that the colour scheme is black on yellow.

For another Qianlong glass vase sharing the same rare six-character seal mark, see an amber glass vase in the collection of Robert H. Clague, decorated with a pair of *chilong* above a diaper-patterned shawl, included in the exhibition *Chinese Glass of the Qing Dynasty*, Phoenix Art Museum, Phoenix, 1987, cat. no. 15.



Mark



A CLOISONNE ENAMEL  
AND GILT-BRONZE 'DUCK'  
INCENSE BURNER AND  
COVER  
MING DYNASTY, 16TH  
CENTURY

明十六世紀 掐絲琺瑯寶鴨熏爐

來源：

The Oriental Art Gallery Ltd, 倫敦, 1995年  
David B. Peck 三世收藏  
紐約佳士得2014年9月18日, 編號604

展覽：

《Oriental Works of Art》, The Oriental Art Gallery Ltd, 倫敦, 1995年, 編號116

well cast in the form of a duck standing on its right webbed foot with the left raised, atop an associated 16th century gilt-bronze stepped beaded-edged pedestal with a pendent lotus border, the bird depicted with its gilt-bronze head slightly turned to the left with its beak rendered agape and revealing its slender tongue, inlaid with beaded yellow eyes in paste, the exterior of the hollow body, neck and upturned tail brightly enamelled with undulating streaks of plumage, the cover forming the back of the bird and similarly rendered with bright plumage, centred with a pierced circular aperture in the form of a cash coin 24 cm, 9<sup>3</sup>/<sub>8</sub> in.

**PROVENANCE**

The Oriental Art Gallery Ltd, London, 1995.  
Collection of David B. Peck III.  
Christie's New York, 18th September 2014, lot 604.

**EXHIBITED**

*Oriental Works of Art*, The Oriental Art Gallery Ltd, London, 1995, cat. no. 116.

**HK\$ 800,000-1,000,000**  
**US\$ 102,000-128,000**

It is rare to find a Ming dynasty Imperial cloisonné enamel incense burner of this high quality, created in the form of a mandarin duck. Another closely related example from the Qing Court collection, depicted standing on a stylised lotus leaf, preserved in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, pl. 76. The overall structure, modelling technique and precise treatment of the enamelled design and specific details including the poised webbed feet, closely relate to the current example. Compare also the cloisonné enamel 'mandarin duck' incense burner sold in these rooms, 3rd April 2018, lot 3448, from the Speelman collection.

For another Ming dynasty bird-form incense burner, see a cloisonné enamel example in the form of a waterfowl in the National Palace Museum, Taipei, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, pl. 42. See also a goose-form incense burner, lacking its pedestal, from the collection of David David-Weill and now in Musée des Arts Décoratifs, Paris, is illustrated in Beatrice Quette, ed., *Cloisonné. Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p. 277, cat. no. 104.



3442

A RARE AND FINELY CARVED  
CINNABAR LACQUER 'LAOZI'  
TRAY  
MARK AND PERIOD OF  
JIAJING

明嘉靖  
剔紅老子出關圖倭角方盤  
《大明嘉靖年製》直款

來源：  
紐約蘇富比2007年9月18日，編號19

superbly modelled with shallow rounded sides divided into four lobes with gently canted incurved corners, all supported on a short foot of corresponding form, the interior of the dish centred with a lobed cartouche enclosing Laozi seated astride an ox with an attendant following closely, the tranquil setting further decorated with a pavilion in the background and set with jagged rockwork as well as *wutong* and willow trees, all against a diapered ground, surrounded by a frieze of the flowers of the four seasons encircling the cavetto and repeated on the exterior, the base lacquered dark brown and engraved and gilt with a six-character vertical reign mark 18.5 cm, 7¼ in.

**PROVENANCE**

Sotheby's New York, 18th September 2007, lot 19.

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

US\$ 192,000-319,000



Mark





大明嘉靖年製



The present tray, with its lustrous surface, fine sharp carving and subtly round edges, demonstrates the persistent characteristics of carved lacquerware in the early Jiajing period. This tray, furthermore, is an extremely rare embodiment of an iconography particular to the reign of Jiajing. A devoted follower of Daoism, the Emperor's pursuit of immortality led not only to the erection of Daoist temples but the imperial commission of wares inspired by Daoist themes, for ritualistic purposes as well as those of appreciation.

Laozi, the protagonist in this instance, was the quintessential example of a Daoist immortal. A tray of the same shape is illustrated in *Carved Lacquer in the Collection of the Palace Museum*, Beijing, 1985, cat. no. 175; there is, however, no published record of any similarly decorated tray.

The ancient Chinese philosopher Laozi was the founder of Daoism. His personal name usually given as Li Er, he was claimed by the Tang emperors, themselves of the surname Li, to also be the founder of their lineage. According to *Shiji* [Records of the Grand Historian], Li Er, also known as Lao Dan (*Lao* or venerable being a honorific title), was the Keeper of the Archives for the royal court of Zhou before venturing to the west to live as a hermit, disappearing entirely from public view ever since. The *Liexian Zhuan* [Biographies of Immortals] recounts the story of Laozi's arrival at the western frontier where he was intercepted by Yin Xi, the Guardian of the Pass who, recognising Laozi, asked him to write down his ideas; this produced the two volumes of *Daode Jing* or *Scripture of the Tao and its Virtue*. Surrounded by *ruyi*-shaped clouds and flowers of all seasons, this particular tray presents a fantastical, otherworldly depiction of Laozi *en route* to the Hangu Pass before the historic encounter.

Compare a Jiajing mark and period lacquer dish of similar form, carved with a large *fu* character in the centre and four dragons in cartouches encircling the cavetto, from the Qing court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Lacquer Wares of the Yuan and Ming Dynasties*, Shanghai, 2006, no. 120. See also two lacquer dishes attributed to the 16th century, the first carved with four lions in the centre encircled by floral scrolls on the cavetto, in the National Museum of Scotland, Edinburgh, illustrated in Hu Shih-chang and Jane Wilkinson, *Chinese Lacquer*, Edinburgh, 1998, pl. 23; and the other, carved with a scholar and his attendant in a landscape setting with river, trees, pavilion and mountains, from the collection of Edward T. Chow, sold at Christie's London, 14th December 1983, lot 32.

盤方形倭角，盤心隨形開光，開光內飾老子出關圖。盤心錦地上雕老子騎於牛背，垂眉長鬚，身著寬袍，春風滿面，神態安詳；青牛馱蹄前行，童子緊隨身後，笑容可掬；二人似在淡笑風聲，形神生動；一角祥雲上飾樓閣，乃傳說中之函谷關。盤內、外壁黃地上雕四季花卉。底髹黑漆，正中刀刻填金「大明嘉靖年製」直款。

嘉靖朝漆器紋樣，別具特色。嘉靖帝尊崇道教，祈求長生不老，建道觀，設醮壇，宮廷御製工藝品上之道教色彩成為主流，一為醮壇用器，亦為賞玩。本盤所飾故事，正是道教始祖，得道成仙之典範。同類紋飾，傳世品中未見同者，惟見同器形例藏北京故宮博物院，載於《故宮博物院藏雕漆》，北京，1985年，圖版175。此器應為嘉靖朝早期作品，甚為珍罕。

老子，道家學派創始人，被唐朝帝王追認為李姓始祖。據《史記》記載：老子姓李，名耳，字聃，人稱老聃，曾任周王室管理藏書史官，後隱居不仕，騎青牛西出函谷關後「莫知其所終」。《列仙傳》曰：「後周德衰，乃乘青牛車去。入大秦，過西關。關令尹喜待而迎之，知真人也。乃強使著書，作《道德經》上下二卷。」此器上雕琢之場景，正是老子騎牛西行至將軍山下，此處祥雲繚繞，四季花開，一片世外桃源之景象。

A RARE CANTON ENAMEL  
'EUROPEAN SUBJECT'  
GARLIC-MOUTH BOTTLE  
VASE  
SEAL MARK AND PERIOD OF  
QIANLONG

清乾隆  
廣東銅胎畫琺瑯西洋人物蒜頭瓶  
《大清乾隆年製》款

cast with a globular body tapering to a tall slender waisted neck with a garlic-head mouth and short mouth-rim, all supported on a short slightly splayed foot, the globular lower body decorated with two shaped cartouches, each enclosing a scene of five European figures, all against floral scrolls against a yellow ground above an upright lappet border, the neck enamelled with a pair of soaring dragons above a 'honey-comb' frieze, all between bands of angular scrollwork and keyfret encircling the rim and foot, the white base inscribed in blue with a six-character seal mark  
18.2 cm, 7 $\frac{1}{8}$  in.

