

CURIOSITY V

HONG KONG 2 APRIL 2019



Sotheby's | 蘇富比 EST. 1744

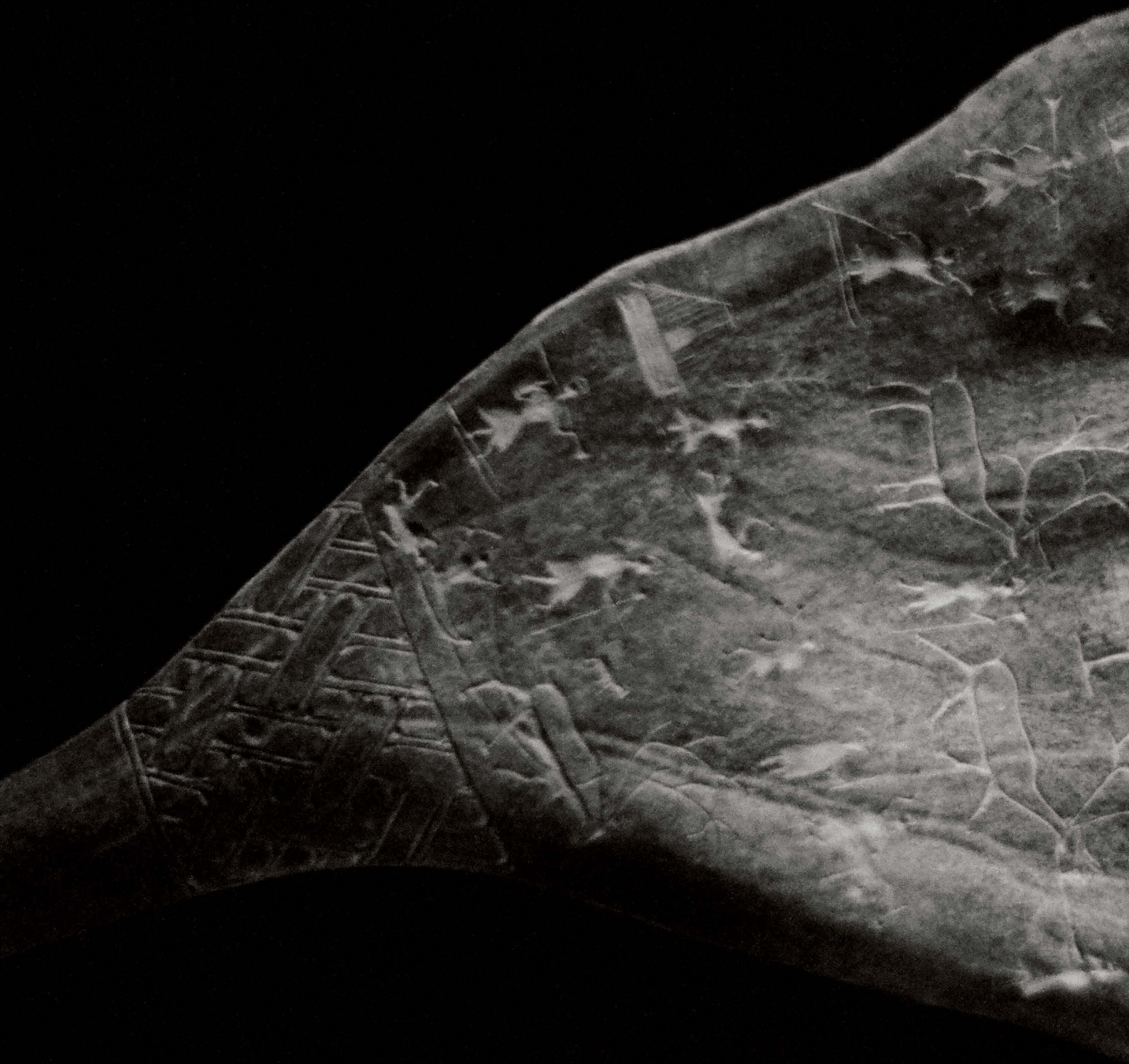
HE PASSED AN
ANTIQUE-DEALER'S SHOP
WINDOW AND LOOKED
AT HIS REFLECTION; THIS
MUST HAVE BEEN THE FIRST
TIME HE'D CAUGHT SIGHT
OF HIMSELF SINCE HE WAS
GENUINELY ASTONISHED AT
WHAT HE SAW.





gauche de la face et de co

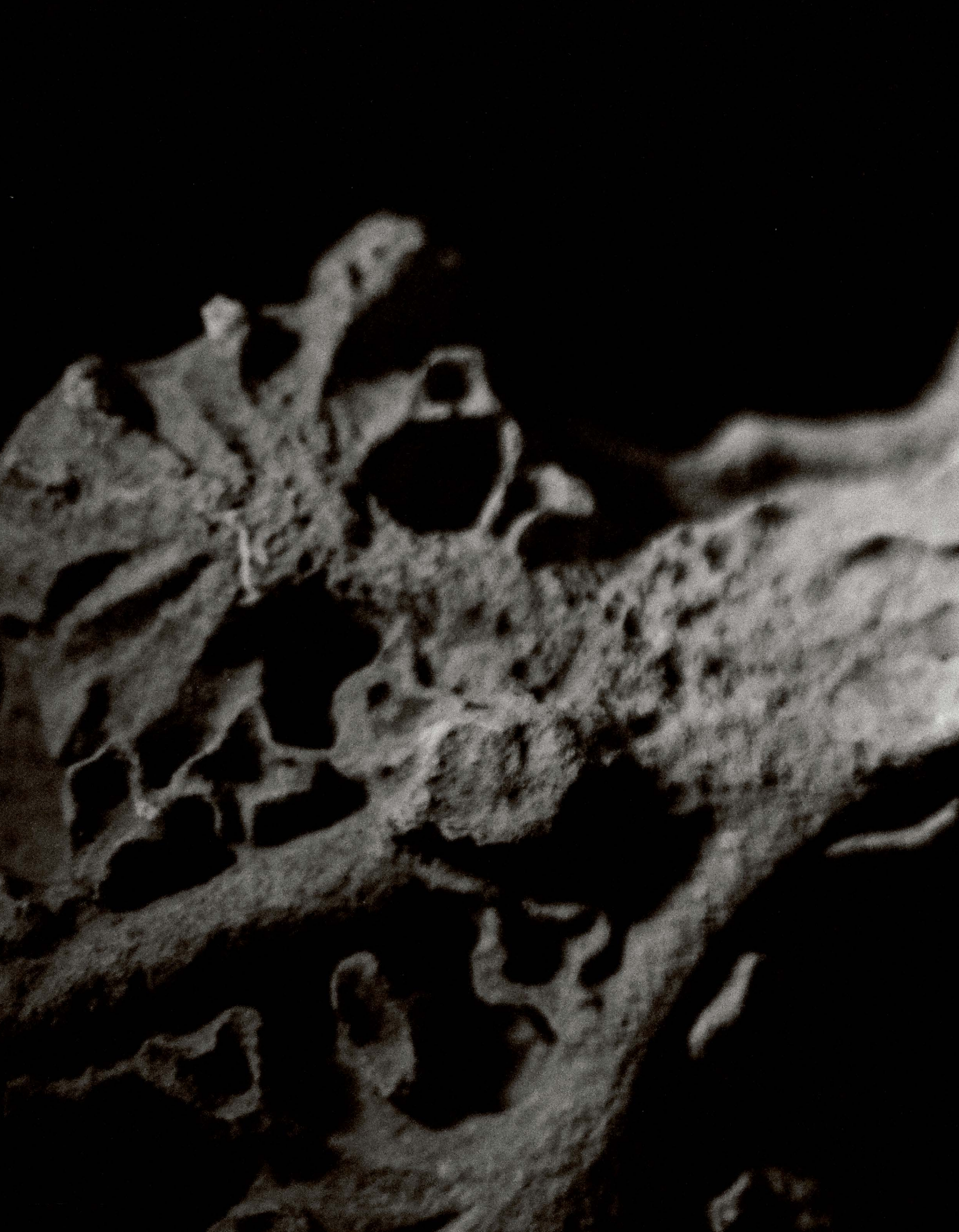
se temporale















CURIOSITY V

HONG KONG 2 APRIL 2019

Important Notice to Buyers

PRE-REGISTRATION

Clients who wish to bid on lots marked  in the printed catalogue and  in the eCatalogue (“Premium Lots”) may be requested by Sotheby’s 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 Asian 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. The BID^{BOOK} online bidding service is not available for Premium Lots.

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 Asian 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.

Sotheby’s reserves the right to request at any time any additional deposit, guarantee and/or such other security as Sotheby’s may determine from any bidder whose total bidding (hammer price plus buyer’s premium) has reached or exceeded ten times the amount of that bidder’s deposit. The amount of the additional deposit, guarantee and/or other security shall be determined by Sotheby’s at its sole discretion and Sotheby’s reserves the right to reject any further bidding from that bidder until such additional deposit, guarantee and/or other security has been delivered to Sotheby’s.

Sotheby’s has no obligation to accept any pre-registration application. Sotheby’s decision in this regard shall be final.

Clients are requested to contact Sotheby’s **at least 3 working days** prior to the relevant sale in order to allow Sotheby’s to process the pre-registration, and to bear in mind that Sotheby’s is unable to obtain financial references over weekends or public holidays. Any required deposits shall be paid in Hong Kong dollars by way of wire transfer or debit/credit card (clients must present their cards in person to Sotheby’s).

If a client is not successful on any lot, Sotheby’s will arrange for a refund (subject to any right of set off) of the deposit amount paid by such client without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by the client.

Clients may not be allowed to register and bid on a lot if Sotheby’s fails to receive a completed pre-registration application form or any financial references, guarantees, deposits or other security as requested by Sotheby’s or if the pre-registration application is not accepted by Sotheby’s.

COLLECTION AND STORAGE



Storage charge will be incurred for uncollected items from this sale one month after the date of the auction at HK\$1200 per lot per month. Please refer to ‘Guide for Prospective Buyers’ for details.

IMPORTANT NOTICES CONCERNING THE SALE OF FOSSILS

Exportation Restrictions All prospective buyers are advised that due to restrictions on the exportation of animal matter which may be contained in fossils, it may not be possible to export the fossils from Hong Kong. In addition, exportation of fossils is subject to the obtaining of any necessary licences and certificates. Sotheby’s will not cancel a sale where the exportation of a fossil is blocked.

給予買家的重要告示

預先登記

蘇富比可要求有意競投在目錄內標有  符號或電子目錄內標有  符號拍賣品（“高估價拍賣品”）的顧客填寫預先登記申請表及交付蘇富比**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亞洲藝術晚間拍賣）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。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。網上競投服務並不適用於高估價拍賣品。

除高估價拍賣品外之其他拍賣品，不論拍賣品估計之預售低價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比**港幣1,000,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代亞洲藝術晚間拍賣）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。

蘇富比有權於任何時候向任何競投總和（成交價加買家支付之酬金）達到或超越競投人訂金10倍的競投人要求任何額外訂金，擔保及/或其他由蘇富比決定之其他保障。額外訂金，擔保及/或其他保障的金額由蘇富比全權酌情決定。而蘇富比有權拒絕任何該競投人之其他競投直至該額外訂金，擔保及/或其他保障已交付予蘇富比。

蘇富比並無責任接受任何預先登記申請。蘇富比對此有最終的決定權。

顧客須於有關的拍賣日前**不少於3個工作天**聯絡蘇富比進行預先登記。顧客必須緊記蘇富比無法於假日或週末取得財務狀況證明。任何所需訂金必須以電匯或借記卡/信用卡以港幣付款（顧客必須親身交付蘇富比其借記卡/信用卡）。

如顧客未能投得任何拍賣品，蘇富比將安排於有關出售日後十四個工作天內退回該顧客已付的訂金（不包含利息）。蘇富比可用訂金抵銷該顧客的任何欠款。任何涉及退款的兌換交易損失或費用，將由顧客承擔。

如蘇富比未能收到顧客填妥的預先登記申請表，或蘇富比要求的任何財務狀況證明，擔保，訂金或其他的抵押，或蘇富比不接受顧客提交的預先登記申請表，該等顧客可能不獲登記及不得競投拍賣品。

收取及儲存貨品

由拍賣後一個月起，閣下須為是次未獲領取的拍賣品支付儲存費，每件每月港幣1200元。詳情請參考‘給準買家之指引’。

關於化石拍賣的重要通知

出口限制

所有準買家須留意，鑑於化石內可能含有動物成分，而動物成分在本港有出口限制，化石有可能不得從香港出口。此外，化石之出口受到任何必須持有的許可及證明之限制。蘇富比不會因化石出口受阻礙而取消買賣交易。

CURIOSITY V

人間異珍：奇・趣

AUCTION IN HONG KONG
2 APRIL 2019
SALE HK0866
10.30 AM

香港拍賣
2019年4月2日
拍賣編號 HK0866
早上10時30分

TRAVELLING EXHIBITION

2 – 3 March
Shanghai
Four Seasons Hotel Shanghai

5 – 6 March
Beijing
Park Hyatt Beijing

16 – 17 March
Taipei
Hua Nan Bank international Convention Centre

巡展

3月2至3日
上海
上海四季酒店

3月5至6日
北京
北京柏悅酒店

3月16至17日
台北
華南銀行國際會議中心

EXHIBITION

Friday 29 March
10 am – 5.30 pm

Saturday – Sunday 30 – 31 March
10 am – 8 pm

Monday 1 April
10 am – 6.30 pm

Hall 5
Hong Kong Convention and Exhibition Centre
(New Wing)
1 Expo Drive Wanchai Hong Kong

預展

星期五 3月29日
10 am – 5.30 pm

星期六 – 日 3月30日 – 31日
10 am – 8 pm

星期一 4月1日
10 am – 6.30 pm

Hall 5
香港會議展覽中心
(新翼)
香港灣仔博覽道一號

275
YEARS
EST. 1744

Sotheby's EST. 1744

Specialists and Auction Enquiries

For further information on lots in this auction please contact any of the specialists listed below.



Nicolas Chow
*Worldwide Head and
Chairman
Chairman Asia*



Sam Shum
Senior Director



Christian Bouvet
Senior Director



Amethyst Chau
Deputy Director



Vivian Tong
Deputy Director



Cristine Li
Junior Specialist



Mizuka Seya
Deputy Director



Peter Song
Deputy Director



Ching Yi Huang
Deputy Director

SALE NUMBER

HK0866 "TUTU"

SPECIALISTS IN CHARGE

Nicolas Chow
nicolas.chow@sothebys.com
Julian King
julian.king@sothebys.com
Jacqueline Dennis
jacqueline.dennis@sothebys.com
Sam Shum
sam.shum@sothebys.com
Carrie Li
carrie.li@sothebys.com
Christian Bouvet
christian.bouvet@sothebys.com
Amethyst Chau
amethyst.chau@sothebys.com
Vivian Tong
vivian.tong@sothebys.com
Cristine Li
cristine.li@sothebys.com
+852 2822 8128
FAX +852 2521 5421

BUSINESS MANAGER

Carmen Li
+852 2822 8124
FAX +852 2521 5421

SALE ADMINISTRATOR

Abigail Ng
+852 2822 5582
Sophia Huang
+852 2822 8126

PRIVATE CLIENT GROUP

Asia
Jesica Lee (Hong Kong)
+852 2822 5539
Europe
Shu Zheng (London)
+44 207 293 5958
North America
Yin Zhao (New York)
+1 212 894 1685

PAYMENT, DELIVERY AND COLLECTION

Post Sale Services
+852 2822 5533
FAX +852 2501 4266
hkpostsaleservices@sothebys.com

ABSENTEE AND TELEPHONE BIDS

+852 2822 8142
FAX +852 2522 1063
bids.hongkong@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a minimum low estimate of HK\$40,000

SUBSCRIPTIONS

+852 2822 8142
FAX +852 2810 6238

CATALOGUE PRICE

HK\$500 at the gallery

SOTHEBY'S AT HONG KONG CONVENTION AND EXHIBITION CENTRE

DURING AUCTION AND EXHIBITION
+852 2868 6755
FAX +852 2868 6756

AUCTION AND EXHIBITION INFORMATION

+852 2524 8121

INTERNATIONAL TEAM



Nicolas Chow
*Worldwide Head and
Chairman
Chairman Asia*



Henry Howard-Sneyd
*Chairman of Asian Arts,
Americas and Europe*



Julian King
*International
Specialist, Director*



Carrie Li
*Senior Specialist
Greater China,
Director*



Dr. Caroline Schulten
*Senior Specialist
Europe*



Angela McAteer
*Senior Specialist
North America*



Jean G. Fritts
*Senior Director,
International Chairman,
African and Oceanic
Art, London*



Alexis Maggiar
*Director, Specialist,
African & Oceanic Art,
Paris*



Alexander Kader
*Senior Director,
Co-Worldwide Head
of European Sculpture
& Works of Art*



Florent Heintz
*Senior Director,
Worldwide Head of
Department,
Ancient Sculpture and
Works of Art*



Eric Mickeler
Consultant



Lucie Ronzevalle
*Administrator
Natural History*



Contents

12	IMPORTANT NOTICES
13	AUCTION INFORMATION
14	SPECIALISTS AND AUCTION ENQUIRIES
20	CURIOSITY V: LOTS 3001-3123
344	INTERNATIONAL ASIAN ART DEPARTMENTS
345	GUIDE FOR PROSPECTIVE BUYERS
347	TAX INFORMATION FOR BUYERS
348	CONDITIONS OF BUSINESS FOR BUYERS
351	GUIDE FOR ABSENTEE BIDDERS
353	ABSENTEE BID FORM
355	PRE-REGISTRATION APPLICATION FORM
356	CLIENT SERVICES

This season, we have invited Princess Sappho, author of the mysterious Tutu published in 1891, to highlight a few pieces in our wunderkammer. Amateurs of literary curiosities will know Sappho as an unrivalled authority on all things marvellous and thus a most fitting guide through the pages of this catalogue.

Nicolas Chow

All quotes in the catalogue are taken from *The Tutu: Morals of the Fin de Siecle*, Leon Genonceaux as Princess Sappho, Translated by Iain White, Atlas Press, London, 2013.





HE [GOD] HANDED
MAURI A MODERATELY
POWERFUL SPYGLASS AND
HAD HIM LOOK AT THE
EARTH: IT RESEMBLED
A DUNGHILL HEAVING
WITH VERMIN,
A BOLUS OF CORRUPTION.

**A GOGOTTE
OLIGOCENE (30 MILLION YEARS OLD),
FONTAINEBLEAU, FRANCE**

the body of a naturally and densely formed assemblage of two main layered rounded protrusions, the sandstone of a pale greyish-white colour, stand 60 by 44 by 23 cm, 23 $\frac{5}{8}$ by 17 $\frac{1}{4}$ by 9 in.

HK\$ 50,000-70,000
US\$ 6,400-9,000

The present gogotte is a beautiful concretion made of sandstone with a sublime grain. A gogotte is a millions-of-years old naturally shaped mineral rarity consisting of tiny quartz fragments held together by calcium carbonate. These bizarre sandstone formations from Fontainebleau in France, which inspired the Surrealists, can also be viewed today in the Versailles gardens. Louis XIV of France, known as the Sun King, commissioned similar gogottes to be excavated for his gardens. The ornately rounded, scrolling formations — somewhat Baroque in design — have been restored to their original state surrounding the mysterious Grove of the Three Fountains designed by Le Nôtre in 1677. A particularly well-preserved example of a sandstone concretion is on display at the Smithsonian Institution National Museum of Natural History in Washington D.C.

**漸新世（三千萬年前）
法國楓丹白露宮固結砂岩**

自然隨機形成的砂岩礦物，由石英碎礫緊密結合而成，如果不是已經有幾百萬年的歷史，它完全可以被看作是一尊優美的當代雕塑。這種沉積物或洞穴堆積物的形態各異，如夢似幻，演繹出多種詮釋，每件均獨一無二。此類砂岩出自法國楓丹白露，形狀圓潤光滑，如行雲流水，氣韻獨特，甚或具巴洛克時期之風，曾為抽象派藝術家帶來不少靈感。太陽王路易十四也鍾情此類砂岩礦物，嘗命人採掘修復，並置放於凡爾賽宮中由園藝家安德烈·勒諾特於1677年設計的三泉林園。華盛頓史密森學院美國國立自然史博物館藏一例，保存甚佳，可資比對。





PROPERTY OF A GENTLEMAN

**A CHUKCHI CARVING OF A MOOSE ANTLER
19TH CENTURY**

of palmate form, rising from a compressed tubular end to numerous pointed tines, one side incised with a scene of the Chukchi people, including figures herding moose and hunting, above a border of overlapping geometric motifs repeated on the reverse, wood stand

30 cm, 11¾ in.

LITERATURE

W. et B. Forman, *L'Art des Pays Lointains. Asie antérieure, Inde, Indochine, Tibet, Chine, Japon, Tchouktches*, Prague, 1957, p. 305.

HK\$ 90,000-120,000
US\$ 11,500-15,300

十九世紀 楚科奇駝鹿角雕

出版：

W. et B. Forman, 《L' Art des Pays Lointains. Asie antérieure, Inde, Indochine, Tibet, Chine, Japon, Tchouktches》, 布拉格, 1957年, 頁305



**A LIMESTONE HEAD OF A BISHOP WITH AN
ORNATE MITRE
BURGUNDY, FRANCE, LATE 15TH CENTURY**

the face sunken and clean shaven with a stern expression, the eyelids half closed, above deeply modelled cheekbones and chin, all surmounted by a large ornate mitre, intricately carved and once polychromed to imitate silk, pearls, gold and precious stones, arranged as embellished roundels and diamonds, flanking a thick vertical band in the centre, outlined on either side by pearl-like roundels, the top edges of the mitre similarly decorated, the reverse unfinished
30 by 19 by 19.5 cm, 11¾ by 7½ by 7⅞ in.

PROVENANCE

A French private collection.
Acquired in Paris.

HK\$ 140,000-180,000
US\$ 17,900-23,000

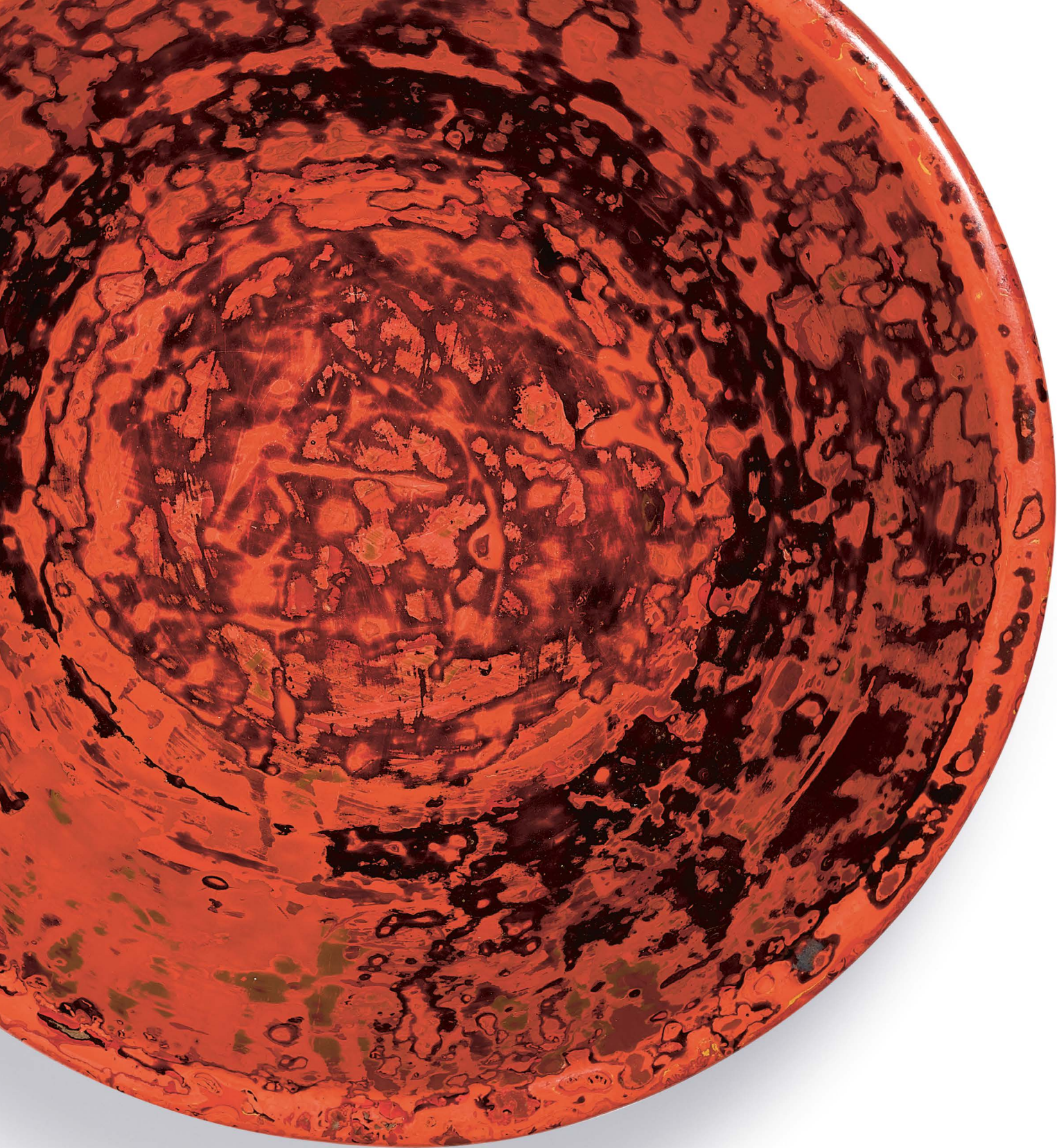
The large mitre and its elaborate decoration indicate the high status of this bishop saint, which would have once probably stood in a niche on the interior or exterior of a church. Nevertheless, it is almost impossible to identify the saint without any other attributes. Stylistically, the sculpture is typical of late 15th century Burgundian figures of bishops, such as the figure of Saint Denis from Mountiers Saint-Jean. Although this figure is a *cephalophore* (a martyred saint who carries his head), the deeply sunken cheeks, physiognomy and elaborate mitre bear a striking resemblance to this saintly bishop. The shape and decoration of the mitre can also be compared to two further figures of Burgundian saintly bishops – from Eguilly and Auxerre. The latter figure, which retains its polychromy, enables us to imagine the way that the present statue would have once looked like when it was still painted (The Metropolitan Museum, accession no. 47.101.18). For more information, see Pierre Quarre, *Burgundian Sculpture of the Late Middle Ages*, Fribourg, 1978.

Despite being separated from its original context and suffering some damage along the centuries, this head of a bishop possesses a great amount of power in its authoritative expression and in the idealised realism of its physiognomy.

十五世紀末
法國布根地石灰石雕戴冠主教頭像

來源：
法國私人收藏
購於巴黎





**A MINGEI CRAFTED LACQUER BOWL
JAPAN, 20TH CENTURY**

二十世紀 日本民芸漆盃

類例可見同場所呈，拍品編號3033。

of conical form, carved with splayed sides supported on a short foot, the interior and exterior liberally accreted with layers of lacquer formed with vibrant drips and swirls of red, yellow, green and black, the base lacquered red
24.5 cm, 9 $\frac{5}{8}$ in.

HK\$ 20,000-30,000
US\$ 2,550-3,850

Created in the first half of the 20th century, these bowls were a by-product of lacquer production as the craftsmen in the lacquer-making town of Kitakata in Fukushima Prefecture would place each day's application of lacquer in small lacquer bowls such as the current one. Over time, as these implements accumulated with copious layers of viscous texture and colourful drips, their initial utilitarian function diminished. For a similar crafted lacquer bowl offered in this sale, see **lot 3033**.



3005

PROPERTY OF A JAPANESE COLLECTOR

**A LARGE PAINTED POTTERY FIGURE OF AN
OFFICIAL
NORTHERN WEI DYNASTY**

the tall, slender figure standing in an attentive manner with one hand revealed from the sleeve of the dark red robe, fastened by a long tied white sash at the waist, the facial features well defined with high, arched brows, heavy lidded eyes and a half smiling mouth, wearing the distinctive official's cap that was required court dress, traces of pigment, wood stand
60.2 cm, 23¾ in.

PROVENANCE

An old Japanese collection.
Acquired by the current owner in the early 1980s.

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

北魏 彩繪陶文官俑

來源：
日本舊藏
1980年代初入藏







fig. 1
Large painted pottery figure of an official, Northern Wei dynasty
Sotheby's New York, 19th/20th March 2013, lot 18
圖一
北魏 彩繪陶文官俑
紐約蘇富比2013年3月19/20日・編號18

This elegant figure is an important example of the Northern Wei (386-534) sculptural tradition, displaying the costumes of the living through its long draping robes and sleeves, and its square headdress. Ceramic sculptures modelled in the round and with slightly elongated features were made following the move of the Northern Wei capital to Luoyang in 494, and display the foreign Tuoba rulers' awareness and adoption of Han Chinese aesthetics. The tall hat with visor and 'ear muffs' on this figure is discussed in Ezekiel Schloss, *Ancient Chinese Ceramic Sculpture, vol. I*, Stamford, 1977, p. 155, who notes that this style of Northern Wei hat was worn by both male and female members of the aristocracy. It is however more likely that it denotes military officers, as suggested in the catalogue to the exhibition *China. Dawn of a Golden Age, 200-750 AD*, The Metropolitan Museum of Art, New York, 2004, p. 234, where a ceramic head with a

similar hat, recovered from the Yongning temple, Luoyang, is published, cat. no. 130d.

A similar ceramic figure is illustrated in Satō Masahiko, *Tōji taikēi: Chūgoku no dogū* [Clay figurines of China], Tokyo, 1972, pl. 43; another attributed to the Six Dynasties period is illustrated in *Mayuyama, Seventy Years*, Tokyo, 1976, vol. I, pl. 156, together with one from the Matsuoka Museum of Art, Tokyo, pl. 160, and a smaller example with an exaggerated hat from the Tenri Sankōkan Museum, Nara, pl. 159, and another, pl. 155, sold in our New York rooms, 19th/20th March 2013, lot 18 (**fig. 1**); and a further figure was sold at Christie's London, 12th October 1970, lot 98. Compare also a figure of this type with its hands visible, illustrated in *Sekai tōji zenshū/Ceramic Art of the World*, vol. 10, Tokyo, 1982, pl. 284, together with a smaller example, pl. 283.

3006

PROPERTY OF A GENTLEMAN

平安時代十二世紀 日本すず陶罐

A JAPANESE SUZU POTTERY JAR

HEIAN PERIOD, 12TH CENTURY

robustly potted by coiling, the ovoid body tapering towards the foot, surmounted by a short neck and rolled lip, the jar shaped by paddle-and-anvil resulting in a textured surface of fine diagonal striations, traces of mollusk encrustation
40 cm, 15¾ in.

HK\$ 80,000-100,000

US\$ 10,200-12,800





3007

A DARK GREY 'YING' SCHOLAR'S ROCK
MING – QING DYNASTY

明至清 英石供

well wrought out to stand horizontally on two points, the dark grey stone with a pitted surface and marked with protrusions and perforations, wood stand
26 cm, 10¼ in.

HK\$ 150,000-180,000
US\$ 19,200-23,000

**A RARE GREY POTTERY FIGURE OF A BOAR
SIX DYNASTIES**

the animal standing firmly with its curled tail sprung sharply upwards, set towards the front of its spine three triangular horns, behind its lowered head detailed with a pair of almond-shaped eyes and a protruding snout, the pottery of a greyish buff tone with traces of straw-coloured glaze
27.8 cm, 10 $\frac{7}{8}$ in.

PROVENANCE

Sotheby's New York, 4th June 1985, lot 79.
Collection of Earl Morse, New York.

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

This piece is notable for the lively expression of the beast, its body rendered to suggest movement. Ceramic beasts of this type are discussed by Ezekiel Schloss in the catalogue to the exhibition *Art of the Han*, China Institute in America, New York, 1979, p. 64, where he suggests that they were popular tomb guardians that were meant to protect the deceased from evil spirits.

A similar beast, attributed to the Western Jin dynasty, in the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum. Sculpture*, vol. 1, *Funeral Figures and Molds from the Warring States Period to the Southern and Northern Dynasties*, Beijing, 2011, pl. 168. See also one carved with wings, unearthed in Yanshi county, Henan province, and now in the Arthur M. Sackler Museum, Beijing University, illustrated in Angela Falco Howard et al., *Chinese Sculpture*, New Haven, 2006, fig. 2.2; one with knobs applied to the spine, unearthed from Zhengzhou, Henan province and now in the Henan Provincial Museum, Zhengzhou, illustrated in *Sekai tōji zenshū/Ceramic Art of the World*, vol. 10, Tokyo, 1982, pl. 272; another included in the exhibition *Art of the Han*, *op.cit.*, cat. no. 40; and a larger example with pronounced ribs, in the Metropolitan Museum of Art, New York, illustrated in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, pl. 50.

六朝 灰陶豬

來源：
紐約蘇富比1985年6月4日，編號79
Earl Morse 收藏，紐約



JONATHON ROSEN (B. 1959)
THE SERPENTINE DEBAUCHERY OF
LORD SERAPIS

graphite and acrylic gesso on wood panels
 Executed in 2019
 29.8 by 29.8 cm, 11¾ by 11¾ in.

Jonathon Rosen's art work revolves around permutations and extrapolations of bio-mechanical and carnivalesque. His work in many ways engages with the machine aesthetic of modernism and the effects of the ever-merging of humans and machines.

Rosen's work straddles the interrelated worlds of animation, comics, fine art, design, illustration and performance.

HK\$ 38,000-42,000
 US\$ 4,850-5,400

In Tim Burton's film *Sleepy Hollow*, Rosen did the drawings seen in the Ichabod Crane (Johnny Depp) journal. His work has appeared in The New York Times, Snake-Eyes, Rolling Stone Magazine, Time, CNN, PBS, Psychology Today, Eye and ID magazines. He has done artwork for numerous record and CD covers including composer/producer T-Bone Burnett's LP release *The Invisible Light*, which recently debuted in Los Angeles and New York with performances by Rosen doing live video-mix reprocessing of his animation work.

Rosen's work has been exhibited at the EYE Film Museum, Amsterdam, PS. 1 Museum, LIC, Queens, Adam Baumgold Fine Art, New York, and La Luz de Jesus, in Los Angeles. Rosen was art director, co-author and co-designer of the oversize monograph *Fantasia of Color in Early Cinema* (AUP 2015). His limited edition artist books *The Birth of Machine Consciousness* and *Intestinal Fortitude* are in the collections of the Metropolitan Museum, MoMA, New York, the Getty Research Center, Los Angeles, Yale University Library, and School of the Art Institute of Chicago. For more information, see www.jrosen.org.

For other drawings by the artist, see **lots 3037, 3071 and 3081**.

喬納森·羅森（1959年生）
塞拉皮斯的敗壞

木板石墨及壓克力打底劑
 2019年作

喬納森·羅森的藝術作品往往可見機械生物及狂歡荒誕的並列。他的創作多方面呼應現代機械美學，探討人類與機器日益融合所帶來的影響。藝術家的筆下作品，廣涉動畫、漫畫、美術、設計、插畫及表演的交互世界。

在添·布頓的電影《斷頭谷》中，羅森為伊克保·克瑞恩（強尼·戴普飾）的繪本創作插圖。他的畫作曾登上紐約時報、蛇眼、滾石雜誌、時代、CNN、PBS、今日心理學、Eye及ID雜誌。藝術家亦曾為許多唱片及光盤封面創作，包括最近在洛杉磯和紐約首次亮相、作曲家／製作家T-Bone Burnett的黑膠唱片《The Invisible Light》，當中更包含羅森為他的動畫短片即場混合再處理的表演。

羅森的作品已在阿姆斯特丹EYE 電影博物館、紐約現代藝術博物館PS1分館、紐約亞當巴蒙格畫廊及洛杉磯耶穌之光畫廊展出。他亦為《Fantasia of Color in Early Cinema》（AUP 2015）巨型專著擔任藝術總監、聯合作家及聯合設計師。羅森的限量版專著《機械意識的誕生》及《有膽有腸》於紐約大都會藝術博物館及紐約現代藝術博物館、洛杉磯蓋蒂研究中心、耶魯大學圖書館和芝加哥藝術學院均有收錄。更多詳細資訊，請瀏覽www.jrosen.org。

更多藝作及資料，見拍品編號3037，3071及3081。



**WHOSOEVER SHALL
BE CONVICTED OF
ADULTERY WILL BE
OBLIGED TO SUBMIT
TO THE PARTIAL
AMPUTATION OF THE
ORGAN WITH WHICH
THE CRIME HAS BEEN
COMMITTED.**





3010

PROPERTY FROM THE COLLECTION OF JAN AND MARIA MANETTI
SHREM

**A RARE SANDSTONE FIGURE OF A
BODHISATTVA
TANG DYNASTY**

the standing figure in graceful *tribangha* posture, a draped scarf secured over one shoulder and looping diagonally across the bare chest, the elegantly pleated *dhoti* rolled at the hips below the rounded belly, falling in rhythmic folds and pooling around the feet, the torso adorned with a double-looping pectoral of foliate scrolls flanking a long teardrop pendant and long beaded strands of jewels joined by a large rosette, the head with a full-cheeked face and sensitively carved features, bearing a serene countenance, and hair swept up into a tall coiled chignon behind a scrolled tiara with central jewel and hung in back with trailing ribbons, wood stand
112 cm, 44 in.

PROVENANCE

A Japanese private collection, prior to 1976.
Sotheby's New York, 21st September 2007, lot 13.

EXHIBITED

Zui Tou no Bijutsu [Arts of Sui and Tang period], Osaka
Municipal Museum of Art, Osaka, 1976, cat. no. 16.

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

唐 砂岩石雕菩薩立像

來源：

日本私人收藏，1976年以前
紐約蘇富比2007年9月21日，編號13

展覽：

《隋唐の美術》，大阪市立美術館，大阪，1976年，
編號16





This finely carved image of a Bodhisattva, so gracefully carved from attractive granulated sandstone of whitish tone, encapsulates the artistic spirit of the high period of the Tang dynasty, when China's sculptural tradition reached its most mature phase. The modelling of the male Bodhisattva is articulated with vivid realism, the dignified poise endowed with the uttermost spirituality.

In contrast to the more sinicised treatment of the human form in the Northern Qi and Sui dynasties, sculptures of the high Tang period show a deep level of influence from the artistic style of the Indian Gupta Empire, itself imbued with resonances of the Hellenistic tradition. This is visible not only in the form of the figure itself, but also in the graceful folds of the robes. However, where Gandharan and other earlier prototypes are sterner and more distinct in their seated posture, sculptures of the high Tang period are characterised by gentle S-curves on the body and hips slightly tilted to one side, which imbue the figures with dynamic movement and deep sensuality. These characteristic touches of the high Tang are heightened by the exquisite details the sculptors were able to bring to life from the versatility of the stone: the skilfully defined torso; the graceful curve of the body and the opulent jewellery.

The Bodhisattva exhibits close stylistic similarities with other recorded examples from China's cave temples, particularly those of Tianlongshan, such as the sandstone Bodhisattva donated by Eduard von der Heydt to the Rietberg Museum, Zurich, illustrated in *Museum Rietberg*, Zurich, 2002, pp. 62-63. The form and contours of the torso also closely relates to two other Tang dynasty torsos sold at auction, one from the Patino family collection, acquired by Eskenazi in our New York rooms, 3rd December 1986, lot 280, and now in the collection of the Kimbell Art Museum, Fort Worth, illustrated in Giuseppe Eskenazi in collaboration with Hajni Elias, *A Dealer's Hand. The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012; Chinese version, Shanghai, 2015, reprint, 2017, pl. 119; and another from the collection of Stevenson Burke (1879-1962), sold in our New York rooms, 8th May 1980, lot 77 and more recently in these rooms, 2nd April 2018, lot 3023.

All three torsos are carved with the same naturalism of expression, characterised by the same pronounced *tribhanga* pose, with similar carving of the defined muscular features and long flowing jewellery and the same skillful treatment of the drapery, sculpted into graceful folds and naturalistic curves that reinforce the dynamic sensual movement inherent in the sculpture.

此砂岩石雕菩薩立像，柔腴美絕，渾然天成，乃盛唐經典之作，足證當時中國雕塑藝術發展臻熟，已達巔峰。立像姿態自然如生，淋漓展現菩薩雍華寶相。相較北齊、隋代造像之漢化風格，更得印度笈多王朝之審美影響，寫實動人，隱現希臘化時期造像傳統之遺風。其面容纖腴合度，體態娉婷曼妙，甚至衣紋褶皺均優雅柔美。不似犍陀羅與其他早期造像文化多以坐姿描寫，盛唐造像以三折身著稱，意指項頸、腰臀處均作輕微轉折，動感婀娜，腹腰線條柔雅，配以華麗璽珞，細膩純美，石材冷硬猶見造像之源源生命力，栩栩如生。

此菩薩像之藝術風格，類近多處中國名石窟造像，其中又以天龍山石窟最為接近，如 Eduard von der Heydt 捐贈蘇黎世雷特伯格博物館一件砂岩菩薩像，錄於《Museum Rietberg》，蘇黎世，2002年，頁62-63。拍賣場上所見，另有兩尊唐代菩薩像，形態、線條與此相近，其中一尊為 Patino 家族舊藏，1986年12月3日售於紐約蘇富比，編號280，為埃斯卡納齊購得，現藏沃思堡金貝爾美術館，刊載於朱塞佩·埃斯卡納齊，薛好佩整理，《中國藝術品經眼錄：埃斯卡納齊的回憶》，倫敦，2012年；中譯版，上海，2015年，再版2017年，圖版119。另一尊則舊屬 Stevenson Burke 珍藏（1879-1962年），初售於紐約蘇富比1980年5月8日，編號77，近再於香港蘇富比易手，2018年4月2日，編號3023。上述三尊例子肌骨體態描寫逼真，衣袍璽珞富麗且流動自然，也採「tribhanga」姿態，與本像相類，充份展現豐美靈動之貌。



LIU DAN, B. 1953
LANDSCAPE

blue pencil on paper
 Executed in 1997.
 18.3 by 10.6 cm, 7 $\frac{1}{8}$ by 4 $\frac{1}{8}$ in.

PROVENANCE

Collection of Jana Volf.

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

劉丹（1953年生）
 山水

一九九七年作
 顏色筆紙本

來源：
 Jana Volf 收藏

This exquisite and extremely rare drawing of a landscape by Liu Dan was executed using a blue pencil given to him by the owner of the drawing. It belongs to a very small group of drawings by the artist, who used blue pencil for a very brief period.

Liu Dan is known to have made small preparatory drawings for his major works, including *Splendour of Heaven and Earth*, exhibited in *China Without Borders: An Exhibition of Chinese Contemporary Art*, Sotheby's New York, 2001, pp. 72-73 (**figs 1 and 2**), and these drawings seldom appear on the market. He rarely produces pencil drawings without intending them as painting studies. This small and gentle yet striking landscape, brilliantly expressed with the finest lines and nuances of tones, stands out as a singular work for its own sake and not necessarily as a precursor of another work to come.

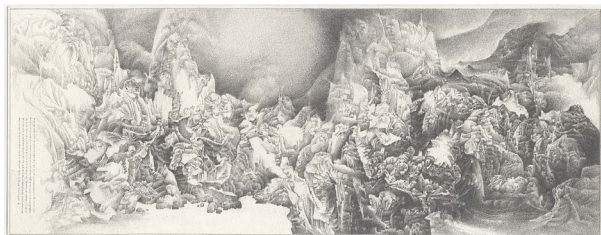


fig. 1
 Liu Dan, *Landscape Study*, pencil on paper, dated 1993
 Image Courtesy of Liu Dan

圖一
 劉丹 山水素描稿 鉛筆紙本 1993年作
 圖片提供：劉丹



fig. 2
 Liu Dan, *Splendour of Heaven and Earth*, ink on paper, 1994-1995

圖二
 劉丹 《天地玄黃》 水墨紙本 1994-1995年作





**A CAEN LIMESTONE PRINCIPAL SPRINGER
MULLION FROM THE SOUTH WINDOW OF
CANTERBURY CATHEDRAL
CANTERBURY, KENT, ENGLAND, 1428-1433**

the imposing springer mullion made up of two stone elements emphasising the joining of the mullion and the lancet springer, both faces decorated with elaborate mouldings and delicately carved cusps, dominated in the centre by the tall vertical mullion, its interior decorated by a roll moulding and the exterior with a roll and fillet moulding, illustrating overall the blend of awe-inspiring scale and delicately carved details of late Gothic architectural elements 145 by 64 by 65 cm, 57 $\frac{1}{8}$ by 25 $\frac{1}{8}$ by 25 $\frac{5}{8}$ in.

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

1428-1433年

英格蘭肯特郡坎特伯里座堂大南窗
卡昂石灰石窗櫺構件





fig. 1
Canterbury Cathedral

圖一
坎特伯里座堂

For the last 580 years, these massive architectural sections formed the principal stonework of the vast south transept window of Canterbury Cathedral, remaining *in situ* until the restoration of the window between 2009 and 2013 necessitated their permanent removal (figs 1 and 2). Separated from the building and brought down from their positions seventy feet above ground level, they can now be appreciated as statuesque forms of immense beauty, their springing, energetic mouldings transforming inanimate stone into dynamic constellations of light and shadow. Their complexity and sophistication attest to the extraordinary skill of the medieval mason.

Canterbury Cathedral is one of England's most renowned buildings as it was one of the most important pilgrimage sites in Europe after the martyrdom of St Thomas Becket there. The building pioneered Gothic architecture in England as it was the first to incorporate early Gothic vocabulary into its fabric and one of the first to experiment with the Perpendicular style in the late Middle Ages. The decision to rebuild the nave and transepts entirely in the Perpendicular style was made after an earthquake damaged the cathedral in 1382. The architect hired for this job was Henry Yevele (1320-1400), who was one of the most creative medieval architects in England, working at the court of Richard II. Yevele rebuilt the nave in an early Perpendicular style, and the south transept window was built by one of Yevele's successors, Thomas Mapilton (d. 1438). The stone for the window was quarried from Caen in 1428, transported

to London and assembled in the 1430s. Mapilton was a master mason who built the cloisters in Durham Cathedral and who also worked on Westminster Abbey and the Tower of London prior to his appointment at Canterbury. In addition to the south transept window, Mapilton is also credited with building the south-west tower at Canterbury. The Cathedral and its late Gothic architects were pioneers of the Perpendicular style, which was characterised by perpendicular lines, continuous mullions and delicate tracery patterns. The architects of this style often inserted so much glass into the walls of their buildings that the structures truly became glass houses. The south window of Canterbury cathedral illustrates this very well as it occupies almost the entire height and width of the transept (fig. 2).

Canterbury Cathedral and its south window underwent much repair, rebuilding and restoration over the centuries. Thus, when recent structural analysis of the window showed signs of major failure, a decision was made to supplement some of its tracery with new stone in order to save the window from further damage. The pieces that were removed were sold directly by Canterbury Cathedral. The present springer mullion is among the principal sections of the original 15th-century tracery to have survived from the window (fig. 3).

For more discussions on related Gothic architecture, see Christopher Wilson, *The Gothic Cathedral*, London, 1990, and Paul Frankl, *Gothic Architecture*, revised by Paul Crossley, New Haven, 2000.





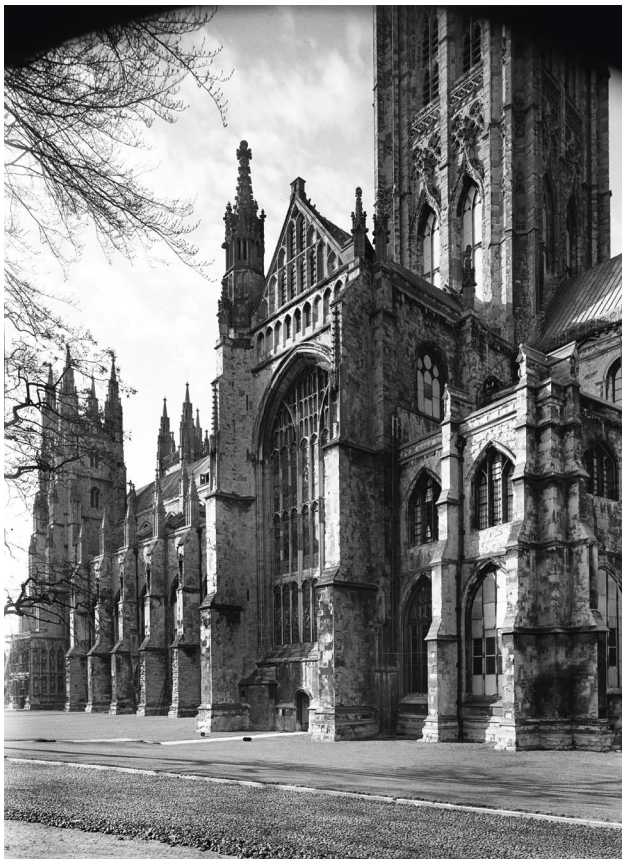


fig. 2
South window of Canterbury Cathedral

圖二
坎特伯里座堂大南窗



fig. 3
Springer mullion from the South window of Canterbury Cathedral

圖三
坎特伯里座堂大南窗窗櫺構件

在長達五百八十年的歲月裏，坎特伯里座堂耳堂大南窗的構件一直保留原處如初，直至在2009-2013年的大窗修復工程期間始被永久移除（圖一及二）。此構件在原址時離地七十英尺，卸下後自成石雕，形態瑰麗，線條流暢，讓頑石頓成光影變換的舞台。其形樸而工巧，足證中世紀石匠造詣卓絕。

自聖托馬斯·貝克特在教堂內殉道後，坎特伯里座堂一直是歐洲朝聖重地，亦是英國著名建築。坎特伯里座堂乃英格蘭最早的哥德式建築，在原建築融入哥德式結構和垂直式建築，在中世紀末期開創先例。1382年，座堂因地震受損，重建的中殿和兩翼完全採用垂直式風格。當時受委託的建築師亨利·耶維爾（1320-1400年）是英國中世紀建築名匠，曾為理查二世宮廷御用工匠。耶維爾用早期垂直式建築風格重建中殿，大南窗則由其繼承者托馬斯·馬皮頓（1438年卒）建造。1428年，大窗石材從卡昂運至倫敦，再於1430年代組建。馬皮頓乃當時著名石匠，曾建造達勒姆座堂的迴廊；在獲委派建造坎特伯里座堂前，曾

參與修建西敏寺大教堂和倫敦塔。除大南窗外，據載馬皮頓亦負責修建坎特伯里座堂的西南塔樓。座堂和後建的哥德式結構部分開垂直式建築風格先例：高聳筆直的線條，窗櫺櫛比鱗次，窗花格紋精緻，加上牆身大面積鑲嵌花窗玻璃，猶如玻璃屋。坎特伯里座堂大南窗幾乎佔據耳堂整幅牆身，是上述結構的典例（圖二）。

數百年來，坎特伯里座堂和大南窗經歷多番修繕、重建及復原。近年分析顯示，大南窗有明顯結構問題，為保日後穩固，坐堂決定用新石材增補部分窗花格；被拆卸的窗花格構件，當時由坎特伯里座堂直接委託拍賣。本次上拍的窗櫺構件是十五世紀窗花格的主體部分（圖三）。

相關哥德式建築論述，詳見 Christopher Wilson，《The Gothic Cathedral》，倫敦，1990年，及 Paul Frankl，《Gothic Architecture》，Paul Crossley 修訂，紐黑文，2000年。

3013

AN IVORY LOBED INCENSE VASE
MING DYNASTY

明 象牙六棱瓜式瓶

of hexalobed form, the pear-shaped body divided into six lobes, rising from a concave base to a waisted neck and elegantly sweeping up to a foliate rim, the ivory patinated to a creamy tone
10.3 cm, 4¼ in.

• HK\$ 120,000-150,000
US\$ 15,300-19,200





3014

**A SILVER-PLATED COPPER 'PHOENIX' HAIR ORNAMENT
TANG DYNASTY**

the mythical bird depicted in descending flight, its wings outstretched with the long five-plumed tail billowing behind, the long slender neck curving backwards, its crowned head detailed with a pointed beak and round eyes, its body finely incised with feathers
12.8 cm, 5 in.

PROVENANCE

Collection of James W. Alsdorf (1913-1990), Chicago.
Eskenazi Ltd, London.
Collection of Maria Rosa Ventura, Italy.

EXHIBITED

The Arts Club of Chicago, Chicago, 1970.

LITERATURE

Jack V. Sewell, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. B44.
Ancient Chinese Bronzes and Gilt Bronzes from the Wessen and Other Collections, Eskenazi Ltd, London, 1980, cat. no. 29.

HK\$ 100,000-200,000
US\$ 12,800-25,500

唐 銅鍍銀鳳鳥髮飾

來源：

James W. Alsdorf (1913-1990年)，芝加哥
埃斯卡納齊古董行，倫敦
Maria Rosa Ventura 收藏，意大利

展覽：

The Arts Club of Chicago，芝加哥，1970年

出版：

Jack V. Sewell，《Chinese Art from the Collection of James W. and Marilyn Alsdorf》，芝加哥，1970年，編號B44

《Ancient Chinese Bronzes and Gilt Bronzes from the Wessen and Other Collections》，埃斯卡納齊古董行，倫敦，1980年，編號29



I'M ON FIRE. I WANT TO
DRIFT ON FROZEN SEAS.
THERE'S SOMETHING
REALLY PREYING ON
MY MIND. I CAN SEE
ELEPHANTS FLYING –
I SEE SUNS CREEP
THROUGH THE HEAVENS,
DARK PLACES BECOME
LIGHT! OH, IF ONE
COULD BUT LIVE LIFE
AND DIE DEATH!
HOLD, KNIGHTS-ERRANT
OF OBLIVION!

**A RARE LIMESTONE 'BUDDHIST TRIAD' STELE
TANG DYNASTY**

substantially carved with an arched niche enclosing a superbly carved Buddha seated on a pedestal with robes cascading in voluminous folds, flanked by two bodhisattvas standing on each side, each figure depicted with pendulous earlobes, all atop a lower register with fragments of figures, including possibly two lions, wood stand
26.4 cm, 10³/₈ in.

PROVENANCE

A Japanese collection since the 1920s.

HK\$ 500,000-700,000

US\$ 64,000-89,500

This carved stone triad likely represents Shakyamuni Buddha, as the position of the right hand appears to be in the *bhumisparsa* ('earth-touching') position, flanked by two *bodhisattvas* depicted holding cintamani ('wish-granting jewels').

Compare a Tang stone stele similarly carved in high relief with a seated figure of Buddha flanked by two *bodhisattvas* standing on waisted lotus plinths, bearing a dedicatory inscription dated to the second year of Jingyun (AD 711), illustrated by Li Jingjie in *Shifo Xuancui* [Essence of Buddhist Statues], Beijing, 1995, p. 73, no. 53. See also a Tang dynasty earthenware plaque carved with similar iconography originally in the collection of Edgar Worch, and now in the Metropolitan Museum of Art, New York, accession number 30.137.

Compare also a large Tang dynasty marble stele of Buddha flanked by attendants from the collection of the Castello delle Serre, Siena, Tuscany, sold at Christie's London, 5th November 2013, lot 386, and another, originally in the collection of Carl Jung, sold at Christie's New York, 14th/15th September 2017, lot 918.

唐 石灰石浮雕一佛二菩薩龕

來源：

日本收藏，1920年代始







**A FINE AND EXTREMELY RARE GEYAO SQUARE
BRUSH WASHER
SOUTHERN SONG DYNASTY**

finely potted in quatrelobed shape, the gently flaring sides elegantly rising from a countersunken base with four small sesame spur marks, covered overall including the base with an opaque glaze of soft greyish tone suffused with an intricate matrix of iron-wire crackle and golden threads, save for four tiny spur marks unglazed revealing the dark body 7.3 cm, 2⅞ in.

PROVENANCE

A Japanese collection, by repute.

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

南宋 哥窑四方倭角小洗

來源：
傳日本收藏

Delightfully fashioned in a simple lobed form with four softly indented corners, this small vessel represents one of the most desirable and sought-after ceramic wares. Its understated beauty lies in the successful match between an extremely attractive crackled glaze and a plain unadorned shape. Its unassuming modest size and its luscious glaze are an open invitation to handle and feel the nature of the piece. Yet, this seemingly unobtrusive washer brings forth a myriad of complicated questions.

Ge ware is one of the most enigmatic wares in Chinese ceramic history. Its origin has been and still is shrouded in mystery. It is, nevertheless, one of the five great ceramic wares of the Song dynasty (960-1279), together with Ru, Ding, Jun and *guan* ware. Yet, its original kiln remains up till now undiscovered. Moreover, there are no surviving historical records of the Song dynasty about *ge*. With few pieces known to have survived from the Song period, rarity makes *ge* ware extremely precious.

The history of *ge* ware is closely linked to the movements of the Song dynasty court. When in 1127, the Song capital in nowadays Kaifeng in Henan province, was invaded by the Jurchen-led Jin dynasty (1115-1234), the Song court fled to the south and established a new capital in Hangzhou, in Zhejiang province. Thus, started the Southern Song dynasty (1127-1279). To emulate their lost past, the potters who had followed the court, modelled their products on the northern precursors with the famous Ru ware as foremost example. With time, depending on different geographical circumstances, local characteristic features were incorporated.





Among these southern wares, the most distinctive were the green wares with a crackled glaze, *guan* and *ge*, often mentioned in classical Chinese literature. While *guan* is known from Song dynasty records, *ge* is not. Perhaps due to this lack of information, literary texts of later periods discussed *ge* ware in a rather elusive way. The earliest reference to *ge* ware dates from a late Yuan dynasty (1279-1368) text titled *Zhizheng Zhiji* [A Faithful Record of the Zhizheng period (1342-68)] of Kong Qi (see Li Huibing, 'A Re-definition of Ge Ware and Related Problems' in *Chinese Ceramics. Selected articles from Orientations 1982-1998*, Hong Kong, 1999, pp. 338-340). *Ge* and also *guan*, unlike other ceramic wares, were not named after a place of origin. While *guan* was meant to be 'official' ware, *ge* was taken by its literally meaning of *gege* ('elder brother'), in reference to siblings who were potters. The elder brother supposedly owned a kiln in the Longquan area during the Southern Song period, where this type of crackled glaze ware would have been made. The Ming period (1368-1644) book, *Gegu yaolun* [Essential criteria of antiquities] (publ. 1388) of Cao Zhao, the most influential guidebook on the connoisseurship of artifacts, placed *ge* high on its ranking list of ceramic wares, but did not exactly define what *ge* ware was, except that it resembled *guan* ware (see Craig Clunas, *Superfluous Things. Material Culture and Social Status in Early Modern China*, Illinois, 1991, p. 102).

Later Ming and Qing dynasty (1644-1911) texts elaborated on the so-called 'purple-mouth and iron foot' describing the black body, noticeable at the unglazed foot and through the glaze at the rim. Some *ge* appear to have been fired directly on the foot while others, on spurs. In those texts, there were also abundant poetic remarks about the crackled glaze, such as *baijisui* ('hundred crackles'), *jinsi tiexian* ('golden threads and iron wires'), alluding to the larger dark cracks overlying the smaller yellowish ones or otherwise 'fish scales', 'crab claws' or 'accumulated foam and stringed beads', pointing to the numerous tiny bubbles in the glaze that make for its lustrous shine.

In short, there were a number of descriptions about how *ge* ware looked or should look like, some of which were also used in fact, for describing *guan* ware. However, by then, *ge* had become a connoisseur's term for a certain highly prized type of crackled-glazed ware. The early Ming consensus on *ge*, established in Cao Zhao's important guide for connoisseurs, had firmly set the tone for future appraisals.

As the different physical aspects of *ge* were discussed, the geographical location of the kiln remained a mystery. The Dayao and Xikou kilns in Longquan were suggested. Recent finds from the Yuan dynasty strata at the Laohudong kilns near Hangzhou however, yielded shards resembling descriptions of *ge* in classical texts, which may perhaps point to a slightly later,

Yuan, date for some *ge*. Interesting to note, is that the Laohudong site is also known for having produced *guan* ware and that could possibly support an assumption that both *ge* and *guan* were manufactured at similar kilns. As long as there is no conclusive evidence about a Southern Song *ge* kiln, the debate will be open for further interpretation.

Perhaps originally an accidental error, it was yet a *tour de force* to recreate the coveted crackled glaze. An extremely complicated technique was set in place, where the application of multiple layers of glaze and successive firings were necessary before a meticulously controlled cooling process could begin, to provoke the actual crackling. During the phase of cooling after the last high firing, the glaze contracted more than the body. Further crazing or crackling could occur even after, when the piece had left the kiln, see Nigel Wood, *Chinese Glazes. Their Origins, Chemistry and Recreation*, London, 1999, pp. 85-7. Since the outcome was invariably different, no piece was ever the same, which may have added to the attraction of *ge* ware.

The present piece is a testimony to classic *ge* ware as described in Chinese literature. It displays the coveted *jinsi tiexian*, with its fine underlying network of rust-brown (golden threads) and large dark-stained (iron wire) crackles. The four tiny marks on the base, in literature referred to as 'sesame seeds', point to the use of spurs. The more usual form for *ge* brush washers is a flower shape with five or more sides, but of this particularly exquisite square shape with indented corners, only a few washers appear to be recorded:

One is in the Palace Museum in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, no. 21, where it is attributed to the *guan* kilns, but then the same piece is also illustrated and described as *ge* in Bian Yiwen, *Zijincheng de jiji. Tushuo Qinggong ciqi dang'an. Wenfang juan. Wenfang ci tezhan* [Recollections of the Forbidden Palace. A file of Qing Palace ceramics illustrations and descriptions. The Study Room volume], Beijing, 2016, p. 155, there it is further listed as one of '...a pair of *geyao* square-shaped washers', '...handed over to the Imperial Household Workshop on the 22nd day of the 9th month in the 62nd year of Qianlong (corresponding to 1797)', together with another washer listed as '...handed over to the Imperial Household Workshop on the 24th day of the fourth month in the 52nd year of Qianlong (corresponding to 1787)'.

One in the Percival David Collection is included in *Illustrated Catalogue of Ru, Guan, Jun, Guangdong and Yixing Wares in the Percival David Foundation of Chinese Art*, London, 1999, no. 68, where it is called a water pot and dated to the Yuan or Ming dynasty, with a note "...

probably in imitation of Song crackled wares".

One brush washer is included in the exhibition catalogue *Iron in the Fire*, The Oriental Ceramic Society, Ashmolean Museum, Oxford, 1988, cat. no. 42. The same piece is also illustrated in Giuseppe Eskenazi in collaboration with Hajni Elias, *A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012, pl. 267, from the collection of Dr. P.H.D.S. Wikramaratna. It was subsequently sold in these rooms, 2nd April 2018, lot 3046.

Only four others have been sold at auction: one from the Edward T. Chow collection in our London rooms, 16th December 1980, lot 293; the second, from the Muwen Tang collection, included in *Lidai Wenwu Cuizhen/Selected Treasures of Chinese Art. Min Chiu Society. Thirtieth Anniversary Exhibition*, Hong Kong, 1990, cat. no. 111, in our these rooms, 20th May 1986, lot 9 and again in our London rooms, 12th November 2003, lot 3; the third, from the Bai Ma Xuan collection in our New York rooms, 21st September 2005, lot 49, previously at Christie's Hong Kong, 24th October 1993, lot 703; the fourth, originally in the collection of Dr P.H.D.S. Wikramaratna (1916-2010), illustrated in Giuseppe Eskenazi in collaboration with Hajni Elias, *A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012; Chinese version, Shanghai, 2015, reprint, 2017, pl. 267, sold in these rooms, 2nd April 2018, lot 3046.

Since *ge* ware was so highly regarded, it is not surprising that it was imitated at the imperial kilns at Jingdezhen, in Jiangxi province. The crackles in the glaze were often deliberately stained to enhance its decorative effect. The best Ming examples carry Xuande and Chenghua reign marks and were admired in their turn. In the Qing dynasty, during the Yongzheng (1723-35) and Qianlong (1736-95) reigns, imitating *ge* was particularly *en vogue*. Tang Ying (1682-1756), the Yongzheng Emperor's supervisor at the imperial kilns, noted that 'ge glazes on an iron body were amongst the ceramics emulating antique wares' and that they 'had been sent especially by the Emperor to be copied at Jingdezhen', see Suzanne Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, p. 215.

The best appraisal of *ge* ware may be the poem of the Qianlong Emperor inscribed inside the rim of a *ge* vase, now in the Percival David Foundation, illustrated in the Foundation's catalogue, *op.cit.*, no. 94:

"Despite the pattern of hundreds of intermingling crackle lines, its texture is fine and smooth to the touch. This is the work of the talented Elder Brother. One discovers that the value of these undecorated wares is the same as that of unpolished gems. How could one compare this and the more elaborate products of Xuan(de) and Cheng(hua)? Each has its own individual charm."

本葵式洗器型簡潔，四方倭角，乃最受推崇瓷器品類之一，冰裂紋瑩澈絕俗，器型簡約優雅，集於一器，秀雅明麗。此洗尺寸小巧，釉色亮澤，把玩手中，怡然自得。此器簡約，相關研究卻大有學問。

哥窯，中國瓷器史上最神秘瓷窯之一，起源至今仍舊成謎，與汝、定、鈞、官合稱宋代五大名窯。哥窯原址，至今仍然未有定論，現存宋史記載亦無關於哥窯之紀錄。加諸傳世作例稀少，哥窯瓷因而更為珍貴。

哥窯歷史，與宋朝發展關係緊密。1127年，金朝領河南開封宋都，宋高宗逃至浙江杭州臨安新都即位，是為南宋。跟隨宋室南下之瓷匠懷念往昔，仿北宋汝窯製器，假以時日，各地瓷窯因應地質情況，注入本地元素。

南宋瓷器，以冰裂紋青釉最為獨特，官及哥窯，古籍多有記載。官窯種種，記載於宋朝檔案，哥窯則不然。或許因為資料有限，後人討論哥窯器，言辭頗為隱晦，參考柯律格，《Superfluous Things. Material Culture and Social Status in Early Modern China》，伊利諾伊州，1991年，頁102。

晚明及清代古籍，則以「紫口鐵足」形容哥窯器，意指胎骨色深褐，觀察器足及口沿釉料可察。部份哥窯器以支釘架燒，或無支釘。除此以外，古籍亦有「百圾碎」、「金絲鐵線」等形容，謂其釉面開片紋層疊豐富，主紋深黑，細緻密紋則呈金色，亦有魚紋、蟹爪紋、並有「哥釉泡之密似攢珠」等說。

簡而言之，有關哥窯器外表之描述，亦適用於官窯器。然而，「哥窯」一詞，現已成為鑒藏家讚美某類珍貴冰裂紋器之語。曹昭《格古要論》奠定明代早期對哥窯之論，影響後世深遠。

哥窯外表雖然陳述頗多，窯址卻仍然成謎。有學者認為是龍泉大窯及溪口窯，然而近年又有研究顯示，杭州附近老虎洞窯出土破片與古籍描述哥窯器相近，故此部份哥窯瓷器或製於元朝。老虎洞窯除出產哥窯器外，亦以出品官窯瓷聞名，或可顯示製作哥窯及官窯瓷之瓷作坊甚為相似。時至今日，尚無可作定論之南宋哥窯證據，故此題目仍需繼續討論。

冰裂紋，最先燒成或出於意外，刻意燒製，則大有學問，所用技術極其複雜，需施多層釉料，反覆窯燒，冷卻程序同樣一絲不苟，精工巧製，冰裂紋理方成。最後一次高溫窯燒過後，釉料收縮比胎身迅速，故成冰裂紋。瓷器離窯後，大小裂紋仍可繼續形成，見武德，《Chinese Glazes. Their Origins, Chemistry and Recreation》，倫敦，1999年，頁85-7。由於冰裂成果每次不同，每件瓷器均屬獨一無二，更顯哥窯瓷之珍貴難得。

本品特徵，與古籍描述哥窯典範同出一轍，釉面滿佈金絲鐵線，主紋深黑，細紋金紅，層疊豐富，底部共四「芝麻粒」釘痕。哥窯洗器型，以葵式為主，多屬五瓣或以上，此器則呈四方倭角，據現時記載僅只數例。

一例藏於北京故宮博物院，圖載於《故宮博物館藏文物珍品全集·兩宋瓷器（下）》，香港，1996年，編號21，此處形容為官窯瓷，然而卞亦文則稱此器為哥窯瓷，見《紫禁城的記憶·圖說清宮瓷器檔案》，北京，2016年，頁155，該書敘述，一對哥窯方形洗於乾隆六十二年（1797年）九月廿二日上呈內務府，另一洗則於乾隆五十二年（1787年）四月廿四日上呈內務府。

大維德爵士收藏一盃，可供參照，圖見《Illustrated Catalogue of Ru, Guan, Jun, Guangdong and Yixing Wares in the Percival David Foundation of Chinese Art》，倫敦，1999年，編號68，該書形容為水丞，斷代元或明朝，並述該例相信乃仿宋瓷冰裂紋瓷器而作。

再比較一例，曾見於東方陶瓷學會展覽《Iron in the Fire》，阿什莫林博物館，牛津，1988年，編號42，此例並圖載於埃斯卡納齊，薛好佩整理，《中國藝術品經眼錄：埃斯卡納齊的回憶》，倫敦，2012年；中譯版，上海，2015年，再版，2017年，圖版267，原屬 P.H.D.S. Wikramaratna 博士收藏，後售於香港蘇富比2018年4月2日，編號3046。

此外，僅有三例售於拍賣行：其一出自仇焱之收藏，售於倫敦蘇富比1980年12月16日，編號293；其二出自沐文堂收藏，曾展於《歷代文物萃珍：敏求精舍三十週年紀念展》，香港藝術館，香港，1990年，編號111，售於1986年5月20日，編號9，後易手於倫敦蘇富比2003年11月12日，編號3；其三出自白馬軒收藏，售於紐約蘇富比2005年9月21日，在此前曾售於香港佳士得1993年10月24日，編號703。

哥窯廣受喜愛，故此江西景德鎮御窯亦曾仿效哥窯瓷，燒製珍品，片紋多數染深，以加強效果。帶明宣德及成化款者，深受推崇。清代則以雍正及乾隆年之仿哥窯器最為流行。雍正朝督陶官唐英（1682-1756）曾述，仿古瓷器包括仿哥窯瓷，皇帝特別派人送往景德鎮以供仿效。見 Suzanne Valenstein，《A Handbook of Chinese Ceramics》，紐約，1975年，頁215。

乾隆帝於一件哥窯瓶口內側題詩一首，以讚珍瓷，瓷瓶先藏於大維德爵士基金會收藏，圖載於基金會圖錄，前述出處，編號94，詩曰：「百圾雖粉撫則平，處州陶實出難兄；一般樸質稱珍重，那誠精工宜與成」。



**A FINELY CAST GILT-COPPER REPOUSSE MASK
OF BHAIRAVA
NEPAL, DATED 1545**

the ferocious mask with large bulging almond-shaped eyes, beneath arched flaming brows beneath a third eye, the mouth agape revealing menacing teeth, framed by a moustache and beard formed from flaming curls, the neck encircled by a stepped collar with a beaded edge centred by a serpent, inscribed with a long inscription dated Samvat 665 (in accordance with 1545), stand 39.2 cm, 15³/₈ in.

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

This is a particularly powerfully modelled and finely cast example of a mask created by Newari craftsmen depicting Bhairava, a wrathful manifestation of the Hindu god Shiva. He bears Shiva's effigy at the base of his foliate skull tiara. Flaming hair, bulging eyes, and earrings made of serpents are all associated with Bhairava. This mask-like form of his image is ubiquitous because of its ritual significance.

These masks were never actually worn, and they were used only during a special annual festival dedicated to Indra, the Indra Jatra. Behind each mask, a pot of beer or spirits was placed and poured through a funnel pipe emerging from the hole in the divinity's mouth. The consecrated beverage would then be consumed with great enthusiasm by participants during the ceremony. The custom of drinking as part of the Indra festival is peculiar to Nepal, and these large, mask-like sculptures are unique to the country. For a similar example in the Musée Guimet, Paris, see Ian Alsop, 'The Masks of the Newars', *Orientalism*, September 1993, p. 57, fig. 14; and another mask sold in our New York rooms, 24th March 2004, lot 91.

1545年 尼泊爾鎏金銅鑿花陪臚面具

此陪臚面具形相懾人，鑄工精美，出自內瓦爾匠人之手。陪臚，印度教神明濕婆之忿怒身，頭戴鬘髻冠，冠底刻濕婆雕像，鬚髮如焰，裂皆瞋目，雙耳纏蛇，昭顯其性情兇猛。陪臚面具是重要的宗教器物，頗為常見。

此類面具不會用作佩戴，只會在每年的因陀羅節上，供信眾膜拜祈願。面具背後放置啤酒或烈酒，酒液經過細管，從神明口中流出，視為聖酒，為信眾爭相飲用。飲用聖酒是尼泊爾因陀羅節別具特色的習俗，這種大型面具雕塑也是此地所獨有。有一近例，藏於巴黎國立亞洲藝術博物館，錄於 Ian Alsop，〈The Masks of the Newars〉，《Orientations》，1993年9月，頁75，圖14。另一例售於紐約蘇富比2004年3月24日，編號91。



A GREY SCHOLAR'S ROCK
MING – QING DYNASTY

明至清 石供

vertically oriented, the black pitted stone with a contorted outline covered with crevices, ridges and protrusions, the irregular structure with three main openings, the stone of a dark grey colour patinated to a lustrous sheen and accentuated with grey and orange-beige striations, affixed to a wood stand
14.4 cm, 5 $\frac{5}{8}$ in.

HK\$ 40,000-60,000
US\$ 5,100-7,700



**A RARE AND SUPERBLY CARVED JADE
SCABBARD CHAPE
EASTERN ZHOU DYNASTY**

of trapezoidal form with curved flaring edges, worked in low relief on each side with a *taotie* zoomorphic monster marked with scrollwork, the stone of an attractive even creamy-white colour, stand
5.6 cm, 2 1/8 in.

PROVENANCE

Collection of Ed O'Neill, during the 1970s.
Collection of George Ortiz (1927-2013), by repute.
Oliver Hoare, London.

EXHIBITED

Every Object Tells a Story: Oliver Hoare's cabinet of curiosities, Ciancimino, London, 2012, cat. no. 60.

HK\$ 100,000-150,000

US\$ 12,800-19,200

Fashioned from a pebble of even tone and incised with the zoomorphic monster mask, this piece is a fine example of Eastern Zhou sword fittings. Jade sword ornaments are discussed by Jessica Rawson in *Chinese Jade. From the Neolithic to the Qing*, London, 1995, p. 290, who remarks that "weapons decorated with jade may have been thought to confer resistance to death and decay, and may, therefore, have been preferred for burial over weapons with other types of decoration". Jade chapes, which developed at a slightly later stage than other sword ornaments, were used on scabbards to protect them from the weapon's sharp tip.

A similar chape, unearthed from Yonghe, Jiangxi province, and attributed to the Western Han dynasty, is illustrated in Gu Fang, *Zhongguo chutu yuqi quanji/ The Complete Collection of Unearthed Jades in China*, Beijing, 2005, vol. 9, pl. 65; another also attributed to the Western Han dynasty, excavated from Pingshou, Shuozhou city, Shanxi province, is illustrated *ibid.*, vol. 3, pl. 232; a third from the collection of David David-Weill, was sold in our London rooms, 29th February 1972, lot 58; and a further example from the Frederick M. Mayer collection, was sold at Christie's London, 24th / 25th June 1974, lot 177. See also a jade chape from the Sir Joseph Hotung collection now in the Metropolitan Museum of Art, New York, published on the Museum's website, accession no. 2008.281.

東周 玉獸面紋劍珌

來源：

Ed O'Neill 收藏，1970年代
傳 George Ortiz (1927-2013年) 收藏
Oliver Hoare，倫敦

展覽：

《Every Object Tells a Story: Oliver Hoare's cabinet of curiosities》，Ciancimino，倫敦，2012年，編號60







THE DUANFANG CONG

Regina Krah

The creation of artefacts such as this jade at prehistoric times, when writing was not yet established and metal was not yet utilized, may be seen as one of the wonders of mankind. The advanced jade masterpieces Neolithic craftsmen fashioned with their primitive tools can hardly be admired enough. While the term Stone Age in most regions simply designates an age where tools and weapons were fashioned from stone, in China it has a very special meaning, since the stones in question included this particularly hard and beautiful material, jade, that is extremely laborious to work, but can be turned into veritable gems. It was undoubtedly not only its attractive colouration and sheen that contributed to the high esteem and value of jade items, but also the fact that they were most difficult to manufacture, and thus hard to come by and prestigious to own.

China's most important Neolithic jade cultures are Hongshan in the Liaoning region and Liangzhu in the region around Jiangsu and Zhejiang. The Liangzhu culture, which is named after a village near Hangzhou in Zhejiang, flourished from the late 4th to the end of the 3rd millennium BC and has brought about a large variety of jade forms, foremost among them *bi* (discs) and *cong*. *Cong* remain among the most enigmatic objects of early Chinese cultures. Generally shaped as cylinders that are round on the inside and square on the outside, they can vary enormously in height and diameter, ranging from wide, shallow bracelets to tall, narrow tubes. Liangzhu *cong* are distinguished by finely engraved anthropomorphic or zoomorphic faces with highly stylized but distinctive features.

Bracelet-shaped *cong* like the present piece, also known as *zhuo*, appeared among the earliest Liangzhu jades and were apparently worn by both sexes. Their round shape, intersected in four places by prominent raised masks, often approaches a square section the outside, and cannot be separated from the more sharply angled, square *cong*, as intermediaries exist of all shapes and sizes. Tubular examples, which mostly are too narrow to be worn, appeared somewhat later than *zhuo*-shaped *cong* and are considered to have developed from the bracelet shape. The present piece, with the outer sides angled to form a rounded square, with a recessed vertical band in the centre of each side, dividing masks that are straddling the four corners, illustrates this development, which appears to have taken place in the middle Liangzhu period.

The faces on this piece are carved with the characteristic Liangzhu features of two prominent eyes, widening towards the temples and enclosing circular pupils, a narrow horizontal bar indicating the mouth, and two horizontal bands across the top, suggesting the forehead or hairline. Remarkable here are the extremely finely incised scroll bands also marvelled at by Duanfang in his inscription on the box of the piece, which are made up of hair-fine parallel lines. Sun Zhixin, 'A Chronology of the Decoration of Liangzhu Jades', in Rosemary E. Scott, ed., *Chinese Jades. Colloquies on Art & Archaeology in Asia*, no. 18, Percival David Foundation of Chinese Art, London, 1997, states, p. 53, that scrolls were being introduced around 2800 BC, around the beginning of the middle Liangzhu phase, although related monster faces probably date from slightly later in this period, around 2600-2400 BC.





fig. 1
Portrait of Duanfang (1861-1911)

圖一
端方 (1861-1911年)

With no obvious usage explaining their shape and no clearly understandable meaning legible in their decoration, Liangzhu *cong* have provided fertile grounds for interpretation (K.C. Chang, 'An Essay on *Cong*', and Jean M. James, 'Images of Power: Masks of the Liangzhu Culture', in *Chinese Jade. Selected Articles from Orientations 1983-2003*, Hong Kong, 2005, pp. 70-76 and 101-110). Given their common appearance in Liangzhu burials, their extremely complex and time-consuming workmanship, and their mysterious form and ornamentation, it is likely that they served some important ritual or ceremonial purpose among the elites of this early society, but any more specific interpretation has to await further archaeological or historical studies. As simple works of art handed down to us from a society that flourished over four millennia ago, the present jade and its companion pieces fascinate by their imaginative concept, distinctive style and superb control of the medium.

Although Liangzhu *cong* are unmistakable, being composed of a number of recurring elements, individual examples nevertheless vary greatly. *Zhuo*-shaped *cong* are particularly rare and it is difficult to find close counterparts to the present piece. A smaller, but otherwise quite similar carving was included in the exhibition *Jing tian ge wu. Zhongguo lidai yuqi daodu/Art in Quest of Heaven and Truth Chinese Jades through the Ages*, National Palace Museum, Taipei, 2011, pl. 4-4-9. A large range of examples in many different shapes and sizes, but none very close to the present piece, is

illustrated in *Liangzhu wenhua yuqi* [Jades from the Liangzhu Culture], n.p., 1989, pls 6-58; and in Jessica Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, p. 34 and pp. 124-129.

The present *cong* formed part of the fabled collection of Duanfang (1861-1911), one of the most famous Qing dynasty collectors and connoisseurs of ancient Chinese artefacts (fig. 1). It comes in a wooden box with an inscription signed Taozhai, a sobriquet used by Duanfang. In the West, Duanfang is probably best known as the former owner of the unique Western Zhou bronze altar set in the Metropolitan Museum of Art, New York (Zhixin Jason Sun, 'A Legend Retold: The Duanfang Bronzes' Journey to the Metropolitan Museum of Art', *Mirroring China's Past. Emperors, Scholars, and Their Bronzes*, The Art Institute of Chicago, 2018, pp. 198-203). A Han Chinese official and member of the Manchu Plain White Banner, Duanfang served the Qing government in many different posts and places and was renowned as a far-sighted and influential politician. He travelled widely, visiting the United States and many countries of Western Europe, to study Western constitutions, educational systems and museums with the aim of modernizing China's institutions. (The 'Western lands' mentioned in the inscription of the present piece's box may, however, not stand in direct relation to this.) His collection of ancient bronzes, jades, paintings, calligraphies and other works was largely sold by his family in the decades following his death and the demise of the Qing dynasty.