HK\$ 1,000,000-1,200,000  
US\$ 128,000-153,000

The quality of the carefully enamelled scene suggests that the vase was created by experienced Chinese artists possibly trained in the Palace Workshop by the Jesuit missionaries who introduced the technique of enamelling on metal to the court. The scene derives from European mythology. The enamelled design is closely related to that on the cartouche of the famous Qianlong conjoined porcelain vase in the Eisei Bunko collection, illustrated in *Sekai Toji Zenshu/Ceramic Art of the World*, vol. 15: Ch'ing dynasty, Tokyo, 1983, pp. 102-3, nos 112-3.

For other Canton enamel European-subject vases of this quality bearing the same unusual Qianlong seal mark, see those included in the exhibition *Tributes from Guangdong to the Qing Court*, The Chinese University of Hong Kong, Hong

Kong, 1987, cat. nos 44 and 46. Compare also a Canton enamel European-subject vase of begonia form, inscribed with the same Qianlong reign mark from the Qing court collection, and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, no. 215.

A Canton enamel vase of the same size and garlic-neck form, sharing the same decoration on the neck but decorated on the body with a continuous scene of insect flowers and inscribed with a *Qianlong yujian zhi bao* mark, was included in the exhibition *Chinese Painted Enamels*, Ashmolean Museum, Oxford, 1978, no. 45, and sold in our London rooms, 2nd December 1997, lot 55.



Mark



A RARE AND EXCEPTIONAL  
BAMBOO VENEER 'LOTUS'  
BRUSHPOT  
QING DYNASTY, 18TH  
CENTURY

清十八世紀  
竹貼黃雕荷塘海棠式筆筒

of quatrefoil section, each curved facet carved in shallow relief with a shaped rectangular panel enclosing birds amidst a lotus pond, the rippled waters interrupted by curved stippled stems of broad leaves with furled edges, lotus flowers and pods, the rim and foot encircled by bands of keyfret, the surface of the bamboo veneer well patinated to a deep caramel tone  
w. 18.5 cm, 7¼ in.

**HK\$ 800,000-1,000,000**  
**US\$ 102,000-128,000**

Intricately rendered in the *zhuhuang* or bamboo veneer technique and deftly decorated with idyllic scenes of nature in shallow relief, the present brushpot is an exceptionally fine object destined for the scholar's desk created with sophistication and utmost attention to detail.

The making of this brushpot involved the application of several thin panels, taken from the inner wall of the bamboo stem, over a wood core. These panels are then bound and held in place by the thick everted mouth and foot. The smoothly executed curving contours and proportionate symmetry of the vessel's quatrefoil shape demonstrate the deft finish of the current brushpot.

Furthermore, meticulous attention has been paid to the decoration on this piece, seen in the well-planned composition of various panels depicting a lotus pond scene. The shallow-relief decoration, though seemingly monotonous at first sight, is cleverly incorporated with varying portrayals of water birds amongst. The carver's dexterity and mastermind are also evidenced in the flowing lines and naturalistic rendering of the broad veined leaves and blooming lotus flowers in various orientations.

This brushpot bears testament to the mature development of bamboo carving at the height of the Qing dynasty. Objects of this type and executed to such sophistication are extremely rare, see a dated example of double lozenge shape depicting figural scenes from the *Romance of the Three Kingdoms*, exhibited in *Objects for the Scholar's Desk*, Maria Kiang Chinese Art, Hong Kong, 2012, no. 7.



3445

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A ROCK CRYSTAL HANDLED  
CUP AND LOBED SAUCER  
DISH  
QING DYNASTY, 18TH  
CENTURY

清十八世紀  
水晶盃、盞一套

the cup of deep U-shaped form, rising from a short tapered foot to an everted rim, one side decorated with a handle carved in the form of a dragon, the rim and lower body respectively bordered with friezes of keyfret and upright lappets, the saucer dish of crabapple section, carved with shallow rounded sides decorated on the exterior with an upright lappet border encircling the similarly lobed foot, the clear crystal with faint inclusions, wood stand  
cup l. 7.1 cm, 2¾ in.  
saucer 9.2 cm, 3⅝ in.

**HK\$ 180,000-250,000**  
**US\$ 23,000-31,900**



3446

A ROCK CRYSTAL 'MYTHICAL  
BEAST' VASE AND COVER  
QING DYNASTY, 18TH  
CENTURY

with a flaring body resting on a galleried rim atop a short foot, carved with a slightly concave band encircling the shoulder below a waisted neck and galleried rim, the neck flanked by a pair of loop handles suspending loose rings, interrupted by a pair of mythical beasts carved in high relief with their heads sharply turned backwards, the tall cover similarly decorated with a pair of mythical beasts below a rounded finial, the transparent material virtually free of inclusions, wood stand 28.5 cm, 11 $\frac{1}{8}$  in.

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

The present vase is notable for the flawless quality and almost glass-like in appearance of the material which has been skilfully accentuated by the contrasting high-relief mythical beasts and undecorated body. Comparable rock crystal vases attributed to the 18th century include one with a hexagonal body flanked by four animal-mask handles individually suspending a loose ring, from the estate of Dorothy H. Guider, sold in our New York rooms, 26th November 1991, lot 373, and again in these rooms, 8th April 2011, lot 3233.

清十八世紀  
水晶浮雕瑞獸紋雙活環耳蓋瓶



A FINELY RETICULATED AND  
CARVED RHINOCEROS HORN  
LIBATION CUP  
MING DYNASTY, 17TH  
CENTURY

明十七世紀 犀角鑲雕一把蓮盃

來源：

Walter O. Faulkner 收藏，購於1936年或更早  
林恩博物館（Lynn Museum），麻薩諸塞州，林恩，藏品編號  
3966，1942年由 Walter O. Faulkner 捐贈

the lustrously patinated variegated brown conically shaped horn carved with a deep U-shaped vessel modelled in the form of a large furled lotus leaf with an undulating rim, depicted borne on a stem surrounded by gnarled leafy stalks issuing budding magnolia blooms, lychees and a millet stalk on the exterior, the cluster of tied stalks tapering to a rounded tip, wood stand  
15.7 cm, 6 $\frac{1}{8}$  in.

**PROVENANCE**

Collection of Walter O. Faulkner, acquired on or before 1936. Lynn Museum, Lynn, Massachusetts, USA, inv. no. 3966, donated by Walter O. Faulkner in 1942.

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

Naturalistically fashioned in the form of a furled lotus leaf set upon a slender stem intertwined with gnarled leafy stalks, the present cup demonstrates the remarkable talent and creativity of the carver who skilfully utilised the entire length of the rhinoceros horn to create a vessel pleasing to all the senses. A sense of vitality is created through the outstanding rendering of budding magnolia blooms and lychees adorning the exterior of the vessel, which capture their different textures while drawing attention to the warm honey tones of the material.

Related lotus leaf rhinoceros horn cups include one in the Palace Museum, Beijing, illustrated in *Rhinoceros Horn in the Collection of The Palace Museum*, Beijing, 2012, pl. 10; another in the National Trust, Snowhill Manor, Broadway, Worcestershire, illustrated in Jan Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pl. 210; a cup in the Arthur M. Sackler collection, published in Thomas Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pl. 92; and a fourth example from the collections of Edward T. Chow and Franklin Chow, exhibited in *One Man's Taste. Treasures from the Lakeside Pavilion*, Galleries of Baur Collection, Geneva, 1988, cat. no. R12, and sold in these rooms, 8th April 2011, lot 2703.





AN EXQUISITE AND RARE  
SMALL CLOISONNE ENAMEL  
INCENSE BURNER  
MING DYNASTY, EARLY 15TH  
CENTURY

明十五世紀初  
掐絲琺瑯番蓮紋如意足小爐

cast with a gently tapered body supported on three short gilt-bronze *ruyi* feet, the exterior decorated in *cloisonné* enamels with three large lotus blooms rendered with multi-coloured petals, each borne on a gilt-bronze undulating stem issuing red, blue, yellow, white and green leaves and an attendant lotus bloom, all against a bright turquoise ground  
5.7 cm, 2¼ in.

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

The quality of the enamelling on this rare small incense burner is very high. It is conceived in an unusually intricate, baroque style and executed in a particularly lavish technique. The wires are used as if in a drawing, not only outlining and enclosing the colours, but also delineating detail within monochrome cells. The three lotus blooms are different, composed of variously rendered and coloured petals. Similarly complex lotus flowers can be seen on an incense burner from the collections of Mrs M.J. Shepherd and Frederick Knight, now in the Uldry collection, illustrated in Brinker & Lutz, Helmut Brinker and Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989 (German edition Zurich, 1985), col. pl. 15, and sold in our London rooms, 15th June 1982, lot 129.

Compare also the enamelling of the lotus flowers and scrolling foliage on a cloisonné enamel beaker vase from the Qing court collection, preserved in the Palace Museum, Beijing, illustrated in the *Complete Collection of Treasures of the Palace Museum: Metal-bodied Enamel Ware*, Hong Kong, 2002, pl. 25.



A RARE CLOISONNE ENAMEL  
'FIGURES' BOWL  
MING DYNASTY, JIAJING  
PERIOD

明嘉靖  
掐絲琺瑯人物圖福壽有餘撇口盃

cast with deep rounded sides rising from a short splayed foot to a flaring rim, the exterior enamelled against a turquoise ground with four shaped cartouches, each variously enclosing figurative scenes amongst garden landscapes, the first with an attendant presenting a flower to a seated scholar, the second with a scholar looking back towards a boy carrying a *qin*, the third with a seated scholar holding a wine cup with an attendant standing beside supporting an ewer, the fourth with a boy offering a vessel to a scholar, all interspersed with the *babao* on a ground of swirls above lotus lappets, the rim with a chevron band enclosing demi-florets and the foot with a band of swirls, similarly decorated to the interior with a central medallion enclosing a *shou* character, encircled by four leaping fish alternating with stylised lotus sprays, below a floral band encircling the rim, the turquoise base with a stylised floral medallion  
20.5 cm, 8 in.

HK\$ 450,000-550,000  
US\$ 57,500-70,500



Jiajing period cloisonné enamelled bowls of this form are extremely rare, with only a small number preserved in museum and private collections. For a slightly smaller bowl of similar form in the National Palace Museum, Taipei, decorated to the exterior with lotus flowers and to the interior with a galloping horse encircled by lions, see *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, pl. 8. See also a bowl decorated with fish in the Uldry Collection, housed in the Rietberg Museum, Zurich, illustrated by Helmut Brinker and Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, Zurich, 1988, cat. no. 33.

A Jiajing reign-marked cloisonné enamel bowl of this form, similarly decorated on the interior with a *shou* character surrounded by cranes in flight, in the Musée des Arts Décoratifs, Paris, is illustrated in *Cloisonné. Chinese Enamels from the Yuan, Ming and Qing Dynasties*, Bard Graduate Centre, New York, 2011, pl. 6.16, together with a bowl enamelled with a pair of fishes in the interior, pl. 4.13, and two boxes decorated with Daoist immortals, pls 6.15 and 7.12. For figural decoration of similar composition on cloisonné enamel, see that on a gu-form vase in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum, Enamels*, vol. 1, Beijing, 2011, no. 129.

Pengliang Lu in 'Beyond the Women's Quarters. Meaning and Function of Cloisonné in the Ming and Qing Dynasties', *op. cit.*, p. 66, notes that bowls decorated both on the exterior and interior were used during ritual ceremonies.

For a closely related counterpart in porcelain, revealing the close dialogue between the imperial enamel workshops and porcelain kilns at Jingdezhen, see a Jiajing reign-marked bowl sold in these rooms, 10th April 2006, lot 1674.



## A RARE DARK BROWN LACQUER BARBED CHARGER MING DYNASTY, 15TH CENTURY

of generous proportions with broad rounded sides divided into eight bracket foliations, all supported on a short straight foot reinforced with three short feet, the interior of the charger centred with a recessed circular panel, the lacquer patinated to a rich dark brown colour  
46 cm, 18 $\frac{1}{8}$  in.

**HK\$ 1,200,000-1,800,000**  
**US\$ 153,000-230,000**

The designs of Ming lacquerware owe a large part to the styles first developed in the Song and Yuan dynasties. This present undecorated dish exudes an elegant simplicity that is complemented by the warm tone of the lacquer and its fine, natural crackles. Known as *yise* or *guangsu* for its clean, simple look, monochrome lacquer was often the favoured choice of imperial lacquerware. According to *Xiushi lu* [A Treatise on Lacquer Art], the Ming manual for lacquer manufacture by Huang Cheng, the main colours applied on monochrome lacquer are red, black, yellow, green and purple, among which red, black and purple are the most common, and can consequently be seen on the largest variety of wares.

First introduced in the Yuan dynasty, the distinctive 'water caltrop' shape can often be seen on blue and white wares produced during the Yuan, as well as the Yongle and Xuande periods in the Ming dynasty. Thriving trade across Eurasia along maritime and overland routes from the Yuan to the early Ming dynasties suggests the 'water caltrop' form may have drawn its inspiration from Central Asian metalwork and pottery, some of which were produced for the Muslim market. The seven westward maritime expeditions led by the eunuch Zheng He for the Yongle Emperor not only facilitated the export of Chinese ceramics and silks, but brought back on his returns treasures and curiosities from regions associated with the exotic, records of which offer a glimpse into the fascinating history of global exchange in the period.

Other examples of this rare bracket lobed form include a dish dated to the Yuan dynasty in the collection of the Museum Fur Ostasiatische Kunst Der Stadt Koln, illustrated in *Meisterwerk aus China, Korea und Japan*, Museen der Stadt Koln, Cologne, 1979, p. 50, no. 48; and another of similar form in the collection of the Tokyo National Museum, illustrated in *Hai-wai Yi-chen, Chinese Art in Overseas Collections: Lacquerware*, Taipei, 1987, no. 42. Compare also a smaller dish sold at Christie's Hong Kong, 30th April 2001, lot 627.

## 明十五世紀 褐漆菱口盤

盤呈八瓣菱花口，形態飽滿，仿如盛開蓮花。通體髹褐漆，光素無紋飾。口沿包銅，足圈嵌三銅足。

明朝漆器種類，承宋元之風，得以發展。此盤雖無紋飾，然簡潔優雅，漆色溫潤，斷紋自然。一色漆器，端莊樸雅，為宮廷常用器具。「一色漆」因通體光素一色無紋飾而得名，又被稱為「光素漆」。據明黃成《髹飾錄》記載，一色漆器主要有朱、黑、黃、綠、紫色，其中又以朱、黑、紫色最為普遍，應用亦最廣泛。

此類器型始見於元代，元、明永宣朝青花器均見菱口盤身影。元至明初時期，中西海陸文化貿易頻繁，此器形應取材於中亞金屬或陶器，部分為中亞伊斯蘭國家所訂製。永樂朝鄭和七下西洋，盛極一時，不但把中國瓷器、絲綢等輸出海外，跟滿載異域的奇珍異寶，在中西文化交流歷史裏留下寶貴證據。

造型相若之菱口盤例，參考科隆東亞藝術博物館藏一元代盤例，錄於《Meisterwerk aus China, Korea und Japan, Museen der Stadt Koln》，科隆，1979年，頁50，編號48；另外一例屬東京國立博物館收藏，錄於《海外遺珍：漆器》，台北，1987年，編號42。尚有一例，尺寸較小，售於香港佳士得2001年4月30日，編號627。





A RARE PAIR OF CLOISONNE  
ENAMEL 'ELEPHANT AND  
VASE' GROUPS  
QING DYNASTY, EARLY 18TH  
CENTURY

清十八世紀初  
掐絲琺瑯太平有象花插一對

來源：

Walter and Lucie Rosen 收藏 · 1920至1940年代入藏  
紐約州卡洛摩音樂藝術中心收藏

each superbly cast in the form of a caparisoned elephant standing sturdily foursquare with its head turned to one side, supporting on its back a cloisonné enamel saddle beneath a vase of *meiping* form, the exterior of the hollow turquoise-ground vessel decorated with large lotus blooms below a floral frieze encircling the waisted neck, the gilt animal portrayed with a pair of crescent eyes flanked by large ears with thin veins running through, above a long curling trunk between a pair of long tapering tusks, its corpulent body detailed with characteristic wrinkles and adorned with ornamental trappings set with semi-precious stones, further depicted draped with a cloisonné enamel tasselled caparison vibrantly decorated with bats flying amidst swirling clouds and above rocks and crashing waves  
26.5 cm, 10 $\frac{3}{8}$  in.

**PROVENANCE**

Collection of Walter and Lucie Rosen, purchased in the  
1920s-1940s.  
Collection of Caramoor Center for Music and the Arts.

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









Ceramic models of elephants carrying receptacles on their back were already made in China prior to the Tang dynasty and were used as tomb figures to enhance the quality of after-life of their owner. Porcelain figures of elephants with vases on their backs and made for more decorative purposes first appeared in *yingqing* ware during the Yuan dynasty (1279-1368), such as the one sold in our New York rooms, 4th December 1984, lot 265. Those attributed to the Kangxi period (1662-1722) are the first ones specially made for export to Europe, such as the model included in the exhibition *Ausstellung Chinesischer Kunst*, Berlin, 1929, cat.no. 947 and sold in our London rooms, 25th March 1974, lot 12.