端方舊藏良渚玉琮

康蕊君

史前時代，尚無文字亦無金屬器具，何以琢玉似此，實為難解之謎。新石器時代匠人，簡就原始工具，竟能巧奪天工，雕琢如此精湛玉器，廣得後世仰慕。石器時代文化，通以石材作工具、武器，然中國的石器時代文化獨特之處，在於所用石材已包含玉石，其質地堅硬，雖艱澀費琢，所得成品通透輝耀，色澤華美，製作過程艱辛不易，更顯珍貴非凡。

中國最負盛名的新石器文化要屬遼寧之紅山文化，與江蘇、浙江一代的良渚文化。良渚遺址近浙江杭州，鼎盛期約公元前三千多年至二千年間，遺址出土大量玉器，以璧、琮為多，琮乃最具代表性之中國高古玉器，多為柱形，內圓外方，高度、尺寸變化甚鉅，可見寬、淺似臂釧者，亦有高、窄如管例，良渚玉琮常綴抽象類獸面紋於側，乃其最大特色之一。

此件玉琮，形似臂釧，又稱「鐲」，男女皆見配戴，屬良渚早期玉器。此類玉琮造形圓潤，外壁琢四組陽刻獸面紋，獸面中線起稜，象徵四角，與方正直角之玉琮相異。高窄如管形的玉琮，不適合佩戴，年代多晚於鐲形玉琮，其造形應由鐲形發展而來。本品外壁承圓弧四角形，四面中段凹陷，分隔四長方形獸面紋，應屬良渚中期之作。

此琮之獸面紋，雙目圓睜，眼角上揚，乃良渚經典，細扁方形為口，上端二段水平邊線或為前額，或髮際，邊線綴淺陰刻紋飾，宛若髮絲，精細至極，端方亦於玉琮木盒刻銘頌讚如此鬼斧神工。孫志新於專文，〈A Chronology of the Decoration of Liangzhu Jades〉，蘇玫瑰編，《Chinese Jades. Colloquies on Art & Archaeology in Asia》，18號，大維德中國藝術基金會，倫敦，1997年，頁53，述此類紋飾始見於約公元前2800年，良渚文化中期初始，相類獸面紋則年代或稍晚，約公元前2600至2400年。

玉琮之用途、紋飾意義均未明，多位學者曾提出假說（張光直，〈An Essay on Cong〉，及 Jean M. James，〈Images of Power: Masks of the Liangzhu Culture〉，《Chinese Jade. Selected Articles from Orientations 1983-2003》，香港，2005年，頁70-76、101-110）。考慮其普遍用於良渚墓葬，製作精美費時，且造形紋飾獨特神秘，應屬早期社會中，權貴階級特有的重要祭祀禮器，然而仍待進一步考古研究提供更為精確之解答。逾四千多載，遞傳至今，良渚玉琮之精美工藝、獨特風格，依舊深切觸動人心，激發無窮想像。





良渚玉琮特色鮮明，各例之間差別甚廣，鐮形玉琮數量鮮少，存世與本品相類者幾無。參考一件尺寸較小，紋飾與本器相似玉琮，展出於《敬天格物：中國歷代玉器導讀》，國立故宮博物院，台北，2011年，圖版4-4-9。其他玉琮雖形狀、尺寸各異，卻無近似本品者，參考《良渚文化玉器》，1989年，圖版6-58，及羅森，《Chinese Jade: From the Neolithic to the Qing》，倫敦，1995年，頁34、124-129。

此件玉琮曾為晚清盛名金石鑑藏家端方（1861-1911年，圖一）所藏，玉琮木盒銘文落款「陶齋」，為端氏號。於西方，端氏收藏最廣為人知者，要屬紐約大都會藝術博物館藏西周青銅柶禁器組（孫志新，〈A

Legend Retold: The Duanfang Bronzes' Journey to the Metropolitan Museum of Art〉，《Mirroring China's Past. Emperors, Scholars, and Their Bronzes》，芝加哥藝術學院，芝加哥，2018年，頁198-203）。端氏出身滿洲正白旗，曾出任多項朝廷要職，富遠見且甚具影響力，曾出訪美國及西歐多國，考查各國體制、教育機構、博物館等，以求推動清國現代化（此木盒銘文述「西土」，或與此無直接關聯）。滿清覆亡後，端方遭軍變而歿，其珍藏多數高古青銅器、玉器、書畫遂由其族人變賣流散。

**AN IMPORTANT AND EXCEPTIONAL JADE CONG
NEOLITHIC PERIOD, LIANGZHU CULTURE**

of tubular form, the exterior superbly and subtly angled with four projecting corners, each worked with a stylised monster face accentuated with well-defined eyes widening towards the temples and enclosing piercing circular pupils, above a narrow horizontal ridge indicating the mouth, and below two horizontal bands, possibly the forehead or hairline, the monster face further exquisitely rendered with finely incised scrollwork, the four monster faces divided with a gently recessed vertical band in the centre of each side, the opaque stone of a lustrous brownish-beige colour mottled with russet-brown inclusions, the cover of the burlwood-inset box carved with an inscription signed Taozhai, eulogising the stone as well as the meticulous precision of the incised hair-fine decoration on the *cong*, the interior lined with blue silk and bearing a seal mark reading *Taozhai jiancang shuhua* ('Paintings and calligraphy appreciated by Taozhai') 10 cm, 3⅞ in.

PROVENANCE

Collection of Duanfang (1861-1911).

EXHIBITED

Kodai Shina bijutsu tenkan [Exhibition of ancient Chinese art], Yamanaka, Osaka, 1923, cat. no. 29, exhibited as part of a group of Zhou jades from the collection of Duanfang.

LITERATURE

Seigai Ōmura ed., *Shina kobijutsu zufu* [Illustrations of ancient Chinese art], vol. 1, Tokyo, 1932, no. 95.

Inscription on the wooden box:

Zhou *zucong*. There are different types of *cong*, and those that are incised with patterns are called *zucong*. Although half of the pattern on this *cong* has been worn off, [it can still be observed that] each line of the remaining decoration is as fine as a single hair, implying that it was incised with a *kunwu* knife. This white jade, slightly discoloured and tinged with grey, is considered the best type in the Western lands. Recorded by Taozhai.

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

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

新石器時代 良渚文化獸面紋玉琮

來源：

端方（1861-1911年）收藏

展覽：

《古代支那美術展觀》，山中商會，大阪，1923年，編號29，列為端方珍藏周朝玉器

出版：

大村西崖編，《支那古美術圖譜》，上冊，東京，1932年，編號95

盒蓋題識：

周組琮。

琮之制不一，上有刻文者謂之組琮。此琮上有刻文，雖半已磨滅，能存者細如絲髮，真昆吾刀所刻，此白玉有灰浸，西土中最上品。陶齋記。



HE EXAMINED MAURI'S
THUMB, ALL THE
WHILE JABBERING
AWAY IN LATIN AND
SCIENTIFIC JARGON:
“... PRECORDIAL REGION
OF THE GRINGATORY
MOLOSSOS... STIRPFIRIC
GOLGOMERUS...
AMPHIBOLIC
CARBONATE... ACROBATIC
PORPHYRY... CLITORIA
TERNATE... VEGETALIOUS
BISMUTH...”









3021

PROPERTY FROM AN IMPORTANT COLLECTION

A RARE AND COMPLETE WOOLLY MAMMOTH SKELETON, MAMMUTHUS PRIMIGENIUS SIBERIA, RUSSIA, LATE PLEISTOCENE

the monumental skeleton of an individual *Mammuthus primigenius* exceptionally preserved in its entirety, the skull with a piercing elongated cavity above a pair of long tusks powerfully extending out towards the sides with a dramatic curvature, the body terminating in a tailbone and supported on four legs, the patina of a pale beige colour with characteristic brown streaks
h. 350 cm, 137¾ in.

PROVENANCE

Sotheby's Paris, 2nd October 2012, lot 65.

LITERATURE

Takahashi Keiichi, Wei Guangbiao, Uno Hikaru, Yoneda Minoru, Jin Changzhu, Sun Chengkai, Zhang Sheng, and Zhong Bei, 'AMS 14C chronology of the world's southernmost woolly mammoth (*Mammuthus primigenius* Blum.)', *Quaternary Science Reviews*, 2007, vol. 26, nos 7-8, pp. 954-957.

HK\$ 2,500,000-3,500,000
US\$ 319,000-447,000

**第四紀上更新世
西伯利亞真猛獁象骨化石**

來源：
巴黎蘇富比2012年10月2日，編號65

出版：
Takahashi Keiichi、Wei Guangbiao、Uno Hikaru、Yoneda Minoru、Jin Changzhu、Sun Chengkai、Zhang Sheng 及 Zhong Bei，〈AMS 14C chronology of the world's southernmost woolly mammoth (*Mammuthus primigenius* Blum.)〉，《Quaternary Science Reviews》，2007年，第26期，7-8號，頁954-957



These species existed at the same period as the Neanderthal man, during the Middle Paleolithic period and as the Homo sapiens during the Upper Paleolithic Period, and until their extinction around 12,000 BC.

Historians suggest that it was the open cavity of mammoth skulls found on the shorelines of ancient Greece that inspired the myth of Cyclops, the round-eyed primordial giant described in Greek and later Roman mythology. This current lot is an extremely well-preserved example of the mammoth, the terrestrial mammal of all times that encapsulates our vision of the Ice Age. Hunted by prehistoric man, the mammoth developed special teeth and defenses to face the rigors of its ecosystem. Tusks were used not only in self-defense but also for digging and scraping beneath the snow for food. These naturally formed tusks emerged at birth and continued to grow in an organic curve until the end of the animal's life.

See a mammoth skull sold in these rooms, 2nd April 2018, lot 2851.

西伯利亞真猛獁象，在舊石器時代中期與尼安德特人同期生存，舊石器時代晚期亦與早期人類同期，直至公元前12,000年絕跡為止，活躍地區與猛獁象草原地帶呼應，足跡曾經遍及歐亞大陸及北美，也有較南面例子，如山東省曾發現33,000年前真猛獁象化石。西伯利亞真猛獁象乃歷來陸生哺乳動物最龐大之品種，長有巨大象牙，遙想古時引思神秘，可成權力之徵。

本品尺寸龐大而形態優雅，整體保存良好，稍經修復，乃典型情況。此品實屬稀珍，新藏家可按照恐龍等大型動物化石之收藏傳統，以私人儀式命名此品。

參見西伯利亞猛獁象顱骨連象牙，2018年4月2日售於香港蘇富比，編號2851。



**A GOGOTTE
OLIGOCENE (30 MILLION YEARS OLD),
FONTAINEBLEAU, FRANCE**

of expansive proportions, the irregular structure amassed of dense layers and swirls with projections, the sandstone of a pale greyish-white colour
w. 113.5 cm, 44¾in.

HK\$ 150,000-250,000
US\$ 19,200-31,900

漸新世（三千萬年前）
法國楓丹白露宮固結砂岩

The present gogotte is a beautiful concretion made of sandstone with a sublime grain. A gogotte is a millions-of-years old naturally shaped mineral rarity consisting of tiny quartz fragments held together by calcium carbonate. These bizarre sandstone formations from Fontainebleau in France, which inspired the Surrealists, can also be viewed today in the Versailles gardens. Louis XIV of France, known as the Sun King, commissioned similar gogottes to be excavated for his gardens. The ornately rounded, scrolling formations — somewhat Baroque in design — have been restored to their original state surrounding the mysterious Grove of the Three Fountains designed by Le Nôtre in 1677. A particularly well-preserved example of a sandstone concretion is on display at the Smithsonian Institution National Museum of Natural History in Washington D.C.

此乃自然隨機形成的砂岩礦物，由石英碎礫緊密結合而成，流麗雅緻。如果不是已經有幾百萬年的歷史，它完全可以被看作是一尊優美的當代雕塑。這種沉積物或洞穴堆積物的形態各異，如夢似幻，演繹出多種詮釋，每件均獨一無二。此類砂岩出自法國楓丹白露，形狀圓潤光滑，如行雲流水，氣韻獨特，甚或具巴洛克時期之風，曾為抽象派藝術家帶來不少靈感。太陽王路易十四也鍾情此類砂岩礦物，嘗命人採掘修復，並置放於凡爾賽宮中由園藝家安德烈·勒諾特於1677年設計的三泉林園。華盛頓史密森學院美國國立自然史博物館藏一例，保存甚佳，可資比對。









**A ROMAN MARBLE FIGURE OF A SHE-GOAT
NURSING HER KID
CIRCA 2ND CENTURY**

her head turned sharply to her left, apparently licking her fragmentary offspring, the fleece on the underside of her body heavily drilled
l. 46 cm, 18 $\frac{1}{8}$ in.

PROVENANCE

A private collection, first half of the 20th century (based on the bulky variegated green marble base on which object was formerly mounted, with half legible dealer inventory number painted in black, perhaps "6289/DPM").

Collection of Jack William Shay (d. 2013) and Thomas G. Quirt, Brandonwood, Brooklandville, Maryland.

Alex Cooper Auctioneers, Inc., Auction 43, March 2015.

For a related example of a she-goat nursing her kid, but less refined, in the Sala degli Animali of the Vatican Museums, see H. von Hesberg, *Römische Mitteilungen*, vol. 86, 1979, pl. 72.1. An ewe nursing her lamb in a similar composition appears on one of the Grimani relief in the Kunsthistorisches Museum, Vienna (see V.M. Strocka, *Antike Plastik*, vol. 4, 1965, pl. 54). For sculptural ensembles of domestic animals evoking ideal bucolic landscapes in Roman villa gardens see von Hesberg, *op.cit.*, pp. 297ff. and Dagmar Grassinger, *Antike Marmorskulpturen auf Schloss Broadlands (Hampshire)*, Mainz am Rhein, 1994, p. 61.

HK\$ 100,000-200,000

US\$ 12,800-25,500

約公元二世紀 羅馬大理石雕母羊哺兒

來源：

私人收藏，二十世紀上半葉（據綠大理石座上藝商的隱約墨字，編號或為「6289/DPM」）

Jack William Shay（2013年卒）及 Thomas G. Quirt 收藏，馬利蘭州布魯克蘭維爾 Brandonwood

Alex Cooper Auctioneers, Inc. 2015年3月（拍賣代號43）



3024

**A SMALL RUSSET JADE BI DISC
NEOLITHIC PERIOD OR LATER**

the thick circular disc with a central aperture drilled from both sides, smoothly polished to both sides except for faint horizontal saw marks, the opaque stone of a variegated rich russet-brown colour with minor silvery grey inclusions
6 cm, 2 $\frac{3}{8}$ in.

PROVENANCE

Collection of Montague Meyer.
Christie's London, 14th April 1980, lot 27 (part lot, unillustrated).

HK\$ 50,000-70,000
US\$ 6,400-9,000

新石器時代或更晚 小玉璧

來源：

Montague Meyer 收藏

倫敦佳士得1980年4月14日，編號27（其一，無圖）



3025

**A RARE MARBLED STONEWARE BALL
NORTHERN SONG DYNASTY**

北宋 素胎絞胎球

modelled in a globular form with brown and white clay
marbled to produce a design of dark and light swirls, wood
stand
5 cm, 2 in.

HK\$ 20,000-30,000
US\$ 2,550-3,850

The present piece is remarkable for its vibrant swirling marble effect. Wares of this type, known in Chinese as *jiaotai*, were a Tang dynasty innovation created by twisting and kneading together different coloured clays. While a variety of 'marbled' vessels from the Song dynasty survives, those in the shape of a ball such as the present lot are relatively rare. An excavated 'marbled' ball is included in Dong Jianli, 'Shandong Zibo Cicun yaozhi diaocha/An Investigation of a Kiln Site at Cicun, Zibo City, Shandong Province', *Zhongyuan wenwu/Cultural Relics of Central China*, 2010, no. 3, pp. 9-13, col. pl. 4(8). For an example of vessels with regulated patterns, see a small rounded bowl dated to the Song dynasty from the Xiaogushan guan Studio collection, exhibited in *Rochers de lettrés, itinéraires de l'art en Chine*, Musée Guimet, Paris, 2012, cat. no. 73.





A RUBBING OF THE LONGMEN GROTTOES
DEPICTING YANG DAYAN
1970-1980s

ink on paper, the large rubbing taken from Longmen Grottoes, depicting in the centre a figure of Shakyamuni, flanked by bodhisattvas and animals including tiger, elephant and dragons; **together with** two smaller rubbings of the side niches depicting life stories of General Yang Dayan (unillustrated)

264.5 by 262.4 cm, 104 $\frac{1}{8}$ by 103 $\frac{1}{4}$ in.

HK\$ 250,000-400,000

US\$ 31,900-51,000

1970至1980年代

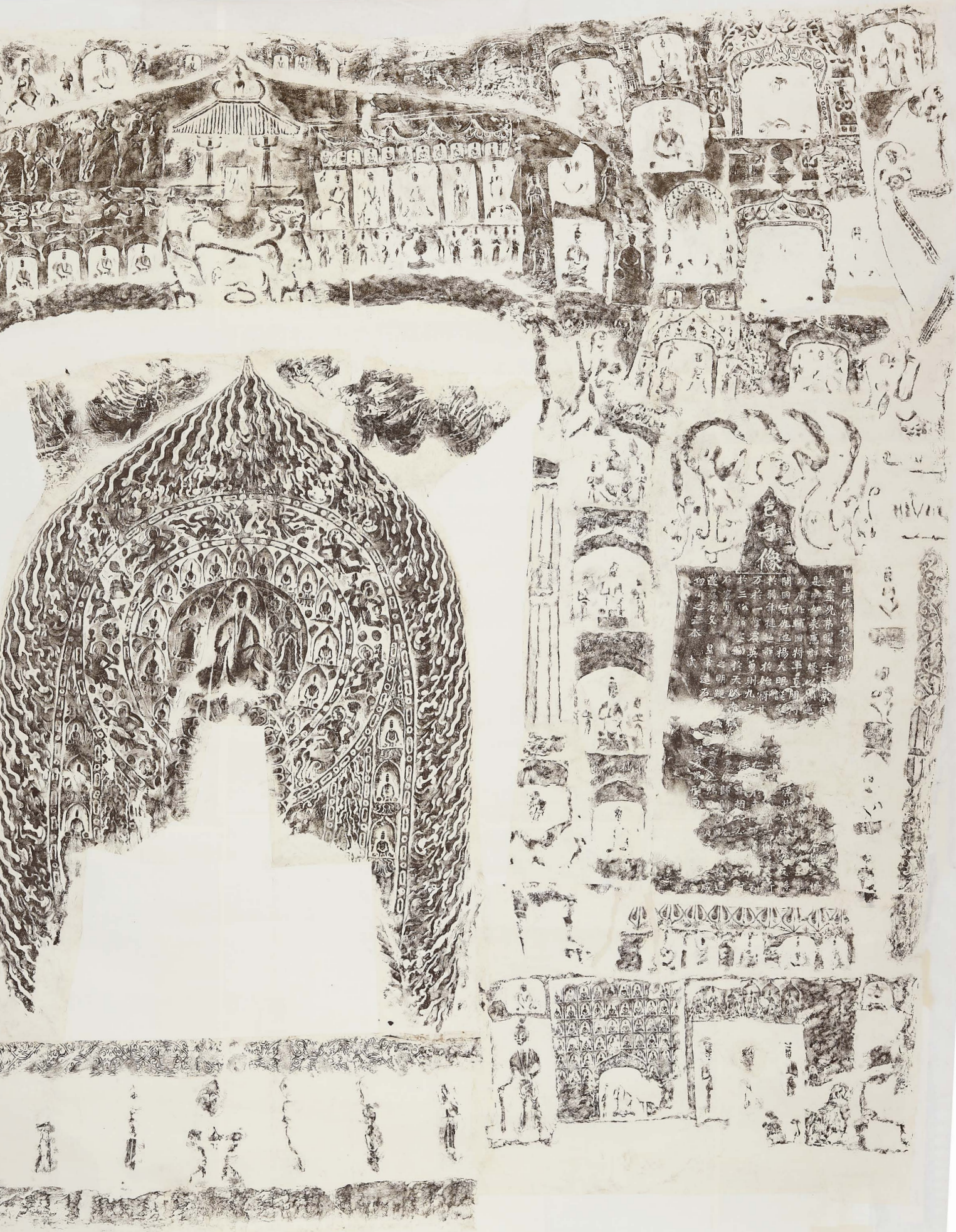
龍門石窟《楊大眼造像記》全窟拓本

《楊大眼造像記》，全稱《輔國將軍楊大眼為孝文帝造像記》，刻於北魏時期，位於河南洛陽龍門古陽洞，乃「龍門二十品」之一，與《始平公》、《孫秋生》、《魏靈藏》等三種並稱「龍門四品」。

楊大眼佛龕高253公分，寬142公分，遵循一鋪三尊像之北朝組合形式，兼具龕壁背光南朝式飛天，皆為南北朝時期特定的歷史藝術特徵，也代表著石窟寺藝術傳入北方後最早出現的一種犍陀羅佛教美術風格。

楊大眼造像龕位於古陽洞北壁第二層大龕東起第三龕，右鄰魏靈藏造像龕，無論龕之宏偉，抑或雕刻之華美，皆為「龍門二十品」之冠，更是「龍門四品」之首。龕右側造像記歌頌北魏將領楊大眼軍顯赫一生。楊大眼，北魏名將，宣武帝初年他奉命南伐，連拔五城，追奔至漢水，斬南朝輔國將軍王花，首虜兩千餘。正始三年發願開龕，即《楊大眼造像記》。





**A SANDSTONE FIGURE OF GUANYIN
SONG – LIAO DYNASTY**

depicted seated in *lalitasana* with the head gently lowered and the right hand resting over the bent knee, all atop a base with rounded edges, the bodhisattva rendered dressed in loose clothing cascading in voluminous folds and adorned with ornamental jewellery, the lowered head accentuated with a serene expression, framed by a pair of long pendulous earlobes and a headdress carved with a central *ruyi* motif, traces of pigments and gilding, wood stand
26.2 cm, 10¼ in.

PROVENANCE

Collection of Suma Yakichirou (1892-1970), by repute.

HK\$ 300,000-400,000

US\$ 38,300-51,000

宋至遼 砂岩石雕觀世音菩薩半迦坐像

來源：

傳須磨彌吉郎（1892-1970年）收藏

This piece depicts the bodhisattva of Wisdom and Compassion in the majestic posture known as 'royal ease', *rajalilasana*. Adorned by opulent jewellery and long flowing robes, the figure's features exude a sense of warmth and serenity. This reclining pose is often associated to the iconography of the 'Water-Moon Guanyin', which derived from an episode the *Avatamsaka* (Huayan) sutra, in which its protagonist, the youth Sudhana, in his search for true wisdom, seeks Avalokiteshvara on his island residence on Mount Potalaka (Budaluojia), where the divine Compassionate One appears in 'royal ease' within a grotto to debate with Sudhana. The origin and development of this pose and its variants are discussed in Derek Gillman, 'A New Image in Chinese Buddhist Sculpture of the Tenth to Thirteenth Century', *Transactions of the Oriental Ceramic Society*, 1982-83, vol. 47, pp. 32-44.



**A RARE LONGQUAN CELADON 'KINUTA'
Mallet Vase
YUAN DYNASTY**

well potted with a cylindrical body rising to a canted shoulder and sweeping up to a tall gently tapering neck surmounted by a wide everted rim with an upturned lip, the neck flanked by a pair of handles moulded and carved in the form of serpentine dragon-fish, each crisply rendered lively and detailed with scales, fins and eyes, covered overall save for the unglazed footrim with an even sea-green glaze thinning to reveal the pale grey body at the extremities, the hand-pared footrim draining to a paler tone at the edges
27.9 cm, 11 in.

PROVENANCE

Collection of Sakamoto Gorō (1923-2016).

EXHIBITED

Kaikan tokubetsu shuppin seihin senshu [A special inaugural exhibition], Kyushu National Museum, Fukuoka, 2005, cat. no. 73.

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

US\$ 255,000-383,000

元 龍泉青釉雙魚龍耳盤口瓶

來源：

坂本五郎（1923-2016年）收藏

展覽：

《開館特別出品「精品選集」》，九州國立博物館，福岡，2005年，編號73





Celadon vases of this 'mallet' shape which is generally known under the Japanese term *kinuta*, are among the most sought-after Longquan vessels. It has been suggested by several scholars that this shape, despite resembling a paper mallet, may in fact have been introduced to China as a glass vase or bottle from the Islamic west, possibly Iran. An Islamic glass bottle vase, probably Nishapur, North East Iran, was among the treasures found in the tomb of the Princess of Chen, Liao dynasty, dating to no later than 1018 and illustrated in *Grand View: Special Exhibition of Ju Ware from the Northern Song Dynasty*, National Palace Museum, Taipei, 2007, cat. no. 25, fig. 2. Fragments of glass vessels of this shape were found in 1997 among the excavated material from the cargo of the Intan shipwreck excavated off the Indonesian coast. This ship is believed to date to the Northern Song period. Furthermore according to the *Yi Jian Zhi* by the Song scholar official Hong Mai, the emperor Huizong owned a collection of imported glass. For further discussion see National Palace Museum, *China at the Inception of the Second Millennium, Art and Culture of Sung Dynasty, 960-1279*, p. 121, fig. 2.

Kinuta vases with dragon-fish, *feiyu*, handles are rare and particularly so in this large size. The mythological *feiyu*, considered a good omen, was a popular motif during the Yuan dynasty and may well have travelled along nomadic paths, originating in the ancient Near East through Central Asia into China. A Yuan dynasty gold cup with *feiyu* handles in the State Hermitage Museum, St. Petersburg, exhibited in *The Legacy of Genghis Kahn, Courtly Art and Culture in Western Asia*, The Metropolitan Museum of Art, New York, 2002, p. 18, fig. 11, cat. no. 139, attests to the association with fine decorative wares.

A vase, very similar to the present but of smaller dimension, in the Tokugawa Art Museum, Nagoya, is illustrated in *Heavenly Blue: Southern Song Celadon*, Nezu Museum, 2010, no. 23. The same exhibition illustrates two others closely related vases, *ibid.*, nos 24 and 25 which is from the Seikado Bunko Art Museum, Tokyo and also included in a tour exhibition in Japan and illustrated again in *Longquan Ware: Chinese Celadon Beloved of the Japanese*, Aichi Prefecture Museum of Ceramics, 2012, cat. no. 22. A vase with the same type of handle and similar size from the collection of

Enid and Brodie Lodge, included in the *Mostra d'Arte Cinese/ Exhibition of Chinese Art*, Palazzo Ducale, Venice, 1954, cat. no. 422, and in five other exhibitions, sold in our London rooms, 8th July 1975, lot 91. A mallet vase with dragon-fish handles excavated in 1983 from a Southern Song tomb at Songyang county is illustrated in Zhu Boqian, ed., *Celadons from Longquan Kilns*, Taipei, 1998, p. 149, no. 116. Another similar example of note is the *kinuta* vase in the Freer Sackler Galleries, Washington D.C., illustrated in *The Freer Gallery of Art, I: China*, Washington, D.C., 1972, pl. 89. Two other vases of slightly smaller size with dragon-fish handles were recovered from a shipwreck off the coast of Korea in 1323, and included in *Special Exhibition of Cultural Relics Found off Sinan Coast*, National Museum of Korea, Seoul, 1977, col. pl. 3, which along with pls 4 and 5, form part of a small group of vessels which are believed to predate the ship's voyage by some decades.

There are variants to the present form. Vases of the mallet form were made without handles such as the superb example sold in our London rooms, 8th November 2006, lot 54, currently on loan from the Xiling collection to the Harvard Art Museums/Arthur M. Sackler Museum, Boston and published in *Sekai toji zenshu/Ceramic Art of the World*, vol. 12, Tokyo, 1977, pl. 207. Another of this type without handles is in the Palace Collection, Beijing and illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, no. 100.

Among mallet vases with handles, the most common is of phoenix-form; compare several fine examples including one ranked as Japan's National Treasure and one as its Important Cultural Property in Yutaka Mino and Katherine R. Tsiang, *Ice and Green Clouds: Traditions of Chinese Celadon*, Indianapolis Museum of Art, 1987, no. 78 and figs 78 a-e, where the authors note that vases of this type have been valued in Japan since the Kamakura period. Similar examples of mallet vase with phoenix-form handles at auction include one from the Edward T. Chow collection sold in our London rooms, 16th December 1980, lot 300; another in these rooms, 31st October 1994, lot 530; one in our London rooms, 5th November 2008, lot 396; and one in our New York rooms, 23rd March 2011, lot 536.

此類紙槌瓶，於日本備受珍重，稱曰「砧青磁」，乃龍泉窯經典瓶式，向為藏家追慕。有學者考據稱，此瓶形源自伊朗等西亞伊斯蘭國家。可比較一件內蒙遼陳國公主墓出土伊斯蘭琉璃瓶，或產自伊朗東北部內沙布爾，年代以1018年下限，圖見《大觀·北宋汝窯特展展品選》，台北，2007年，編號25，圖2。1997年印尼印坦古代沉船出土玻璃瓶殘片，形與本瓶相同，該船應為北宋商船。宋人洪邁《夷堅志》也有相關記載，指徽宗收藏一套番國製琉璃瓶。更多詳細討論，請參見《千禧年宋代文物大展》，台北，2000年，頁121，圖2。

如本品紙槌瓶造型，飾雙魚龍耳者，存世甚少，而且器形碩大，更為難得。騰躍飛魚，其形如游龍，元人視為祥兆之物，其雛形或源自中東，隨游牧民族遷徙，經中亞傳入中原。聖彼得堡冬宮藏一件元代雙魚耳金盞，紋飾精細，可與本品類比，展於《The Legacy of Genghis Kahn, Courtly Art and Culture in Western Asia》，大都會藝術博物館，紐約，2002年，頁18，圖11，編號139。

名古屋德川美術館珍藏一同類瓶例，尺寸稍小，展於《南宋の青磁・宙をうつす器》，根津美術館，東京，2010年，編號23，同展並見兩例，編號24及25，後者為東京靜嘉堂文庫美術館所藏，又載於《龍泉窯青磁展・日本人の愛した中國陶磁》，愛知縣陶磁資料館，瀨戶市，2012年，編號22。參考其他類例，如 Enid and Brodie Lodge 舊藏一件，參展數次，包括

《Mostra d'Arte Cinese/Exhibition of Chinese Art》，多奇宮，威尼斯，1954年，編號422，後售於倫敦蘇富比1975年7月8日，編號91。魚龍耳例，且有1983年松陽南宋墓出土之例，見朱伯謙編，《龍泉窯青瓷》，台北，1998年，頁149，編號116。弗利爾美術館藏瓶也可資對比，見《The Freer Gallery of Art, I: China》，華盛頓，1972年，圖版89。在韓國新安郡出水之沉船遺存中也有兩例，均帶魚龍耳，尺寸較小，見《新安海產文物》，國立中央博物館，首爾，1977年，彩圖版3，圖版4及5，相信較啟航時間1323年還要早數十載。

相類紙槌瓶，也有無耳者，一例曾售於倫敦蘇富比2006年11月8日，編號54，現屬西陵收藏，借展波士頓哈佛大學美術館賽克勒美術館，載於《世界陶磁全集》，卷12，東京，1977年，圖版207。北京故宮也有無耳之例，見《故宮博物院藏文物珍品全集·宋（下）》，香港，1996年，編號100。

傳世帶耳紙槌瓶多飾鳳耳，日本博物館收藏多例，其中一器更獲選為國寶，另一則為重要文化財，見《Ice and Green Clouds: Traditions of Chinese Celadon》，印第安納波利斯美術館印第安納波利斯，編號78，圖78a-e。另一例曾入仇焱之舊藏，售於倫敦蘇富比1980年12月16日，編號300。還可參考蘇富比所售三例，分別為香港1994年10月31日之例，編號530、倫敦2008年11月5日，編號396及紐約2011年3月23日，編號536。





AH! SCIENCE BORDERS
UPON THE INFINITE.
I SLAVED AWAY,
MONSIEUR, FOR TEN AND
A HALF, INDEED NEARLY
ELEVEN YEARS, BEFORE
DISCOVERING THE SECRET
OF HOW MINERALS ARE
FORMED. HERE IS A BLOCK
OF MARBLE WHICH GROWS
BIGGER AND BIGGER
FROM ONE DAY TO THE
NEXT. NOT MANY PEOPLE
KNOW THAT STONES CAN
BE CULTIVATED IN THE
SAME WAY AS SIMPLE
CEREAL CROPS; MARBLE,
IN COMMON WITH OTHER
MINERALS, IS MADE
UP OF ANIMALCULA
WHICH REPRODUCE LIKE
CRAB-LICE, WITH EACH
GENERATION OVERLAYING
THE PREVIOUS ONE AS IT
DIES AND THEN SOLIDIFIES.

3029

PROPERTY OF A LADY

**A RARE AND SUPERBLY CARVED LARGE BLACK
STONE FIGURE OF A LION
TANG DYNASTY**

depicted seated on its haunches atop a rectangular base with a tail naturalistically swept against its side, the beast portrayed with its mouth open in a roar and baring its teeth, below bulging eyes and pricked ears, the back of its head with tufts of mane ending in upcurled ends, its body flanked on the sides with prominently defined ribs and accentuated with a broad chest below its upheld head, the stone patinated to a glossy ebony sheen
53.7 cm, 21 $\frac{1}{8}$ in.

PROVENANCE

Collection of Arthur M. Sackler (1913-1987).
Christie's New York, 1st December 1994, lot 164.

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

唐 石雕坐獅

來源：

亞瑟·賽克勒（1913-1987年）收藏
紐約佳士得1994年12月1日，編號164





This stone lion is remarkable for its sensitive rendering: its mane is skillfully carved with tight curls, the muscular body exudes the animal's powerful and nimble nature, while its ferociousness is immediately sensed through the gaping mouth that reveals the animal's teeth. This piece marks an important stylistic shift from the more abstract depictions of lions of the preceding Northern Qi (550-577) and Sui (581-618) dynasties, and displays the vigorousness and boldness characteristic of Tang (618-907) sculptures.

The Tang dynasty saw an unprecedented flowering of the arts, resulting from political and military stability and a general openness to foreign trade. Lions were among the most prized tributary items presented to the Tang court by emissaries from the western regions of India and Central Asia. After receiving a lion as tribute from Samarkand in 635, Emperor Taizong (r. 626-649) is recorded to have commissioned a poem in its honour from the court poet Yu Shinan (558-638). Lions were also sent from Samarkand, Khotan and as far as the Arabian Peninsula.

Tang carvers and artists strived to successfully display the animal's majestic demeanor, its ferociousness and strength. A description of a lion painting by the 8th-century painter Wei Wutian exemplifies this trend: "When foreign countries presented lions to the court, he made paintings of them that were strikingly lifelike. Later, the lions would be returned to their homes, and only their paintings were kept; even so, whenever the pictures were unrolled, any other animal that caught sight of them would be terrified" (Alexander C. Soper, 'T'ang Ch'ao Ming Hua Lu: Celebrated Painters of the T'ang Dynasty, by Chu Chung-hsuan of T'ang', *Artibus Asiae*, XXI, 1958, p. 217).

At the Tang court, the lion was revered for its strength and spiritual essence, and depictions of lions functioned as guardian figures and emblems of power. The Han dynasty (206 BC – AD 220) tradition of placing pairs of lions at tomb sites had been largely abandoned during the Northern Qi period, but was reintroduced under the Tang. Large stone lions are found at the imperial Tang tombs; see for example a larger standing lion similarly rendered with protruding ribs, from the tomb of Emperor Taizong, now in the Shaanxi Provincial Museum, Xi'an, illustrated in Ann Paludan, *The Chinese Spirit Road*, New Haven, 1991, pl. 107.

A fragment of a lion with mouth closed, allegedly from the Longmen caves, Henan province, from the Ono collection, was included in the exhibition *Chūgoku chōkoku* [Chinese sculpture], Osaka Municipal Museum of Art, Osaka, 2005, cat. no. 10; and another with less refined details, from the collection of Eduard von der Heydt, was included in the exhibition *Chinese Sculptures in the von der Heydt Collection*, Museum Rietberg, Zurich, 1959, cat. no. 53.

坐獅體格雄健，肌腴精碩，觀之壯而銳敏，背部鬃毛捲曲，刀工勁俊，絲絲密密，又怒張其口，鉤爪鋸牙，頓覺來勢兇猛，令人卻步。北齊、隋朝以前，石獅風格多抽象簡潔，至唐代，則轉生動蓬勃之態，本品恰為唐獅典範。

有唐一代，朝政穩固，兵強馬壯，漸開邊境以互市，遂而藝事昌榮至極，前所未見。獅乃唐時珍罕貢品，由天竺（古印度）、中亞等國使節呈進宮廷。貞觀九年（635年），康國（今撒馬爾罕）獻獅，太宗（626-649年間在位）嘉其遠至，命秘書監虞世南（558-638年）為之讚賦。李唐盛世，天下來朝，是而御獅亦有產自于闐者，最遠可至大食國（阿拉伯帝國）。

唐代藝人塑獅，力求神形兼備，情態逼真，威風凜凜，剛勁有力，盡顯王者風儀。中唐畫師韋無忝所繪獅像栩栩如生。據載，其「曾見貌外國所獻獅，酷似其真。後獅子放歸本國，唯畫者在圖。時因觀覽，百獸見之皆懼」（參見 Alexander C. Soper, 〈T'ang Ch'ao Ming Hua Lu: Celebrated Painters of the T'ang Dynasty, by Chu Chung-hsuan of T'ang〉, 《Artibus Asiae》, 卷XXI, 1958年, 頁217）。

獅，體強而性靈，唐人素以守衛者視之，願依其神力保佑太平。漢時便設對獅於甬道兩側，鎮陵護主，此傳統於北齊已呈闌珊之勢，然至唐復而興之。唐代皇陵多存大型石獅塑像，太宗昭陵見一站獅例，體量稍大，肋骨凸顯與本品相類，現藏西安陝西歷史博物館，收錄於 Ann Paludan, 《The Chinese Spirit Road: The Classical Tradition of Stone Tomb Statuary》，紐黑文，1991年，圖版107。

比較小野收藏一殘獅例，闔口，相傳出自河南省龍門石窟，展於《中国の彫刻》，大阪市立美術館，大阪，2005年，編號10。另見一例，細節交代較為模糊，屬 Eduard von der Heydt 雅蓄，展於《Chinese Sculptures in the von der Heydt Collection》，里特貝格博物館，蘇黎世，1959年，編號53。



**AN EGYPTIAN LIMESTONE SARCOPHAGUS
MASK
30TH DYNASTY – EARLY PTOLEMAIC PERIOD,
CIRCA 380 – 250 BC**

from the lid of a large anthropoid sarcophagus, wearing a wide tripartite wig, the idealised face with full outlined lips, straight nose and almond-shaped eyes with long contoured eyebrows and cosmetic lines in relief
43 by 51 by 16 cm, 16⅞ by 20⅛ by 6¼ in.

PROVENANCE

Jean-Loup Despras, Orient-Occident Gallery, Paris, since the 1970s.
Collection of David Stickelber (1928-2011), Kansas City, Missouri, acquired from the above in the late 1970s or early 1980s.
Leslie Hindman Auctioneers, Chicago, 8th November 2012, lot 207.

HK\$ 1,000,000-2,000,000
US\$ 128,000-255,000

第三十朝至托勒密王朝早期
約公元前380-250年
埃及石灰石棺殘件

來源：

Jean-Loup Despras, Orient-Occident Gallery, 巴黎, 1970年代始

David Stickelber (1928-2011年) 收藏, 密蘇里州堪薩斯城, 1970年代末或1980年代初購自上述藝商

Leslie Hindman Auctioneers, 芝加哥, 2012年11月8日, 編號207







A closely related complete sarcophagus lid, 183 cm high, inscribed for its owner Pedienese and dated to 350 BC, is in the British Museum, inv. no. EA34. For another similar sarcophagus mask, but slightly later in date, see Sue D'Auria, Peter Lacovara, and Catharine H. Roehrig, *Mummies & Magic, The Funerary Arts of Ancient Egypt*, Boston, 1988, p. 193, no. 139. The author writes that it "belongs to a class that evolved in Dynasty 30, and continued in use well into the Ptolemaic Period. Some dated examples were found by Petrie in Cemetery B at Abydos, belonging to Dynasty 30, and later sarcophagi of the same type are recorded from Qau and Akhmim. They usually bear inscriptions down the front in vertical columns, and additional decoration could be provided at the sides in the form of representations of the Four Sons of Horus or other funerary deities. Large *wesekh*-collars with falcon-headed terminals are also a feature of certain examples of this type of sarcophagus. Many uninscribed sarcophagi of this shape and material are known; they may be unfinished, or the painted decoration has not survived."

The present mask was in the collection of David Stickelber. He was a major collector of furniture, silver, paintings, prints and sculpture in Kansas City. A supporter of the Nelson-Atkins Museum of Art, he was appointed a Mary Atkins Trustee of the museum.

大英博物館藏一完整石灰石棺蓋，高183公分，上有紀年公元前350年之銘文，從而得悉石棺主人名曰 Pedienese，其頭首造型與此相近，可資對比（藏品編號EA34）。另有一相類石棺頭部殘件，年代稍晚，見 Sue D'Auria、Peter Lacovara 及 Catharine H. Roehrig，《Mummies & Magic, The Funerary Arts of Ancient Egypt》，波士頓，1988年，頁193，編號139。書中指該像風格，自第三十朝變革，沿用至托密勒王朝。

此像曾入密蘇里州堪薩斯城重要藏家 David Stickelber 故蓄，他尤好家具、銀器、繪畫、版畫及雕塑，對納爾遜·阿特金斯藝術博物館鼎力支持，後更獲任該館瑪麗·阿特金斯信託人。

A GUAN-TYPE PEAR-SHAPED VASE
SONG – MING DYNASTY

well potted with a baluster body rising from a gently splayed foot to a tall flaring neck, covered evenly overall save for the unglazed footring with a pale celadon glaze suffused with a network of crackles and 'earthworm tracks', the pale grey stoneware body burnt dark grey in the firing
 19.6 cm, 7⁷/₈ in.

PROVENANCE

Collection of Sakamoto Gorō (1923-2016).

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

宋至明 仿官窑青釉膽瓶

來源：

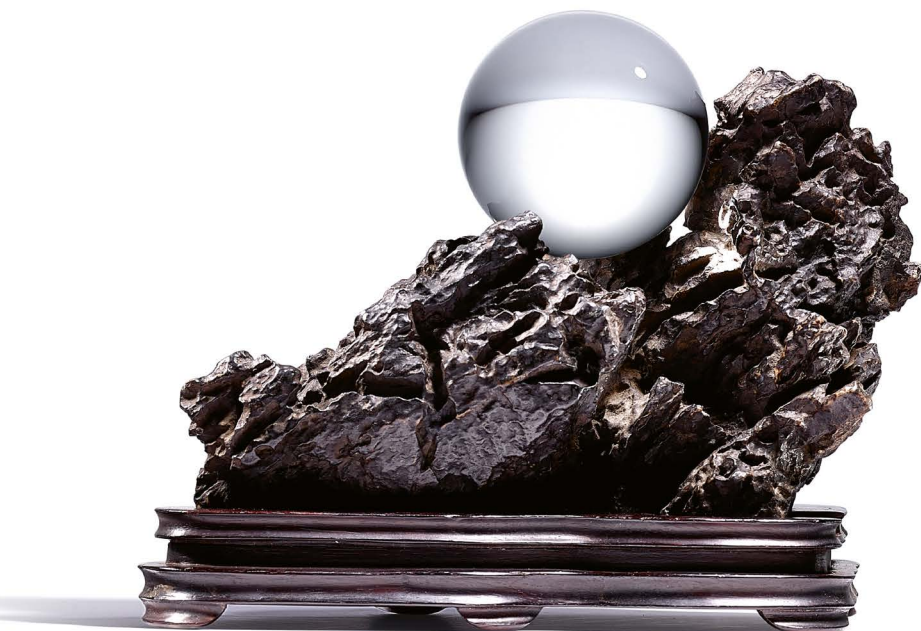
坂本五郎（1923-2016年）收藏

The present vase is covered in a crackled *guan* celadon glaze, originally used on the fabled 'official ware' created for the imperial court of the Southern Song (1127-1279) in Hangzhou, Zhejiang of south China. The elegance of its minimalist form – generally referred to as *danping*, or 'gall bladder vase' – is particularly appealing to the eyes.

Guan vases of this restrained form are rare; see an example with a straight mouth excavated in 1952 from the mid-14th century tomb of Ren family in the town of Zhonggu, Qingpu District, Shanghai, now in the Shanghai Museum, Shanghai, published in the catalogue to the exhibition *Precious as the Morning Star. 12th-14th Century Celadons in the Qing Court Collection*, Taipei, 2016, pp. 165 and 227. Another related *guan* vase was recently sold in these rooms, 2nd April 2018, lot 3062. Compare also a *guan*-type example from the Carl Kempe collection and now in the Museum of Far Eastern Antiquities, Stockholm, included in *Oriental Ceramics. The World's Great Collections*, vol. 8, Tokyo, 1982, pl. 138.

For vases of similar form covered in related glazes, see two *ge* examples from the Qing court collection preserved in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, nos 35 and 36; and two slightly shorter vases, both covered in crackled glaze similar to *ge* wares and dated to the Yuan dynasty, in the National Palace Museum, Taipei, included in *Precious as the Morning Star, op.cit.*, cat. no. IV-14, pp. 226-229, together with another enveloped in a celadon glaze but fewer crackles, probably from the Longquan kilns, attributed to the Southern Song to Yuan dynasty, cat. no. II-47.





3032

**A BLACK 'YING' SCHOLAR'S ROCK
MING – QING DYNASTY**

the jagged stone horizontally oriented and structured with protrusions and ridges, the black stone with a jagged surface accentuated with light striations, together with a rock crystal ball, wood stand
13.5 cm, 5¼ in.

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

明至清 英石供



3033

**A MINGEI CRAFTED LACQUER BOWL
JAPAN, 20TH CENTURY**

with deep rounded sides resting on a short foot, liberally applied overall save for the base with accreted layers of lacquer formed with vibrant drips and swirls of red, yellow, green and black, the base lacquered black
23.7 cm, 9¼ in.

See a similar crafted lacquer bowl offered in this sale, **lot 3004**.

HK\$ 20,000-30,000
US\$ 2,550-3,850

二十世紀 日本民芸漆盃

類例可見同場所呈，拍品編號3004。

PROPERTY FROM AN IMPORTANT COLLECTION

**A BOXWOOD FIGURE OF
BODHIDHARMA****QING DYNASTY, 18TH CENTURY**

the bald deity standing barefoot, depicted wearing long robes falling loosely off one shoulder and revealing his bare chest, the hems incised with a chevron band, his hands held within the long sleeves in front of his lower chest, the bamboo smoothly patinated to a chestnut-brown tone
15.3 cm, 6 in.

HK\$ 70,000-90,000

US\$ 9,000-11,500

The present figure of Bodhidharma is especially notable for its fine modelling: the robes fall in naturalistic folds, entirely covering the figure's hands and creating an attractive contrast with the bare chest and bald head. Furthermore, the surface has been expertly finished to enhance the warm and attractive colour of the wood.

Compare a slightly larger figure of an ascetic included in the exhibition *Wood from the Scholar's Table. Chinese Hardwood Carvings and Scholar's Articles*, Altfield Gallery, Hong Kong, 1984, cat. no. 94. See also one attributed to the late Ming dynasty in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2001, no. 14.

清十八世紀
黃楊木雕達摩立像

**A GOGOTTE
OLIGOCENE (30 MILLION YEARS
OLD), FONTAINEBLEAU, FRANCE**

with a vertical orientation, the pale greyish-white sandstone with accreted layers and accentuated with a natural opening, the concretion of soft, rounded edges with two diagonal rounded protrusions, stand h. 29 cm, 11 $\frac{3}{8}$ in.

HK\$ 30,000-40,000
US\$ 3,850-5,100

This is a beautiful concretion made of sandstone swirling with a fine and sublime grain. A gogotte is a millions-of-years old naturally shaped mineral rarity consisting of tiny quartz fragments held together by calcium carbonate. These bizarre sandstone formations from Fontainebleau in France, which inspired the Surrealists, can also be viewed today in the Versailles gardens. Louis XIV of France, known as the Sun King, commissioned similar gogottes to be excavated for his gardens. The ornately rounded, scrolling formations — somewhat Baroque in design — have been restored to their original state surrounding the mysterious Grove of the Three Fountains designed by Le Nôtre in 1677. A particularly well-preserved example of a sandstone concretion is on display at the Smithsonian Institution National Museum of Natural History in Washington D.C.

**漸新世（三千萬年前）
法國楓丹白露宮固結砂岩**

自然隨機形成的砂岩礦物，由石英碎礫緊密結合而成，如果不是已經有幾百萬年的歷史，它完全可以被看作是一尊優美的當代雕塑。這種沉積物或洞穴堆積物的形態各異，如夢似幻，演繹出多種詮釋，每件均獨一無二。此類砂岩出自法國楓丹白露，形狀圓潤光滑，如行雲流水，氣韻獨特，甚或具巴洛克時期之風，曾為抽象派藝術家帶來不少靈感。太陽王路易十四也鍾情此類砂岩礦物，嘗命人採掘修復，並置放於凡爾賽宮中由園藝家安德烈·勒諾特於1677年設計的三泉林園。華盛頓史密森學院美國國立自然史博物館藏一例，保存甚佳，可資比對。





3036

**A SMALL DETACHABLE ANATOMIC HEAD BY
LOUIS THOMAS JEROME AUZOUX (1797-1880)
FRANCE, 19TH CENTURY**

the model in papier-mâché, depicting a cross-section of the left hand face, the reverse with paper labels denoting the muscles and veins
overall 18.2 cm, 7 1/8 in.

HK\$ 8,000-12,000
US\$ 1,050-1,550

十九世紀
法國 Louis Thomas Jerome Auzoux
(1797-1880年) 製
紙雕頭部解剖小模型

Louis Auzoux obtained the medical degree in 1818 and was appointed to the surgical department of the Hotel-Dieu with Guillaume Dupuytren. In 1820 he visited the papier-mâché workshop of Francois Ameline and later, in 1827, he set up a workshop making very accurate human and veterinary anatomical models in Saint-Aubin-d'Ecroville, his Normandy birthplace. Auzoux also made large scale zoological and botanical models for educational use. The models were called "anatomy clastique" (from Greek 'klastos', which means 'broken in pieces'), because they could be taken apart to show the full structure. For more information, see B.W.J. Grob, 'The anatomical models of Louis Auzoux', *A Descriptive Catalogue*, Museum Boerhave, Leiden, 2004; and Bart Grob, Elizabet Nijhoff Asser and E. Manu' Giaccone, *Papieren anatomie: de wonderschone papier-mache' modellen van dokter Auzoux*, Zutphen, 2008. See another anatomic model by Louis Auzoux in this sale, lot 3068.



3037

JONATHAN ROSEN (B. 1959)
THE EVOLUTION OF EVOLUTION

graphite and acrylic gesso on wood panels
 Executed in 2016
 29.8 by 29.8 cm, 11¾ by 11¾ in.

HK\$ 30,000-40,000
 US\$ 3,850-5,100

For other drawings by the artist,
 see **lots 3009, 3071 and 3081**.

喬納森·羅森（1959年生）
 演化歷程的進化

木板石墨及壓克力打底劑
 2016年作

更多藝作及資料，見拍品編號3009，3071及3081。

3038

A ROMAN MARBLE TORSO OF EROS
CIRCA AD 2ND CENTURY

standing with the weight on his left leg, his left arm lowered and right arm once leaning on a support, his head formerly turned to the left, a mortise below each shoulder in back for insertion of separately made wings
h. 48.3 cm, 19 in.

PROVENANCE

Bruce and Ingrid McAlpine Ancient Art, London.
J. Bunyan, Chappaqua, New York, acquired from the above on 2nd February 1983.

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

約公元二世紀 大理石愛神厄洛斯立像

來源：

Bruce and Ingrid McAlpine Ancient Art，倫敦
J. Bunyan，Chappaqua，紐約，1983年2月2日購自上述藝商





The statuary composition recalls the Apollo Anzio type; compare a copy at Petworth House, West Sussex, included in Joachim Raeder, *Die antiken Skulpturen in Petworth House (West Sussex)*, Mainz, 2000, cat. no. 10, Arachne no. 25131 (arachne.uni-koeln.de/item/objekt/25131). For the figure of a leaning Eros, see a bronze applique in Thessaloniki, illustrated in Angelos Delivorrias, 'Was von einem klassischen Eros geblieben ist', *Mouseion. Beiträge zur antiken Plastik. Festschrift für Peter Cornelis Bol*, Hans von Steuben et al. eds, Möhnese, 2007, p. 212, fig. 8.

本品形態令人想起意大利安濟奧地區出土的阿波羅像。近例見西薩賽克斯郡佩特沃斯莊園內一尊摹品，錄於 Joachim Raeder, 《Die antiken Skulpturen in Petworth House (West Sussex)》，美茵茲，2000年，編號10，Arachne 編號25131（arachne.uni-koeln.de/item/objekt/25131）。另參見塞薩洛尼基一青銅斜倚愛神厄洛斯飾，錄於 Angelos Delivorrias, 〈Was von einem klassischen Eros geblieben ist〉，《Mouseion. Beiträge zur antiken Plastik. Festschrift für Peter Cornelis Bol》，Hans von Steuben 等合編，默赫內塞，2007年，頁212，圖8。

TWO OR THREE TIMES
A YEAR, THE BISHOP
OF DJURDJURA, WHO
WAS MOST ATTRACTIVE
TO THE LADIES, LIKED
TO LEAVE BEHIND THE
INCLEMENT CLIMATE
OF AFRICA AND
REINVIGORATE HIMSELF
WITH A FEW MINOR
DEBAUCHES IN PARIS.
HE WAS THE GENERAL
TOPIC OF CONVERSATION
IN SOCIETY CIRCLES
ON ACCOUNT OF HIS
LIAISON WITH MADAME
PERLE, A HIGH-FLYING
COCOTTE WHO WAS
VERY INFLUENTIAL AT
THE CHRISTIAN COURT
IN ROME, AND WHO ON
VARIOUS OCCASIONS
HAD JOURNEYED THERE
TO KISS THE POPE'S
TOE TO EFFECT THE
ADVANCEMENT OF HER
PET PRELATE.



A LONGQUAN CELADON CONG VASE SONG DYNASTY

of square section supported on a short tapered footring, rising to a flat shoulder and short neck narrowing towards the rim, the long edge of each facet carved with eight raised horizontal bands within raised rectangular panels, covered overall in a rich sea-green glaze pooling at the recesses 24 cm, 9½ in.

PROVENANCE

A Japanese private collection.
Sotheby's London, 13th May 2015, lot 106.

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

Celadon vases of this form imitate archaic ritual jade objects in shape and colour and represent one of the most characteristic types of Song ceramics. They derive from jade *cong*, which are not shaped as containers but as open tubes, and are known particularly from the Neolithic Liangzhu culture in southeastern China. A fine jade example from the Shanghai Museum, Shanghai, was included in the exhibition *Gems of Liangzhu Culture*, Hong Kong Museum of History, Hong Kong, 1992, cat. no. 57. For a single-tier example, see one offered in this sale, **lot 3020**.

Several Longquan *cong* vases can be seen in famous collections throughout the world; one in the Shanghai Museum is illustrated in *Longquan qingci* [Celadon of Longquan], Beijing, 1966, pl. 15; another is published in the *Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum. Lung-ch'uan Ware, Ko Ware and Other Wares*, Kyoto, 1974, pls 8 and 9; another from the Eumorfopoulos collection and now in the Victoria and Albert Museum, London, is included in John Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl. 124; and a fourth example from the Oppenheim collection and now in the British Museum, London, is published in Jessica Rawson ed., *The British Museum Book of Chinese Art*, London, 1992, pl. 8 (left). Compare also a vase of this type, from the Toguri collection, sold in our London rooms, 9th June 2004, lot 53; and another from the Baron Hatvany collection, included in the exhibition *Song Ceramics*, Southeast Asian Ceramic Society, Singapore, 1983, cat. no. 36, and sold in our London rooms, 5th November 1996, lot 605. See also one sold in these rooms, 4th April 2012, lot 3122, and one sold in our London rooms, 5th November 2014, lot 23.

宋 龍泉窯青釉琮式瓶

來源：

日本私人收藏

倫敦蘇富比2015年5月13日，編號106

本青釉琮型飾皆模仿高古玉器，乃宋瓷典型之一。玉琮，器呈中空柱狀，並非容器，以中國東南部良渚文化所產玉琮尤為著名。上海博物館收藏一佳例，曾展於《良渚文化珍品展》，香港歷史博物館，香港，1992年，編號57。是次專場中也有一件單層良渚玉琮，拍品編號3020。

世界各地重要收藏龍泉窯琮式瓶，包括上海博物館藏例，圖錄於《龍泉青瓷》，北京，1966年，圖版15；《故宮宋瓷圖錄·龍泉窯、哥窯、及其他各窯》記載台北故宮博物院一例，台北，1974年，圖版8及9；Eumorfopoulos 舊蓄例，現藏倫敦維多利亞與艾伯特博物館，見約翰·艾爾斯，《Far Eastern Ceramics in the Victoria and Albert Museum》，倫敦，1980年，圖版124；Oppenheim 舊藏也有例，現存倫敦大英博物館，載於羅森編，《The British Museum Book of Chinese Art》，倫敦，1992年，圖版8（左）。戶栗美術館舊藏也有例，售於倫敦蘇富比2004年6月9日，編號53。Baron Hatvany 收藏一瓶，曾展於《Song Ceramics》，東南亞陶瓷學會，新加坡，1983年，編號36，售於倫敦蘇富比1996年11月5日，編號605。另比較兩例，其一售於香港蘇富比2012年4月4日，編號3122，另一例售於倫敦蘇富比2014年11月5日，編號23。



**A HUANGHUASHI FIGURE OF BUDDHA
NORTHERN ZHOU DYNASTY**

carved in the form of Shakyamuni Buddha seated on a rectangular throne with loose robes draping over the body and falling in folds over the platform, above a pair of protrusions, each rudimentarily modelled in the form of a lion and flanking a central incense burner, the right hand raised in *abhaya mudra*, the face rendered serene and framed by an *ushnisha* and a pair of pendulous earlobes, all against a flame-shaped mandorla
29.7 cm, 11⁵/₈ in.

PROVENANCE

A Japanese collection since the 1920s.

HK\$ 400,000-600,000

US\$ 51,000-76,500

北周 黃花石佛坐像

來源：

日本收藏，1920年代始

This figure is remarkable for the crisp and vigorous rendering of the Buddha's robe that falls in regular pleats over the rectangular stand. The Buddha is rendered almost in the round, his head appearing almost detached from the *mandorla* behind. While stylistically this piece stands firmly in the sculptural tradition of the Northern Zhou period (557-581), it follows the manner of the 2nd and 3rd century of depicting the Buddha seated on a throne guarded by lions. This iconography is found among the earliest anthropomorphic depictions of Buddha from Mathura in northern India, Gandhara in present-day Pakistan, and China. It is in this period that the Mahayana sutras and their translations began circulating, encouraging the belief that images of the Buddha were meant to help devotees visualise enlightenment and thus acquire merit.

A stele with a similarly carved Buddha, dated by inscription in accordance with 572, in the Palace Museum, Beijing, is illustrated in the *Compendium of Collections in the Palace Museum. Sculpture*, vol. 6: *Brass and Stone Sculpture*, Beijing, 2011, pl. 14; a stele with a further two bodhisattvas, dated by inscription equivalent to 570, is illustrated in Matsubara Saburō, *Chūgoku bukkyō chōkoku shiron* [History of Chinese Buddhist sculpture], Tokyo, 1995, vol. II, pls 365a and b, together with another of 572, pl. 365c.



**A RARE INSCRIBED BLACK AND GREY JADE
BOULDER
MING DYNASTY**

the smoothly polished stone of irregular shape resting on a flat base, lightly incised with a poem by the Northern Song poet Su Shi on the subject of Daoism, written in *kaishu* with one seal *zhenxiang* ('treasured and appreciated'), the grey stone with black and brown markings and veining
18 cm, 7 $\frac{1}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 8th October 2009, lot 1705.

HK\$ 280,000-320,000

US\$ 35,700-40,800

明 灰黑玉刻詩山子

來源：

香港蘇富比2009年10月8日，編號1705

刻文：

道人胸中水鏡清，萬象起滅無逃形；
獨依古寺種秋菊，要伴騷人餐落英。
人間底處有南北，紛紛鴻雁何曾冥；
閉門坐穴一禪榻，頭上歲月空崢嶸。
(句出蘇軾〈次韻僧潛見贈〉詩)





3042

PROPERTY FROM AN IMPORTANT COLLECTION

**A BAMBOO-ROOT CARVING OF A FINGER
CITRON
17TH CENTURY**

carved fully in the round, issuing from an openwork stem bearing a leaf and an attendant fruit, its tendrils extending from the main body in two concentric circles, their hook-like ends curling inward, the bamboo of a smooth patina, carved wood stand
11.4 cm, 4½ in.

HK\$ 260,000-360,000
US\$ 33,200-45,900

十七世紀 竹根雕佛手擺件

Skilfully carved following the natural gnarled and knotted form of the bamboo root, sculptures such as this were favoured objects for appreciation and contemplation adorning the scholar's desk. These carvings were valued both as plays on form – ripe fruits and leaves now immutable in wood – and for the auspicious nature of their subject. In China, the finger citron is known as the 'Buddha's hand' fruit due to its resemblance to the idealised fingers of the Buddha, and the word itself, *foshou*, sounds similar to the characters *fu*, meaning 'blessings' and 'riches', and *shou*, 'longevity'.

Compare a slightly larger finger citron from the collection of Dr Ho Shun-fung, illustrated in Ip Yee & Laurence C. S. Tam, *Chinese Bamboo Carving: Part I*, Hong Kong, 1978, pl. 28, together with a much larger example from the collection of Dr Ip Yee, pl. 2, and a smaller carving inscribed with the name *Tianzhang*, in the collection of the Victoria and Albert Museum, London, pl. 29.



3043

**A CARVED QINGBAI 'BOYS' BOWL
SONG DYNASTY**

宋 青白釉牡丹嬰戲圖葵口盃

of conical form, the deep flaring sides rising from a straight foot to a hexalobed rim, freely carved to the interior with a central medallion enclosing a single peony spray, encircled by three boys dancing amidst further peony blooms and leaves, covered overall in a transparent bluish glaze pooling at the recesses, the unglazed base fired to a buff colour with iron-brown patches
18.4 cm, 7¼ in.

HK\$ 30,000-50,000
US\$ 3,850-6,400

**A CARVED WOOD FIGURE OF
AVALOKITESHVARA
JAPAN, LATE HEIAN PERIOD**

depicted standing on a semi-hemispherical lotus pedestal supported on a splayed foot and stepped barbed base, the bodhisattva rendered with the left elbow bent and holding in the hand a removable lotus stem, portrayed clad in robes loosely draped over the body and revealing the chest, the expression rendered meditative and flanked by a pair of pendulous earlobes
47.5 cm, 18⁵/₈ in.

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

See a similar Heian period wood figure of Avalokiteshvara of a slightly smaller size in the Metropolitan Museum of Art, New York, accession no. 2002.447.2.

平安時代晚期
日本木雕觀世音菩薩立像

類例可參見紐約大都會藝術博物館所藏，尺寸略小，
藏品編號2002.447.2。





3045

**A LIMESTONE BOUNDARY CROSS FRAGMENT
CATALONIA OR EASTERN CASTILE, SPAIN,
EARLY 15TH CENTURY**

the large fragment consisting of the lateral arm of a large stone cross, carved on the front with the figure of Christ Crucified, his head gently bowing to his right, his left arm, instead of being nailed to the centre of the cross arm, slightly raised to join the uppermost leafy branch of the foliage covering the arms of the cross, all surrounded by groups of leaves sprouting from forking branches symbolising the verdant cross, the reverse adorned with the Virgin and Child under the shelter of Mary's voluminous mantle
43 by 98 by 29 cm, 16 $\frac{7}{8}$ by 38 $\frac{5}{8}$ by 11 $\frac{3}{8}$ in.

PROVENANCE

Diocese of Tortosa or Castelló, by repute.
Acquired in Castelló de la Plana, Valencia.

HK\$ 140,000-180,000
US\$ 17,900-23,000

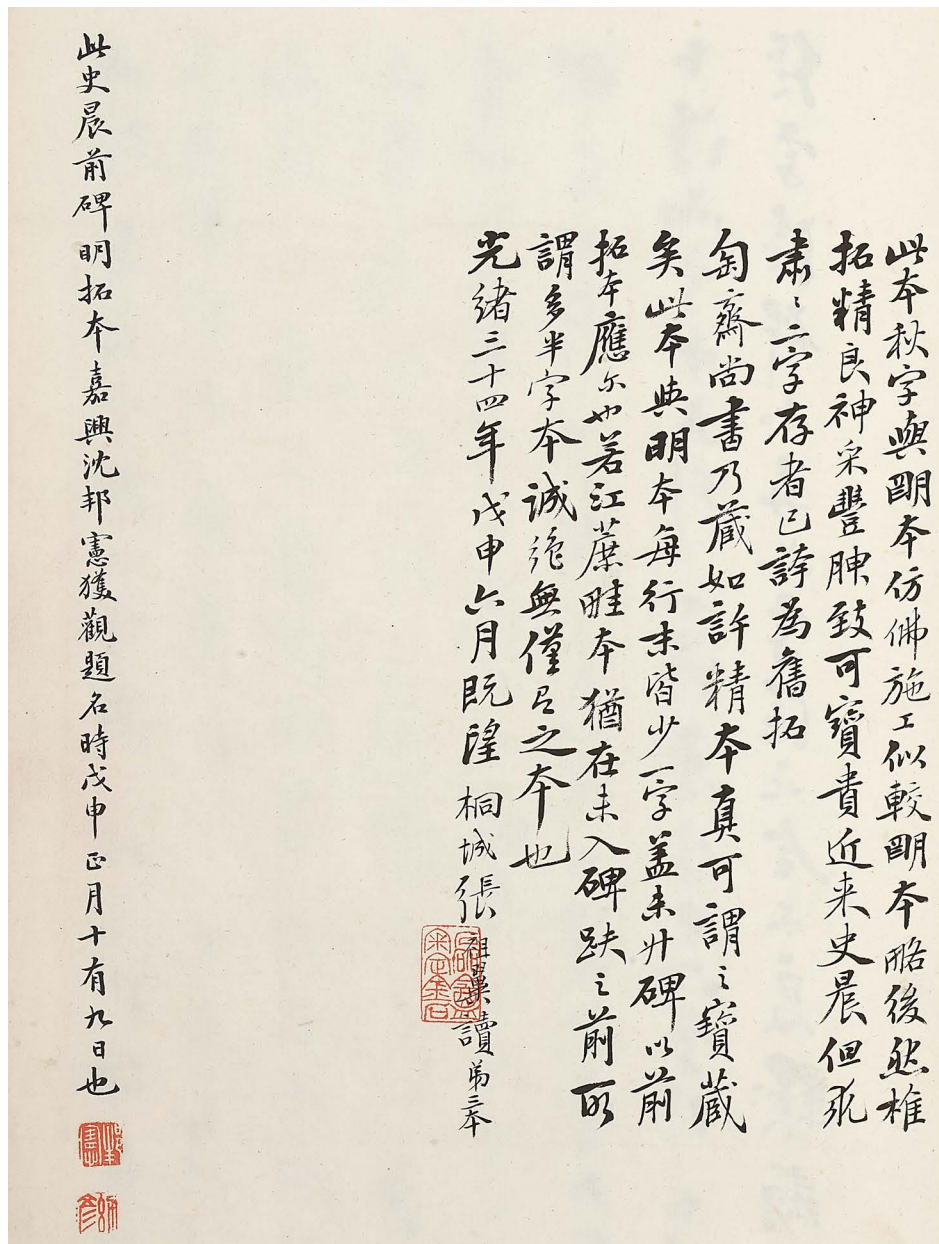
十五世紀初
西班牙加泰隆尼亞或東卡斯蒂利亞
石灰石十字架殘件

來源：
傳托爾托薩或卡斯迪隆教區
得於瓦倫西亞城之卡斯迪隆德拉普拉納



This magnificent fragment comes from one of the most sophisticated and skilfully carved boundary crosses made in the eastern regions of Spain to have come down to us from the later Middle Ages. Such commissions were by nature public monuments, with a fairly vernacular form and provincial level of sophistication, often employed to mark church lands and the boundaries between territories. They would be mounted on polygonal bases, often carved with figures of local saints or the patron who paid for the commission. A more intact, but simultaneously more lumpen, example survives in the Museu Episcopal at Vic, which originally stood in El Pla dels Caputxins in the same city. Another can be found in the Manresa County Museum, also of Catalan origin. However, the finesse of the pierced quatrefoil designs filling the spaces at which the four arms of our cross meet, and the elaborateness of the sinewy foliate decoration on the lateral arm, are of a bold and ambitious conception unparalleled amongst these or the large majority of surviving medieval boundary crosses. A closer comparison can be drawn to architectural sculpture at the Monasterio de Santes Creus in Catalonia, carved around 1400 and incorporating similarly elaborate leafy

motifs amongst figurative carving. Also of comparison in this respect is the highly comparable wriggling leaf decoration used extensively on a pair of stone doorways from the high altar of Vic cathedral (for which see *Museu Episcopal de Vic; Guide to the collections*, Vic, 2007, pp. 198-199). Carved as part of the enlargement and beautification of the cathedral between 1420 and 1427, they show how such ornament was employed particularly in the region around Vic during the first third of the fifteenth century. However, a later boundary cross with a figure of Christ carved in a similar style, and with more angular but somewhat comparable foliate ornament, is also preserved in the Albacete Provincial Museum, and was likely carved in the eastern part of medieval Castile, a region now known as Castilla-La Mancha. The manner in which the figure's hair flows in subtle, parallel lines over His shoulders, is particularly close in treatment to our cross. The comparisons that can be drawn both to eastern Castilian and Catalanian commissions alike indicates that we cannot reconstruct the cross's precise origins, but its 20th-century provenance history would suggest the former of the two adjoining regions.



3046

**TWO ALBUMS OF RUBBINGS FROM THE STELE
FOR THE SACRIFICE TO THE CONFUCIUS
TEMPLE
MING DYNASTY**

ink on paper, comprising two albums of rubbings from the stele for the sacrifice to the Confucius Temple in Shandong, with annotations by famous scholars including Duanfang (1861-1911), Zhang Zhidong (1837-1909), Chen Botao (1854-1930), each album thread-bound with navy textile covers 44 by 27.3 cm, 17¼ by 10¾ in.

PROVENANCE

Collection of Duanfang (1861-1911).

HK\$ 1,600,000-2,000,000
US\$ 204,000-255,000

明 《史晨碑》·《史晨饗孔廟碑》
精拓本 線裝二冊

來源：

端方（1861-1911年）舊藏

史晨饗孔廟碑

鄭樓



史晨碑

西泠



便謁



此夫子之廟題石記之官楊



君尚歐陽智琮宣德郎行兗州都



甘府舍君出外軍事才二十





端方，字午橋，號匋齋，堂名寶華齋，滿洲正白旗人，官至直隸總督，金石學家，著有《匋齋吉金錄》、《端忠敏公奏稿》等。

端方酷嗜收藏，收藏至為可觀，碑帖古籍，數以千計，據《匋齋藏石記》編撰體例「余每有一墨本，即有一石，非所藏者不入焉」，可見其撼人氣勢（端方舊藏另有一例，拍品編號3020）。晚清官僚文士皆以金石為尚，端方身邊亦多同好，其中不少政府大臣，如本件拍品中保存書跡者張之洞、張祖翼、楊鍾羲、李葆恂、王瓘等皆常見為端方藏品鑒題跋。

第一冊有莊緒度朱筆批校，張之洞觀款，易培基、王瓘、莊緒度、李葆恂、陳伯陶、楊鍾羲、吳廣霈、汪樹堂、張祖翼、王仁俊，及袁守謙題跋、鈐印。

第二冊具王闓運觀款，易培基、張祖翼、沈邦憲、李葆恂、王瓘，褚德彝及章鈺題跋。

莊緒度（1799-1852年），道光十六年進士，官至授戶部主事。工詩詞，富收藏。

王闓運（1833-1916年），晚清經學家、文學家，稱湘綺先生。曾入曾國藩幕府，曾先後主講衡山船山書院等，後任清史館館長。

張之洞（1837-1909年），清末著名政治家、洋務派代表人物，與曾國藩、李鴻章、左宗棠並成為晚清「四大名臣」。

王瓘（1847年生）曾為端方幕僚，精鑒別，富收藏，以金石、書法名於時。

漢匋齋相與齋
奉祀孔廟碑

匋齋尚書藏明拓本

銅梁王瓘獲觀并題



光緒二十八年壬寅五月三日觀



光緒丁未三月宜都楊守敦審定明拓本



中華民國十七年丁卯歲暮秋袁守謙敬觀



張祖翼（1849-1917年），金石鑒藏家，善書，與吳昌碩、高邕之等並稱海上四大書家。

汪樹棠（1850-1917年），承先世餘蔭，為一品蔭生。

陳伯陶（1854-1930年），光緒年間探花，授翰林院編修，後任國史館協修、總纂。

吳廣霈（1855-1919年），清末外交家，曾出使日本、美國等地，任駐漢城總領事、駐日使館參贊等職。兼好鑒藏研究，著有《石鼓文考證》。

李葆恂（1859-1915年），長鑒賞，為端方所重，為其題跋收藏三百餘件。

章鈺（1864-1937年），藏書家，藏書室為「四當齋」。顧廷龍曾為之編輯《章氏四當齋藏書目》。

楊鍾義（1865-1940年），清末藏書家。光緒十五年（1889年）進士，家藏書數萬卷。

王仁俊（1866-1913年），光緒十八年（1892年）進士，官至吏部主事，後任京師大學堂教授，精於敦煌學。

易培基（1880-1937年），同盟會員，故宮博物院首任院長。

袁守謙（1903-1992年），黃埔軍校第一期學員，曾任中華民國交通部部長，四九年後移居臺灣。

**A RARE POLYCHROME WOOD FIGURE OF
CHITIPATI
QING DYNASTY, 18TH CENTURY**

清十八世紀 木雕彩繪屍陀林像

superbly modelled in the form of the two protectors, each standing in *ardhaparyankasana* in mirror image of one another with the knees intertwined, all atop a conch and cowrie shell on a base bordered with pendent lappets, each skeletal protector rendered denuded of flesh and adorned with a billowing scarf, the skull portrayed with a third eye and surmounted by a five-leaf crown, further depicted holding in the hand a ritual implement
39 cm, 15³/₈ in.

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





This extraordinary sculpture depicts the dancing *Chitipati*, fierce protectors of tantric practitioners in Vajrayana Buddhist imagery and ritual. In the Tantric context, the charnel ground is both a literal and metaphorical arena for Buddhist practice – a potent reminder of the impermanence of life; the mental constructs of aversion and impurity; and the craving for a human body and future rebirths.

Chitipati are associated with the eight great charnel grounds (*astamahasmashana*) of the Chakrasamvara and Vajrayogini mandalas, and invoked as the skeletal protectors of Tantric practitioners. *Chitipati* are typically depicted completely denuded of flesh, with a third eye, wearing a five-leaf or five-skull crown, holding *kinkara-danda* (skeleton clubs) or other ritual implements aloft, and with knees intertwined. The ghouls and spirits of the charnel ground, including the *kinkara*, are governed by the *Chitipati*.

A bronze figure of the dancing *Chitipati* in the Jacques Marchais Museum of Tibetan Art, iconographically close to the current lot, is illustrated in Barbara Lipton and Nima Dorjee Ragnubs, *Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art*, New York, 1996, cat. no. 89. See also a large gilt-bronze figure, probably depicting an individual *Chitipati*, sold in these rooms, 3rd October 2017, lot 3144.

此屍陀林像，相對起舞，躍然如生。屍陀林為勝樂金剛與金剛亥母壇城中八大寒林之護法神，多乾枯無肉，三眼，著五葉或五骷髏冠，手持法器，兩膝交錯，寒林中的鬼神，均為屍陀林所掌管。

參考紐約雅克馬歇西藏藝術博物館藏屍陀林對舞銅像，圖見 Barbara Lipton 及 Nima Dorjee Ragnubs，《Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art》，紐約，1996年，編號89。另見一尊鑲金銅屍陀林像，雖形單隻影，靈動可畏，售於香港蘇富比2017年10月3日，編號3144。



3048

**A SMALL JIZHOU REVERSE-DECORATED
'LOTUS' VASE
SOUTHERN SONG DYNASTY**

南宋 吉州窯深褐地白花蓮紋長頸小瓶

the pear-shaped body supported on a splayed foot, rising to a long cylindrical neck and a flared rim, boldly painted to the exterior with white lotus flowers, furled leaves and arrowheads reserved on a brown slip, covered overall in a transparent glaze stopping just above the foot
10.7 cm, 4¼ in.

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

Skilfully painted in swift brushwork with a continuous scroll of lotus, detailed with furled leaves, the present vase is particularly notable for its black-coffee brown glaze that provides a striking contrast with the lotus in white reserve. See a Southern Song Jizhou *meiping* decorated with a related white lotus pattern against a black background, excavated from Chaohu, Anhui, now preserved in the Anhui Museum, illustrated in *Zhongguo taoci shi* [History of Chinese ceramics], Beijing, 1982, reprint, 2006, col. pl. 19.

A GREY 'YING' SCHOLAR'S ROCK
MING – QING DYNASTY

明至清 英石供

powerfully wrought out to stand vertically on two points, the imposing structure punctuated with an overhanging crest and protrusions, the grey stone with a pitted and jagged surface and marked with grey and white striations, wood stand

43.2 cm, 17 in.

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





A TRULY HAPPY MAN IS
ONE WHOSE BRAIN HAS
BEEN EMPTIED, WHOSE
LEGS HANDS AND EARS
HAVE BEEN CUT OFF,
HIS EYES PUT OUT AND
HIS SENSE OF TASTE
DESTROYED.
HE NO LONGER SENSES,
NO LONGER THINKS,
HE IS ANIMALISED, HE IS
OUT OF THIS WORLD.





3050

A MONUMENTAL AND EXTREMELY RARE
STUCCO HEAD OF BUDDHA
LIAO DYNASTY

遼 彩塑佛首

the sensuous full face with slender bow-shaped eyes and hooded eyelids casting a serene and meditative aura with downcast omniscient black glass pupils, all below evenly arched eyebrows tapering at the ends issuing from the broad straight nose and small bud mouth with full lips above a double chin, the forehead centred with a faint circular indentation that once held a jewelled *urna*, all below the hair and domed *ushnisha* with traces of the neatly coiffed hair remaining on the forehead and on the sides around the pendulous earlobes, the top of the head and the side of the *ushnisha* revealing hemp layers underneath, traces of paint, stand

77 cm, 30³/₈ in.

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

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









The Liao emperors were devout followers of Buddhism, and encouraged the flourishing of its art under their rule. The Buddhist imagery of this period inherited the styles of the Tang dynasty, which suited the bold and liberal characteristics of the northern nomadic people, while integrating the refined spirit of the Song dynasty, thus resulting in a richly unique artistic tradition. Towering to 80 cm, this colossal head of Shakyamuni Buddha is outstanding for its monumental size and powerful countenance. What is particularly remarkable about the head is that the interior is painted and attached with Buddhist sutras.

Monumentality, as expressed in monumental size, is not an obvious, indispensable trait of religious imagery. It was introduced to China by the early imperial patrons of Buddhism, the Northern Wei ruling family, and remained an objective for imperial and other ambitious donors. This magnificent head is, however, not only remarkable for its extraordinary size, but equally for its sensitively modelled features. The present head with its fine features and its fleshy lips recessed into rounded cheeks, its cheek bones only subtly indicated, and its head covered with even curls of hair, exudes a strong notion of calm and serenity and stands in the classic tradition of Liao Buddhist imagery.

Buddhism flourished under the Liao dynasty. The prevailing belief in Buddhist cosmology was deep, and people considered the era to be the so-called "last law period", when after five hundred years of Nirvana, the historic Shakyamuni Buddha passed away. The emperor of the Liao Dynasty was an active devotee of Buddhism, and popularised it in his empire. Clear evidence of this can be seen in the traces of the era left at the Yungang Grottoes in Shanxi, the Longmen

Grottoes, and the Datong (Xijing) Huayan Temple, and the Sakyamuni Pagoda of Fogong Temple of Ying County, Shanxi province, China, a wooden Chinese pagoda built in 1056.

Fengguo Temple, a Buddhist temple in Yixian, Liaoning Province, first founded in 1020, is famous for the seven large polychrome stucco sculptures of Shakyamuni Buddha, Vipashyin, Sikhin, Visvabhu, Krakucchanda, Kanakamuni and Kashyapa. The technique used to create the current head appears to be the same as for these large sculptures, suggesting that this head may once have graced such a hall of an important Imperial temple. See also the 16 m painted clay figure of Avalokiteshvara in the Dule Temple, created in 984, illustrated in *Zhongguo meishu quanji: Diaosu bian* [Complete series on Chinese art: Sculpture section], vol. 5: *Wudai Song diaoke* [Sculptures of the Five Dynasties to Song], Shanghai, 1988, no. 136.

For another large stucco head from a later era, see the Yuan dynasty stucco head of a bodhisattva included in the exhibition J.J. Lally & Co. Oriental Art, *Two Thousand Years of Chinese Sculpture*, New York, 2008, cat. no. 23. Compare also the three similarly modelled stucco bodhisattvas with elaborate headdresses dated to the Jin dynasty, at the Chongfu temple of Shuozhou, Shanxi province, illustrated in *Zhongguo siguan diaosu quanji: Liao, Jin, Yuan siguan zaoliang* [Compendium of Chinese Monastery Sculpture, vol. 3: Statues from the Liao, Jin and Yuan Dynasties], Harbin, 2005, nos 46-48, with description on p. 17. Another bodhisattva of closely related form attributed by the author to Yuan dynasty, in the Huiji temple of Yuanpin, Shanxi province is illustrated in the same volume, *ibid.*, no. 147, with description on p. 55.



遼代君主崇尚佛教，通朝佛教藝術發展蓬勃，造像風格師承唐代，融入北方遊牧民族颯爽無拘之特色，並添宋式簡練精神，獨樹一格，精采豐富。此佛首，近80公分高，雄闊震撼，威武懾人，佛面內層髹繪，以佛教經文層疊貼之，特殊罕見。

以巨大體量呈現恢弘氣勢並非宗教藝術獨有特質，此一傳統確立於北魏時期，時宮廷尚佛，權貴供養人眾多，致力雕造巨幅佛像。本像不僅尺寸龐碩出眾，且工藝精湛，豐頰高鼻，莊嚴平和，寧靜慈悲。

遼代時期佛教興盛，正值佛教經典所謂「末法時期」，即佛陀涅槃後五百年。遼代帝王尚佛，舉國皆信仰佛教，護崇佛教造像，如山西雲岡石窟、龍門石窟、大同（西京）華嚴寺，及山西應縣佛宮寺釋迦塔，建於契丹清寧二年（公元1056年），可見一斑。

遼寧義縣奉國寺，建於契丹開泰九年（公元1020年），供一組七尊大型泥塑佛像，其工藝與風格相當近類本像。並參考天津獨樂寺，十六公尺高巨型觀世音菩薩，造於契丹統合二年（公元984年），刊於《中國美術全集：雕塑編》，卷5：五代宋雕刻，上海，1988年，編號136。

參考一件元代大型泥塑佛首，展出於 J.J. Lally & Co. Oriental Art, 《Two Thousand Years of Chinese Sculpture》，紐約，2008年，編號23。比較山西朔州崇福寺三尊金代泥塑佛像，髮冠華美，載於《中國寺觀雕塑全集：遼金元寺觀造像》，哈爾濱，2005年，編號46-48，頁17。山西原平惠濟寺藏一尊元代菩薩像，與此像近類，出處同上，編號147，頁55。

3051

**A ROMAN MARBLE STATUE OF JUPITER
ENTHRONED
CIRCA AD 2ND CENTURY**

seated on a high-backed throne with his left foot forward and holding a thunderbolt in his lap with his right hand, his left arm formerly raised, and wearing sandals and a chlamys falling from his left shoulder and draped over the lower body h. 52.9 cm, 20¾ in.

PROVENANCE

Galerie Le Breton, Rue Paradis, Marseille.
A private collection, southern France, acquired from the above in 1968.

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

For related depictions of the seated Zeus or Jupiter, see *Lexicon Iconographicum Mythologiae Classicae*, vol. 8, p. 427f, nos 39-51, pls 269ff.

約公元二世紀
羅馬大理石雕朱庇特坐像

來源：
Galerie Le Breton，馬賽帕拉提路
法國南部私人收藏，1968年購自上述藝廊



A GOGOTTE
OLIGOCENE (30 MILLION YEARS
OLD), FONTAINEBLEAU, FRANCE

impressively oriented with a main layered rounded form, with smaller irregular protrusions of varying sizes, the assemblage of sandstone with a greyish-white surface, stand h. 47 cm, 18½ in.