Luxurious cloisonne enamel models of elephants emerged in the early Qing dynasty. A pair of identical cloisonne enamel and gilt-bronze elephants with Qianlong reign marks was sold in our London rooms, 1st July 1969, lot 31. Compare also another pair of unmarked elephants sold in these rooms, 8th October 2010, lot 2618.

A PAIR OF HARDWOOD  
FIGURES OF FOREIGNERS  
QING DYNASTY, 18TH  
CENTURY

each seated holding a different shaped vase riding on a Buddhist lion, wearing a domed helmet crested with a *ruyi* and a buttoned plastron, further dressed with similarly buttoned gauntlets and gaiters on the legs, one with a grinning face framed by a curled beard and bushy brows, the other with a smiling glabrous visage between ringed earlobes, the Buddhist lions with broad faces showing teeth and a small protruding tongue, detailed with wispy hair along the spine and a voluminous bushy tail, one resting its forepaw on a brocade ball, the other on a cub at its side, the tightly grained wood patinated to a rich reddish-brown colour, hardwood and green-stained ivory balustrated stands  
33.5 cm, 13 $\frac{1}{8}$  in.

© HK\$ 1,200,000-1,500,000  
US\$ 153,000-192,000

清十八世紀  
木雕胡人獻寶坐獅像一對  
連嵌象牙木座









The present pair of figures, depicted riding on Buddhist lions and each holding an archaic vase, is special for the exceptional quality of the carving and the rarity of the subject matter. They are unique amongst figural carvings in wood of the Qing dynasty. The exceptional skill of the artist is displayed in the use of his material and the rendering of the many details in deep relief.

The two figures seen here represent foreigners offering tribute, as may be seen from the manner in which they hold up the vases in their hands. They are distinguished by their strong Western facial complexions as may be seen from the figure with large bulging eyes and bushy beard and moustache. They are dressed in lavish attire that is reminiscent of that seen on three gilt-bronze and enamel decorated figures of Westerners, one in the collection of the Museum für Angewandte Kunst, Vienna, illustrated in Dr Gunhild Gabbert Avitabile, *Die Ware aus dem Teufelsland*, Hannover, 1981, pl. 98; one in the Ashmolean Museum, Oxford, possibly the companion figure to the one in Vienna, included in *Europa und Die Kaiser von China*, Frankfurt, 1985, p. 248; and the third published in David S. Howard, *A Tale of Three Cities. Canton, Shanghai and Hong Kong*, London, 1997, p. 159, pl. 205. Howard describes the figure that wears a similarly shaped rounded hat, surcoat with ruff collars, breeches and boots as seen here, inspired by the Venetian costume seen on Pucinello, a figure central to the Italian comedy popular from the early 18th century (see *ibid.*, p. 159).

While no other similar example to the present pair of figures appears to be recorded, in their style they are comparable to a much smaller (h. 9 cm) group of figures of a *luohan* seated

on a lion, with a foreign attendant standing by his side, sold in our New York rooms, 28th February 1980, lot 42, and again at Dukes, Dorchester, England, 23rd September 2010, lot 1206, and now in the Water, Pine and Stone Retreat collection. This group carving bears a Qianlong reign mark and an inscription with a cyclical date corresponding to 1761 on its base.

The present figures compare favourably to a number of examples of foreigners depicted in a variety of media. See a magnificent pair of gilt-bronze cloisonné and champlevé enamel figures, shown kneeling on one leg with one arm raised, perhaps originally holding a vase, from the Kitson collection first sold in our London rooms, 30th May 1961, lot 426, and again at Christie's Paris, 13th June 2007, lot 27, from the collection of Juan Jose Amezaga. Compare also a pair of Western figures, from the collection of H. M. Queen Mary, consort to King George V, fashioned and painted in wood with carved ivory heads and hands, each modelled kneeling, with one shown holding a conch shell and the other a canopy fashioned in cloisonné enamel, sold in our London rooms, 14th November 2001, lot 129. A further pair of Western figures made in mixed-media and holding auspicious Buddhist emblems, the fish and the endless knot, from the collection of Mildred R. and Rafi Y. Mottahedeh, was sold in our New York rooms, 29th October 2000, lot 460.

One can only speculate as to who commissioned these figures and their purpose; nevertheless, they are examples of the finest quality of craftsmanship and a testament to the continuing fascination with Westerners and their depiction in Imperial China.

此對花梨木雕胡人獻寶像雕工精細，二人手持古瓶騎獅而來，其精湛的工藝及稀有的題材在清朝木雕人物類別中更顯珍罕。工匠技術高超，應材施藝，雕琢細膩傳神。

從他們手中抱著花瓶可見此對雕像為胡人獻寶題材。他們深目高鼻，絡腮鬚髮體現了他們胡人的特徵。他們華麗的裝束，讓人想起德國科隆應用藝術博物館所藏三件鍍金銅鑿胎琺瑯西洋人物像，見 Gunhild Gabbert Avitabile 博士，《Die Ware aus dem Teufelsland》，漢諾威，1981年，圖版98；另一件藏牛津阿什莫林博物館，應和維也納所藏一件為一組，見《Europa und Die Kaiser von China》，法蘭克福，1985年，頁248；第三件著錄於 David S. Howard，《A Tale of Three Cities. Canton, Shanghai and Hong Kong》，倫敦，1997年，頁159，圖版205。書中 Howard 描述那西洋人物頭戴類似的圓帽，同樣身穿圓領外衣、馬褲和靴子，應受十八世紀初的意大利喜劇人物 Pucinello 裝束的影響而成（見同書頁159）。

雖然未能找到與此對胡人相同的例子，但在風格上來看與一組較小（9公分高）羅漢像相似。羅漢均盤坐於獅背，胡人

站於一旁，底刻乾隆辛巳年款（即1761年）。此羅漢馭獅在1980年2月28日於紐約蘇富比拍出，編號42，2010年9月23日於英國多賈斯特Duke拍賣行再次拍賣，編號1206，現為水松石山房收藏。

另有數件不同材質但可與此對胡人像相媲美的例子。一件原為 Kitson 收藏的鍍金銅掐絲和鑿胎琺瑯胡人像，他半跪，一手高舉，可能原來手中持有花瓶，1961年5月30日於倫敦蘇富比拍賣，編號426；2007年6月13日於巴黎佳士得 Juan Jose Amezaga 專拍中再次拍賣，編號27。一對源自佐治五世瑪麗皇后的胡人像，身體木做，象牙做頭部及雙手，均呈下跪狀，一人手持海螺，另一手握掐絲琺瑯寶傘，2001年11月14日於倫敦蘇富比拍出，編號129。另一對源自 Mildred R. and Rafi Y. Mottachedeh 收藏，以不同材質作手持八吉祥中魚和盤長的胡人像，2000年10月29日於紐約蘇富比拍出，編號460。

本品受何人委託訂製及其確實用途，尚待考究。縱然如此，其精雕妙琢，充分彰顯匠人登峰造極之技藝及清宮對西洋文化持續不斷的好奇。



A RARE PALE CELADON JADE 元 青白玉螭龍耳瓜棱式盃  
 LOBED 'CHILONG' CUP  
 YUAN DYNASTY

the oval cup divided into six vertical lobes raised on a short straight footring, set to one side with a crouching dragon forming the handle, the stone of a very pale green tone with faint speckled black, white and russet inclusions  
 w. 11.4 cm, 4½ in.

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

This exceptional jade cup displays influences from both Tang dynasty metalware and Song to Yuan dynasty porcelain. The unusual lobed form was likely influenced by Tang dynasty gold and silver bowls, which were made in imitation of Sassanian prototypes. See Jessica Rawson, 'Chinese Silver and its Western Origins', *Connoisseur*, September 1977, p. 37, where a lobed cup from the Tang dynasty in the collection of the British Museum is illustrated, pl. 1, together with a Sassanian-type parcel-gilt silver cup from the State Hermitage Museum, St Petersburg, pl. 2. See also a parcel-gilt silver stembowl of elongated quatrelobed form from the collection of Carl Kempe sold in our London rooms, 14th May 2008, lot. 51. The form appears to have been adapted into jade vessels as early as the Tang dynasty, as evidenced by a contemporaneous oval bowl divided into eight lobes in the British Museum illustrated by Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 29:1.

Cups with dragon handles appear in Qingbai porcelain of the Song and Yuan dynasties, and appear to have been produced concurrently with their jade counterparts into the Ming dynasty. For *qingbai* porcelain examples from the Yuan dynasty, see one from the Barlow collection and another from the Asian Art Museum of San Francisco, included in Stacey Pierson, ed., *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, London, 2002, pls 41 and 42.

Compare also a lobed jade cup with a dragon handle, with carved decoration to the sides, dated to the Song dynasty, from the Qing court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (II)*, Hong Kong, 1995, pl. 111; and a circular libation cup with a *chilong* handle dated to the Yuan to early Ming dynasty, in the collection of the National Palace Museum, Taipei, see Wen C. Fong and James C.Y. Watt, *Possessing the Past*, The National Palace Museum, Taipei, 1996, pl. 18.



A CELADON AND RUSSET  
JADE 'ELEPHANT AND BOY'  
GROUP  
MING DYNASTY

明 青白玉雕太平有象把件

來源：  
Fryers 中國藝術品收藏

substantially worked in the round as a caparisoned elephant standing foursquare with its head turned backwards, a boy depicted dressed in loose robes and clambering atop the elephant, holding a vase with his left hand and a *ruyi* sceptre in his right, the elephant further harnessed with decorative trappings and detailed with naturalistically outlined wrinkles across the body, the stone of a yellowish-celadon colour extensively accentuated with russet patches, wood stand h. 9.3 cm, 3 $\frac{5}{8}$  in.

**PROVENANCE**

The Fryers Collection of Chinese Art.

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

Sensitively fashioned in the round to depict a highly auspicious subject, the present piece demonstrates the craftsman's ability to make full use of the contours of the jade pebble to create a whimsical object with minimal waste. The playfulness of the subject is heightened by the natural russet inclusions of the skin of the jade pebble, which successfully endow the overall composition with a layer of three-dimensionality.

A related figure of an elephant with a saddlecloth, from the Guan-fu collection, was included in the exhibition *Chinese Jades from Han to Ch'ing*, Asia House Gallery, New York, 1980, cat. no. 57, where it is noted that the zig-zag pattern on the saddlecloth, also seen on the present piece, is reminiscent of Ming brocade designs. Compare also a greenish-yellow russet jade elephant carving, attributed to the seventeenth century, sold at Christie's New York, 23rd March 2012, lot 1815; and a russet jade figure of an elephant and a boy, from the collection of H.R.H. Prince Henry, Duke of Gloucester, attributed to the Yuan to Ming dynasty, sold at Christie's Paris, 10th December 2014, lot 5, and again in these rooms, 3rd October 2017, lot 3758.

The incorporation of numerous auspicious motifs imbues this carving with well-wishes. The character for elephant, *xiang*, is homophonous with 'luck' in Chinese; when illustrated surmounted by a vase on its back, they form the auspicious rebus '*taiping youxian*', symbolising peace and harmony; whereas the theme of a boy climbing or riding an elephant, symbolises the wish for good fortune.



A LARGE CLOISSONNE  
ENAMEL 'PHOENIX' CHARGER 清康熙 掐絲琺瑯雙鳳穿蓮紋盤  
QING DYNASTY, KANGXI  
PERIOD

well cast of generous proportions with shallow rounded sides resting on a short foot with a lipped footring, the interior densely decorated with a pair of phoenix soaring elegantly amidst varying floral sprays, each mythical bird portrayed with long billowing tail feathers rendered in multi-coloured enamels, the exterior vibrantly adorned with a frieze enclosing twelve lotus blooms borne on an undulating leafy stem, encircling seven further lotus blooms on the base, each vibrantly enamelled with petals of varying colours, the foot skirted with a floret band, all against a bright turquoise ground 43.5 cm, 17 $\frac{1}{8}$  in.

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

The quality and precision of the current dish encapsulates the refinement of Kangxi cloisonné enamel. The design of the phoenixes on this unusually large dish is a particularly characteristic design. For a Kangxi cloisonné enamel dish of rectangular form decorated with similar design of phoenix, from the Qing court collection and still in Beijing, see *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, pl. 182. For an earlier prototype, see also a 16th century cloisonné enamel dish decorated with a pair of highly stylised phoenix included in the Oriental Ceramic Society exhibition, London, 1957, cat. no. 311, and sold in our London rooms, 10th November 2010, lot 245.







A RARE CLOISONNE ENAMEL  
AND GILT-BRONZE 'GRAPES'  
TRIPOD INCENSE BURNER  
AND COVER  
LATE MING DYNASTY, 17TH  
CENTURY

明末十七世紀  
掐絲琺瑯葡萄紋活環耳三足熏爐

cast with a compressed globular body rising to a short waisted neck and galleried mouth-rim, all supported on three short legs issuing from gilt-bronze mythical beast masks and terminating with gilt-bronze claws, the sides flanked by a pair of handles, each with a floral bloom partially enclosed with multi-coloured leaves and suspending a loose ring, the turquoise-ground exterior of the body and legs brightly enamelled with clusters of green and aubergine grapes borne on stems further issuing colourful foliage, the gilt-bronze rim detailed with a key-fret band repeated at the rim of the domed cover, the cover similarly enamelled with grapes and surmounted by a pierced gilt-bronze medallion finial enclosing a coiling dragon amidst *ruyi* clouds  
17.2 cm, 6¾ in.

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

The brilliantly enamelled design on the current incense burner and cover is extremely rare. The only other recorded example at auction is an identical one sold in our London rooms, 16th November 1971, lot 50.

For another incense burner and cover in the Pierre Uldry collection, dating to the first half of the 17th century, with a similar design of grapes, see Helmut Brinker and Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989, pl. 144. See also 16th century pieces of this pattern illustrated by Sir Harry Garner, *Chinese and Japanese Cloisonne Enamels*, London, 1962, pl. 40a and c.



3457

A MOTHER-OF-PEARL-INLAID  
LACQUER OCTAGONAL  
'MAGPIE AND PRUNUS' TRAY  
YUAN – EARLY MING  
DYNASTY

of octagonal form, with shallow rounded sides rising from a slightly recessed base to a flat everted rim, all raised on a high straight foot of corresponding form, the interior decorated with gnarled branches bearing prunus buds and blooms of varying sizes, further rendered with two magpies perched atop a branch with a crescent moon in the distance, each of the birds portrayed with dense plumage, the cavetto divided into eight trapezoidal cartouches, each with cusped corners and enclosing a floral spray below a floral band encircling the rim, each rounded side of the exterior further detailed with a floral bloom wreathed by leafy stems, all atop eight rectangular panels of floral diaper skirting the octagonal high foot, all decorated with mother-of-pearl inlay against the dark brownish-black lacquer body  
39.1 cm, 15<sup>3</sup>/<sub>8</sub> in.

**PROVENANCE**

Sotheby's Paris, 18th December 2009, lot 134.

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

Another closely related dish of this form and related design from the Florence and Herbert Irving collection in the Metropolitan Museum of Art, New York, was included in the exhibition *East Asian Lacquer. The Florence and Herbert Irving Collection*, Metropolitan Museum of Art, New York, 1991, cat. no. 55.