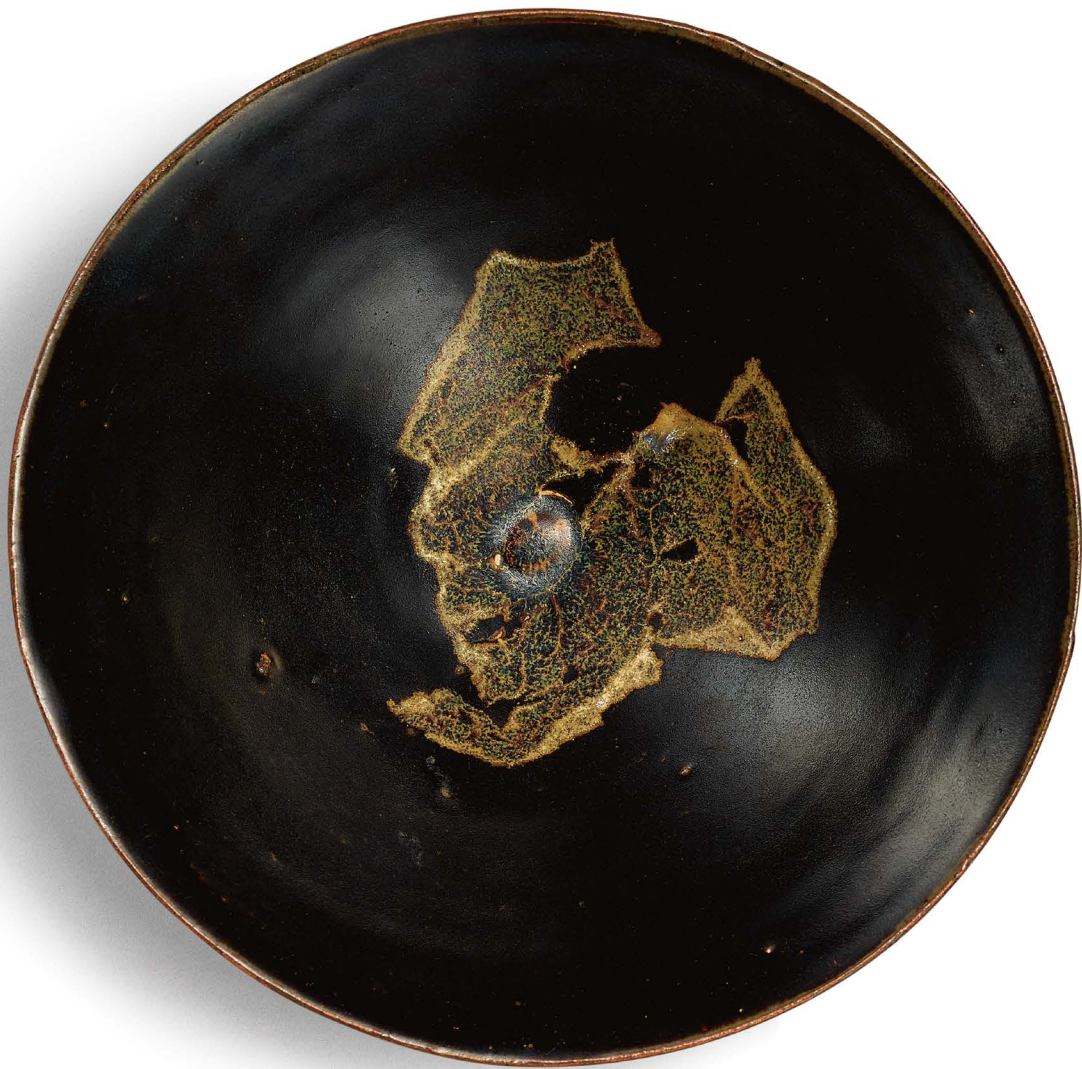
HK\$ 120,000-180,000
 US\$ 15,300-23,000

The present gogotte is a beautiful concretion made of sandstone with a sublime grain. A gogotte is a millions-of-years old naturally shaped mineral rarity consisting of tiny quartz fragments held together by calcium carbonate. These bizarre sandstone formations from Fontainebleau in France, which inspired the Surrealists, can also be viewed today in the Versailles gardens. Louis XIV of France, known as the Sun King, commissioned similar gogottes to be excavated for his gardens. The ornately rounded, scrolling formations — somewhat Baroque in design — have been restored to their original state surrounding the mysterious Grove of the Three Fountains designed by Le Nôtre in 1677. A particularly well-preserved example of a sandstone concretion is on display at the Smithsonian Institution National Museum of Natural History in Washington D.C.

漸新世（三千萬年前）
法國楓丹白露宮固結砂岩

此乃自然隨機形成的砂岩礦物，由石英碎礫緊密結合而成，流麗雅緻。如果不是已經有幾百萬年的歷史，它完全可以被看作是一尊優美的當代雕塑。這種沉積物或洞穴堆積物的形態各異，如夢似幻，演繹出多種詮釋，每件均獨一無二。此類砂岩出自法國楓丹白露，形狀圓潤光滑，如行雲流水，氣韻獨特，甚或具巴洛克時期之風，曾為抽象派藝術家帶來不少靈感。太陽王路易十四也鍾情此類砂岩礦物，嘗命人採掘修復，並置放於凡爾賽宮中由園藝家安德烈·勒諾特於1677年設計的三泉林園。華盛頓史密森學院美國國立自然史博物館藏一例，保存甚佳，可資比對。





3053

**A JIZHOU 'LEAF' CONICAL BOWL
SOUTHERN SONG DYNASTY**

the steeply flaring sides rising from a concave base, decorated to the interior in papercut resist with a leaf, reserved against a ground of thick black glaze thinning to brown at the rim, stopping at the foot to reveal the buff-coloured stoneware body
15 cm, 6 in.

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

南宋 吉州窑黑釉木葉笠式盃

The 'Jizhou' kilns at Yonghezhen, Ji'an county in Jiangxi province, a region formerly called Jizhou, were not blessed with the finest raw materials for making stonewares, but came up with the most original ideas for decorating. They were unique in exploiting the chemical composition of real tree leaves for making tea bowls with most naturalistic – because natural – silhouette leaf designs.

A related bowl is illustrated in *Gugong Songci tulu. Longquan yao, Geyao ji qita ge yao/ Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum. Lung-ch'üan Ware, Ko Ware and Other Wares*, Taipei, 1974,

pl. 72; another from the collection of Kamei Takayoshi was included in the *Mostra d'Arte Cinese/Exhibition of Chinese Art*, Palazzo Ducale, Venice, 1954, cat. no. 949; one was sold at Christie's Hong Kong, 25th October 1993, lot 701; and a further example from the collection of Alfred Clark, was included in *Ryūsen Shūhō/ Mayuyama, Seventy Years*, Tokyo, 1976, vol. I, pl. 677, and sold in our London rooms, 11th May 2011, lot 3.

In Japan, these bowls have become known by the same term '*temmoku*' that designates black-glazed tea bowls of 'Jian' ware, but with the specification '*konoha*', 'tree leaf'.

3054

A NEIFU WRITTEN BOOK OF THE ANALECTS
(LUNYU JIZHU DAQUAN)
MING DYNASTY

ink calligraphy on paper, comprising of volumes III, IV and V
of *The Analects of Confucius Variorum*, thread-bound with
paper cover and textile casing
37.5 by 23 cm, 14¾ by 9 in.

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

明初 《論語集注大全》卷三、四、五
內府寫本 線裝一冊

紙張：綿榜紙

之理必先有質而後有文。則質乃禮之本也。朱子曰：禮
二者。上句汎以吉禮言。下句專以凶禮言。儉戚只是禮
之本而已。及其用也。有當文時。不可一向以儉戚為是。
故曰：品節斯初。頭之謂禮。蓋自有箇得中恰好處。禮初
頭只是儉。喪初頭只是戚。然初亦未有儉之名。儉是對
後來奢而言。蓋追說耳。東坡說：忠質文。謂初亦未
質。只因後來文。便稱為質。南軒張氏曰：禮者理也。理
必有其實。而後有其文。文者所以文其實也。若文之過
則反浮其實。而失於理矣。夫禮而失於奢。寧過於儉也。

子曰大哉問

孔子以時方遂末而放獨有志於本故大其問蓋得其

本則禮之全體無不在其中矣

問禮之全體朱子曰兼文質本末言之有質則

有文有本則有未徒文而無質如何行得當時習於繁文人但指此為禮更不知有那實處故放問而夫子大之想是此問大段契夫子之心○勉齋黃氏曰得其本則質文華實皆在其中蓋文之與華亦因質與誠而生也○有本則有末末故具於本矣如木有根本則有枝葉華實其本立則此木全體枝葉華實皆在其中也○雲峯胡氏曰須看在此三字得禮之本則雖不便是禮之全體而全體在其中矣

禮與其奢也寧儉喪與其易也寧戚

易去聲

易治也孟子曰易其田疇在喪禮則節文習熟而無哀

痛慘怛

當葛反

之實者也戚則一於哀而文不足耳

朱子曰治子

田須是治得無窒礙方是熟若居喪而習熟於禮文行得皆無窒礙無那惻怛不忍底意則哀戚必不能盡○冠婚喪祭皆是禮故皆可謂與其奢也寧儉惟喪禮獨不可故言與其易也寧戚易者治也言治喪禮至於習熟也喪者人情之所不得已若習治其禮有可觀則是樂於喪而非哀戚之情也故禮云喪事欲其縱縱爾

禮貴得中

新安陳氏曰此禮字兼吉凶言中者無過不及也

奢易則過於文儉

戚則不及而質二者皆未合禮

新安陳氏曰謂然凡物未合禮之中

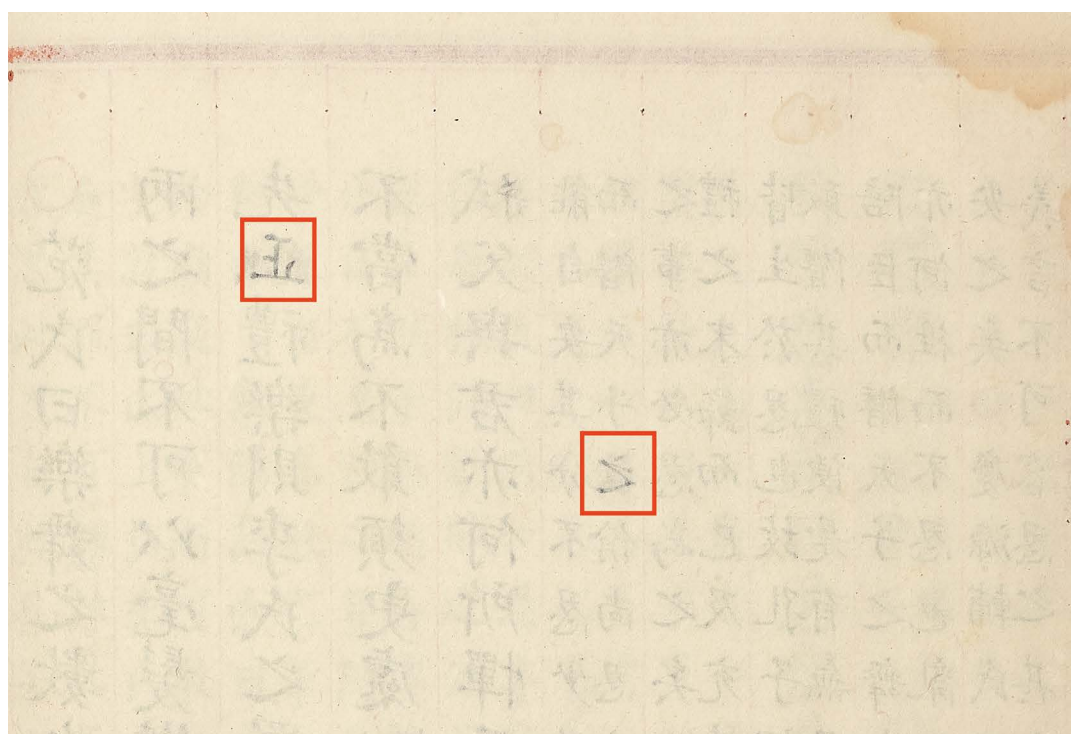
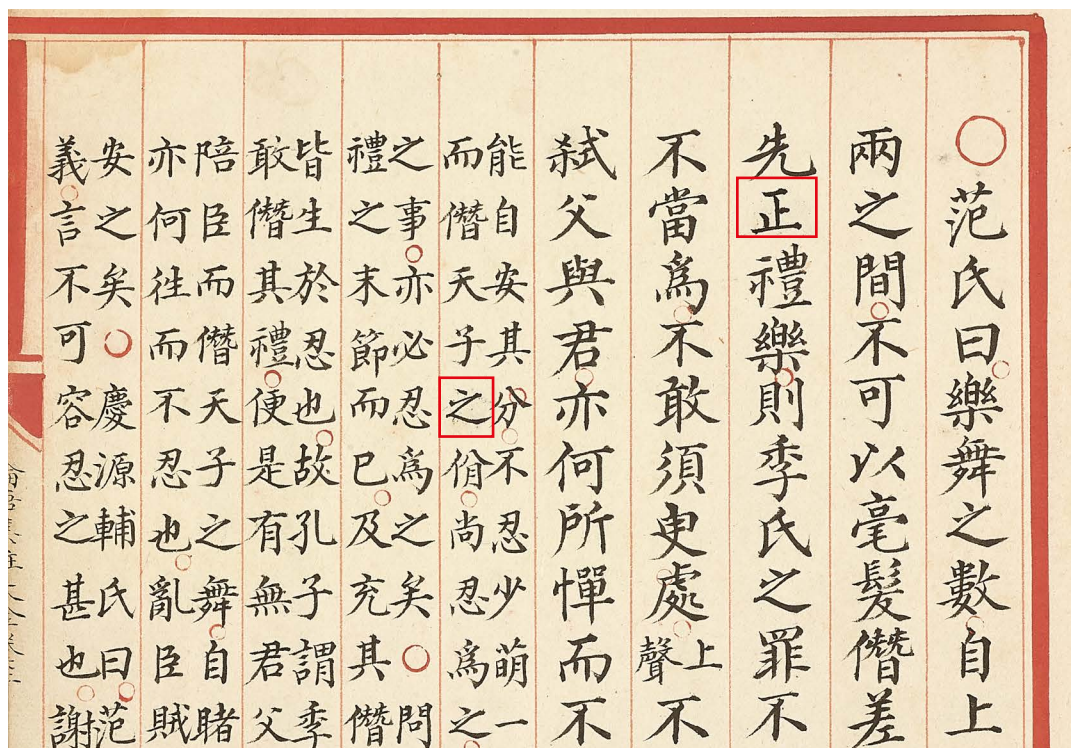


fig. 1
Verso and recto of one page, detail (red squares indicating the rectified erroneous characters)

圖一
書頁局部正反面（紅方格框出修正之訛寫字）

According to historical records, a number of handwritten versions of *The Analects* from the Neifu (Imperial Court) is preserved in the Ming court collections. Such albums are made from the finest paper and ink with the calligraphic script rendered in acute perfection, they bear testimony to the impeccable standards in the making of imperial books.

Copied books produced under the supervision of Neifu in the Ming dynasty are extremely rare, mainly preserved in public collections and virtually unseen in private hands. The utmost precision in the making of the present book is demonstrated in the seamless treatment to rectify occasional erroneous characters in the passage. The surface of these areas were first effaced, the thickness of the paper was then evened out by adding thin sheets from the reverse of the page. The edges were then pound down to create a flat surface, and finally the new, accurate character written atop (fig. 1).

據文獻考證，明代宮中藏有大量內府精寫本、臣工進呈寫本。是類圖書，紙墨精良，字體端正醒目，裝潢美觀，顯示出御覽圖書的特色。《論語集注大全》由明初胡廣等修纂，胡氏官至文淵閣大學士，明朝文臣得諡號自其始。

此書共二十卷，本件拍品乃卷三至五，共三卷。明內府寫本，半頁十行，行二十二字；小字雙行，行二十一字二十二字不等。硃畫框欄、行格，大紅口，雙魚尾，四周雙邊。全書綿榜紙，厚重瑩潤，墨筆楷書精寫，三卷線裝一冊。

此書制式版框大小與《大明太宗皇帝御製集》一致，三卷共九十四葉。內府對書籍務求至善至美，品質要求嚴格，在編纂、繕書過程中，對有瑕疵疏漏者，輕者罰俸降級，重則革職充軍。觀此書，訛寫字均被挖出，後由紙背補入新紙，四周捶平，再以正楷書寫正確文字於上。正面觀之，幾不見補挖痕跡。明內府鈔本存世較罕，多儲於公家機構，民間流轉則稀若星鳳（圖一）。

**“JESUS WAS A CANNY
FELLOW,” SAID MAURI
ON REACHING THE TOP
OF THE CLIFF. “THEY
ERECT STATUES TO HIM
EVERYWHERE. BUT HE
MUST BE THOROUGHLY
CHEESED OFF UP HERE,
IN THE WINTER, THE
NORTH WIND MUST
FREEZE THE LEGS OFF
HIM.”**



**A LARGE FINELY CARVED SANDSTONE HEAD
OF AVALOKITESHVARA
NORTHERN QI – SUI DYNASTY**

the oval face carved with a serene expression, the straight broad nose rising to arched brows above downcast eyes and full lips in a gentle smile, with the rounded cheeks flanked by pendulous ears, the hair centrally parted and surmounted by a tall headdress elaborately carved with palmettes and foliate motifs centred by a figure of Amitabha Buddha, stand 38.4 cm, 15½ in.

PROVENANCE

Mathias Komor, Beijing, 7th October 1940.
Collection of Francesco Maria, Marchese Taliani de Marchio (1887-1968), Italian ambassador to China from 1938-46.

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

北齊至隋 砂岩石雕觀音菩薩像首

來源：

Mathias Komor，北京，1940年10月7日
1938-46年間意大利駐華大使戴良尼（1887-1968年）
收藏





This serene head depicts the bodhisattva Avalokiteshvara. The sublimely carved oval face is counterbalanced by a tall crown richly carved with palmettes and foliate motifs, centred by a figure of Amitabha Buddha. It combines traces of the Northern Qi style in the slight angularity of the features with the more rounded style of the Sui, seen in the full cheeks and sumptuously carved crown. As such, it foreshadows the Sui dynasty's trend towards naturalism with the inherited idealised forms that conventionally conveyed the purity of Buddhist subjects.

The political and social turmoil that accompanied dynastic changes in the 6th century significantly impacted Chinese Buddhist practice in several ways which are reflected in religious art of the period. In their search for refuge beyond the chaos of the material world, a variant form of Pure Land Buddhism, in which devotion to Amitabha (or a bodhisattva such as Avalokiteshvara) allowed adherents to be reborn in Sukhavati (the Western Paradise of the Buddha Amitabha), grew in popularity. Consequently, images of bodhisattvas proliferated in the third quarter of the 6th century, as evidenced by the present and numerous contemporaneous examples. The Sui dynasty emperors used this invigoration of Buddhist faith as an opportunity to embark on major building projects, including the construction of pagodas, temples and religious statuary, as a means of unifying the fragmented empire. This religio-political agenda also led to increased communication across eastern Eurasia, which contributed to the transmission of Buddhist concepts and artistic styles from South and Central Asia into China and from China to Korea and Japan. This had the concurrent effect of diversifying the visual vocabulary of each region of the empire.

This is an exquisite sculpture with a prestigious provenance dating back to 1940, when it was acquired from Mathias Komor in Beijing by Francesco Maria, Marchese Taliani de Marchio (1887-1968), an Italian diplomat who served as Ambassador to China between 1938 and 1946. In the style of carving and texture of the stone, it is reminiscent of sculptures from the Tianlongshan Caves, Shanxi province, and most closely related to the sculpture from Cave 16, traditionally assigned to the Northern Qi dynasty. See several bodhisattva heads published in *Tianlongshan shi ku* [Tianlongshan grottoes], Beijing, 2004, pls 145-147, 151 and 156. Further related heads believed to have come from Tianlongshan include one in the Minneapolis Museum of Art, Minneapolis, coll. no. MIA.L2015.172.8; and two in the Nezu Museum, Tokyo, coll. nos NZM.20081 and NZM.20065. Compare also a carved figure of Guanyin in the Detroit Institute of Arts, accession no. 26.128, dated by inscription to 581 and attributed to Shaanxi or Henan province by Osvald Sirén in *Chinese Sculpture from the Fifth to the Fourteenth Century*, vols 1 and 4, New York, 1925, pl. 305.

For a Northern Qi sandstone head sold at auction, see the image of Buddha included in the exhibition, *China Cultuur Vroeger en nu* [Chinese culture past & present], Centrum voor Kunst en Cultuur [Centre for arts and culture], Gent, 1979, no. 292 and illustrated in *Ancient Chinese Bronze and Sculpture*, Eskenazi Ltd., London, 2005, cat. no. 8, and sold in these rooms, 7th April 2014, lot 3604.

本尊觀音菩薩首像眉目端雅，臉龐圓潤，容貌安恬，逸群而出塵，配以華冠，上飾卷葉及阿彌陀佛，相得益彰。五官分明，屬北齊特徵，雙頰飽滿，冠飾富麗，則兼隋代韻致。隋人造像風格，亦承前朝，以完美身相展現佛法清淨，勢之所趨，於此像已見端倪。

六世紀，時局動盪，政權頻更，中土佛教亦風行草從，諸般影響於其時宗教藝術即可窺見。現世渾濁，為尋超脫，廣大信眾皈依淨土宗，供奉阿彌陀佛（或菩薩，如觀世音等），以求往生淨土（西方極樂世界）。故而，六世紀中晚期，菩薩造像多如雨後春筍，本像及大量同期造像皆湧現於此。隋朝天子大興土木，立佛塔，建佛寺，造佛像，借助佛教信仰一統天下。佛教治國下，東歐亞大陸交流密切，佛法與藝術自南亞、中亞傳入中土，又經中土遠播朝鮮及日本。一時，四海之內，造像形貌氣象萬千。

此像來源有緒，乃意大利大使戴良尼（1887-1968年）早於1940年駐華期間（1938-46年），在北京從 Mathias Komor 購得。本像雕工、選材，與山西天龍山石窟類近，其中尤與第十六窟斷代北齊之造像甚為相似，見幾例菩薩首像，載於《天龍山石窟》，北京，2004年，圖版145-147、151及156。相類首像另有三例，據傳均出自天龍山，其一，貯明尼亞波利斯美術館，編號MIA.L2015.172.8；其餘二例，藏東京根津美術館，編號NZM.20081及NZM.20065。仍可比較一觀音像，蓄底特律美術館，館藏編號26.128，銘文紀581年，據喜仁龍研究，乃陝西或河南所出，錄於《Chinese Sculpture from the Fifth to the Fourteenth Century》，卷1及4，紐約，1925年，圖版305。

參考一尊北齊砂岩石佛首像，曾展於《China Cultuur Vroeger en nu（中國文化之古往今來）》，文化藝術中心（Centrum voor Kunst en Cultuur），根特，1979年，編號292，又載於《Ancient Chinese and Sculpture》，埃斯卡納齊古董行，倫敦，2005年，編號8，後售於香港蘇富比2014年4月7日，編號3604。



3056

**A RARE INLAID WOOD KILA
TIBET, 17TH CENTURY**

the tribolobe handle superbly carved with three wrathful faces, each inlaid in the crown and eyes, the constricted centre of the handle elaborately carved with designs of endless knots and lotus lappets accentuated with studs, the pyramidal blade rendered issuing from the mouth of three *makara*, each portrayed with serpents slithering in and out of its mouth 16.4 cm, 6³/₈ in.

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

十七世紀
藏傳木嵌金屬三稜金剛槨

Kila (Tbt. *purba*), literally a nail or stake, is the ultimate weapon against the enemies of Dharma, the Universal Buddhist Law. The origin of the ritual implement lies at the heart of Indian Vedic tradition with the demise of the primordial cosmic serpent Vritra and the resulting flow of life-giving waters. The weapon of destruction, and consequent creation, was the central shaft, *kila*, of Indra's *vajra* thunderbolt, stretching down to earth from the realm of the gods. In Tibetan Buddhist ritual the *kila* is used to trap and destroy demons of the mind, the obstructions on the path to enlightenment. The mystical power of the implement, embodied in the fierce heads and grip, is invoked to subdue negativity and malicious influences that are trapped and destroyed by the blade. A *kila* is wielded by an adept in an individual act of exorcism, while a

set of ten *kila* are employed during ceremony to prepare hallowed ground, such as for the construction of a *mandala* or a monastery foundation; for a Tibetan example from such a group, see Jane Casey, Naman P. Ahuja, and David Weldon, *Divine Presence: Arts of India and the Himalayas*, Barcelona, 2003, p. 160, pl. 54. The implement has myriad conceptual and physical forms that represent the power of Tibetan tantric deities including Vajrakila, Hyagriva and Achala.

The trilobate blade issues from the mouth of a *makara*, the Leviathan sea-monsters said to balance the universe on their backs as they move through the cosmic ocean. Serpents slither in and out of the mouth of the monster. Endless knots and elegant lotus leaves form the grip while three wrathful faces above guard all directions with glaring eyes.

**A ROMAN MARBLE RELIEF THEATRE
MASK
3RD CENTURY AD**

from a strigillated sarcophagus, facing left
with a gaping mouth below hollowed out eyes,
rendered wearing a headcloth
h. 32.4 cm, 12¾ in.

PROVENANCE

A Belgian private collection, acquired in the
second part of the 20th century or earlier.

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

The present mask was originally addorsed to
another mask beneath a central medallion
carved with the portrait bust(s) of the
deceased; see, for instance, a sarcophagus in
Pisa, included in Peter Kranz, *Jahreszeiten-
Sarkophage: Entwicklung und Ikonographie des
Motivs der vier Jahreszeiten auf kaiserzeitlichen
Sarkophagen und Sarkophagdeckeln. Die
antiken Sarkophagreliefs*, vol. 5, pt. 4, 1984,
no. 157, pl. 70,3, Arachne no. 136145 ([http://
arachne.uni-koeln.de/item/objekt/136145](http://arachne.uni-koeln.de/item/objekt/136145)).

公元三世紀
羅馬大理石浮雕戲劇人物面具

來源：
比利時私人收藏，二十世紀下半葉或更
早入藏



**AN EXCEPTIONAL AND RARE GILT-BRONZE
'FELINE' ORNAMENT
LATE EASTERN ZHOU DYNASTY**

superbly cast as a feline prowling sinuously with one front paw raised and the hind legs extended, meticulously rendered with the head turned backwards and depicted *en face*, the body portrayed muscular with subtle edges and marked with scrolling motifs at the haunches, the flat reverse with two short rods, traces of gilding
10.5 cm, 4 $\frac{1}{8}$ in.

PROVENANCE

Collection of Paul Pelliot (1878-1945).
Collection of Therese and Erwin Harris, Miami, Florida, prior to 1969.
Eskenazi Ltd, London.

EXHIBITED

Jenny F. So and Emma C. Bunker, *Traders and Raiders on China's Northern Frontier*, Seattle and London, 1995, p. 155, no. 77 and cover.

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

US\$ 115,000-153,000

東周晚期 鎏金銅獸形飾

來源：

Paul Pelliot (1878-1945年) 收藏
Therese and Erwin Harris 伉儷收藏，佛羅里達州邁阿密，1969年以前
埃斯卡納齊古董行，倫敦

展覽：

蘇芳淑及 Emma C. Bunker，《Traders and Raiders on China's Northern Frontier》，西雅圖及倫敦，1995年，頁155，編號77及封面



This exquisitely cast plaque depicts a prancing feline, powerfully represented in a prowling position. Its design is defined largely by its shape and function, yet the craftsman behind the design skilfully used the constraints of its size and shape to create a creature that is strangely and vividly alive. Shown sideways, the lean body is contorted forwards and backwards, the muscles clearly defined by ridges and grooves highlighted with traces of gilding, the short stocky legs terminating in disproportionately large paws set with even larger claws. Yet the feline's distinctive head is facing forward, directly confronting the viewer and contrasting with the forward facing movement of its body and legs. The image is highly dynamic but at the same time has an unsettling quality about it.

The image of the prowling beast is a motif commonly associated with the arts of the late Eastern Zhou, Qin and Han periods. It appears in various forms and contexts and demonstrates the popularity of this motif during this period. However, its origins lie in the artistic vocabulary of the nomadic peoples living to the north of the Chinese empire. Its vivid naturalism reflects the influence of 'animal style' art created by the nomadic cultures of the northern borderlands where animal and bird-themed designs dominated ornamental objects made for and used by the pastoral peoples across the Eurasian steppes; compare Emma C. Bunker, *Animal Style Art from East to West*, New York, 1970, pp. 13-15. Many of these object types including personal ornaments such as belt hooks and buckles and small plaques were subsequently adopted by the Eastern Zhou, Qin and Han nobility. Elaborate and colourful ornaments made of jade, gold, silver and bronze became more varied and common as were the decorative styles and techniques that were used to enhance their form and designs. Unlike the highly formalised and repetitive designs of raptor heads, animals in combat, crouching or standing felines that characterise artifacts made for the nomadic and semi-pastoral tribes and cultures of the regions beyond the Zhou and Han northern borders, small artifacts made during the Eastern Zhou, Qin and Han periods evolved into highly diverse and intricate, almost individual designs.

Drawing on a rich knowledge of metal working techniques and a vast repertoire of forms, styles, patterns and motifs, the artifacts that were made in the Chinese mainland during the sixth century BC to third century AD demonstrate a superiority and individuality exemplified by pieces such as the present gilt-bronze ornament. Highly elaborate designs of mountainous landscapes teeming with lively creatures including birds, camels, bears and tigers appear on many objects made for personal adornment and use. Designs involving auspicious creatures were heavily influenced by texts such as the *Shanhaijing* [the classic of the mountains and the sea], and reflect the notions of auspicious portents and correlative thinking which dominated the philosophy and politics of the late Eastern Zhou and Han periods; compare Jenny F. So and Emma C. Bunker, *op. cit.*, pp. 13-15.

Prowling felines in similar appear on jade objects of late Eastern Zhou and Han date; compare, for example, the three-dimensional felines carved on three jade scabbard slides illustrated in *Zhongguo meishu quanji* [The complete collection of Chinese art], vol. 9: *Yuqi* [Jade], Beijing, 1986, col. pls 148-152 and 176. While no other ornament similar to the present example exists, there are a number of gilt-bronze pieces comparable in style and spirit. See, for instance, a gilt-bronze belt hook of Warring States date, and a small bronze Han belt hook illustrated in Toshio and Eiko Agawa, *Agraffe & Bronze Animals. Ancient Chinese Ornaments. The symbols of the bronze cultures of ancient times on the Eurasian Continent. The dialogues between China and Greece via Scythians*, Tokyo, 1994, col. pls 80 and 93.





**A GOGOTTE
OLIGOCENE (30 MILLION YEARS OLD),
FONTAINEBLEAU, FRANCE**

of generous proportions, the pale greyish-white sandstone with accumulated layers and protrusions of varying sizes, stand
h. 90 cm, 35⅜in.

HK\$ 250,000-350,000
US\$ 31,900-44,700

The present gogotte is a beautiful concretion made of sandstone with a sublime grain. A gogotte is a millions-of-years old naturally shaped mineral rarity consisting of tiny quartz fragments held together by calcium carbonate. These bizarre sandstone formations from Fontainebleau in France, which inspired the Surrealists, can also be viewed today in the Versailles gardens. Louis XIV of France, known as the Sun King, commissioned similar gogottes to be excavated for his gardens. The ornately rounded, scrolling formations — somewhat Baroque in design — have been restored to their original state surrounding the mysterious Grove of the Three Fountains designed by Le Nôtre in 1677. A particularly well-preserved example of a sandstone concretion is on display at the Smithsonian Institution National Museum of Natural History in Washington D.C.

漸新世（三千萬年前）
法國楓丹白露宮固結砂岩

此乃自然隨機形成的砂岩礦物，由石英碎礫緊密結合而成，流麗雅緻。如果不是已經有幾百萬年的歷史，它完全可以被看作是一尊優美的當代雕塑。這種沉積物或洞穴堆積物的形態各異，如夢似幻，演繹出多種詮釋，每件均獨一無二。此類砂岩出自法國楓丹白露，形狀圓潤光滑，如行雲流水，氣韻獨特，甚或具巴洛克時期之風，曾為抽象派藝術家帶來不少靈感。太陽王路易十四也鍾情此類砂岩礦物，嘗命人採掘修復，並置放於凡爾賽宮中由園藝家安德烈·勒諾特於1677年設計的三泉林園。華盛頓史密森學院美國國立自然史博物館藏一例，保存甚佳，可資比對。



3060

ZENG XIAOJUN
WENGE INCENSE STAND

ink on paper, signed by Zeng Xiaojun, and with one seal of the artist

Executed in 2011

158 by 88 cm, 62¼ by 34⅝ in.

PROVENANCE

Labyrinths. Zeng Xiaojun, Sotheby's Hong Kong Gallery, 8th-24th November 2013, no. 21.

EXHIBITED

Rochers de lettrés, itinéraires de l'art en Chine, Musée National des arts asiatiques Guimet, Paris, 2012.

HK\$ 300,000-400,000

US\$ 38,300-51,000

曾小俊
鸚鵡木香几

水墨紙本

2011年

來源：

《絲緒·曾小俊》，香港蘇富比藝術空間2013年11月8-24日，編號21

展覽：

《微妙玄通：中國藝術之石境》，吉美國立亞洲藝術博物館，巴黎，2012年



曾小俊畫



3061

**A BLACK 'LINGBI' SCHOLAR'S ROCK
MING – QING DYNASTY**

vertically oriented, the substantial structure
with upright slabs of varying thickness and
width, the grey stone with a pitted surface,
wood stand
35.9 cm, 14 $\frac{1}{8}$ in.

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

明至清 黑靈璧石供





3062

**A SMALL 'OIL SPOT' BOWL
SONG – JIN DYNASTY**

the shallow rounded sides rising from a straight foot to a lipped rim, covered overall in a lustrous black-brown glaze attractively suffused with iridescent silvery-brown 'oil spots' of varying sizes, the glaze stopping short of the neatly-trimmed footring, revealing the unglazed buff grey body, Japanese wood box inscribed by Ryoichi Fujioka
10.8 cm, 4¼ in.

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

Bowls of this form and with this attractive 'oil spot' glaze are discussed by Robert D. Mowry in the catalogue to the exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese Brown-and Black-Glazed Ceramics, 400-1400*, Harvard University Art Museums, Cambridge, 1996, pp. 149 and 150, where it is suggested that they were made at kilns in Northern China, in imitation of the popular Jian tea bowls made in Fujian province. The author further notes that the 'oil spot' effect on these bowls was achieved by adding a layer of black slip under two layers of iron-rich dark brown glaze.

A similar bowl from the Sir Percival David Collection, now in the British Museum, London, was included in the exhibition *Imperial Taste. Chinese Ceramics from the Percival David Foundation*, British Museum, London, 1989, cat. no. 9; two in the Harvard University Art Museums, Cambridge, were included in the exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers, op.cit.*, cat. nos 43a and b; another bowl was sold in our New York rooms, 15th September 2015, lot 8; and a further one was sold in these rooms, 5th April 2017, lot 1102.

宋至金 黑釉油滴小盞
配藤岡了一題日本木盒





3063

**A SUPERB AND RARE JADE 'CHILONG' CUP
SONG DYNASTY**

of oval section, well worked with deep rounded sides resting on a short straight foot, the exterior of the body skilfully depicted in low relief with two *chilong* clambering sinuously, the stone of a pale beige colour marked with attractive russet mottles and striations
13.3 cm, 5¼ in.

PROVENANCE

Spink and Son Ltd, London, c. 1966.
Bonhams London, 10th November 2011, lot 303.

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

宋 白玉帶皮螭龍紋盃

來源：

Spink and Son Ltd，倫敦，約1966年
倫敦邦翰斯2011年11月10日，編號303





Jade vessels of this type are extremely rare, such examples firmly attributed to the Song dynasty are mostly preserved in public museum collections and virtually unseen in recent markets. Harmoniously worked with clean contours shaping into an oval vessel, with natural perfectly distributed russet inclusions demonstrating an abstract beauty, the present jade washer would have been a pleasing gem to the erudite connoisseurs amongst the literati society in the Song dynasty.

A closely related bowl also attributed to the Song dynasty, with slightly shallower sides but almost identical decoration, is in the collections of John C. Ferguson, illustrated in Hiram W. Woodward, Jr, *Asian Art in the Walters Art Gallery: A Selection*, Baltimore, 1991, no. 20. Another burnt white jade washer, of near identical shape but carved with deer, from the Qing court collection and still preserved in the Palace Museum, Beijing, is illustrated in *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 5, Shijiazhuang, 1993, pls 111 and 112.

Under the artistic leadership of Huizong Emperor, antiquarian studies amongst the elites and its simulation into art flourished in the Song dynasty. Confucius values and archaism in art were revisited, and the ceaseless pursuit of classic beauty reached an apex of sophistication. The rendering of the relief-carved *chilong* dragons on the present bowl bears close resemblances to those seen on Han dynasty jades. See a Han dynasty jade archer's ring from the Palace Museum, Beijing, where the *chilong* is similarly worked with scrolled ears, double-bordered almond-shaped eyes, squared nose and sharp two-toed claws, illustrated in *The Complete Collection of Treasures of the Palace Museum. Jewellery (I)*, Hong Kong, 1996, pl. 188; and another similarly carved pendant from the collections of Christian Humann and Alan and Simone Hartman, illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 29.

Whilst drawing inspiration from Han dynasty jades, the vivid enigmatic representation of the dragons on the present washer stands firmly a Song dynasty tradition. Such pattern can also be found on a group of Ding wares from the Song dynasty, as Jan Wirgin suggested in his article 'Sung Ceramic Designs' in *The Museum of Far Eastern Antiquities Bulletin*, vol. 42, Stockholm, 1970, fig. 13ab.

Handled cups of various shapes attributed to the Song dynasty, also decorated with archaistic dragons and fashioned from jade boulders of similar texture and quality, are recorded in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum. Jewellery (II)*, Hong Kong, 1995, pls 102 and 111.

此類白玉器皿極為罕見，確認為宋代所製者多藏於博物館，近年幾乎絕跡市場。此玉洗呈橢圓形，線條乾淨俐落，渾然一體，帶天然褐皮，靈動有致，散發抽象美感，乃品味高雅的宋朝士大夫珍貴之文房逸品。

有一宋代近例，沿壁稍淺，紋飾如出一轍，見於福開森收藏，錄於 Hiram W. Woodward, Jr, 《Asian Art in the Walters Art Gallery: A Selection》，巴爾的摩，1991年，編號20。另一褐皮白玉洗，器形類近，精雕瑞鹿，乃清宮舊藏，現貯北京故宮博物院，錄於《中國玉器全集》，卷5，石家莊，1993年，圖版111及112。

宋徽宗鍾情藝術，治下士人菁英酷愛古器珍玩，整朝風氣崇文尚藝。儒家思想得以振興，美術工藝博雅慕古，對古典之美的不懈追求達至巔峰。本品淺雕螭龍，近似漢代玉器雕飾。北京故宮博物院藏一枚漢代玉扳指，上雕螭龍，同樣兩耳捲曲，雙刻線勾勒一對杏形龍目，方吻，二趾，錄於《故宮博物院藏文物珍品全集·玉器（上）》，香港，1996年，圖版188。另一紋飾相類之珮，先後為 Christian Humann 及哈特曼伉儷所藏，錄於 Robert Kleiner, 《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，圖版29。

本品靈感雖然來自漢玉，壁外龍紋卻秉承宋代傳統。如此紋飾可見一組宋代定窯瓷器，載於 Jan Wirgin 〈Sung Ceramic Designs〉一文，錄於《The Museum of Far Eastern Antiquities Bulletin》，卷42，斯德哥爾摩，1970年，圖13ab。

北京故宮博物院亦典藏不同樣式之宋代耳盃，巧雕高古龍紋，玉質相類，錄於《故宮博物院藏文物珍品全集·玉器（中）》，香港，1995年，圖版102及111。



THEN, CARRIED AWAY BY
A FIT OF SACRILEGIOUS
DESTRUCTION, THEY
TORE OFF THE REST OF
THE SKIN, CUTTING IT
UP INTO SMALL PIECES,
AND BY CLEVERLY
RE-COMBINING THE
FRAGMENTS SUCCEEDED
IN PUTTING TOGETHER
A LOVELY LITTLE COROT,
MINUS THE SIGNATURE.



3064

**A HUANGHUALI RECESSED-LEG TABLE,
PINGTOUAN
17TH CENTURY**

the deep rectangular top with a tapered edge above a narrow straight apron, joined to short spandrels and slightly splayed legs of circular section, with two oval section crossbraces joining the legs at each end, the wood with a rich reddish patina

81.3 by 124.8 by 61 cm, 32 by 49½ by 24 in.

PROVENANCE

An American private collection.

Sotheby's New York, 23rd March 1999, lot 75.

A European private collection.

Sotheby's New York, 14th September 2011, lot 128.

• HK\$ 1,000,000-2,000,000
US\$ 128,000-255,000

十七世紀 黃花梨平頭案

來源：

美國私人收藏

紐約蘇富比1999年3月23日，編號75

歐洲私人收藏

紐約蘇富比2011年9月14日，編號128





The classic form of the present table has historically been referred to a 'character one' table type. The Chinese word for 'one' is written as a single horizontal stroke giving a graphic image of this type of very linear table. The descriptive term of 'character one table type' (*yi zi zhou shi*) is taken from the Wanli period edition of the *Lu Ban jing jiang jia jing* [The classic of Lu Ban and the craftsman's mirror], named after the mythical patron of the carpenter's craft and containing information on architectural woodwork and the making of furniture.

These tables were designed as surfaces on which to paint. The height and depth are appropriately proportioned for an artist to stand and freely use the brush over a long paper or silk surface. Fine-grain wood, such as *huanghuali*, were reserved for painting tables as the craftsmen strove for the pure beauty of the grain and structural form.

Compare two longer *huanghuali* tables, one sold in our New York rooms, 19th March 1997, lot 383, and again 23rd March 2011, lot 671, and another in these rooms, 5th October 2011, lot 2107.



3065

**A BRONZE 'MOUNTAIN' BRUSHREST
LATE MING DYNASTY**

明末 銅胎五峰筆擱

cast in the form of a layered five-peak mountain range with
a prominent central summit above crashing waves, the
surface skilfully rendered with jagged layers
20.2 cm, 7⁷/₈ in.

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

3066

A CHENXIANGMU 'DRAGON' LOG

horizontally oriented with a serpentine outline, accentuated with jagged edges and burls to evoke the sinuous body of a dragon with a tapering end forming the tail, stand 76 cm, 29 $\frac{7}{8}$ in., weight 2.60 kg

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

龍形沉香木

此木長76公分 重2.60公斤，狀如行龍，流麗雅致。





3067

**AN IVORY KRIS GUARD
INDONESIA, 18TH – 19TH CENTURY**

the axe-form guard worked with a curved round end, with flowing contours gradually widening to angled sides on the opposite end, the front face carved with ornate scrollwork and a raised vertical flange, the ivory well patinated to a creamy tone, pierced with a wide aperture from top to bottom for attachment to the blade and the hilt
20 cm, 7⁷/₈ in.

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

十八至十九世紀
印尼象牙短劍套

3068

**A DETACHABLE ANATOMIC HEAD BY
LOUIS THOMAS JEROME AUZOUX
(1797-1880)
FRANCE, 19TH CENTURY**

the model in papier-mâché, depicting a cross-section of the right hand face, the reverse with paper labels denoting the muscles and veins
44 cm, 17³/₈ in.

HK\$ 20,000-30,000
US\$ 2,550-3,850

十九世紀 法國 LOUIS
THOMAS JEROME
AUZOUX (1797-1880年) 製
紙雕顱骨模型

Louis Auzoux obtained the medical degree in 1818 and was appointed to the surgical department of the Hotel-Dieu with Guillaume Dupuytren. In 1820 he visited the papier-mâché workshop of Francois Ameline and later, in 1827, he set up a workshop making very accurate human and veterinary anatomical models in Saint-Aubin-d'Ecrosville, his Normandy birthplace. Auzoux also made large scale zoological and botanical models for educational use. The models were called "anatomy clastique" (from Greek 'klastos', which means 'broken in pieces'), because they could be taken apart to show the full structure. For more information, see B.W.J. Grob, 'The anatomical models of Louis Auzoux', *A Descriptive Catalogue*, Museum Boerhave, Leiden, 2004; and Bart Grob, Elizabet Nijhoff Asser and E. Manu' Giaccone, *Papieren anatomie: de wonderschone papier-mache' modellen van dokter Auzoux*, Zutphen, 2008. See another anatomic model by Louis Auzoux in this sale, **lot 3036**.





3069

**A JIZHOU 'TORTOISE-SHELL' BOWL
SOUTHERN SONG DYNASTY**

well potted with deep rounded sides supported on a short foot, liberally decorated overall with variegated brownish-beige splashes and mottles against a dark ground mimicking tortoise-shell, the glaze stopping neatly above the unglazed foot, the rim mounted with a metal band, Japanese wood box inscribed by Ryoichi Fujioka
13.3 cm, 5¼ in.

HK\$ 120,000-150,000
US\$ 15,300-19,200

南宋 吉州窯玳瑁斂口盃
配藤岡了一題日本木盒



3070

A RARE INSCRIBED GILT-STONE 'BUDDHIST' TILE

TANG DYNASTY, DATED TO THE 1ST YEAR OF THE YONGHUI PERIOD (IN ACCORDANCE WITH 650)

one side of the rectangular plaque carved and decorated with gilding with a scene of a Buddhist pantheon, portraying a central tiered stupa depicted with Shakyamuni and Prabhutaratna flanked by two figures, possibly guardians, below figures of deities, the lower edge with an inscription dating to the 1st year of the Yonghui period of the Tang dynasty (in accordance with 650)

12 cm, 4¾ in.

PROVENANCE

A Japanese collection since the 1920s.

LITERATURE

Ken Hisano, *Nihon no Bijutsu Oshidashibutsu to Denbutsu* [Japanese art repousse Buddhist images], no. 118, Tokyo, March 1976, p. 58, pl. 66.

HK\$ 250,000-350,000

US\$ 31,900-44,700

唐永徽元年（650年） 飾金佛塔畫像石

來源：
日本收藏，1920年代始

出版：
《日本の美術》，第118期，東京，1976年3月，頁58，圖版66



3071

JONATHON ROSEN (B. 1959)
THE HELIX OF DOWNWARD MOMENTUM

graphite and acrylic gesso on wood panels
 Executed in 2019
 each 29.8 by 29.8 cm, 11¾ by 11¾ in.

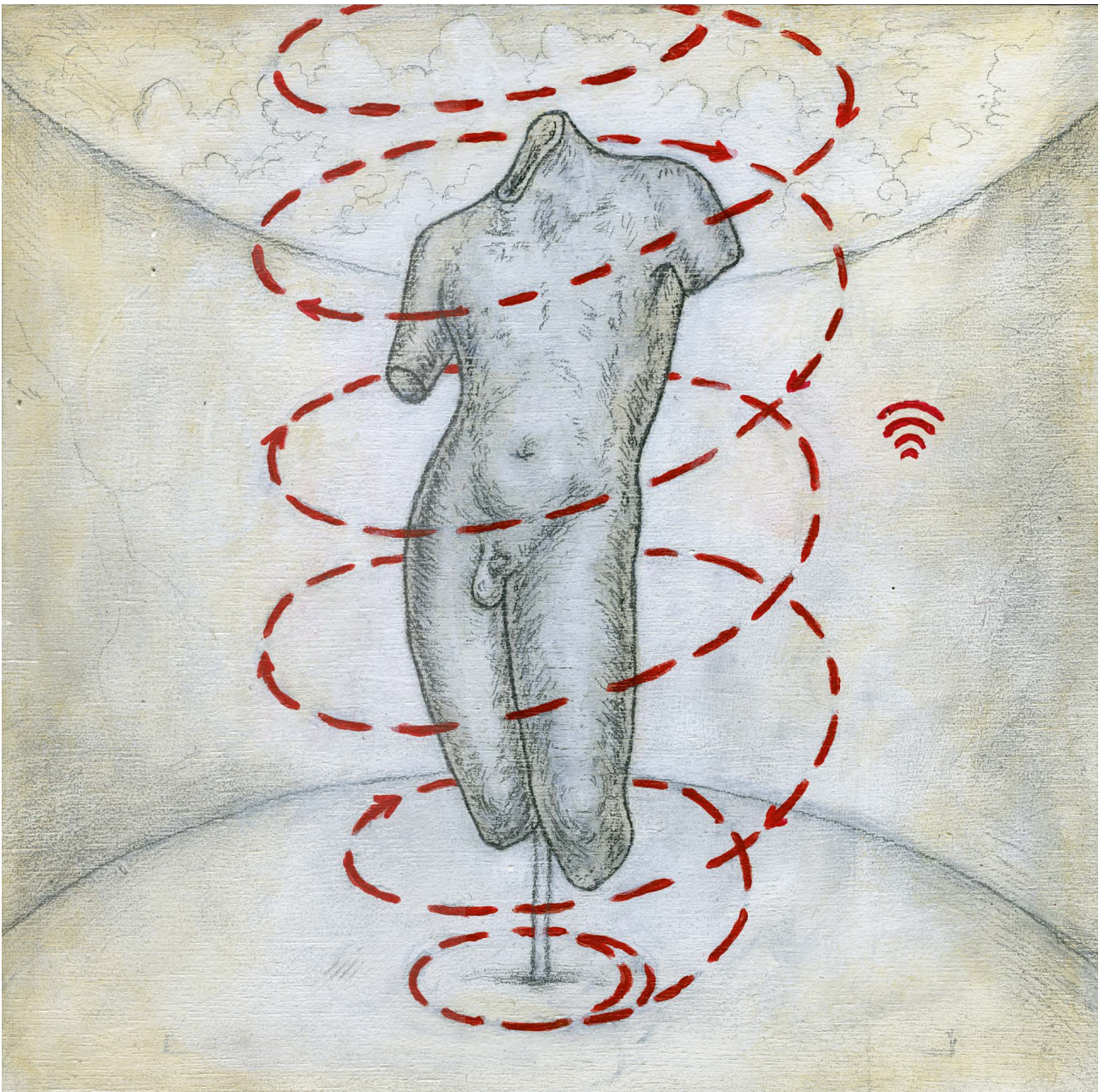
HK\$ 48,000-55,000
 US\$ 6,200-7,100

For other drawings by the artist,
 see **lots 3009, 3037 and 3081**.

喬納森·羅森（1959年生）
下旋動量

木板石墨及壓克力打底劑
 2019年作

更多藝作及資料，見拍品編號3009, 3037
 及3081。



3072

**AN EXCEPTIONAL ZITAN HEAD OF PHAGPA
LOKESHVARA
13TH CENTURY**

十三世紀 紫檀聖觀音頭像

superbly carved and rendered adorned with a tall three-leaf crown with the central panel depicting a niche decorated with a standing effigy of Amitabha, the face of Phagpa Lokeshvara portrayed with a meditative expression, accentuated with a downcast gaze flanking a well defined nose, between thin arched brows and gently pursed lips, framed with heavy locks of hair spilling over the sides, traces of pigments and gilding, stand
26 cm, 10¼ in.

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





This head of Phagpa Lokeśvara is outstanding for its pure elegance, dignified simplicity and serene facial expression. Deep in meditation, the face radiates enlightenment.

The present image belongs to a select group of portrayals of Avalokiteśvara, the bodhisattva of Compassion, known in China as Guanyin and in Tibet as Phagpa Lokeśvara ('Noble Lord of the World'). The representations display specific stylistic characteristics, including a tall three-lobed crown of simple design with an effigy of the bodhisattva in the central panel, a coiffure fashioned in tresses extending on either side of the headdress and a lack of jewellery except for a pair of big bell-shaped earrings; the bodhisattva with a naked torso and a transparent *dhoti* held in place with a belt, typically stands in a rigid pose with the right hand in *varada mudra* (gesture of bestowal) and the left hand close to the hip above a sash slung low across the thighs.

As the models of this particular group consistently follow a distinctive iconography, it has been suggested that their inspiration was an earlier statue: ".....all these figures must be patterned after a single 'ancient type'....., or a single image rather than a type.", see Ian Alsop 'Phagpa Lokeśvara of the Potala', *Orientalia*, Hong Kong, April 1990, pp. 51-61, p. 56. The image Alsop refers to, has been identified by him as the Phagpa Lokeśvara housed in the Phagpa *Lhakhang*, the oldest and most sacred shrine of the Potala Palace in Lhasa, Tibet.

According to legend, the bodhisattva figure was brought from Nepal to Tibet in the seventh century and offered to the great Tibetan Emperor Songtsen Gampo (c. 617-47) as his tutelary deity. Copies modelled after the revered original, can be viewed and worshipped in various chapels in the Potala Palace and in monasteries spread over a wide geographical area including Tibet, India and Nepal, see for example, two figures in monasteries in Ladakh and in India, illustrated in Alsop, op. cit., figs. 18 and 19 respectively; and another figure from a Tibetan monastery, published in *Zhongguo meishu fenlei quanji. Zhongguo zangchan fojiao diaosu quanji. 6: Mudiao* [The complete series of classification of Chinese art. The complete series of Chinese Tibetan Buddhist sculpture, vol. 6: Wood sculpture], Beijing, 2002, pl. 56.

The present head with its graceful features, its brows finely arched over slightly upturned lids and its faint smile around the lips, is a particularly sensitive rendering of Phagpa Lokeśvara. Its elongated face and eyes, small mouth and slightly curved nose, are traits that relate to those of a remarkably well-preserved Nepalese wood figure of Avalokiteśvara, attributed to the eighth century, included in the exhibition *Buddha. 2000 Years of Buddhist Art. 232 Masterpieces*, the Völklinger Hütte World Heritage Site, Völklingen, 2016, cat. no. 129, where the possible origin and the style of the sculpture, a mixture of Indian Pāla and independent Nepalese styles, is discussed. Indeed, a particular style and place or region of manufacture are difficult to define, as various local stylistic characteristics are often simultaneously observed in a single figure, see Pratapaditya Pal, *Art of Tibet*, New York, 1969, for a discussion on the complexities encountered in the analysis of two bodhisattva figures, cat. nos S13 and S14.

Comparable heads on standing Phagpa Lokeśvara figures included in various renowned public and private collections, made of wood, ivory, metal and bronze, are illustrated in Alsop, op. cit., figs. 1-14. Related sculptures of Phagpa Lokeśvara were sold in our New York rooms, 19th September 2008, lot 301 and at Christie's Paris, 11th June 2008, lot 216 and 7th June 2011, lot 412.

觀音垂目靜思，安祥沉穩，聖潔慈悲，優雅自在。其三葉冠僅綴佛龕，素雅無繁縟璽珞，髮結雙鬢自二側垂下，風格相類之藏傳造像，冠無紋，耳綴華飾，下著兜提長裙，纏結於腰間，上綴垂帶，右手施與願印，左手下垂。

此類觀音像依循特定佛教儀軌，據傳源自一像，「..... 此類造像應可溯至特殊早期風格，或是某一特定造像」，見 Ian Alsop, 〈Phagpa Lokeshvara of the Potala〉, 《Orientations》, 香港, 1990年4月, 頁55-61, 頁56。作者進一步推論，該造像應為西藏拉薩布達拉宮中，最偉古老之佛龕帕巴拉康所供之聖觀音像。

據說此佛造像乃七世紀時尼泊爾進貢予藏王松贊干布，後依此復造多例，供於宮內其他佛龕，並漸而影響西藏其他地區、及至印度、尼泊爾，參考拉達克及印度寺院珍藏之二例，錄於Alsop，前述出處，圖18、19；西藏寺院藏另一像，載於《中國美術分類全集：中國藏傳佛教雕塑》，卷6：木雕，北京，2002年，圖版56。

本像風格典雅，眉弓柔弧，唇畔淺笑，神韻生動，面容清瘦，佛目細長，高鼻小口，類同一尊八世紀尼泊爾木雕觀音，展出於《Buddha. 2000 Years of Buddhist Art. 232 Masterpieces》，弗爾克林根鋼鐵廠，2016年，編號129，並論及此造像風格之起源，乃融合印度帕拉與尼泊爾造像風格、且參考多樣地區造像傳統而來，見 Pratapaditya Pal, 《Art of Tibet》，紐約，1969年，其中比較二尊菩薩造像之風格研究，編號S13、S14。

參考博物館及私人收藏相類觀音立像，材質見木雕、牙雕、金屬、鑲金銅不等，刊於 Alsop，前述出處，圖1-14。且比較2008年9月19日紐約蘇富比售出一尊觀音像，編號301。另二例售於巴黎佳士得2008年6月11日，編號216，2011年6月7日，編號412。

**A RUSSET-PAINTED BLACK-GLAZED
JAR
SONG DYNASTY**

sturdily potted with an ovoid body sweeping up from a countersunk base to a broad shoulder and constricted mouth, the exterior liberally painted with abstract strokes in russet, all against a glossy black glaze stopping short of the unglazed footring
28 cm, 11 in.

See two related black-glazed jars, one illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 2006, vol. 3, no. 1517; and another in the Victoria and Albert Museum, illustrated in Nigel Wood, *Chinese Glazes*, London, 1999, p. 145, where the author discusses the possibility that the designs were painted beneath the glaze with an iron-rich slip, unlike the russet glazes that were 'splashed', which was the preferred technique with northern blackware.

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

宋 黑釉鐵鏽花罐



3074

**A GREY 'YING' ROCK
MING – QING DYNASTY**

of vertical orientation, the wrought-out column
surging upwards with a gentle swaying profile,
the sides punctuated by diagonal chasms and
furrows, the grey-black rock with an asperous
surface patinated to a lustrous surface, wood
stand
40 cm, 15¾ in.

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

明至清 英石供



**A LIMESTONE BUST OF A FEMALE SAINT
BURGUNDY, FRANCE, 2ND HALF OF 15TH
CENTURY**

carved in high relief as a bust of a woman, probably one of the three Marys or a female saint from an Entombment group, wearing a veil and a wimple, with the drapery elegantly covering her head, neck and shoulders, the hem of her cloak suggesting a row of buttons and embroidered decoration, her heavy eyelids lowered in a downcast gaze, evoking a sense of sadness, her round face further articulated by fleshy cheeks, a small nose and pursed lips
52 by 46 by 23 cm, 20½ by 18⅞ by 9 in.

PROVENANCE

A French private collection.
Acquired in Paris.

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

十五世紀下半葉
法國布根地石灰石雕女聖人半身像

來源：
法國私人收藏
購於巴黎

Large-scale Entombments and Pietas with multiple figures became popular devotional monuments in the second half of the 15th century, carved for churches through Burgundy and Languedoc. An early example is the group carved by a disciple of Jean de la Huerta, c.1460, in the Côte-d'Or, Dijon, Hôpital du Saint-Esprail (Jacqueline Boccador, *Statuaire Médiévale en France de 1400 à 1530*, Zoug, 1974, vol. I, p. 277, fig. 289). Another is the Entombment group in relief, from Allier, Souvigny, in the Church of Saint-Peter and Saint-Paul, c.1480-1490, carved in a Burgundian-Languedocian workshop (Boccador, 1974, vol. II, p. 76, fig. 81).

The closest stylistic comparison, however, is the Entombment group made by the so-called Maître de Chaource, active in the late 15th and early 16th century. The rounded facial types, with sad expressions and elaborate veils, are all reminiscent of our relief. Whilst depicting a Biblical scene which shows Christ and his followers in the most human way, the figures in these scenes still embody the elegance of Gothic sculpture – young idealised faces, rich dresses and an excess of fabrics.



HE SUFFERED NONE
THE LESS FROM AN
INDECISIVE CHARACTER;
HE GOT HEADACHES,
AND HIS MEMORY WAS
UNFAITHFUL TO HIM.
IT WAS SO UNFAITHFUL
THAT HE OFTEN SPENT
HOURS ON END IN A
STATE OF PROFOUND
STUPEFACTION; HE NO
LONGER REMEMBERED
HIS OWN NAME. HE
INHERITED THIS FROM
HIS FATHER WHO, ONE
DAY, FORGOT TO LIVE,
AS A RESULT OF A MINOR
INJURY INFLICTED BY A
LOCOMOTIVE RUNNING
OVER HIS BODY.



**A RARE AND MAGNIFICENT STUCCO HEAD OF
AN ELEPHANT
TANG DYNASTY**

powerfully modelled in the round as a roaring elephant, stretching its long tapering trunk detailed with concentric ridges, curling and terminating in a triangular base with prominent nostrils, its mouth agape revealing sharp fangs and a pair of triple tusks, the large ears finely painted with a network of veins, its hooded eyes sensitively rendered gazing up and inlaid with green glass pupils, the head crowned with an olive-green harness set with ochre rosettes, stand 80.8 cm, 31¾ in.

HK\$ 700,000-900,000

US\$ 89,500-115,000

This head of an elephant is remarkable for its naturalistic appearance and lifelike expression. Its bright, intelligent eyes and its raised trunk swinging to the side, lend the figure great vividness.

Carved figures of elephants are known since the Han dynasty (206 BC-AD 220). The oldest discovered example is a stone boulder fashioned in a low-relief elephant shape, from the Western Han (206 BC-AD 9) tomb of general Huo Qubing (140-117 BC) near Xianyang, Shaanxi province. Considered an exotic animal, the sculpture represented one of the distant regions the general had conquered. Fulfilling a more protective role, is a stone elephant figure standing close to the Eastern Han (AD 25-220) imperial tombs at Luoyang, Henan Province. Although not directly appearing on the spirit road leading towards the tomb complex, it is thought, nevertheless, to have been part of the entrance to the mausoleum area, see Ann Paludan, *The Chinese Spirit Road*, New Haven and London, 1991, fig. 40. From the Song dynasty (AD 960-1279) onwards, we see elephants more frequently included in spirit roads, see for example, a figure along the spirit way leading to the Northern Song (960-1127) mausoleum of Emperor Zhezong (personal name Zhao Xu, 1076-1100), in Henan province, illustrated in Shi Yan, *Zhongguo diaosu shi tulu* [Illustrated history of Chinese sculpture] vol. 4, Shanghai, 1990, pl. 1597.

Contrary to the solemn bearing of tomb and spirit road sculptures, the present example's lively pose points to a different nature. The figure recalls the elephant depictions found in temples and in cave complexes. There, it represents the White Elephant, who occupies a prominent place in Buddhism. Revered as a symbol of strength and wisdom, it functions as guardian of the Temple of Buddha. Featuring in the Lotus Sutra as the mount of the Bodhisattva Samantabhadra ('Universal Virtue') or Puxian in China, the White Elephant is as well a symbolic image of integrity.

Both in paintings and in stone relief carvings, the White Elephant is portrayed with the Bodhisattva seated on a lotus base on its back, striding amidst a holy entourage, see for example, a relief carving in cave 6 of the Yungang caves at Datong, Shanxi province, illustrated in *Zhongguo*

唐 泥塑六牙白象首

shiku. Yungang shiku [Rock caves in China. Yungang caves], Beijing, 1991, pl. 74; and another in the Longxing temple near the town of Zhengding, Hebei province, dated to the second year of Emperor Duanzong's reign (equivalent to 989) in the Northern Song dynasty (960-1127), published in Shi Yan, op. cit., pl. 1779. A free-standing sculpture of a six-tusked White Elephant, can be viewed, for example, in the Wannian temple at Mount Emei, Sichuan province, dated to the fifth year of the Taiping Xingguo era (equivalent to 980) of the Northern Song dynasty, illustrated in *Zhongguo meishu quanji. Diaosu bian. 5: Wudai Song diaosu* [The complete series of Chinese art. Sculpture section, vol. 5: Five Dynasties and Song sculpture], Beijing, 1988, pl. 41; another sculpture in the round, in cave 136 of the Dazu grottoes in Sichuan, attributed to the Shaoxing period (1131-1162) of the Southern Song dynasty (1127-1279) is published in Shi Yan, op. cit., pl. 1716.

Elephant figures unearthed at Tang period (618-907) sites, appear to differ from those encountered in caves and temples. They usually stand four square in a static, rather docile pose. With a lotus base or remnants of it still on their back, they have been found together with or close to Buddhist deities, see for example, one of marble, attributed to the mid-eighth century, discovered in the northern suburbs of Xi'an, included in the exhibition *The Glory of the Silk Road. Art from Ancient China*, The Dayton Art Institute, Dayton, Ohio, 2003, cat. no. 78, from the Xi'an Institute of Cultural Relics and Archaeology; and another of stone, datable to the late 9th century, found in a pit at Yangzhou, Jiangsu province, housed in the Yangzhou Museum and illustrated in Li Wancai, 'Yangzhou chutu de Tangdai shizaoxiang' [Tang period stone statues unearthed at Yangzhou], *Wenwu*, 1980, vol. 4, p. 65.

Compare a related earthenware example of the Tang period, included in the exhibition *Tang Ceramic Sculpture*, Eskenazi, New York, 2001, cat. no. 13 and two Tang period representations in marble: a head fragment, sold in our New York rooms, 12th September 2018, lot 2 and a small figure standing four square on a lotus base, sold at Christie's New York, 19th March 2008, lot 392.



象首靈動有神，明目聰穎，長鼻伸曲動態，自然如生。象形雕塑可溯至漢朝，山西咸陽市西漢霍去病墓出土淺浮刻象形石雕，象屬異國之物，此處或為象徵霍將軍威名遠播，攻克異地。河南洛陽東漢皇陵，亦見石雕立象於陵園入口，應作護陵之用，見 Ann Paludan，《The Chinese Spirit Road》，紐黑文與倫敦，1991年，圖40。宋代以降，石雕立象常飾於神道二側，如河南鄭州宋哲宗（1076-1100年）墓，錄於史岩，《中國雕塑史圖錄》，卷4，上海，1990年，圖版1597。

本品氣韻生動，不似陵園石雕之肅穆，與寺院或石窟雕塑風格更為相近，白象屬佛教聖尊之列，象徵願行與智慧，守護主尊，《蓮華經》載白象為普賢菩薩坐騎，六牙寓意六根清淨。

古代繪畫與石刻，常見白象馱菩薩立於蓮座上之圖像，如山西大同雲岡，六號石窟之石刻，刊於《中國石刻：雲岡石窟》，北京，1991年，圖版74；另一例紀年北宋端宗二年（公元989年），位於河北正定隆興寺，錄於史岩，前述出處，圖版1779。四川峨嵋山萬年寺一尊六牙白象立像，紀年北宋太平興國五年（公元980年），載於《中國美術全集：雕塑編》，卷5：五代宋雕塑，北京，1988年，圖版41；還有一尊白象立像，位於四川大足石刻第136窟，南宋紹興年間所造（公元1131-1162年），刊於史岩，前述出處，圖版1716。

出土唐代造像，與前述石窟與佛寺造像之風格相異，多為四足立姿，背載蓮座，馱負菩薩於上，如一尊八世紀中期漢白玉雕造像，出土於西安北方近郊，藏於西安考古研究所，展出於《The Glory of the Silk Road. Art from Ancient China》，Dayton Art Institute，俄亥俄州代頓市，2003年，編號78。另一件石雕白象，斷年九世紀晚期，出土於江蘇揚州，現藏揚州博物館，錄於李萬才，《揚州出土的唐代石造像》，《文物》，1980年，卷4，頁65。

比較一件唐代陶例，展出於《Tang Ceramic Sculpture》，埃斯卡納齊，紐約，2001年，編號13；另二件唐代漢白玉雕，其一為象首殘件，2018年9月12日售於紐約蘇富比，編號2，另一例尺寸較小，四足立於蓮座之上，售於紐約佳士得2008年3月19日，編號392。





3077

PROPERTY OF A GENTLEMAN

**A FINELY CARVED LIMESTONE HEAD OF A
BODHISATTVA
SUI DYNASTY**

the full oval face carved with a serene expression, the downcast eyes set beneath arched eyebrows leading to the straight nose above full lips, the rounded cheeks framed by pendulous earlobes and surmounted by an elaborate diadem concealing a simple chignon, secured with a fabric band laying in folds above the forehead and knotted behind each ear, the ornate headdress carved in high relief with an oval cabochon and palmette within a shaped border of scrolling curls, between an openwork rosette suspending three tassels followed by a further lobe centred with an arch lined with circles, traces of pigment, wood stand by Kichizō Inagaki (1876-1951)
h. 28 cm, 11 in.

PROVENANCE

A French private collection, acquired in the 1950s.

A Parisian private collection, acquired in 1998.

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

US\$ 153,000-192,000

隋 石灰石雕觀音菩薩首像

來源：

法國私人收藏，1950年代入藏

巴黎私人收藏，1998年入藏



Buddhism flourished under the patronage of the Sui Dynasty emperors, who used Buddhist faith and major building projects, including the construction of pagodas, temples, and religious statuary, as a means of unifying an empire that had been fragmented for over three centuries. At the same time, they led expansionist campaigns along China's western and northeastern borders. These actions significantly impacted Chinese Buddhist practice in several ways which are reflected in religious art of the period. For instance, the political and social turmoil that accompanied dynastic changes in the 6th century led to the rise of a variant form of Pure Land Buddhism, in which devotion to Amitabha (or a bodhisattva, such as Avalokiteshvara) allowed adherents to be reborn in Sukhavati, the Western Paradise of the Buddha Amitabha. Consequently, images of bodhisattvas proliferated in the Sui dynasty, as evidenced by the present and numerous contemporaneous examples. The Sui emperors' religio-political agenda also led to increased communication across eastern Eurasia, which contributed to the transmission of Buddhist concepts and artistic styles from South and Central Asia into China and from China to Korea and Japan. This had the concurrent effects of diversifying the visual vocabulary of each region of the empire, while preserving established characteristics in production.

Although the headdress lacks the typical image of Amitabha in the diadem and it is therefore difficult to make an unqualified attribution of the figure, the present sculpture is sumptuously carved with attributes of Avalokiteshvara, the bodhisattva of compassion, known in China as Guanyin. The head is characterised by fleshy features that harmonise the Sui dynasty's emergent trend toward naturalism with the inherited idealised forms that conventionally conveyed the purity of Buddhist subjects. Here, the bodhisattva's broad arched brows and the sweep of the lowered lids lead the eye down the straight nose to the plump lips and slightly upturned chin, before following the softened jawline to the plump cheeks and returning upward to the crown of the head. The full oval face is counterbalanced above by a tall diadem richly carved with a palmette rosette within scrolling curls, in a combination of high relief and openwork detail. These traits suggest that the head belongs to a mature phase of Sui artistic production, when craftsmen synthesised styles from within and beyond China into graceful yet dynamic compositions that expressed the transcendental majesty of the Buddhist subject.

Excavations at Qingzhou (Shandong) have yielded Northern Qi and Sui limestone standing bodhisattvas, detailed with polychrome pigments and gilding, that similarly bear full, oval faces crowned by intricate diadems with petaled lobes, pendent tassels, and articulated bands, suggesting a geographic and cultural origin for this style of carving; for a Sui dynasty figure of Guanyin from Longxing si, Qingzhou see Denise Patry Leidy and Donna Strahan, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, fig. 13; for a related Northern Qi bodhisattva, see *Buddhist Sculpture: New Discoveries from Qingzhou, Shandong Province*, Hong

Kong Museum of Art, Hong Kong, 2001, cat. no. 69. Similar traits, particularly with respect to the openwork tri-lobed diadem and elaborate diadem sash, are also seen on a Northern Qi precedent, probably from Western Shanxi or Shaanxi province, dating to around 575, included in the exhibition *Chinese Buddhist Sculpture from the Wei through the T'ang Dynasties*, National Museum of History, Taipei, 1983, cat. no. 18.

In the subsequent Sui dynasty, these decorative elements developed more fluid lines and the bodhisattva's face relaxed into a gentler expression, as seen in the carved figure of Guanyin in the Detroit Institute of Arts (acc. no. 26.128) dated by inscription to 581, and attributed to Shaanxi or Henan province by Osvald Sirén in *Chinese Sculpture from the Fifth to the Fourteenth Century*, vols 1 and 4, New York, 1925, pl. 305. Related sculptures in the Cleveland Museum of Art (acc. no. 1962.162), the Metropolitan Museum of Art (acc. no. 42.152.5a, b), and the Arthur M. Sackler Museum at Harvard University (acc. no. 1943.53.43) represent the next phase in the Sui Buddhist sculpture wherein the bodhisattva's features soften, reflecting a more naturalistic quality, and the rhythmic carving of the elaborate diadem serves to exalt the deity as a spiritual exemplar. This approach to figuration continued through the end of the Sui dynasty, as evidenced by a bronze standing bodhisattva with a nearly identical diadem and face shape, published in Saburo Matsubara, *Chinese Buddhist Sculpture: A Study Based on Bronze and Stone Statues other than from Cave Temples*, Tokyo, 1966, pl. 233.

Stone sculptures of the Sui dynasty are rare. A closely related carved limestone head dated to the Sui dynasty and attributed to Shanxi province, formerly with C. T. Loo, was exhibited in *Buddhist Sculpture from Ancient China*, J. J. Lally & Co., New York, 2017, cat. no. 10. A polychrome-painted limestone head of a bodhisattva, with a similar face shape but more elaborate coiffure and simplified hair ornaments, sold in our Hong Kong rooms, 5th April 2016, lot 2871.

For comparable examples in museum collections, see two full-length Sui dynasty limestone sculptures of Bodhisattva in the Museum of Fine Arts, Boston, the first illustrated by Osvald Siren, *Chinese Sculpture*, vol. 2, New York, 1970, pl. 315 A, the second in *Zhongguo Meishu Quanji. Diaosu bian* [The complete series of Chinese art. Sculpture], vol. 4: *Sui Tang Diaosu* [Sculpture from the Sui and Tang dynasties], Beijing, 1988, pl. 12, where it is noted that it is said to have been found in an old temple in Xian in 1909. The style of carving on the heads of both sculptures, specifically the delicate naturalistic rendition of the features and headdress, matches that on the current head. Compare also two other Sui dynasty limestone heads sold at auction, one originally sold by Yamanaka in New York, 1943, was sold in these rooms, 5th April 2016, lot 2871, another from the Jingyutang collection depicting Avalokiteshvara, included in the exhibition *Diaoshu biechang/The Art of Contemplation. Religious Sculpture from Private Collections*, National Palace Museum, Taipei, 1997, p. 165, cat. no. 2, was sold in our New York rooms, 20th March 2018, lot 204.





隋朝帝皇尚佛，佛法於帝光下日盛。隋皇積極弘法、大興土木，廣建寶塔、寺廟與佛像，一統大國，結束中國長達三百多年之分裂。隋皇同時大開疆土，開西、東北邊境，對中國佛教發展造成多方面深遠影響，充分反映至當代宗教藝術中。公元六世紀政治動盪，國朝變更，淨土佛宗崛起成為獨立門派，提倡敬奉阿彌陀佛（或菩薩，如觀世音菩薩）使信徒往生淨土，即阿彌陀佛西方極樂世界。從此，隋朝菩薩形象廣受推崇，如見本品及同期作例。另外，隋帝以佛治國，促進中國與東歐亞大陸聯繫，佛教宗派及佛教藝術風格從南亞、中亞傳入中國，繼至韓國及日本，使各地在保留自身風格之外，亦可接觸佛教藝術之多元風貌。

本尊冠上雖欠常見阿彌陀佛像，但依其臉相華飾，應為觀世音菩薩。其雕工細膩，造型雍雅，集大成之作，足見當時佛雕之成熟，匠者工藝之卓絕。觀本像，面容慈寧，神態平和，貌趨自然，冠飾繁縟，具隋風，亦承前朝遺韻，盡顯慈顏莊嚴殊聖。

山東青州出土北齊及隋代菩薩立像，臉相圓潤飽滿，冠飾呈花瓣之狀，加綴飄帶弦紋，風格與本像相類，可作同源之佐證。參考一青州龍興寺出土隋代觀音像，錄於 Denise Patry Leidy 及 Donna Strahan, 《Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art》，紐約，2010年，圖13。另一相類北齊菩薩像，錄於《山東青州龍興寺出土佛教造像展》，香港藝術館，香港，2001年，編號69。相類冠飾風格，亦見於前朝北齊造像例，應出自山西西部或陝西，約公元575年左右，展於《中國古代石雕藝術》，國立歷史博物館，台北，1983年，編號18。

至隋朝，此類造像風格略有發展，線條更為流暢，面容更加平和，如見一底特律藝術館藏觀音像例（藏品編號26.128），紀年581，喜仁龍認為出自陝西或河南，見《Chinese Sculpture from the Fifth to the Fourteenth Century》，卷1及4，紐約，1925年，圖版305。另見相類例，分別藏於克利夫蘭藝術博物館（藏品編號1962.162）、大都會藝術博物館（館品編號42.152.5a及b）及哈佛大學賽克勒博物館（藏品編號1943.53.43），以上作例代表隋像發展風格，開臉柔和，更趨自然，冠飾精善，寶相莊嚴。此風格延續至隋末，見一銅菩薩立像例，面形、冠飾近同，錄於松原三郎，《中國佛教彫刻史研究：特に金銅仏及び石窟造像以外の石仏についての論考》，東京，1966年，圖版233。

隋代石雕造像甚為珍罕。可比較盧芹齋舊藏一相類隋首像例，相信源自山西，展於《Buddhist Sculpture from Ancient China》，藍理中國文物公司，紐約，2017年，編號10。另見一石灰石雕彩繪菩薩像，面形相類，髮髻繁縟，冠飾略簡，2016年4月5日在香港蘇富比拍出，編號2871。

參考波士頓博物館藏兩尊隋代石灰石菩薩立像，其一刊於喜仁龍，《Chinese Sculpture》，卷2，紐約，1970年，圖版315 A，另一件載於《中國美術全集·雕塑編》，卷4：隋唐雕塑，北京，1988年，圖版12，據傳1909年出自西安某古寺。上述兩例面部雕刻風格自然逼真，也綴華美寶冠，與此尊相類。另比較兩尊拍賣之隋代石灰石首像，一例原於1943年經紐約山中商會出售，後於香港蘇富比易手，2016年4月5日，編號2871。另一例觀音首像則為靜雅堂舊藏，曾見於台北故宮博物院展覽《雕塑別藏：宗教編特展圖錄》，台北，1997年，頁165，編號2，近售紐約蘇富比2018年3月20日，編號204。



3078

**A JUNYAO BLUE-GLAZED CUP
SONG DYNASTY**

with deep rounded sides resting on a short gently spreading foot, covered evenly in a vibrant sky-blue glaze thinning to a mushroom colour at the rim and stopping around the foot, the unctuous glaze pooling in bulges in areas and revealing the grey stoneware body burnt orange in the firing
10.2 cm, 4 in.

HK\$ 50,000-70,000
US\$ 6,400-9,000

宋 鈞窯月白釉盃

3079

**A GOGOTTE
OLIGOCENE (30 MILLION YEARS OLD),
FONTAINEBLEAU, FRANCE**

of expansive proportions and moderately flattened form, the irregular structure standing on one point and superbly amassed of soft rounded layers and swirls with projections, the assemblage perforated by natural apertures, metal stand
h. 62.9 cm, 24¾ in.

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

漸新世（三千萬年前）
法國楓丹白露宮固結砂岩



3080

**AN ITALIAN WOOD SAINT BARTHOLOMEW
17TH – 18TH CENTURY**

powerfully carved in the form of Saint Bartholomew with the left elbow bent and grasping in his hand a billowing strip of his own skin wrapping around his body and suspending a bearded mask by his left hip, the martyr rendered stripped bare with his pronounced collar bones, ribs and muscles portrayed in minute detail, stands
52 cm, 20½ in.

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

十七至十八世紀
意大利木雕聖巴托羅繆像





In this sculpture, Saint Bartholomew is depicted holding his own face and skin. This manner of depicting the Saint was first introduced in the European Middle Ages, and gained popularity from the 13th century onwards. Saint Bartholomew was believed to have been skinned alive and then beheaded, and thus became a Christian Martyr. Because of the manner of his death, Saint Bartholomew also became the patron saint of tanners and leatherworkers. It is likely that the missing right hand of this sculpture would have held a knife, which is another of Saint Bartholomew's usual attributes. The present sculpture also calls to mind the *écorché* figures which gained currency during the 18th century, such as the famous *Flayed Man* by Jean-Antoine Houdon (1767) and the *Spellati* which decorate the Anatomical theatre of the Archiginnasio in Bologna, carved by Ercole Lelli (1733-1736).

本像可見聖巴托羅繆手持自身面皮及皮膚，此類聖人雕塑風格首見於中世紀歐洲，自十三世紀後廣受歡迎。據信，聖巴托羅繆遭活剝後斬首而死，受封殉道基督烈士，其受難方式亦令他成為製革商和皮革工人的守護聖人。本像右掌缺失，原應手持一刀，屬聖巴托羅繆像常見特徵之一。本像與十八世紀大受推崇之無皮人體雕塑相類，如讓·安托萬·烏頓（1767年）之著名《肌肉解剖》一作及埃考勒·萊利（1733-1736年）為博洛尼亞阿奇吉納西歐宮解剖教室所創之斯佩拉蒂（Spellati）無皮雕像。



3081

JONATHON ROSEN (B. 1959)
TRIPTYCH

graphite and acrylic gesso on wood panels, titles of works
from left to right: *Transit of Venus*, *Haunted Heart*, *The Con
Artist's Memory Palace*
Executed in 2012
each 29.8 by 29.8 cm, 11¾ by 11¾ in.

HK\$ 65,000-70,000
US\$ 8,300-9,000

For other drawings by the artist,
see **lots 3009, 3037 and 3071**

喬納森·羅森（1959年生）
三連畫

木板石墨及壓克力打底劑，作品名稱（左至右）：維
納斯的轉化、驚恐之心、欺世藝術家的記憶宮殿
2012年作

更多藝作及資料，見拍品編號3009, 3037及3071。



A RARE LONGQUAN CELADON BRUSH WASHER SONG DYNASTY

with straight sides tapering to a wide everted rim, all supported on a short tapering foot, applied overall save for the unglazed footring with a pale bluish-green glaze suffused with golden crackles
11 cm, 4¼ in.

PROVENANCE

A South African private collection, acquired in the 1950s, and thence by descent to an English private collector.
Bonhams London, 14th May 2007, lot 117.

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

宋 龍泉青釉筆洗

來源：

南非私人收藏，1950年代入藏，自此家族傳承至英國私人藏家

倫敦邦瀚斯2007年5月14日，編號117

The album *Jingtao yungu* [Refined ceramics of collected antiquity] includes a painting of a closely related washer in the Qing court collection, together with a description of its size, shape and colour; see Yu Peichin, *De jia qu. Qianlong Huangdi de taoci pinwei/Obtaining Refined Enjoyment: The Qianlong Emperor's Taste in Ceramics*, National Palace Museum, Taipei, 2012, p. 225 (accession no. *Gu hua* 3652), together a comparable Longquan washer, dated to the Southern Song dynasty, in the collection of the National Palace Museum, Taipei, cat. no. 104 (*Gu ci* 13900). A closely related but larger Longquan celadon brush washer from the Brodie Lodge, Robert E. Barron III and Linyushanren collections, was sold several times at auction, most recently at Christie's New York, 15th September 2016, lot 719.

台北故宮博物院清宮舊藏乾隆《精陶韞古》冊，載有「宋龍泉窯素洗」，圖文並茂，云：「高一寸九分，深一寸六分，口徑五寸二分，有足，冬青色。《博物要覽》云：『龍泉窯者與官哥窯分爭艷，但少紋片紫骨耳』。是器粉骨鱗血，邊色極青翠，為處器中佳者。」據冊頁繪圖，清宮藏洗形與此近，可資比對，見余佩瑾，《得佳趣：乾隆皇帝的陶瓷品味》，台北，2012年，頁225（故畫3652），並載台北故宮所藏南宋龍泉素洗，編號104（故瓷13900）。有相類素洗，尺寸稍大，曾入Brodie Lodge, Robert E. Barron III 及臨宇山人收藏，近售於紐約佳士得2016年9月15日，編號719。



**A FOSSIL FISH PANEL
EOCENE, GREEN RIVER FORMATION (50
MILLION YEARS), KEMMERER, WESTERN
LINCOLN COUNTY, WYOMING, UNITED
STATES OF AMERICA**

of rectangular form, with two large and thirty-three small fossilised fishes set in a naturally accumulated beige-coloured matrix, the bone structures of the fish crisply preserved, wood frame
199.5 by 120 cm, 78½ by 47¼ in.

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

始新世（五千萬年前）
美國懷俄明州凱默勒綠河組
海洋魚化石壁

This impressive mural plaque shows North American life forms which date to the Eocene period. It demonstrates both the extraordinary use of excavation from the matrix and a golden sheen in which the numerous fish fossils seem to evolve in a special aquarium. The excellent fossilisation of the *Diplomystus* and *Knightia* fishes species is illustrated in the indisputable decorative aspect where the fishes are shown in their entirety with numerous details. The fossils retain their natural colour which contrasts with that of the sand colour of the matrix. The fish fossils also have the elegant caramel colour of the gangue which is characteristic of its location and thus the excellent conservation of fossils from the Green River Formation which produced, among other fossils, the incomparable leaves of *Sabalite* palms. This plaque is particularly rare because of its large size.