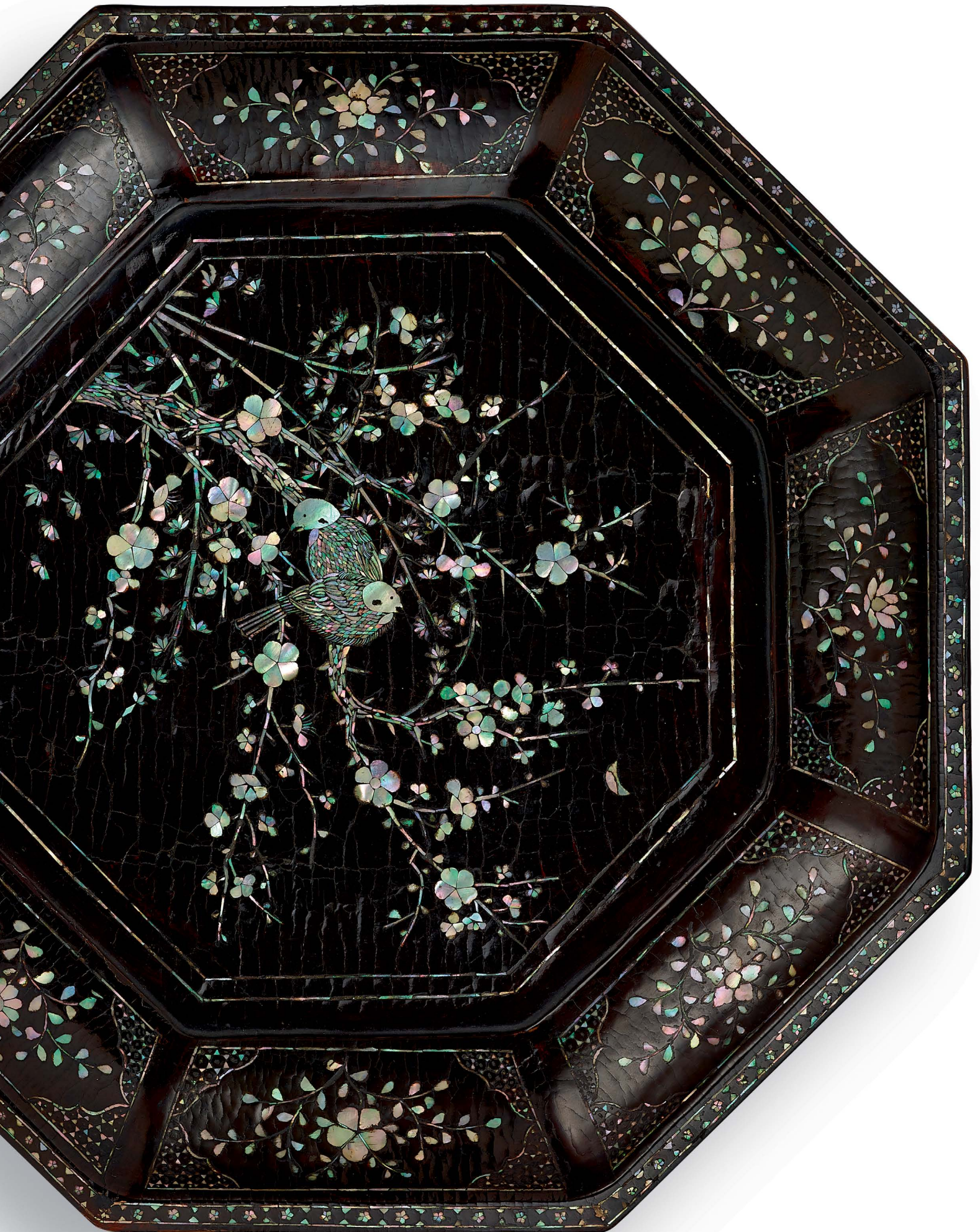
元至明初

烏漆嵌螺鈿喜上梅梢八方盤

來源：

巴黎蘇富比2009年11月18日，編號134





3458

A RARE GILT-BRONZE FIGURE OF VAJRAPANI  
OF VAJRAPANI  
MARK AND PERIOD OF  
YONGLE

明永樂 鎏金銅金剛手菩薩坐像  
《大明永樂年施》款

seated in *vajraparyankasana* on a double-lotus base, the right arm raised holding a *vajra* and the other lifted in *tarjanimudra* before the chest, the swaying figure wearing a *dhoti* falling into elegant pleats, draped with a celestial scarf around the shoulders and arms, the chest and the waist adorned by elaborate beaded necklaces, the face with a benevolent expression, with wheel-shaped earrings attached to the pendulous earlobes, surmounted by a five-leaf diadem around a high chignon, the lotus base incised with a six-character reign mark reading *Da Ming Yongle nian shi*, the underside of the figure sealed with a panel incised with a double *vajra* 21 cm, 8 $\frac{1}{8}$  in.

HK\$ 5,000,000-7,000,000  
US\$ 640,000-895,000



Mark







This finely cast gilt-bronze figure of the bodhisattva Vajrapani, the 'Vajra Holder', represents a group of Buddhist figures made on the orders of the Imperial Court in China during the first half of the 15th century that displayed a style influenced by the art of Tibet. According to Ulrich von Schroeder in *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, pp 1237-91, fifty-four *Da Ming Yongle nian zhi* works have been documented in Tibetan monastery collections, most of which are held in Potala Palace, Tibet. During the Yuan dynasty, the authority of Mongol rulers had become closely associated with the Tibetan Buddhist hierarchy and, as a result, in their religious practice closely followed Tibetan rituals and ceremonies. The close link between the Ming government and the Tibetan Lamas continued in the fifteenth century and prevailed in works such as the present figure. Missions to Tibet were carried out which sought to maintain good relations with the Tibetan Lamas, and images such as this figure were exchanged as gifts.

In the Mahayana Buddhist tradition, Vajrapani is one of the eight heart-sons of Shakyamuni Buddha, portrayed in a peaceful appearance. In the Vajrayana tradition, however,

Vajrapani is more typically shown in a wrathful form and known as Guhyapati - 'the Lord of Secrets.' He is said to be the main recipient, holder, and protector of all the Tantra texts, literature, and teachings received from Shakyamuni Buddha.

From the model of the Lower Tantras, Vajrapani symbolizes the body of all Buddhas of the ten directions and represents enlightened activity. Vajrapani is a meditational deity, and considered a Buddha, with numerous forms found in all of the four levels of Tantra classification and popular in all traditions of Tibetan Buddhism—new and old.

For two closely related Yongle gilt-bronze figures of Vajrapani of the same size in the collection of the Potala Palace, Lhasa, see Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, p. 1256-7, pl. 346A-C. Other examples include one from the Berti Aschmann Collection in the Museum Rietberg, illustrated in Helmut Uhlig, *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg*, Zurich, 1995, pp. 106-107, pl. 59 (**fig. 1**), and another illustrated in *Buddhist Images in Gilt Metal*, Chang Foundation, Taipei, 1993, cat. no. 65.



**fig. 1**  
Gilt-bronze figure of Vajrapani, mark and period of Yongle  
Berti Aschmann collection  
© Rietberg Museum, Zurich

圖一  
鎏金銅金剛手菩薩坐像 《大明永樂年施》款  
Berti Aschmann 收藏  
© 雷特伯格博物館，蘇黎世

鎏金銅金剛手菩薩像，典雅秀緻，鑄工精妙，得藏風影響，屬十五世紀初宮廷所造御製佛像之一。烏爾裡希·馮·施羅德曾記錄西藏寺院收藏五十四尊永樂年施造像，錄於專著《西藏佛教雕塑》，香港，2001年，卷2，頁1237-91，多存於西藏布達拉宮。元代朝廷與西藏關係密切，崇藏傳佛教。永樂皇帝在位之時，朝廷對西藏政要及寺院恩遇有加，大賜國禮，使此類珍品傳入西藏並得以善存。

金剛手菩薩，乃釋迦牟尼佛眷屬之八大菩薩之一，法相寧靜安詳，然於金剛乘教法中，多呈忿怒相，亦稱密跡金剛或密主，乃釋迦牟尼佛教法、經典之護法。

拉薩布達拉宮藏二件近類永樂鎏金銅金剛手菩薩造像，載於烏爾裡希·馮·施羅德，前述出處，頁1256-7，圖版346A-C。參考 Berti Aschmann 收藏一像，現藏雷特伯格博物館，刊錄於 Helmut Uhlig，《On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg》，蘇黎世，1995年，頁106-7，圖版59（圖一），還有一例錄於，《金銅佛造像圖錄》，鴻禧美術館，台北，1993年，編號65。



## A JADE FIGURE OF A HORSE 宋至元 玉臥馬 SONG – YUAN DYNASTY

depicted recumbent with its legs neatly tucked beneath its body, the head rendered with a meticulously combed mane and turned backwards, the body subtly defined with taut muscles and a pronounced spine terminating in a finely incised tail curled along the length of its left haunch, the stone of a pale greyish-celadon colour extensively accentuated with dark inclusions

7.7 cm, 3 in.

**HK\$ 500,000-700,000**

**US\$ 64,000-89,500**

A sense of subtle movement is captured through the incorporation of the natural russet inclusions of the stone, which have been skilfully used to render the fur of the animal and create an attractive contrast to the luminous yellow stone.

While horses have long been associated with power and wealth in China, as those most sought after were imported or sent as tribute gifts from Central Asia, jade carvings of horses in reclining poses first appeared in the Jin (1115-1234) and Yuan dynasties (1279-1368), such as one in the British Museum, London, illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 26:15, where the author notes that these carvings have been traditionally attributed to the Tang dynasty (618-907) despite the lack of similar excavated examples.

For representations of horses in different poses in contemporaneous paintings and wood block illustrations, which are known from the Yuan dynasty, see for example the painting *Eight Horses on Pasture Enjoying their Freedom* by Zhao Mengfu (1254-1322), published Osvald Sirén, *Chinese Painting. Leading Masters and Principles*, vol. 6, London, 1958, pl. 15.



3460

A RARE LACQUERED-GILT  
SOAPSTONE FIGURE OF  
BUDDHA  
MING DYNASTY

明 漆金芙蓉石佛坐像

depicted seated in *vajraparyankasana*, with hands held in *dhyanamudra*, wearing a pleated robe decorated with clusters of clouds, draped over the shoulder and falling in loose folds gathered at the waist, the bare chest opening to reveal a *wan* symbol, the serene face with downcast eyes and a meditative expression flanked by long pendulous ears, the hair arranged in tight curls covering the *ushnisha* and surmounted by an ovoid jewel, the stone of a milky-caramel tone covered in red lacquer and gilding  
18 cm, 7 $\frac{1}{8}$  in.