此塊大型海洋魚化石壁展現始新世時期北美生態圈一角縮影。當中可見脈石中的發掘痕跡以及金色光芒，魚化石彷彿置身於特別的水族館當中。雙頷鱗及奈氏魚化石完整無缺，細節生動逼真，非常適合觀賞。天然顏色的化石與沙色脈石背景間形成鮮明對比。化石也帶有脈石本身的焦糖色，這是綠河組化石的優秀特性，這裏還出土過舉世無雙的似沙巴櫚屬棕櫚葉。此塊化石壁因其尺寸巨大而尤其罕有。



A PURPLE VEIL HUNG
IN SPACE, STREAKED
WITH MICA FLAKES
OF UNSULLIED
CONSCIENCES; THE
FOUR CORNERS OF THE
VEIL WERE UPHELD BY
NAKED, TRANSPARENT
ANGELS, AND WHILE THE
EARTH DISINTEGRATED,
THE DIVINE ORCHESTRA
PLAYED THIS TRIUMPHAL
MARCH.



3084

A STATUE
MUMUYE, NIGERIA

carved with a slender elongated body surmounted by a head depicted with a pair of round eyes above a half-open mouth, flanked on the sides with flaps from the headdress, patinated to a dark brown colour, stand
107 cm, 42½ in.

PROVENANCE

Collection of André Schoeller (1925-2015), Paris, c. 1974.
Collection of Pierre Parat, Paris.
Artcurial, Paris, 7th June 2016, lot 54.

HK\$ 180,000-220,000
US\$ 23,000-28,100

尼日利亞沐沐耶雕像

來源：

André Schoeller (1925-2015年)，巴黎，約1974年
Pierre Parat 收藏，巴黎
巴黎艾德2016年6月7日，編號54





Within the emblematic corpora of African art, the Mumuye statuary was one of the last to be “discovered”. In the late 1960s, the anarchy caused by the Igbo secession in the south of Nigeria brought the geographical isolation of the Mumuye, who lived in the rocky hills of the southern Benue region, to an end. There was suddenly a surge of their sculptures on the art market. Although Jacques Kerchache identified the artistic individuality of the most talented Mumuye sculptors very early on, the fascination exerted by their extraordinary formal invention, combined with the lack of information from the field, delayed the study of its pluralism and of the various stylistic currents.

“In fact, it must be understood that, before these objects were sacralised, before their lives within society, everything happened between artists. So the only thing where I can’t go wrong when I speak about sculpture is when I speak about the artists. There is no translation needed here, when you hold this sculpture you are closest to what the artist wanted, there is no intermediary” (Kerchache in Jean-François Roudat, *Jacques Kerchache: Portrait*, 2003). In this work, which André Schoeller once owned, the striking brilliance of the artist and his interpretation of the human figure is equally apparent. Its compelling monumentality arises from the perfect conjunction between the expanse of its forms and the intensity of its expression. Amplifying the remarkable dynamics of the volumes, playing on successive rhythms and emphasising breaking points, the sides grow hollow and the shoulders move forward to set the movement of the arms free. The contrast between the vast openwork framing of the ear ornaments and the face with its tight features magnifies the intensity of the expression. The face is constructed across tension lines that meet to form the median crest where the nose and the half-opened mouth are discreetly marked; with round eyes opening out on either side of the recessed face. The tight rhythm of the scarification pattern hatched across the main outlines adds the remarkable aesthetic vitality, and reminds us of its use to its owner: diviner, healer or rainmaker.

Although its design harks to the vocabulary which founded Cubism, and as a paradigm of plastic movement for modern artists, this work stands out first and foremost for the boldness of its artistic vision and ingenuity of form that Mumuye artists placed at the heart of their creations.

在芸芸非洲藝術裏，沐沐耶雕塑是最後才被世人所「發現」的類別之一。上世紀六十年代末期，尼日利亞南部的伊博族爭取獨立，導致政局混亂，居住在貝努埃地區南部岩地的沐沐耶族，從此結束了地理上的孤立形勢。沐沐耶雕塑於是突然湧現藝術市場。儘管 Jacques Kerchache 早已分辨出一眾沐沐耶雕塑大師各自的藝術風格，然而它們的怪誕形態和當地民俗資訊的嚴重缺乏，導致關於其多元風格和流派的研究滯後。

Kerchache 在2003年 Jean-François Roudat 的《Jacques Kerchache: Portrait》中曾言：「其實我們必須明白，在這些雕像被神聖化、成為社會儀式的一環之前，雕塑只是藝術家的創作。因此我在雕塑方面唯一不會出錯的討論方向就是藝術家。解釋顯得毫無必要，你只要手握雕像，就能接近藝術家的所思所想，中間毋需任何媒介。」觀此 André Schoeller 舊藏像，藝術家的超卓才華及其對人體的詮釋皆令人過目不忘。高挑的形體拔地而起，神情莊重。本品強調尺寸的張力、連綿的韻律和醒目的接點，人像腰身逐漸收細，雙肩前聳，將雙臂釋放出來。耳朵凌空打開，襯托出窄小的臉龐，一開一闔的對比令表情更顯肅穆。凝煉的線條構成容貌特徵，中央的凹起伏形成簡約的鼻子和半張的嘴巴，圓圓的眼睛在弧形面部的兩側睜開凝視。表面緻密的刻鑿痕跡令雕像更見生氣，並提醒我們其原本的用途，如占卜、治病或祈雨。

本品的風格與促成立體主義誕生的藝術語彙有異曲同工之妙，堪稱現代藝術家在雕塑創作方面的模範，它的美學表達大膽破格，對形體的刻畫有如神來一筆，貫徹沐沐耶之藝術精神。

3085

**A JUNYAO MOON-WHITE GLAZED MEIPING
SONG – JIN DYNASTY**

宋至金 鈞窑月白釉梅瓶

robustly potted with an ovoid body rising from a gently spreading foot to a broad round shoulder surmounted by a constricted neck and carinated mouth, the exterior covered evenly with a pale sky-blue glaze with speckles and thinning to a mushroom colour along the raised edges, including the rim and the protruding ridge along the neck, the glaze stopping neatly around the foot and unglazed footring to reveal the grey stoneware body burnt orange in the firing, the base similarly applied with a thick sky-blue glaze
29.1 cm, 11 $\frac{3}{8}$ in.

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





Elegantly modelled with broad shoulders and a narrow mouth, this vase is remarkable for its rich and thick milky-blue glaze, which covers the vessel almost entirely. This type of glaze was made primarily around Linru, near Luoyang, and at Shenhou, Yuxian, in Henan province from the Northern Song dynasty onwards and has been historically classified as one of the 'Five Great Wares of the Song dynasty'. Vases are a relatively rare product of these kilns, as the sturdy body and thick glaze of these wares were more suitable for open-shaped vessels, such as bowls and dishes.

This visually striking glaze has attracted much attention among scholars and connoisseurs of Chinese art, and its chemical composition has been thoroughly studied. The opalescence of Jun glaze results from the formation of lime-rich glass bubbles, which during firing mix with the silica-rich glaze, known as liquid-liquid separation. Wares had to be fired at high temperatures for a prolonged period of time in order for this chemical process to take place. A slow cooling process was also required to successfully create this glaze.

A *meiping* of similar form in the Palace Museum, Beijing, is illustrated in *Selection of Jun Wares. The Palace Museum's Collection and Archaeological Excavation*, Beijing, 2013, pl. 1; a slightly larger one, from the collections of Lord Cunliffe and Frederick Knight, and the Meiyintang collection, included in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, pl. 380, was sold in these rooms, 18th May 1982, lot 16, and again, 15th November 1988, lot 106; and another with a reduced neck, in the Reemtsma collection, was included in the exhibition *Tausend Jahre Chinesische Keramik*, Museum für Kunst und Gewerbe, Hamburg, 1974, cat. no. 53. A larger *meiping* of slightly more elongated form excavated from Sanjiazixiang in Jianping county, Liaoning province, and now in the Liaoning Provincial Museum, Shenyang, is illustrated in *Zhongguo gu taoci quanji* [The complete works of Chinese ceramics], Shanghai, 2000, vol. 7, pl. 183; and another from the Alfred Shoenlicht collection, the Calmann collection and now in the Musée Guimet, Paris, illustrated in *Oriental Ceramics. The World's Great Collections*, vol. 7, Tokyo, 1981, col. pl. 72, was sold in our London rooms, 13th December 1955, lot 80.

Vases of this form continued to be made in the Yuan dynasty, although they often feature bright purple splashes. A purple-splashed *meiping* attributed to the Yuan period and modelled with a slightly flared foot, in the National Palace Museum, Taipei, is illustrated in *A Panorama of Ceramics in the Collection of the National Palace Museum: Chün Ware*, Taipei, 1999, pl. 109; and another from the collection of J. Pierpont Morgan, now in the Matsuoka Museum of Art, Tokyo, was included in the exhibition *Chūgoku tōji meihin ten* [Famous pieces of Chinese pottery and porcelain], Tokyo, 1983, cat. no. 35.

**AN INSCRIBED LIMESTONE 'BUDDHIST TRIAD'
VOTIVE STELE
NORTHERN QI DYNASTY**

the traditional triad sculpture carved from a single block of stone, depicting a central figure of Buddha seated atop a rectangular plinth before an arched mandorla, with hands folded and rested on the legs, wearing long robes cascading in voluminous folds, flanked on either side by a bodhisattva standing on a lotus base, all raised on a rectangular base incised with a long inscription of dedication, probably dated to the Huangjian period (560-561), wood stand 41.1 cm, 16 in.

PROVENANCE

A Japanese collection since the 1920s.

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

北齊 石灰石雕一佛二菩薩造像龕

來源：

日本私人收藏，1920年代始

刻銘：

[皇]建□□日佛弟璿生存時加石像一區，上為皇帝陛下，中宮內外，形及七世，父母因緣眷[署]所，□門大小，佛弟子□，佛弟子□

Vibrantly carved with a seated Buddha flanked by two standing bodhisattvas, this stele exemplifies a crucial sculptural transition from the more linear and structured aesthetic of the Northern Wei (386-534) to the fleshier forms of the Northern Qi (550-577). The figure's fully rounded faces and the light robes that cover the bodhisattvas' shoulders, leaving their chest exposed, are characteristic of Northern Qi sculptures, when a more naturalistic approach to depictions of Buddhist deities was gradually adopted. In contrast, the rhythmic rendering of folds of the Buddha's robe, and the concentric circles that depict the bodhisattvas' skirts, display the continued influence of Northern Wei aesthetics.

Devotional stone steles such as the present piece became an important Buddhist sculptural medium from the 5th century onwards, when Buddhism spread throughout China, and gave rise to the formation of Buddhist devotional societies. These were made up of lay Buddhists who organised themselves in voluntary groups associated with local temples. These groups were among the first to adopt stone to record their faith, erecting "Buddhist steles that served as monuments commemorating the collective groups' religious, social, and territorial identity" (Dorothy C. Wong, *Chinese Steles. Pre-Buddhist and Buddhist Use of a Symbolic Form*, Honolulu, 2004, p. 43).

By the Northern Qi dynasty the commissioning of Buddhist stone steles was considered an act of personal devotion, associated to the accumulation of merits for a person's future life. The turbulent years that followed the fall of the Northern Wei dynasty and the establishment of the short-lived Northern Qi and Northern Zhou dynasties, encouraged support for the teachings of the *Candragarbha* Sutra, which prophesised the end of Buddhism and the incarnation of the future Buddha Maitreya. This eschatological pessimism that prevailed among influential prelates of the Northern Qi, fostered the production of these stone steles.

A stele inscribed with a cyclical date corresponding to the year 560, carved with two seated Buddhas dressed in similarly draped robes and with related facial features, is illustrated in Matsubara Saburō, *Chūgoku bukkyō chōkoku shiron* [History of Chinese Buddhist sculpture], Tokyo, 1995, vol. II, pl. 384a, together with another also dated to the same year, pl. 384b, carved with a similarly rendered Buddha, from the collection of Sakamoto Gorō, sold in these rooms, 8th October 2013, lot 121. Compare also a stele with a seated Buddha and two bodhisattvas, their *dhoti* rendered with concentric circles, attributed to the Eastern Wei period (534-550), in the Freer Gallery of Art, Washington D.C., illustrated *ibid.*, vol. I, pl. 291b.



3087

**A BLACK 'YING' SCHOLAR'S ROCK
MING – QING DYNASTY**

明至清 黑英石供

superbly wrought out to stand vertically on one point, the slender elongated form punctuated with a jagged surface and marked with several openings and protrusions, wood stand
36.2 cm, 14¼ in.

HK\$ 120,000-150,000
US\$ 15,300-19,200





3088

IGOR MITORAJ (1944-2014)
AESCLEPIOS

bronze with green patina, executed in 1988,
 signed and numbered 221/1000, on travertine
 base
 38 by 28 by 14 cm, 15 by 11 by 5.1/2 in.

HK\$ 100,000-200,000
 US\$ 12,800-25,500

IGOR MITORAJ (1944-2014年)
 青銅醫神阿斯克勒庇厄斯像

Asklepios, son of Apollo, was in the Greco-Roman world honoured as the God of Medicine.

Igor Mitoraj (pronounced Mitorai) (1944-2014) is a Polish sculptor who aimed to capture the Western classical ideal of the human body, as reflected in classical Greek and Roman sculptures, which, however, have largely come down to us in a fragmentary state. Since the idealized, ethereal beauty of the faces and bodies he created of marble and bronze is always ruptured by broken edges or other destructive elements, it is never in danger of becoming insipid. The tension thus created makes these sculptures vibrant; yet the calm, peaceful air they emanate make them enchanting companions to live with. With his realist style, which gives even his smaller sculptures a monumental presence, he has discovered a distinctive, contemporary art form that makes him unique.

Having studied at Krakow Academy in Poland and at the Ecole Nationale Supérieure des

Beaux-Arts in Paris, France, he started as a painter, but soon devoted himself to creating sculptures in terracotta and bronze. After his first solo exhibition in Paris in 1976, he decided to devote himself completely to sculpture, and in 1979 went to Pietrasanta, the Eldorado of stone carving close to the marble quarries of Carrara in Italy. He retained a studio there throughout his life, but also spent much time in Paris, where the French Cultural Ministry offered him an atelier in the famed historical Bateau-Lavoir artists studios.

His works were included in innumerable exhibitions all over Europe, and his monumental sculptures were shown at famous sites such as Pompeii, the Valley of the Temples in Agrigento, Sicily, the Forum of Trajan in Rome, the Tuileries Gardens in Paris, the Royal Palace of Warsaw, and the forecourt of the British Museum, London. Commissioned sculptures, fountains and architectural elements can be seen in public spaces in many European capitals.

**A COMPLETE SET OF FIVE PRINTED BOOKS OF
IMPERIAL POEMS (YUZHONG QUAN YUN SHI)
QING DYNASTY, QIANLONG PERIOD**

ink on paper, the complete set comprising of five books of imperial poems compiled by the Qianlong Emperor, recording the myths and early establishment of the Qing Empire and commentary on emperors of the previous dynasties, each book of poems composed in accordance with the different tones in the ancient rhyming system (*pingshui yun*), the last book with a mark reading *Zhejiang xuezheng chen Peng Yuanrui gonglu chongkan* (Respectfully reprinted by the academic official Peng Yuanrui in Zhejiang), seal of Prince Zhuang, each book thread-bound with navy covers in an embroidered textile case
each album 32.7 by 19 cm, 12⁷/₈ by 7¹/₂ in.

LITERATURE

Zhongguo guji shanben shumu [Bibliographies of Chinese ancient rare books].

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

清乾隆四十四年（1779年）
乾隆《御製全韻詩》 五卷
彭元瑞寫刻進呈本

紙張：開化榜紙

鈐印：莊親王寶

著錄：《中國古籍善本書目》



皇朝之良法美政載在

實錄外人所不能見者亦畢述梗槩較之
通鑑輯覽更為約而詳簡而該讀者
不可以訖雅揚風吟風弄月之作目

之也四聲五部中凡一部首尾必用
四言從其朔也古詩雖通用叶韻於
每章之首尾句必用本韻別其限也
韻即甚艱而每韻首字必用於詩中
定其準也非曰因難見巧亦惟攄志
惕躬後之覽者或不以犯言不文為
訾訾其庶幾乎

此乾隆殿版，以開化榜紙撫印，字體體勢開張而運筆內斂，書衣為內務府制五彩織工字紋錦，書簽條以宋金粟山藏經紙背紙製成，上鈐「莊親王寶」。書品完美，書分五卷，詩出乾隆帝御製，依平水韻，一百零六韻依次排韻以五聲每調各作一卷，耗費心力甚重。此編曾有四刻，均殿本，皆入《中國古籍善本總目》，繕寫者分別為劉墉、于敏中、彭元瑞、姚頤，此本末有「浙江學政臣彭元瑞恭錄重刊」。此為內府陳設書，書衣華美，莊親王恭藏。此莊親王應為康熙帝十六子允祿，奉旨過繼與莊親王博果鐸。

美刺而終於敬

天命守神器三致意焉是詩也歷代興廢
之大端略見於此而我

3090

**A BAMBOO STAFF
QING DYNASTY
WITH PAINTING BY THE MASTER OF WATER,
PINE AND STONE RETREAT**

the exceptional staff fashioned from two slender entwined bamboo shoots with distinctive nodes, knotted to the top forming the handle and set with a cap at the base, the smooth surface patinated to a rich reddish-brown tone, together with a painting by the Master of Water, Pine and Stone Retreat, executed in 2017
staff 185.5 cm, 73 in.
painting 153.2 by 9.1 cm, 60¼ by 3½ in.

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

清 竹杖
連水松石山房主人繪畫
2017年作



3091

A 'YING' SCHOLAR'S ROCK
MING – QING DYNASTY

明至清 英石供

horizontally oriented, the irregular structure with a bowed
centre between two protrusions, the dark grey stone with
a jagged surface densely marked by deep crevasses and
ridges, affixed to a wood stand
14.8 cm, 5¾ in.

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



**AN INLAID CELADON VASE
KOREA, KORYŌ DYNASTY**

the pear-shaped body rising from a low tapering foot to a waisted neck gently flaring at the rim, decorated in *sanggam* black and white inlay with three leafy sprays of chrysanthemum, below a band of pendent leaves in white, set with a loop on one side below the rim, covered overall in a crackled sea-green glaze
28.3 cm, 11 $\frac{1}{8}$ in.

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

See a very similar inlaid vase in the Ataka collection in the Museum of Oriental Ceramics, Osaka, included in the Museum's exhibition *Kourai Seiji & Hisui no Kirameki/Sparkles of Jade. Goryeo Celadon*, Osaka, 2018, cat. no. 174. See also another related vase in the National Museum of Korea, Seoul, published in *Kourai Richo no Touji, Sun Mook bessatsu* [Ceramics from the Richo and Koryo dynasties. Special volume of Sun Mook], Tokyo, 1978, p. 72.

相類以象嵌技法裝飾之瓶，大阪市立東洋陶磁美術館安宅典藏有例，近見於該館展覽《高麗青磁—ヒスイのきらめき》，大阪，2018年，編號174。另可參見首爾韓國國立中央博物館藏例，刊於《高麗、李朝の陶磁・サン・ムック別冊》，東京，1978年，頁72。

高麗王朝
韓國青釉象嵌折枝花卉紋玉壺春瓶





THE DISMAL CORTEGE
RETIRED ONCE MORE
BEHIND THE SCREENS
AND, A SECOND LATER,
THE BLADE FELL WITH A
DULL THUD, FOLLOWED
BY A FEARFUL YELP OF
PAIN. THE DEVALUED
MORSEL OF FLESH WAS
DISPLAYED TO THE
PUBLIC ON THE TIP OF A
PIKE; THE GUILLOTINE
WAS REMOVED, AND THE
POPE CONCLUDED THE
MASS.

PROPERTY OF A LADY

**AN EXCEPTIONAL GILT-BRONZE FIGURE OF
A LUOHAN
MING DYNASTY**

seated on draped craggy rocks with one leg bent across resting on his other knee, the figure leaned gently to his right with his head supported on his raised arm, the other arm extended forward to pat a recumbent lion beside, the contemplating face detailed with downcast eyes, long pendulous ears and a slight frown, clothed in long robes falling into voluminous folds hemmed with incised foliate bands, above shoes hanging on the edge of a chamfered rectangular base
15.2 cm, 6 in.

PROVENANCE

Collection of Mrs Walter Sedgwick (1883-1967), London.
Collection of Ruth Dreyfus, no. 300.
Collection of Arthur M. Sackler (1913-1987).
Christie's New York, 1st December 1994, lot 67.

EXHIBITED

The Arts of the Ming Dynasty, Oriental Ceramic Society, London, 1957, cat. no. 291.

LITERATURE

R. Soame Jenyns and William Watson, *Chinese Art II*, New York, 1980, no. 45.

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

明 鎏金銅羅漢坐像

來源：

Walter Sedgwick 夫人（1883-1967年）收藏，倫敦
Ruth Dreyfus 收藏，編號300
亞瑟·賽克勒（1913-1987年）收藏
紐約佳士得1994年12月1日，編號67

展覽：

《The Arts of the Ming Dynasty》，東方陶瓷學會，倫敦，1957年，編號291

出版：

R. Soame Jenyns 及 William Watson，《Chinese Art II》，紐約，1980年，編號45





This finely cast *luohan* embodies a moment of meditative reflection beautifully displayed through its relaxed posture, the repetitive stroking of the lion and the cast-off shoe. The figure is particularly notable for the fine quality of its gilding and the sensitive rendering of fine details, from the intricately patterned fabric on which the figure rests, to the crisp folds of its loose robe and the expressive facial features. *Luohan*, or arhats, were close personal disciples of Shakyamuni Buddha. Although they attained Buddhahood during the course of their lives, they delayed entering Nirvana and remained on earth to protect the Buddhist *dharma* and to aid others in seeking enlightenment according to the instruction of the Buddha. Invested with extraordinary spiritual power, they are believed to possess perfect wisdom and insight of all existence while being freed from the bonds of desires.

A larger *luohan* cast with one foot raised in the Victoria and Albert Museum, London, is illustrated in Rose Kerr, *Later Chinese Bronzes*, London, 1990, pl. 71; and another attributed to the Yuan dynasty, was sold in our London rooms, 12th June 1990, lot 37.

羅漢冥思入定，一手托腮，一手撫獅，只穿一鞋，閑靜自然，靈妙逼真。其鎏金厚施，明亮精緻，臉相慈祥，衣褶利落，細膩入微，栩栩如生。

羅漢為釋迦牟尼佛之得道弟子，壽盡前雖已修成正果卻拒入涅槃，仍留世間守護佛法，教化度眾。羅漢法力超凡，集萬物智慧和靈性，脫離貪嗔癡妄。

倫敦維多利亞與艾伯特博物館藏相類羅漢像，尺寸較大，作遊戲坐，見柯玫瑰，《Later Chinese Bronzes》，倫敦，1990年，圖版71。另有一例，定代為元，售於倫敦蘇富比1990年6月12日，編號37。



3094

**A SQUARE BLACK LACQUER DISH
SOUTHERN SONG DYNASTY**

南宋 黑漆倭角方盤

with flaring sides resting on a flat countersunk base and rising to a straight rim marked with cusped corners, applied overall with a dark brownish-black lacquer, the base with an inscription within a rectangular cartouche reading *shangyuan gongyong*
14.4 cm, 5 $\frac{5}{8}$ in.

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

Compare a similar dish with an identical inscription in the National Palace Museum, Taipei, included in the exhibition *Heguang tici. Gugong zang qi/Carving the Subtle Radiance of Colors. Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, cat. no. 002.



Mark



3095

A GILT-BRONZE FRAGMENT OF
BUDDHA'S HAND
MING DYNASTY, 15TH – 16TH
CENTURY

明十五至十六世紀
鎏金銅佛手殘件

cast as a large hollow left hand held in *vitarka mudra* with the joints depicted with thin lines, each of the gracefully poised fingers skilfully rendered with a slightly recessed fingernail
30 cm, 11¾ in.

HK\$ 12,000-15,000
US\$ 1,550-1,950

**A SMALL MARBLE HEAD OF A FEMALE SAINT
ÎLE-DE-FRANCE, FRANCE, MID-14TH CENTURY**

carved in high relief as a small female head, probably that of a saint, wearing a delicate veil resembling the headdress of a nun and a wimple, covering both the forehead and the neck, exposing a few strands of hair on either side of the face, her almond-shaped eyes slanting down slightly, framed by two elegant lines connecting the structure of the nose with the eyebrows, the face further articulated with rounded cheeks, a small chin and a delicate mouth, the reverse completely flat
17 by 15.5 by 9 cm, 6¾ by 6⅛ by 3½ in.

PROVENANCE

A French private collection.
Acquired in Paris.

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

十四世紀中葉
法國法蘭西島大理石浮雕女聖人頭像

來源：
法國私人收藏
購於巴黎





Although it is difficult to speculate about the identity of this figure, it probably represents a female saint on account of the headdress, which illustrates the figure's modesty. Portraying female saints in this way was common in the 14th century, when Biblical saints were often represented wearing contemporary clothing. This clothing, however, was modest enough to stand as an example of the figure's purity. One example of this is the statue of Veronice from Écouis, which wears her veil in a very similar manner to our head.

The facial features of this sculpture are also analogous of 14th-century French sculpture – they combine the elegance of French Gothic stylisation with the softness of Italian Renaissance works. These characteristics include a soft, unmoving gaze, a small mouth with a slight smile, a small nose with connected brows and almond-shaped eyes. A similar treatment of forms can also be found in the marble head of the Virgin, which has the same dramatic waves, almond-shaped eyes, and fleshy face as our piece. The sculptor of this head may also be looking to the work of Jean Pépin de Huy, especially when the head is compared with his marble tomb effigy of Jean de Bourgogne.

Although the sculptures obviously reflect mid-century Parisian work, the somewhat idiosyncratic facial type, with the slanted almond-shaped eyes, perhaps indicates a regional workshop, active in the Île-de-France, which produced its own distinctive interpretations of the prevailing Parisian style. This is obvious in other works, such as in the abovementioned statue of Veronica, which is clearly looking to Paris but which reinterprets certain forms with a different style – most notably the eyes. Another example is found in the Metropolitan Museum of Art, where a statue of the Virgin and Child are sculpted with all the ingredients of Parisian 14th-century sculpture, yet they have their own particular character.

The size, flatness of the reverse and the material of this head suggest that it was probably once a part of a relief. This relief may have been a tomb monument or some other marble furnishing inside of a church.

For more information, see Charles T. Little, *Set in Stone: The Face in Medieval Sculpture*, the Metropolitan Museum of Art, New York, 2007, and Michael Grandmontagne and Tobias Kunz, *Skulptur um 1300 zwischen Paris und Köln*, Berlin, 2016.



3097

A MALACHITE ROCK
MING – QING DYNASTY

明至清 孔雀石隨形筆擱

horizontally orientated, the striated dark green stone with
a jagged surface formed by undulating peaks with deep
crevasses, wood stand
7.7 cm, 3 in.

HK\$ 20,000-30,000
US\$ 2,550-3,850



3098

**A BRONZE STANDING FIGURE OF BUDDHA
KAMAKURA PERIOD, 12TH – 14TH CENTURY**

depicted standing with the right elbow raised and the left lowered, portrayed dressed in robes loosely draped around the body with the chest revealed and cascading in pleated folds along the protruding belly, the expression rendered meditative and flanked by a pair of long pendulous earlobes, all beneath a dome-shaped *ushinisha* formed of rows of studs, wood stand
9.8 cm, 3 $\frac{7}{8}$ in.

HK\$ 40,000-50,000
US\$ 5,100-6,400

鎌倉時代十二至十四世紀
日本銅菩薩立像



3099

**A SINO-PORTUGUESE IVORY PLAQUE
MING DYNASTY, 16TH – 17TH CENTURY**

明十六至十七世紀 中葡象牙雕仙子牌

of rectangular section, centred with a large oval cartouche enclosing a cherubic figure standing with the knees gently bent and the right hand depicted holding stems of flowers, the figure portrayed adorned with a crown and a billowing scarf, the lower border of the cartouche decorated with curling foliage echoed on the four corners of the rectangular plaque, patinated of a reddish-beige colour
10.3 cm, 4 in.

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



3100

PROPERTY OF A GENTLEMAN

北宋至金 定窑白釉劃萱草紋小盤

**A DINGYAO CARVED 'DAY LILY' DISH
NORTHERN SONG – JIN DYNASTY**

well potted with flaring sides resting on a countersunk base, the interior delicately carved with a single day lily borne on a curled stem with scrolling leaves, covered overall save for the rim with a transparent glaze over the off-white body, the rim bound in metal
11.8 cm, 4⁵/₈ in.

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

**A CARVED WOOD ANGEL OF ANNUNCIATION
UPPER CATALONIA, SPAIN, CIRCA 1100**

powerfully carved as the Angel of the Annunciation, depicted standing upright with the arms lowered and the palms facing outward, indicating a momentous act of declamation, suggesting the moment when the Archangel Gabriel announces to the Virgin that she will conceive the Son of God, the angel with short, cropped hair wearing a simple full-length garment with a U-shaped neckline consistent with the style of its time, the top of the right arm with a vertical, rectangular recess with fixing holes, the now damaged left arm possibly once attached with wings
80 by 14 by 12 cm, 31½ by 5½ by 4¾ in.

PROVENANCE

Collection of Eric de Kolb (1916-2001), New York, until 1990s.
Acquired in Belgium.

HK\$ 600,000-800,000

US\$ 76,500-102,000

約1100年

西班牙上加泰隆尼亞木雕報喜天使
加百列立像

來源：

Eric de Kolb（1916-2001年）收藏，紐約，至1990年代
得於比利時





The dating of the figure to c.1100 is strongly founded both on the results of radiocarbon analysis undertaken at KIK/IRPA in 2013, and on numerous stylistic grounds. It can be compared, for example, with a number of largescale Crucifixes carved across the Upper Catalan region of north-eastern Spain and dateable to the first half of the 12th century. More precisely with regards to localisation, the material, features, and format of the figure all support a Catalan origin and context. There, sculptural production was shaped by the availability of softwoods, rather than harder timbers such as oak or walnut (the latter wood types characterising French and Mosan Romanesque sculpture for example). The placement of the hands palm-first in front of the body has parallels to two Holy Women now in the Musée de Cluny, Paris, and the Fogg Art Museum, Cambridge, Mass. (the latter illustrated in *Catalogne romane: Sculptures du Val de Boí*, Barcelona and Paris, 2004, p. 89, cat. no. 4). Both figures were formerly part of a Descent from the Cross carved between c.1120 and 1140 in the highly successful workshop of Taüll, north-west Catalonia. What seems to have remained a highly localised feature of Catalan wood sculpture is the idiomatic carving of the thumbs, which on the present angel are shown bent at the knuckles so that the distal phalanx crosses over the palm. This feature does not seem to have migrated far into the other kingdoms of Spain during the period, and is certainly absent from Castilian carved wood sculpture of the same date. The same detail can be found on the Majestad de Batlló, a highly important polychromed Crucifix preserved in the Museo Nacional de Arte de Cataluña, Barcelona (accession no. 015937-000), and on the central figure of Christ in Majesty from the antependium of Santa María de Taüll preserved in the same museum (accession no. 003904-CJT). The Batlló Crucifix is also carved with clearly delineated upper eyelids, which, like those of the present angel, emphatically bisect the convex protrusions of the eyeballs rather than framing them from above.

The frontal orientation of the figure, the flat profile of its reverse face, and the traces there of historic fixing holes at the level of the ankles and shoulder blades, all suggest that it was intended to be fixed onto a flat wooden backboard or framing element. The survival of a small number of Catalan softwood altar frontals from the 12th century that correspond closely with such a setting, and on which figures carved and attached in exactly this manner can still be found, provides a highly plausible context for the reconstruction of our angel's original appearance and function. The altar frontals of Santa María de Taüll (cited above) and Sant Pere

de Ripoll (Museu Episcopal, Vic, no. MEV 556), both carved in Upper Catalonia in the 12th century, retain figures that can be compared closely to the present angel; they are typically shown standing in a front-on orientation, with elongated bodies and with the emphasis placed on the gestures of the hands to provide visual variety and rhythm. A single figure from an altar frontal of this type, showing Saint Paul carved in a markedly similar in style to the present figure, but holding attributes and with more ornate draperies, was published by Cook and Ricart in 1950, but its present whereabouts seems to be unknown (reproduced in W.W. Spencer Cook and J. Gudíol Ricart, *Ars Hispaniae: Historia Universal del Arte Hispanico*, vol. VI, Madrid, 1950, fig. 345).

As part of an altar frontal, the present angel would most likely have occupied the upper of two registers (a format typical of such objects and one that seems to have informed, or been informed by, the settings of figures in other mediums at this date as well).¹ It would have been accompanied by its counterpart, the Virgin of the Annunciation, as well as by other figures integrated to expand the Marian and Christological narrative, and perhaps set alongside a larger central figure of Christ or the Virgin and Child, as conventionally characterises the composition of these altarpieces.

Despite inevitable losses consistent with age and material, the present figure retains great sculptural power, and its re-emergence from a history of relative obscurity marks a moment of utmost significance for the scholarship of Spanish Romanesque sculpture. As a figure that can be compared closely to the antependia of Taüll and Ripoll it provides a key piece of evidence for an otherwise lost altar frontal of major importance and monumental scale. Moreover, its restrained style and the results of its carbon dating fully support the proposition that it in fact pre-dates the majority of 12th century wood sculpture to have survived from this region, and can be dated to the very start of the century, increasing its significance still further.

For further discussion of Romanesque altar frontals from Catalonia, see *Medieval Art in Spain A.D. 500-1200*, New York, 1993, pp. 324-327, especially p. 327, cat. no. 171; see also *Romanesque Art Guide of the Museu Nacional d'Art de Catalunya*, Barcelona, 2000 ed., pp. 104-105; M.S. Gros I Pujol, *Museu Episcopal de Vic: Romànic* Barcelona, 1991; W.W. Spencer Cook and J. Gudíol Ricart, *op. cit.*

¹ See for example the arrangement of the apostles in tiers around a central larger figure of Christ in the Liber testamentorum, c.1118, Cathedral Archive, Oviedo, Ms. 1, fol. IV, reproduced in *Medieval Art in Spain A.D. 500-1200*, *op. cit.*, p. 295, cat. no. 149.

根據2013年比利時皇家文化遺產研究所進行的放射性碳定年法，並從藝術風格多方面分析，此天使立像之年代約為1100年。比較多個西班牙東北部上加泰隆尼亞地區的大型十字架苦像作例，再按照地區風格、材料、特色和造型，可推斷此立像出自上加泰隆尼亞。上加泰隆尼亞多產軟木，而非橡木或胡桃木等硬木（後者常用於法國及莫桑的羅曼式風格雕塑）。此立像兩手掌朝外、垂於身前，近似巴黎國立中世紀博物館及麻省劍橋福格藝術博物館所藏兩件聖女雕塑（後者刊於《Catalogne romane: Sculptures du Val de Boï》，巴塞隆納及巴黎，2004年，頁89，編號4），它們原本同屬〈降下十字架的基督〉雕塑一部分，約製於1120-1140年間，出自上加泰隆尼亞西北部塔烏爾一間著名作坊。本品立像的拇指抵在指節上，故可見末節指骨疊於手掌上，似是保留了上加泰隆尼亞木雕塑的地方特色。此造型似乎並未傳入同時期其他西班牙王國，而且可斷定同年代的卡斯提爾木雕塑並無此特色。巴塞隆納上加泰隆尼亞國家藝術博物館的重要藏品〈基督受難〉彩色木雕（藏品編號015937-000），以及塔烏爾聖瑪利亞教堂祭壇單板上的〈莊嚴基督〉（藏品編號003904-CJT，屬同一博物館收藏），可見與本立像相同的拇指細節，前者的眼蓋線條清晰，風格與此像眼部雕刻接近。

此立像面朝前方，背面平坦，腳踝及肩胛骨水平位置有舊釘孔痕跡，可見它原固定於木板或框架上。目前有數例十二世紀上加泰隆尼亞軟木祭壇單板存世，亦採用類似方式將木雕像固定於其上，由此可推想本立像的原貌和功能。塔烏爾聖瑪利亞教堂的祭壇單板（同上）、利波爾聖彼得（Sant Pere de Ripoll）祭壇單板（維克主教博物館，編號MEV556），皆出自十二世紀上加泰隆尼亞地區，當中的人物造

型與本品非常近似：正面立姿，軀幹修長，突出手部動作以表達視覺變化和節奏。Cook 與 Ricart 在1950年出版的專著載錄一件同類祭壇單板上的聖保羅立像，其造型風格與本品多有相通，但手持物品，袍服衣褶更豐富（該雕塑目前下落不明，圖見 W.W. Spencer Cook 及 J. Gudiol Ricart，《Ars Hispaniae: Historia Universal del Arte Hispanico》，卷1，馬德里，1950年，圖345）。

軟木祭壇單板一般採雙層設計，同類佈局也可見於其他材質之祭壇單板，本品作為祭壇單板一部分，極有可能原處雙層設計之上方，旁邊可能是聖母報喜，或其他聖母瑪利亞及基督論故事人物，又或襯托一件更大的基督或聖母與聖子主題雕塑。¹

本品狀況符合其年代和材質耗損的自然規律，但仍極具雕塑感，且對研究西班牙羅曼式雕塑提供了珍貴資料。本品原屬大型祭壇單板，可與塔烏爾和利波爾聖彼得的祭壇單板相比較。此立像造型簡樸，其年代可能早於大部分存世的十二世紀同地區木雕，可上溯至十二世紀初，此推測獲碳定年法檢測結果支持，其地位更見重要。

關於上加泰隆尼亞羅曼式祭壇單板的論述，參考《Medieval Art in Spain A.D. 500-1200》，紐約，1993年，頁324-327（特別是頁327），編號171；另見《Romanesque Art Guide of the Museu Nacional d'Art de Catalunya》，巴塞隆納，2000年版，頁104-105；M.S. Gros I Pujol，《Museu Episcopal de Vic: Romànic》，巴塞隆納，1991年；W.W. Spencer Cook 與 J. Gudiol Ricart，出處同上。

¹ 參考書成於約1118年的《舊約聖經》中之門徒環繞基督之排列，見《Cathedral Archive》，奧維耶多，手稿1，對開本IV，圖見《Medieval Art in Spain A.D. 500-1200》，出處同上，頁295，編號149。





THEY SPOKE ABOUT
DEATH AS IF TALKING
ABOUT SOMETHING OF
NO GREAT IMPORTANCE.
THEY DISCUSSED THE
DECOMPOSITION OF
BODIES, THE WORMS
THAT GNAWED THEM
AND THE STINKING
GRUEL THAT BESMEARED
THE WOOD OF COFFINS
WHEN THE CORPSES
GREW OVER-RIPE. IT
WAS PARTICULARLY AT
MEALTIMES THAT THEY
CHOSE TO CONSIDER
SUCH MATTERS.

**A KOREAN CELADON LOBED CUP AND
CUPSTAND
KOREA, KORYŌ DYNASTY, 12TH CENTURY**

the cup with deep rounded sides rising from a splayed foot to a hexafoil rim with the upper sides divided into six lobes with subtle grooves, the rim and foot bordered with bands incised with scrollwork repeated at the spreading pedestal foot of the associated stand, surmounted by a similarly lobed 'dish' and a raised platform finely incised with varying foliate motifs, both the cup and stand covered in a sea-green glaze
cup 9.3 cm, 3⅝ in.
stand 15.5 cm, 6⅛ in.

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

Compare three cups and cupstands of similar lobed form, in the National Museum of Korea, Seoul, included in the Museum's exhibition *Koryŏ Celadon Masterpieces*, Seoul, 1989, cat. nos 85, 86 and 87; another in the Victoria and Albert Museum, London, illustrated in Bernard Rackham, *Catalogue of the Le Blond Collection of Korean Pottery*, London, 1918, pl. 46; and a third from the collection of G. St. G. M. Gompertz and now in the Fitzwilliam Museum, Cambridge, illustrated in Yun Yong-i, *Korean Art from the Gompertz and Other Collections in the Fitzwilliam Museum: A Complete Catalogue*, Cambridge, 2006, pl. 51. See also a cup and saucer sold in our London rooms, 10th June 1986, lot 212; another from the collection of Ether Shields Garrett, sold at Christie's New York, 2nd December 1986, lot 161; and a further group from the Pilkington collection, sold in these rooms, 6th April 2016, lot 93.

Similar cupstands have been recovered from the Yuch'ŏn-ri kiln site; see two reconstructed examples included in the *Special Exhibition of Ceramics in Koryŏ Dynasty from the Kiln Site of Yu-Cheun-ri, Guan-gun, Cholla-buk-do*, Ewha University Museum, Seoul, 1983, cat. no. 111.