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



3461

A PAIR OF CELADON JADE  
'MAGNOLIA' CUPS  
QING DYNASTY, 18TH  
CENTURY

清十八世紀  
青白玉玉蘭花盃一對

each with flaring sides elegantly rendered in the form of a magnolia bloom with overlapping petals, the lower section encircled with a ring of smaller petals, all supported on an openwork base depicted as a gnarled branch bearing attendant buds, the even celadon stone subtly accentuated with russet inclusions to one cup's rim  
9.6 cm, 3¾ in.

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

These finely worked jade cups carry a layered symbolism in the choice of material and subject matter. The white magnolia (*yulan*) is a popular emblem of purity and the use of jade (*yu*) allows this conception to be executed harmoniously.

A related white jade 'magnolia' group, from the Concordia House collection, was sold in our New York rooms, 19th March 2007, lot 36. See also a Kangxi period white jade cup similarly worked in the form of a magnolia blossom in the Royal Ontario Museum, accession no. 992.23.1.2.



## A RARE WHITE JADE-INSET GILT-SILVER 'DRAGON AND PHOENIX' EWER AND COVER QING DYNASTY, 18TH CENTURY

modelled with a circular body of flattened form, supported on a splayed foot and surmounted by a tapering neck and galleried mouth-rim, flanked by a handle modelled in the form of a dragon's head at the top and ending with an upturned tail, opposite a spout cast as a phoenix with its beak forming the aperture and plumage elaborately rendered in scrollwork, each main side of the vessel inset with a convex oval white jade panel, one side worked in low relief with two large peaches borne on gnarled leafy branches and further rendered with two bats, the other similarly rendered with a partially concealed bat and a floral bloom issuing from a stem, the base with an apocryphal four-character Qianlong mark, the oval cover similarly inset with a pierced white jade panel adorned with a pair of *kui* dragons, encircling a gilt finial cast with petal motifs  
l. 25.1 cm, 9<sup>7</sup>/<sub>8</sub> in.

**HK\$ 2,500,000-3,000,000**  
**US\$ 319,000-383,000**

This unusual ewer is rare for the jade plaques inset in a metal body. While the opulence of the piece is firmly representative of the Qing period, its flattened form is rooted in archaic bronze ewers (*he*) of the Eastern Zhou period (770-256 BC). These bronze prototypes were often cast with zoomorphic features, surmounted on four legs, such as one on the Compton Verney Art Gallery and Park, Warwickshire, coll. no. CVCSV 0230.1-2A; and another sold at Christie's London, 10th November 2015, lot 24. Globular tripod ewers with bird-shaped spouts and overhead handles were also produced; see one attributed to the Warring States period (475-221 BC), published in Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. III, New York, 1995, pl. 84.

Ewers of this type continued to be created through to the Qing dynasty in various media; for example see a *qingbai* version with a stylised dragon spout, attributed to the Southern Song

清十八世紀  
鑲金銀嵌白玉福壽龍鳳蓋壺  
《乾隆年製》仿款

dynasty, excavated in 1976 at Changyi, Xinjian county, now in the Jiangxi Museum, Jiangxi, illustrated in *Zhongguo chutu ciqu quanji/Complete Collection of Ceramic Art Unearthed in China*, Beijing, 2008, vol. 14, pl. 78; and a Yuan blue and white flask with a phoenix head spout, the body painted on the flattened circular body, illustrated in *Yuan dai qinghua ci* [Yuan blue and white wares], Shanghai, 2000, pl. 66. Compare also two gold-embellished silver teapots of globular form, the handle in the form of a dragon and the spout issuing from the head of a mythical creature, one from the Palace Museum, Beijing, included in *Zhongguo jin yin boli falangqi quanji* [The complete collection of Chinese gold, silver, glass and enamelled wares], Shijiazhuang, 2004, pl. 344, and the other in the National Palace Museum, Taipei, included in the Museum's exhibition *The Far-Reaching Fragrance of Tea. The Art and Culture of Tea in Asia*, Taipei, 2015, cat. no. I-77.





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
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元	YUAN DYNASTY	1279 - 1368
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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 Jiajing period of the Ming dynasty is catalogued as:  
**A Blue and White Dish, Ming Dynasty, Jiajing 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](http://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 BID<sup>™</sup>.

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<sup>online</sup>** If you cannot attend the auction, it may be possible to bid online via BID<sup>online</sup> for selected sales. This service is free and confidential. For information about registering to bid via BID<sup>online</sup>, please refer to sothebys.com. Bidders using the BID<sup>online</sup> service are subject to the Additional Terms and Conditions for Live Online Bidding via BID<sup>online</sup>, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BID<sup>online</sup> 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 HK dollars 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，所有陳述乃根據業務規則及保證書的條文作出。

1. 倘蘇富比認為某物品屬於某一期間，統治時期或朝代，則每件拍賣品的分類會以粗體字直接標示在圖錄條目的標題下方

例如：蘇富比會標示明朝嘉靖年間之青花盤如下：

#### 明嘉靖年間青花盤

2. 如該拍賣品的標題下方的描述中沒有以粗體字確認有關工藝品之分類，則表示無法確定該工藝品的所屬年代。

3. 倘某批拍賣品之標題有提供分類且該批拍賣品多於一件物品，除非另有指明，否則蘇富比認為該批拍賣品全部屬於以粗體字所標示的時期。

4. 倘物品並無分類，則蘇富比對其所屬期間存疑或認為其屬於19或20世紀。

5. 有關亞洲硬木，『黃花梨』、『花梨』、『紅木』、『紫檀』等在標題中以單引號加粗或大寫的術語均為基於外觀而做出的描述性鑑定，並非指某一特定科學物種。

### 重要通知

請注意，所有拍賣品均須按載於本圖錄背面之買家業務規則及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，賣方或上手物主之身份或不會被揭露，如因應賣方要求將其身份保密或因展品年代久遠以致上手物主之身份不詳等。

**買家酬金** 買家應支付本公司酬金。拍賣品「落錘價」為港幣 2,400,000 元或以下，酬金以「落錘價」之 25% 計算；超過港幣 2,400,000 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** 如閣下有意競投目錄中 (🔗) 或電子目錄中 (🔗) 所載的拍賣品，蘇富比可要求閣下，就高估價拍賣品交付蘇富比港幣 5,000,000 元的訂金或其他更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。除高估價拍賣品外之其他拍賣品，不論拍賣品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、瑰麗珠寶與翡翠手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，介乎拍賣前高估價與低估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家酬金。

### 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一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。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與保證之第三方成功競投保證項目，他們需支付全數買家酬金。

△ **蘇富比擁有業權權益之拍賣品** 附有△符號之拍賣品表示蘇富比擁有該拍賣品全部或部份之業權，或在拍賣品中擁有相等於業權權益之經濟利益。若在同一圖錄中之所有拍賣品均為蘇富比擁有業權權益，則會就此作出特別提示而不會使用此符號。

🚫 **不可撤銷投標** 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確拍拍賣品定能拍出的價格執行。該不可撤銷競投方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錘價作基準的補償。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，一則示該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。

如不可撤銷競投方向任何人對拍賣品作出建議，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關係的一方可能參與拍賣，一則示有利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錘價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低估價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以□符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

### 🚫 受限制物料

附有此符號之拍賣品於編制目錄時已識別為含有有機物料，而有關物料可能受到進出口之限制。有關資料為方便買家查閱，而無附有該符號並非保證該拍賣品並無進出口之限制。競投人應參閱買家之業務規則第 10 條，亦請參閱拍賣會購買資訊中關於國際種物種一節。

**拍賣品之狀況** 準買家應於拍賣前之展覽會上視察拍賣品。純為方便買家，蘇富比亦會提供拍賣品狀況報告。如圖錄中未說明拍賣品之狀況，不表示該拍賣品沒有缺陷或瑕疵。請參閱印於本圖錄之買家業務規則第 3 條。

**電器及機械貨品** 所有電器及機械貨品只按其裝飾價值出售，不應假設其可運作。電器在作任何用途前必須經合格電器技師檢驗和批核。

## 2. 拍賣之競投

**在拍賣會中競投** 競投可以由個人親臨拍賣會上舉板進行，亦可在拍賣前以書面形式參加或通過電話或 BID<sup>SM</sup> 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，而不得轉讓予他人及其他地址。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** 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下如親身出席拍賣會將會作出之落錘價。「購買」和無限價競投標將不獲接納。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** 如閣下未能出席拍賣會，可透過電話競投低估值價最低為港幣 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國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第 5 條。

**透過 BID<sup>SM</sup> 網上競投服務進行網上競投** 如閣下未能出席拍賣會，或可透過 BID<sup>SM</sup> 網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過 BID<sup>SM</sup> 網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁 www.sothebys.com。使用 BID<sup>SM</sup> 網上競投服務之競投人受透過 BID<sup>SM</sup> 網上競投服務進行即時網上競投之附加條款（可參閱蘇富比網頁 www.sothebys.com），以及適用於該拍賣之業務規則所規限。

**僱員競投** 蘇富比之僱員只可在不知底價及全面遵守蘇富比監管僱員競投之內部規例之情況下於蘇富比拍賣會上競投。

**美國經濟制裁** 美國維持對目標海外國家、集團及組織之經濟及貿易制裁。美國買家務請注意，美國人士一般不得買賣或以其他方式處置該等國家、組織或集團之成員、居民、公民或政府擁有之物品。

## 3. 拍賣

**業務規則** 拍賣會受賣方及買家業務規則及真品保證所規限。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面的關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可經在拍賣會張貼通告或由拍賣官作出公佈之方式進行修改。

**有利關係各方之公告** 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關係各方可能競投拍賣品。在某些情況下，有利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仕的付款，而此等付款須先經過帳。如閣下就有關付款過程有任何問題，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的書面同意，結清貨款及任何可能需要之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。蘇富比可應要求申領牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件（包括許可證），在某些國家閣下可能須向政府當局出示此類文件。

**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，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進出口許可證或證書，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物物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書，以及任何其他所需文件（請參閱載於本圖錄之買家業務規則第 10 條）。

## 5. 其他服務

**財務服務** 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款、及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構成建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料，請致電香港的蘇富比財務服務部，電話號碼是+852 2822 8188，或倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 5273。

**拍賣前估價** 蘇富比樂意為閣下之物品提供拍賣前初步估價，此項免費服務由香港蘇富比之專家提供，服務時間為周一至周五上午九時三十分至下午四時三十分。本公司建議閣下與有關之專家部門作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

**估值** 估值部門就保險、遺囑認證及承繼權劃分、資產管理及稅務方案需要提供物品之書面清單及估值。估值費用相宜，可因應不同要求而作出，並能切合大部份需要。如欲索取更多資料，請與有關之專家部門聯絡，電話號碼為(852) 2524 8121，傳真號碼為：(852) 2810 6238。

## TAX INFORMATION FOR BUYERS

Buyers 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稅或使用稅，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:

- these Conditions of Business;
  - 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;
  - Sotheby's Authenticity Guarantee as printed in the sale catalogue;
  - any additional notices and terms printed in the sale catalogue including the Guide for Prospective Buyers; and
  - in respect of online bidding via the internet, the BID<sup>SM</sup> 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

- the information provided to it by the Seller;
- scholarship and technical knowledge; and
- 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:

- 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;
- 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;
- 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 ("BID<sup>SM</sup>") are made subject to the BID<sup>SM</sup> Conditions available on the Sotheby's website or upon request. The BID<sup>SM</sup> 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](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto: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，並闡述了蘇富比及賣家之法律責任之具體限制及豁免。有關蘇富比所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份，競投人應特別注意該等規則。

### 1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管：

- 本業務規則；
- 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）；
- 銷售目錄所載之蘇富比真品保證；及
- 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」；
- 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賣家行事）及/或可能以抵押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，包括賣家在內；  
「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鎊價應付之佣金；  
「贖品」指蘇富比真品保證所定之涵義；  
「落鎊價」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」指落鎊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鎊價（保密）；  
「賣家」指提供拍賣品出售之人士（包括其代理（不計蘇富比在內）、遺囑執行人或遺產代理人）；  
「蘇富比」指 Sotheby's Hong Kong Ltd.，其註冊辦事處位於香港皇后大道東 183 號合和中心 54 樓；  
「蘇富比公司」指於美國的蘇富比，其任何附屬公司（包括蘇富比）；Sotheby's Diamonds SA 及其任何附屬公司（定義見香港法例第 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證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贖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：

- 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；
- 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）；
- 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紀錄。網上競投(BID<sup>SM</sup>)受BID<sup>SM</sup>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<sup>SM</sup>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，而毋須表示修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賣家之業務規則第6條所載之豁免情況所限。

### 8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利之情況下，倘買家在未預先協定之情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項，蘇富比可全權決定（在已知會買家之情況下）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當日期間按不超過每月2%之利率計算之利息；

(g) 對買家由蘇富比公司管有之任何物品行使留置權。蘇富比於行使任何此等留置權時應知會買家，並在發出該通知之十四天內可安排出售該物品，以及將所得款項用以支付結欠蘇富比之金額，及或拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(h) 透過拍賣或私人出售重售拍賣品，並由蘇富比酌情決定估價及底價。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；

(i) 展開法律訴訟，以收回該拍賣品之買入價及買家之費用，或就買家違約申索損害賠償，連同利息及完全彌償基準上該訴訟之費用；或

(j) 向賣家透露買家之名稱及地址，使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，拍賣品將收歸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達至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

## 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：—

- (i) 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
- (ii) 於拍賣日期，證明該物品乃偽品之唯一方法，是有關工序並非當時普遍可用或認可、價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）已令拍賣品喪失價值之方法；或
- (iii) 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後5(五)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：—

- (i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三(三)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及
- (ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自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，永不出於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錘價。「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供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

### 成功競投

成功競投人將收到發票，上面載有其購買品之資料及付款及交收貨品之指示。未能成功競投之缺席競投人將收到通知。

### 資料保護

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。

(本中文譯本僅供參考之用，中文譯本如與英文原本有任何抵觸，將以英文原本為準。)

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NOTES

**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** HK0825 | **Sale Title** GEMS OF CHINESE ART – THE SPEELMAN COLLECTION II | **Sale Date** 3 OCTOBER 2018

<b>*TITLE OR COMPANY NAME IF APPLICABLE</b>	<b>*FIRST NAME</b>	<b>*LAST NAME</b>
SOTHEBY'S CLIENT ACCOUNT NO. (IF KNOWN)		
<b>*ADDRESS</b>		
<b>POSTCODE</b>		
<b>*TELEPHONE (HOME)</b>	<b>(BUSINESS)</b>	<b>MOBILE NO</b>
<b>*EMAIL</b>		<b>FAX</b>

**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<sup>SM</sup> 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.

# Sotheby's | 蘇富比 EST. 1744

## 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 HK0825 | 拍賣名稱 淵雅尚典 — 史博曼雅藏中國藝術珍品二 | 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

\* 電子郵箱

傳真號碼

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個):

電郵

郵寄

如上述為新地址，請在方格內  (並提供舊有郵編以核對)

### 重要事項

請注意書面及電話競投是免費提供之附加服務，風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之限下進行；因此，無論是由於疏忽或其他原因引致，蘇富比毋須就未能作出該競投承擔責任。

請注意蘇富比或會向新客戶索取銀行證明。

新客戶須向蘇富比提供政府發出附有閣下照片之證明文件及住址證明 (請勿郵寄原件)。

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

### 書面競投

- 競投將以最盡可能低之價格進行。
- “購買”或無限價競投標將不獲接納，及我們不接受“加一口價”競投標。請根據圖錄內之指示投標。

- 可於拍賣編號之間以“或”字兩者 (或若干) 中擇一競投。

- 如適當時，閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

### 電話競投

- 請清楚註明於拍賣期間可聯絡閣下之電話號碼，包括國家號碼。我們會於閣下之拍賣品競投前致電給閣下。

拍賣品編號	名稱	最高競投價 (港元) (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，向閣下宣傳蘇富比之產品或服務、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

拍賣後須即時以下列方法以港元付款：現金、銀行匯票、支票、電匯、信用卡 (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。

若以信用卡 (美國運通、萬事達、銀聯或維薩卡) 結賬，請親攜卡到本公司付款。

(以英文本為準)

PREMIUM LOT PRE-REGISTRATION APPLICATION FORM  
高估價拍賣品預先登記申請表

SALE # 拍賣編號 HK \_\_\_\_\_ LOT # 拍賣品編號 \_\_\_\_\_

\*First Name 名 \_\_\_\_\_ \*Last Name 姓 \_\_\_\_\_ Client Account # 蘇富比賬戶號碼 \_\_\_\_\_

\*Address 通訊地址 \_\_\_\_\_

\*City 城市 Country 國家 \_\_\_\_\_

\*Telephone 電話 \_\_\_\_\_ Fax 傳真 \_\_\_\_\_ \*Email Address 電子郵箱 \_\_\_\_\_

Client I.D./Passport 身份證或護照編號 \_\_\_\_\_ Please attach a copy of your ID Card/Passport for identification purpose  
請附上身份證或護照影印本以作核對用途

Have you registered to bid at Sotheby's before?  Yes  No

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<sup>now</sup> 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

## INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

### INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART DEPARTMENTS

#### *Worldwide Head & Chairman*

Nicolas Chow  
+852 2822 8123

#### *Chairman, Asian Art, Europe and Americas*

Henry Howard-Sneyd  
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#### *International Specialists*

Ryoichi Hirano  
Julian King  
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#### *Senior Specialist, Europe*

Dr. Caroline Schulten  
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