高麗王朝十二世紀
韓國青釉葵式盞及盞托

比較韓國國立中央博物館藏三件近似花式連托茶盞，展於《高麗青磁名品特別展》，首爾，1989年，編號85、86及87。倫敦維多利亞與艾伯特博物館另見一例，錄於 Bernard Rackham, 《Catalogue of the Le Blond Collection of Korean Pottery》，倫敦，1918年，圖版46。亦有一例屬 G. Gompertz 舊藏，現藏劍橋費茲威廉博物館，載於尹龍二，〈Korean Art from the Gompertz and Other Collections in the Fitzwilliam Museum〉，劍橋，2006年，圖版51。另見一盃及托，售於倫敦蘇富比1986年6月10日，編號212。Ether Shields Garrett 亦存一例，售於紐約佳士得1986年12月2日，編號161。毘金頓舊藏還有一組，2016年4月6日售於香港蘇富比，編號93。

扶安柳川裡窑出土相若青瓷盞托，有二例，展於《扶安柳川裡窑高麗陶瓷》，梨花女子大學博物館，首爾，1983年，編號111。



三卷中蛇足舊印存而不論可也

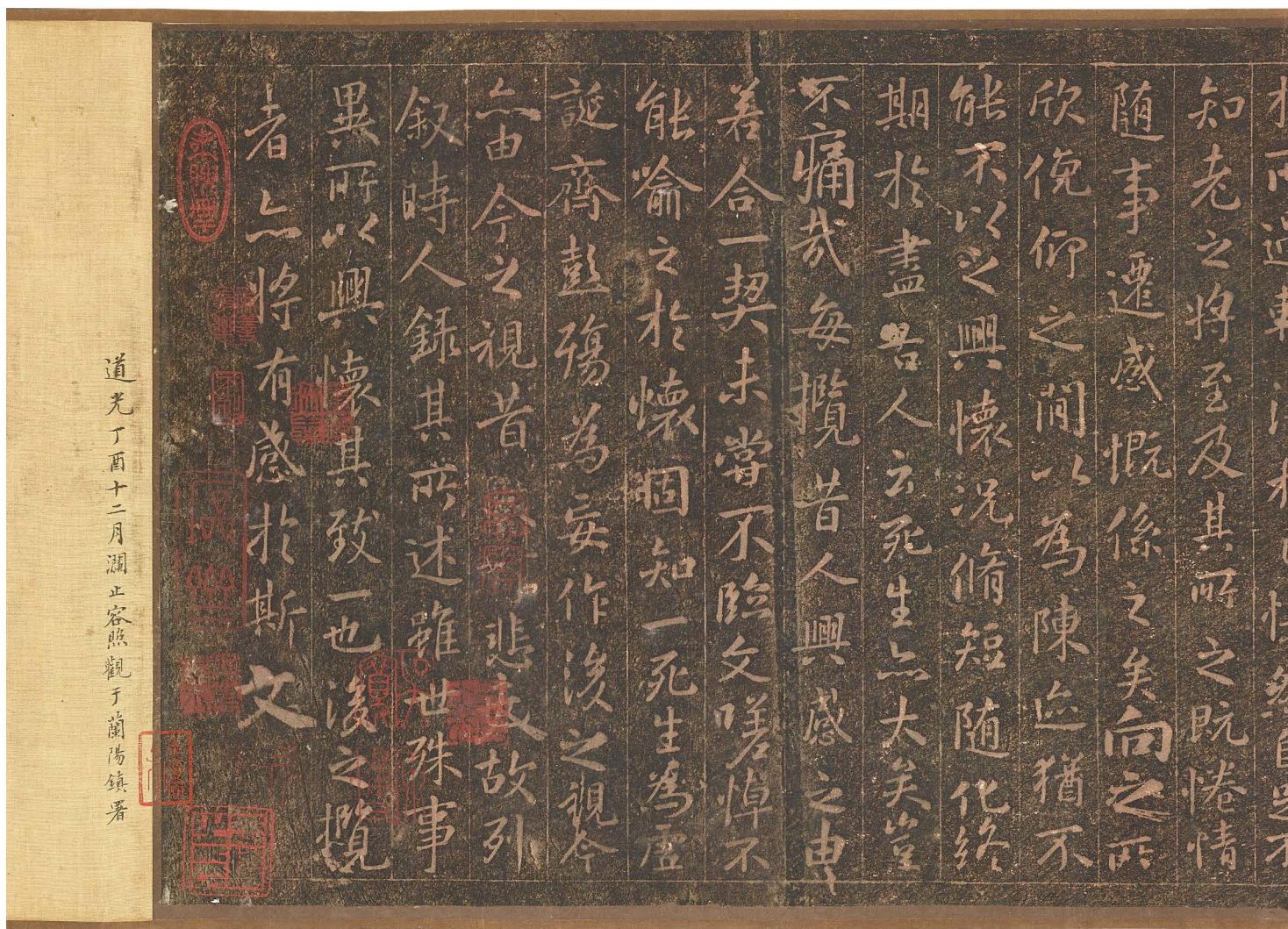
戊子端陽 啓功獲觀因題





此本舉凡金龜針孔八潤九脩羣
脚雙义帶頂四直以及輓字賊毫
班可考完顏景氏三虞堂舊藏
一本自詡為舊水真本者余曾寓
目与此正同東陽國學猶在下凡行
宋翻宣武中之上品不可以無跋輕





3103

**A HANDSCROLL RUBBING OF PREFACE TO
THE POEMS COLLECTED FROM THE ORCHID
PAVILION (LANTING XU)
SONG DYNASTY WITH ANNOTATIONS BY QI
GONG AND GU SUI**

ink on paper, depicting a rubbing of the Lanting Xu (Preface to the Poems Collected from the Orchid Pavilion) by the celebrated calligrapher Wang Xizhi, with annotations by Qi Gong (1912-2005) and Gu Sui (1897-1960), mounted as a handscroll
rubbing 25.2 by 65 cm, 9 7/8 by 25 5/8 in.

HK\$ 150,000-300,000
US\$ 19,200-38,300

宋 《蘭亭序帖》拓本 手卷
啟功、顧隨題跋

晉王羲之《蘭亭序帖》石刻最佳乃「定武本」，有「眾峯之嶽」之稱，因北宋慶曆年曾入定州（稱定武軍）官府，又稱「定武本」，故後人每侍佳拓，輒自稱「定武」。

此拓本後有啟功先生四八年長跋，稱雖非定武本，然摹刻極佳，「定武本」中「金龜針孔、八闊九修」諸多特點在此卷皆有體現，與完顏景賢舊藏「落水真本」等觀，此本遠在明初出天師庵之國學本等上，可稱宋翻「定武本」中之白眉。

顧隨（1897-1960年），字羨季，河北清河人。學者。早年習中文、西洋文學於北京大學，學貫中西。周汝昌、葉嘉瑩皆為其門生。書跡甚為少見。

永和九年歲在癸丑暮春之初
 于會稽山陰之蘭亭脩禊事也
 羣賢畢至少長咸集此地
 有峻領茂林脩竹又有清流激湍映帶左右引以為流觴曲水
 列坐其次雖無絲竹管弦之盛一觴一詠亦足以暢敘幽情
 是日也天朗氣清惠風和暢仰觀宇宙之大俯察品類之盛
 所以遊目騁懷足以極視聽之娛信可樂也夫人之相與俯仰
 一世或取諸懷抱悟言一室之內或因寄所託放浪形骸之外雖
 趣舍萬殊靜躁不同當其欣



字武蘭亭世所推重此本
 上出自定武者惜其鋒鏝
 轉折多不免有然向察結
 搆因自之法
 世孝子月一日
 顧隨

Annotation by Gu Sui (1897-1960)

定武蘭亭
 御

Title Slip

**A RARE GILT-BRONZE FIGURE OF
AVALOKITESHVARA
LIAO DYNASTY**

遼 鎏金銅觀音坐蓮像

superbly cast in the form of Avalokiteshvara seated on a lotus pedestal atop a stepped lobed base, the right hand held in *vitarka mudra* and the left in *avakasha mudra*, the bodhisattva rendered clad in loose robes falling in voluminous folds, the expression rendered serene and flanked by a pair of pendulous earlobes, all below an elaborate headdress enclosing a high chignon with tresses falling on the shoulders
19 cm, 7½ in.

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

A smaller figure of Avalokiteshvara in the Museum of East Asian Art, Bath, also dated to the Liao dynasty, is modelled with similar gesture and only differs from the present one in minor details of the ornaments and garments (accession no. BATEA: 277). For two related Liao dynasty gilt-bronze figures of Avalokiteshvara seated on a lotus pedestal, see one in the Palace Museum, Beijing, published in *Classics of the Forbidden City: Guanyin in the Collection of The Palace Museum*, Beijing, 2012, pl. 26; and another in the Rijksmuseum, Amsterdam, published in *Hai-Wai Yi-Chen: Chinese Art in Overseas Collections, Buddhist Sculpture I*, Taipei, 1998, pl. 146. Compare also another Liao dynasty gilt-bronze figure of Buddha Vairocana in the Metropolitan Museum of Art, New York, illustrated in Denise Patry Leidy and Donna Strahan, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New Haven, 2010, cat. no. 26.



**A MONUMENTAL TERRACOTTA STATUE OF
VAJRAPANI IN THE FORM OF HERCULES
GANDHARA, 4TH – 5TH CENTURY**

the gallant masculine figure seated with his right arm holding onto the raised right leg, his virile body leaning gently towards his left with a forward surge, the powerfully modelled face with an austere countenance, his stern eyes with a penetrating gaze beneath furrowed eyebrows, centred by an aquiline nose above an agape mouth, framed by dense facial hair arranged into long voluminous curls with a billowing moustache and beard, his potent torso left bare save for a loin cloth gathered around the waist, on his right a female figure depicted kneeling with her head turned towards him, clasping in her hands a pleated garment before her genitals, her long curly hair swept behind her shoulders h. 91 cm, 35 $\frac{7}{8}$ in.

PROVENANCE

Collection of Arthur Huc (1854-1932), France, by repute.

HK\$ 1,500,000-1,800,000
US\$ 192,000-230,000

四至五世紀 犍陀羅赫拉克勒斯陶俑

來源：

傳法國亞瑟·胡克（1854-1932年）收藏





The dating of this lot is consistent with the results of a thermoluminescence test, University of Heidelberg, no. 150344.

This large terracotta sculpture is an extremely rare legacy of the ancient kingdom of Gandhara, encapsulating the rich cultural interplay and hybrid art styles derived from Hellenistic and Indian influences. It depicts the bodhisattva Vajrapani, the protector of Buddhism, seated in *rajalilasana* (royal ease pose). Vajrapani is represented with the iconography of the Greek god Hercules, who was widely venerated as a hero and saviour in western Asia during the early centuries of the present era. As a great champion, yet one who nevertheless understood the human condition, Hercules was easily assimilated into Mahayana Buddhism. Like other Gandharan bodhisattvas, he is depicted as an earthly prince with his aristocratic bearing and posture. However, his heavily moustached face belongs to the Indian world, while the body, with its naturalistic treatment of flesh and muscle, is reminiscent of Greco-Roman sculpture.

For another rare representation of Vajrapani in the form of Hercules in Gandharan art, see a fragment of a stone panel in the British Museum, museum no. 1970.0718.1, included in the exhibition *Alexander the Great: East-West Cultural Contacts from Greece to Japan*, Tokyo National Museum, Tokyo, 2003, cat. no. 138.

The use of hard-fired ceramic instead of stone such as schist was popular during the later Gandharan period from the 4th to the 6th centuries. However, due to the fragility of the medium, only a small number of terracotta statues from this period and size have ever been recorded. For another rare Gandharan terracotta sculpture of similar size, see the figure of a 'Thinking Bodhisattva' in the Dallas Museum of Art (accession no. 2010.17), illustrated in Anne Bromberg, 'Thinking Bodhisattva,' *The Arts of India, South East Asia, and the Himalayas*, Dallas Museum of Art, Dallas, 2013, p. 49.

See also a terracotta head of Dionysos, exhibiting similar stylistic influences in the collection of the Metropolitan Museum of Art, New York (accession no. 1979.507.2), gift of Mr and Mrs Uzi Zucker, 1979, and a head of the Buddha, sold in our New York rooms, 17th September 2014, lot 410.

本拍品年代符合海德堡大學熱釋光測試結果（報告編號150344）。

本品體量恢宏，乃犍陀羅王國罕見遺珍，匯希臘及印度文化藝術風格於一身。此像乃佛教守護神執金剛神，取如意坐姿。執金剛神與希臘神祇赫拉克勒斯形象相似，後者在當時流行於西亞地區，獲奉為英雄和救世者。赫拉克勒斯神力無窮，憐憫人間疾苦，故其形象為大乘佛教所吸收。本像一如其他犍陀羅佛教神祇，外型如王公貴子，舉止莊嚴雍容。然而其臉龐鬚鬚濃密，顯然為印度特色，而身軀肌理線條自然勻稱，近似希臘羅馬雕塑。

大英博物館藏一件石板殘片，同為罕見的犍陀羅風格執金剛神，亦取赫拉克勒斯形象，博物館編號1970.0718.1，展於《Alexander the Great: East-West Cultural Contacts from Greece to Japan /アレクサンドロス大王と東西文明の交流展》，東京國立博物館，東京，2003年，編號138。

四至六世紀犍陀羅王國後期，多採用硬質陶瓷代替如片岩等石材。然而陶器易損，該時期存世至今、與本品體量相當的陶俑，為數寥寥。達拉斯美術館藏一件犍陀羅思維菩薩陶俑，尺寸與本品相近，錄於 Anne Bromberg, 〈Thinking Bodhisattva〉, 《The Arts of India, South East Asia, and the Himalayas》, 達拉斯美術館, 達拉斯, 2013年, 頁49 (藏品編號2010.17)。

再參考一件狄俄尼索斯陶首，風格與本品極為相似，紐約大都會藝術博物館藏，乃Uzi Zucker 伉儷惠贈（藏品編號1979.507.2）。另見一尊陶佛首，售於紐約蘇富比2014年9月17日，編號410。

A SANCAI POTTERY 'DRAGON' TERMINAL MING DYNASTY

in the form of a dragon head, the ferocious beast with menacing bulging eyes beneath heavy eyebrows, and a single horn between a pair of pointed, funnel-shaped ears, its gaping mouth opened to reveal sharp fangs, the neck detailed with scales and striations, applied overall with lead-based green and ochre glazes, wood stand
24.7 cm, 9¾ in.

PROVENANCE

Collection of Theresa Margaret Clayton.
Sotheby's New York, 5th May 1979, lot 251.
Weisbrod & Dy Ltd, Madison Avenue, New York.

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

明 三彩龍首戩獸

來源：

Theresa Margaret Clayton 收藏
紐約蘇富比1979年5月5日，編號251
Weisbrod & Dy Ltd，紐約麥迪遜大道

Modelled with bulging eyes, menacing teeth and a ferocious expression, ceramic dragons of this type were integral parts of timber-framed architecture. Known as *taoshou* ('casing animals'), these beasts were used on roofs where they served to protect the outer ends of the cantilever beams that supported the eaves corners. Often located under diagonal eaves, these beasts made roofs appear as if floating.

Taoshou from different periods and various locations are illustrated *in situ* in Clarence Eng, *Colours and Contrast*. *Ceramic Traditions in Chinese Architecture*, London, 2015, pp. 148-155. This piece also shares some characteristics with contemporary *chuishou*, mythological beasts placed over the diagonal eaves of roofs, such as one from the Bao'en temple in Nanjing, illustrated *ibid.*, pl. 5.14; possibly the same, in the Nanjing Museum, was also included in the exhibition *Ming. The Golden Empire*, National Museums Scotland, Edinburgh, 2014, cat. no. 4; compare also another sold in our London rooms, 7th March 1978, lot 49.

These ceramic beasts, which are mostly known with lead-coloured glazes, were made from the Tang dynasty onwards. Two Tang examples modelled with open mouths are illustrated in *National Treasure Collection of Rare Cultural Relics of Shaanxi Province*, Xi'an, 1998, pp 102 and 104, the former excavated at Huangbu, and now in the Yaozhou Kiln Museum, Tongchuan, and the latter recovered at the site of the Huaqing Palace in Lintong county.





3107

**A GREEN-GLAZED MOULDED AND MARBLED
PILLOW**

LIAO – JIN DYNASTY

of hexagonal form, the marbled top with an abstract design of swirls of greyish-brown streaks simulating a dreamstone panel, the straight sides moulded with cusped cartouches enclosing flowers, covered overall save for the unglazed base with a green glaze
27.6 cm, 10⁷/₈ in.

PROVENANCE

Collection of Benjamin Shepps.

HK\$ 60,000-80,000

US\$ 7,700-10,200

This pillow is particularly unusual for its combination of moulded cartouches on the sides, and the marble effect on the top, which resembles three mountain peaks. Known as *jiao tai*, this technique of twisting and kneading together different coloured clays was developed in the Tang period. While several pillows employing this technique are known from the Tang dynasty, Liao versions are rare and no other closely related example appears to have been published. A pillow in the Shanghai Museum, completely made in the *jiao tai* technique and attributed to the 10th or 11th century, is illustrated in Hsieh Ming-Liang, *Zhongguo gudai qian youtao de shijie* [The world of ancient Chinese lead-glazed pottery], Taipei, 2014, pl. 8.12. Tang versions were excavated at the Gongxian kilns at Huangye in Gongyi, Henan province, and are illustrated in *Three-Colour Glazed Pottery Kilns of the Tang Dynasty at Huangye*, Beijing, 2000, col. pls 61.1 and 2, 62.1-4, 63.1, 64.3, and 65.1 and 2.

遼至金 綠釉花卉紋瓷枕

來源：

Benjamin Shepps 收藏

It is interesting to note that the unusual moulded floral cartouches on this piece may be inspired by architectural elements originally made in timber. While related motifs in wood are no longer extant, a raised rectangular platform painted with similar floral cartouches, from the tomb of Zhang Kuangcheng, dated 1093, is illustrated in the catalogue to the exhibition *Gilded Splendor: Treasures of China's Liao Empire (907-1125)*, Asia Society and Museum, New York, 2006, fig. 21.

Benjamin Shepps went to China as part of General Douglas MacArthur's staff in 1945. He remained in Beijing until 1949-1950 buying antiques for himself as well as New York dealers, especially The "Macreey Sisters" (socialites) who he said bought the business of Yamanaka, New York after WWII. Prominent amongst his clients and friends was Ralph Chait to whom he sold many items.

**A SUPERB BLACK LACQUER BOWL STAND
SONG DYNASTY**

the finely carved vessel of globular form with deep rounded sides, collared by a round dish upturning at the rim, all supported on a hollow flared foot, applied overall with black lacquer patinated to a smooth finish
16.2 cm, 6³/₈ in.

PROVENANCE

Collection of Roger Soame Jenyns (1904-1976).

HK\$ 400,000-600,000

US\$ 51,000-76,500

The unassuming and delicate design of this bowl, its deep black, undecorated surface, exemplifies the Song dynasty aesthetic for elegance and simplicity. Lacquer bowl stands were appreciated for the part they played in the tea ceremony. They were used to support tea bowls and were made in black or cinnabar lacquer to create a visual contrast to the white-coloured whisked tea. Tea bowls with lacquer stands are illustrated in many Song dynasty paintings including the hanging scroll *Literary Gathering*, by the Song dynasty painter Zhao Ji (1082-1135), in the National Palace Museum, Taipei, which depicts seven black bowl stands on a table where tea is prepared, illustrated in the catalogue to the Museum's exhibition *The Far-Reaching Fragrance of Tea. The Art and Culture of Tea in Asia*, Taipei, 2015, p. 59.

宋 黑漆盞托

來源：

Roger Soame Jenyns (1904-1976年) 收藏

A black lacquer bowl stand with a Yaozhou tea bowl, excavated from the tomb of the Lu family in Shaanxi province, is illustrated *ibid.*, p. 57, fig. 1; and another with a Jian bowl recovered from a tomb in Jiangyin, Jiangsu province, is illustrated *Zhongguo qiqi quanji* [The complete collection of Chinese lacquer], vol. 4, Fuzhou, 1998, pl. 136. A black bowl stand of similar form but with slightly shorter foot, in the Nezu Institute of Fine Arts, Tokyo, is illustrated in Monica Kopplin, *The Monochrome Principle*, Munich, 2011, p. 132, pl. 9, together with a lobed example in the Victoria and Albert Museum, London, p. 131, pl. 8; and another from the Lee Family Collection, included in the exhibition *Dragon and Phoenix. Chinese Lacquer Ware*, The Museum of East Asian Art, Köln, 1990, cat. no. 22, was sold at Christie's Hong Kong, 1st December 2009, lot 1802.



**A GILT-PAINTED WOOD FIGURE OF
AVALOKITESHVARA
SONG DYNASTY**

seated in *maharajalilasana* atop a pierced rockwork base with swirling waters below, the right arm resting on the raised knee, wearing long robes falling over the front edges of the base, the garment opening at the bare chest revealing a beaded necklace, the serene face with a benevolent expression, the hair gathered into a high chignon and crowned with an elaborate hairdress centred with Amitabha Buddha, traces of gilding and painting
54.8 cm, 21½ in.

PROVENANCE

A & J Speelman Ltd, London.

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

It is likely that the iconography of the present figure, resembling a noble lady serenely reclined in *rajalilasana* ('royal ease'), is derived from the picture of the Water-Moon Guanyin created by the Tang painter Zhou Fang, and later made popular among sculpture during the Song period. A comprehensive discussion of this subject is found in Angela Falco Howard et al., *Chinese Sculpture*, New Haven, 2006, p. 388. It has also been suggested that this pose originates from an episode in the 'Flower Garland' or *Avatamsaka Sutra* (Ch. *Huayan*) in which its protagonist, the youth Sudhana, in his search for true wisdom, seeks Avalokiteshvara on his island residence on Mount Potalaka (Ch. *Budaluojia*), where the divine Compassionate One appears, in 'royal ease' within a grotto, and debates with Sudhana. Note the discussion on the origins of the variant 'royal ease' posture depicted here, which became popular along with the spread of the *Avatamsaka Sutra* in China from the 10th century, in Derek Gillman, 'A New Image in Chinese Buddhist Sculpture of the Tenth to Thirteenth Century', *Transactions of the Oriental Ceramic Society*, 1982-83, vol. 47, London, 1983, pp. 32-44.

The sculpture is particularly well preserved, with extensive traces of original pigments. The carver has skilfully captured the serenity and warmth of Avalokiteshvara, who is depicted as an approachable female figure with a full face and gentle smile, the eyes half closed and hair elegantly drawn into a high chignon, her elaborate crown featuring a seated figure of Amitabha Buddha. In this manifestation she is shown adorned with worldly accessories, such as the ornate necklace and crown, to emphasise her non-ethereal status, in sharp contrast to the stripped-black images of the Buddha. As it was believed that anyone who recited her name during times of distress would be rescued by her, she is the most worshipped deity in Buddhism and has therefore been frequently depicted in sculptural form.

宋 木漆金水月觀音菩薩坐像

來源：

史博曼藝術藏品館，倫敦

本水月觀音像，作輪王坐姿，應取材唐朝繪畫，呈現菩薩光明自在，清淨無礙之姿。據傳匠人以佛畫為雛本而造，通宋一朝大為盛行，詳見 Angela Falco Howard 等，《Chinese Sculpture》，紐黑文，2006年，頁388。也有一說，認為輪王坐出自十世紀以後普及之《華嚴經》，據載，善財童子參謁觀自在菩薩，前行至普陀洛迦山，觀音坐於巖谷之中，坐姿或源於此。《華嚴經》於公元十世紀傳入中土，詳見 Derek Gillman，〈A New Image in Chinese Buddhist Sculpture of the Tenth to Thirteenth Century〉，《東方陶瓷學會彙刊（1982-83年）》，卷47，倫敦，1983年，頁32-44。

此尊保存狀態甚佳，局部彩料尚存。觀音女相，面龐飽滿，垂目含笑，束高髮髻，冠上綴佛，優雅和善。此觀音像身戴世間飾物，如華美項鍊與寶冠，凸顯其塵世化身，與佛陀之素衣造型對比鮮明。相傳遇劫難中呼喚觀音菩薩，即能獲得解救，故觀音歷來深受佛徒崇拜，造像眾多。





3110

**A JAPANESE IRON ZUNARI KABUTO
MID-EDO PERIOD, 17TH – 18TH CENTURY**

the three plate *zunari* (head shaped) helmet of iron, set with
a five lame *ita jikoro* (neck guard) and laced in blue *katchushi
odoshi* (tight lacing)
l. 32.3 cm, 12¾ in.

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

江戸中期十七至十八世紀
日本鐵武士甲冑

**A HELLENISTIC MARBLE MASK OF SARAPIS
EGYPT, CIRCA 1ST CENTURY BC**

with parted lips showing the teeth, moustache and prominent brow, the beard and hair once added in another material

h. 17.8 cm, 7 in.

PROVENANCE

Collection of Lieutenant Commander Henry H. Gorringe (1841-1885), acquired in Egypt in 1879-1980 and brought to New York in July 1880, thence by descent in the family. In storage at the Worcester Art Museum, Massachusetts, 1915-2015.

Christie's New York, 9th December 2015, lot 18.

HK\$ 300,000-400,000

US\$ 38,300-51,000

For related masks of Sarapis, see Achille Adriani, *Repertorio d'arte dell'Egitto greco-romano*, serie A, vol. 2, 1961, p. 67f., nos 223-227, pl. 102f; and another mask, sold in our New York rooms, 4th December 2018, lot 28. For a comprehensive note on the Gorringe Collection see Christie's, *op.cit.*

約公元前一世紀

埃及大理石希臘式塞拉比斯面具

來源：

Henry H. Gorringe 少校 (1841-1885年) 於1879-1980年間購於埃及，1880年7月移居紐約，後於家族傳承

1915-2015年庫存於美國麻薩諸塞州伍斯特藝術博物館
紐約佳士得2015年12月9日，編號18



A WHITE-GLAZED MOON JAR
KOREA, JOSEON DYNASTY, 18TH CENTURY

朝鮮王朝十八世紀 韓國白釉滿月花罐

of generous proportions, potted with a globular body resting on a short foot and sweeping up to a gently flared mouth-rim, the exterior and base covered with a creamy-white glaze 34.3 cm, 13½ in.

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

The minimalist aesthetic of Neo-Confucianism had a profound effect on ceramic production throughout the Joseon period (1392-1910). While the preceding Goryeo dynasty (918-1392) is celebrated for its celadon wares, white wares, known in Korea as *baekja*, became the most popular ceramic type during the Joseon dynasty. Finely potted vessels covered in a highly tactile, creamy glaze were made in many Korean kilns from the 16th century onwards. The best-quality examples were however made at the *bunwon* kilns, in today's Gwangju, which came under the supervision of the royal court from the 1460s. Jars of this distinctive form and glaze were popular in the 18th century and were made in a variety of sizes.

A slightly smaller jar of this form in the Dukwon Museum of Art, Seoul, was included in the Museum's exhibition *Masterpieces of Chosun Arts. Ceramics*, Seoul, 1992, cat. no. 49, together with a slightly larger example, cat. no. 48; a larger jar in the National Museum of Korea, Seoul, is illustrated in Roger Goepper and Roderick Whitfield, *Treasures from Korea*, London, 1984, pl. 203; and a fourth is published in *Sekai tōji zenshū/Catalogue of World's Ceramics*, vol. 17, Tokyo, 1956, pl. 135. See also a larger jar of this form in the Metropolitan Museum of Art, New York, published on the Museum's website, accession no. 1979.413.1; and one with a rolled rim, in the Idemitsu Museum of Arts, Tokyo, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 1024.



HE PONDERED:
EVERYTHING SEEMED
NEW TO HIM, EVEN HIS
HANDS, HIS LEGS, HIS
FEET. HE ASKED HIMSELF:
WHERE AM I FROM?
WHO AM I? WHERE AM I
GOING? BUT HE COULD
NOT ANSWER THESE
QUESTIONS. A STRANGE
PROCESS WAS TAKING
PLACE WITHIN HIM; THE
DRYNESS OF HIS THROAT
WAS MAKING HIM YAWN,
AND A SUPERABUNDANCE
OF VIGOUR WAS
THREATENING TO MAKE
HIM EXPLODE INTO
FRAGMENTS. A VERY
VAGUE SELF-AWARENESS
CONVINCED HIM HE WAS
ENORMOUSLY DIFFERENT
FROM HIS FELLOW MEN.



**AN INSCRIBED LIMESTONE
'BUDDHIST TRIAD' VOTIVE STELE
WUZHOU DYNASTY, DATED 696**

the substantial boulder carved with an arched niche enclosing Buddha seated atop an elevated pedestal and flanked by two bodhisattvas, depicted with two pairs of kneeling figures flanking the tall stem of the pedestal, all resting atop a rectangular base incised with a dedicatory inscription dated to the first year of the *Dazhou wansui dengfeng* reign (in accordance with 696)
28.3 cm, 11¹/₈ in.

PROVENANCE

A Japanese collection since the 1920s.

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

武周元年（696年）
石灰石一佛二菩薩像龕

來源：
日本收藏，1920年代始

刻銘：
大周萬歲登封元年，歲次景申叁月寅朔
叁日甲午，佛弟子上官曄華陳為□知□
目[𠂔 缶]□是為敬造石像一區，上為金[身
金]□□音，不□法界倉□，報佛慈恩，
感登正覺。



A 'JIAN' 'HARE'S FUR' 'TEMMOKU' TEA BOWL
SOUTHERN SONG DYNASTY

南宋 建窑兔毫黑釉茶盞

heavily potted standing on a low foot, the deep conical body rising to a shallow concave groove at the mouth, applied in a lustrous black glaze with streaks of brown radiating from the subtly waisted mouth, the dark glaze stopping above the foot to reveal the unglazed dark brown body, the rim bound with metal, together with a black and red *tixi* lacquer bowl stand, the rounded sides collared with a circular dish, all supported on a hollow splayed foot, deeply carved through thick layers of black and red lacquer with *ruyi*-head shaped pommels, the layers of red lacquer appearing in two thin lines sandwiched between the layers of lustrous brownish-black *tixi* bowl 12.8 cm, 5 in.; stand 16.4 cm, 6 $\frac{3}{8}$ in.

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



Two Views



Jian tea bowls were renowned for their unique suitability for tea drinking as the fine foam of the whisked powdered tea contrasted attractively against the dark glaze of the vessel. The thickness of the glaze helped keep the beverage warm and protected the hands of the drinker against scalding. Emperor Huizong (r. 1101-25), well known for his love for tea, stated that the black-glazed tea bowls, especially those decorated with 'hare's fur' like the present example, were the most desirable. Together with whipped tea, Song dynasty 'Jian' tea bowls are believed to have arrived in Japan in the Kamakura period (1185-1333) when Zen Buddhism was introduced, and have since then been greatly treasured.

See similar bowls of this type, including one from the Arthur M. Sackler Museum, included in the Museum's exhibition *Hare's Fur, Tortoiseshell and Partridge Feathers, Hare's Fur, Tortoiseshell and Partridge Feathers, Chinese Brown- and Black-Glazed Ceramics, 400-600*, Cambridge, 1995, cat. no. 79; another, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, no. 204; another bowl with a metal-bound rim in the Kyoto National Museum, Kyoto, illustrated in *Chugoku no toji. Temmoku* [Chinese ceramics, tenmmoku], Tokyo, 1999, pl. 39; and a fourth in the Meiyintang collection, also with a metal-bound rim, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, vol. 1, 1994, no. 530.

The *guri* lacquer bowl stand further complements the present tea bowl. See a similar bowl stand from the Shoden Eigen-in, Kyoto, included in the exhibition *The Colors and Forms of Song and Yuan China: Featuring Lacquerwares, Ceramics, and Metalwares*, the Nezu Institute of Fine Arts, Tokyo, 2004, cat. no. 61.

黑盞鬪茶，擊拂見白花，清晰可辨，易於觀色，宋人盡皆追之。徽宗趙佶，鍾迷茶事，曾言道，「盞色貴青黑，玉毫條達者為上」。鎌倉日本，舶入大宋精髓，尚建盞、研茶道、修禪門，人盡奉之，以為致珍。

賽克勒博物館有例可參，見《Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese Brown- and Black-Glazed Ceramics, 400-1400》，哈佛藝術博物館，劍橋，馬薩諸塞州，1996年，圖版79。北京故宮藏例，則見於《故宮博物院藏文物珍品全集·兩宋瓷器（下）》，香港，1996年，編號204。京都國立博物館藏釦口盃，見《中國の陶磁・天目》，東京，1999年，圖版39。玫茵堂藏也有一例，也有釦口，載於康蕊君，《玫茵堂中國陶瓷》，倫敦，卷1，1994年，編號530。

此盞配剔犀漆托，更顯雅致。京都正伝永源院有相近剔犀盞托，曾展於《宋元の美—伝来の漆器を中心に》，根津美術館，東京，2004年，編號61。

A SCHOLAR'S ROCK
MING – QING DYNASTY

明至清 石供

horizontally oriented with a central bowed section flanked by a protrusion and an overhanging arc, the white stone accentuated with ridges and crevices, the patina of a glossy marble-white colour with pale beige mottles, wood stand 19.4 cm, 7 $\frac{7}{8}$ in.

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





3116

**A FINELY CARVED IVORY MEMENTO MORI
SKULL
17TH CENTURY**

十七世紀 象牙顱骨模型

powerfully carved with half of the head depicted cadaverous and stripped of its remaining flesh with several teeth remaining, the other half rendered as a man with the eye shut below a bushy brow, the top of his head with tufts of hair, all divided by a loose flap of skin, the cadaverous side further accentuated with a scaly sinuous snake revealing its tongue, the other side of the skull with a clambering reptile, iron and mirror stands
h. 8.4 cm, 3¼ in.

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

From the 16th century, skulls were commonly used as *memento mori* ('Remember death') as they symbolise the transience of human life. They were also known as 'Vanitas' from the reference in the Book of Ecclesiastes (1.2) to "vanity of vanities, all is vanities." See a carved ivory *memento mori* skull, similarly rendered with reptiles and modelled with a removable crown, sold in our London rooms, 6th July 2017, lot 124.

自十六世紀起，骷髏被廣泛用於「死亡象徵」，因其代表人生短暫無常。《傳道書》（1.2）中將其稱為「虛空畫」：「虛空的虛空，凡事都是虛空。」參見倫敦蘇富比售出之象牙雕例，輔飾蜥蜴，頂蓋可掀開，2017年7月6日，編號124。

A RARE BRONZE DANCING FIGURE
HAN – SIX DYNASTIES

the fluidly poised female figure depicted in ecstatic dance with one leg raised and torso gently swayed backward, her left arm extended holding a tube, with head swung backward looking at a curved leafy spray sprung from her raised right hand, unclad except for an elaborate woven collar around her shoulder and a loincloth fastened by a twisted belt suspending two wide straps incised with geometric patterns on the reverse, her face with a cheerful expression, framed by a pair of pendulous ears and hair elegantly coiled into a swirling chignon, wood stand
 40 cm, 15¾ in.

PROVENANCE

A Hong Kong private collection.
 Collection of Ed o'Neill, August 2000.
 Eskenazi Ltd, London.

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

This delightful figure of a female performer was probably conceived as a candle or lamp bearer. She is holding in her hands the supports of now missing light fixtures and would have been fitted to a plinth with the tenon attached to her left foot. The figure seems to capture the moment of juggling an object high in the air. While she lifts her right leg and big toe in an effort to balance, her smiling face conveys joy.

Entertainers such as acrobats, dancers and musicians were among the many foreigners travelling to the Chinese capitals of Luoyang and Chang'an during the Han dynasty (206 BC-AD 220). They performed at the imperial court or in rich households and were represented both in pottery and bronze. The present figure probably portrays one of those entertainers sent as tribute from a foreign country that had been conquered in the course of the Han territorial expansion.

Figures of bronze lamp or candle bearers are well known from the funerary items found in Han tombs. Usually cast in the static form of kneeling servants, figures of performers do not otherwise appear to be recorded in such a lively stance.

The current figure's non-Chinese appearance, notably the high-ridged nose, the curly hair tied in a knot and the semi-naked attire, evokes that of an Eastern Han period (AD 25-220) bronze lamp bearer in the Hunan Provincial

漢至六朝 青銅舞人像

來源：

香港私人收藏

Ed o'Neill古董行收藏，2000年8月

埃斯卡納齊古董行，倫敦

Museum, Changsha, illustrated in Jonathan Tucker, *The Silk Road. Art and History*, London, 2003, fig. 98, together with a virtually identical lamp holder of the Dong Son culture (c. 1000 BC – 1st century AD), datable around the 1st century AD and reportedly found in Northern Vietnam, fig. 99.

These two near identical objects, which have been discovered more than 550 miles apart, reflect the extensive cultural exchange between China and its southern border states. In 111 BC, the Han troops defeated the independent kingdom of Nanyue, composed of present-day Northern Vietnam, Guangdong and Guangxi. The founder of Nanyue, Zhao Tuo (r. 203-137 BC) was originally a Qin dynasty (221-206 BC) general, who had fled to the south after the fall of the Qin. The succeeding king, Zhao Mo (r. 137-122 BC), is known to have kept close cultural ties with China, as witnessed by the presence of both Han period and Dong Son culture artifacts in his tomb, see Tucker, *op.cit.* p. 85.

Compare a related figure of a kneeling lamp bearer from the Dong Son culture, discovered at La Truong, Hau Loc district, which displays an attire similar to that of the current figure, in the National Museum of Vietnamese History, Hanoi and illustrated in John Onians, *Atlas of World Art*, London, 2004, p. 90.



**A CIZHOU PAINTED 'PEONY' VASE
SONG DYNASTY**

宋 磁州白釉牡丹撇口瓶

the ovoid body tapering to a splayed foot and surmounted by a tall trumpet neck and flaring rim, the exterior painted in black with two leafy peony sprays against a creamy-white ground, the base left unglazed and revealing the buff stoneware body
25.5 cm, 10 in.

HK\$ 100,000-120,000
US\$ 12,800-15,300



**AN INSCRIBED LIMESTONE FIGURE OF
BUDDHA
NORTHERN QI DYNASTY**

carved seated on a pedestal against a flame-shaped mandorla atop a rectangular base, the figure rendered with a serene expression framed by a pair of pendulous earlobes and an *ushisha*, the front of the pedestal incised a character *Li*, above a dedicatory inscription to the base
26.5 cm, 10¹/₄ in.

LITERATURE

Matsubara Saburō, *Chūgoku bukkyō chōkoku shi kenkyū* [Chinese Buddhist sculpture – A study based on bronze and stone statues other than works from cave temples], Tokyo, 1966, p. 165b.

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

北齊 石灰岩雕佛坐像龕

出版：

松原三郎，《中国仏教彫刻史論》，東京，1966年，頁165b

刻銘：

北齊武平二年八月九日清信士造□禮敬造石□一區，
上為父母兄弟[姐]妹，生□世之宜佛聞法□□成佛。





**A GOGOTTE
OLIGOCENE (30 MILLION YEARS
OLD), FONTAINEBLEAU, FRANCE**

the irregular assemblage of sandstone with a greyish-white surface, amassed of soft rounded cascading layers, stand
h. 28 cm, 11 in.

HK\$ 35,000-55,000
US\$ 4,500-7,100

A gogotte is a mineral rarity with a natural shape, old from millions years. It is constituted of very small quartz fragments tied together with calcium carbonate. These strange formations from Fontainebleau in France, the very place where the Imperial Palace is located, which have inspired the surrealists, can also be admired today in the garden of the chateau de Versailles. Louis the Fourteen of France, also known as The Sun King, ordered to excavate similar gogottes to decorate his garden.

These spiral formations, which remind a little bit the baroque style, have now find their original spot around the mysterious copse of the Trois Fontaines designed by Le Nôtre in 1677. An example of a sandstone concretion is exhibited at the Smithsonian Institution, the museum of natural history of Washington DC.

**漸新世（三千萬年前）
法國楓丹白露宮固結砂岩**

自然隨機形成的砂岩礦物，由石英碎礫緊密結合而成，如果不是已經有幾百萬年的歷史，它完全可以被看作是一尊優美的當代雕塑。這種沉積物或洞穴堆積物的形態各異，如夢似幻，演繹出多種詮釋，每件均獨一無二。此類砂岩出自法國楓丹白露，形狀圓潤光滑，如行雲流水，氣韻獨特，甚或具巴洛克時期之風，曾為抽象派藝術家帶來不少靈感。太陽王路易十四也鍾情此類砂岩礦物，嘗命人採掘修復，並置放於凡爾賽宮中由園藝家安德烈·勒諾特於1677年設計的三泉林園。華盛頓史密森學院美國國立自然史博物館藏一例，保存甚佳，可資比對。

**AN INSCRIBED AND LACQUERED
ROCK
MING – QING DYNASTY**

of horizontal orientation, the concave body with multiple protrusions, rising to a dominant forward-surging peak and a smaller one behind it, engraved to the reverse with a partially obscured inscription, the wrinkled and pitted rock applied with a layer of glossy black lacquer giving the surface a metallic texture, wood stand
31.7 cm, 12½ in.

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

明至清 髹漆題字石供





3122

PROPERTY FROM AN IMPORTANT COLLECTION

十七世紀 竹根雕哈欠羅漢

**A CARVED BAMBOO-ROOT FIGURE OF A
YAWNING LUOHAN
17TH CENTURY**

carved in the form of a *luohan*, possibly Pantha the Elder, yawning with his mouth wide open below faint forehead wrinkles, portrayed stretching with his hands clasped together whilst seated on jagged rockwork and dressed in loose robes
7.9 cm, 3 $\frac{1}{8}$ in.

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

Notable for its lively rendering of a yawning *luohan*, this piece would have resonated with meaning amongst scholar officials of the 17th century. Bamboo sculptures of *luohan* functioned as reminders that enlightenment was achieved solely through devotion and merit. Compare a larger carving of a yawning *luohan*, signed Feng Xilu, in the Shanghai Museum, published in Wang Shixiang, *Wang Shixiang ji: Zhudiao yishu* [Collected works of Wang Shixiang: Bamboo carving], Beijing, 2013, fig. 19; and another attributed to the 18th century, sold in these rooms, 7th April 2015, lot 3031, from the Robert H. Blumenfield collection.



3123

**A GOLD AND SILVER-INLAID BRONZE
MINIATURE WINE VESSEL, ZUN
MING DYNASTY**

decorated overall in gold and silver inlays, the bulbous central section and the splayed foot depicting stylised *taotie* masks divided by vertical flanges, surmounted by a wide trumpet neck encircled by upright cicada motifs and archaic scrolls, carved wood stand
8 cm, 3 $\frac{1}{8}$ in.

LITERATURE

Morisada Hosokawa, *Ittokuroku* [Wisdom in pieces], Tokyo, 1982, no. 33.

HK\$ 70,000-90,000
US\$ 9,000-11,500

For another gold and silver-inlaid bronze vessel of similar high quality decoration, see the *gui* vessel from the collection of Ulrich Hausmann, sold in these rooms, 8th October 2014, lot 3350.

明 銅錯金銀獸面紋出戟小花觚

出版：

細川護貞，《一得錄》，東京，1982年，編號 33



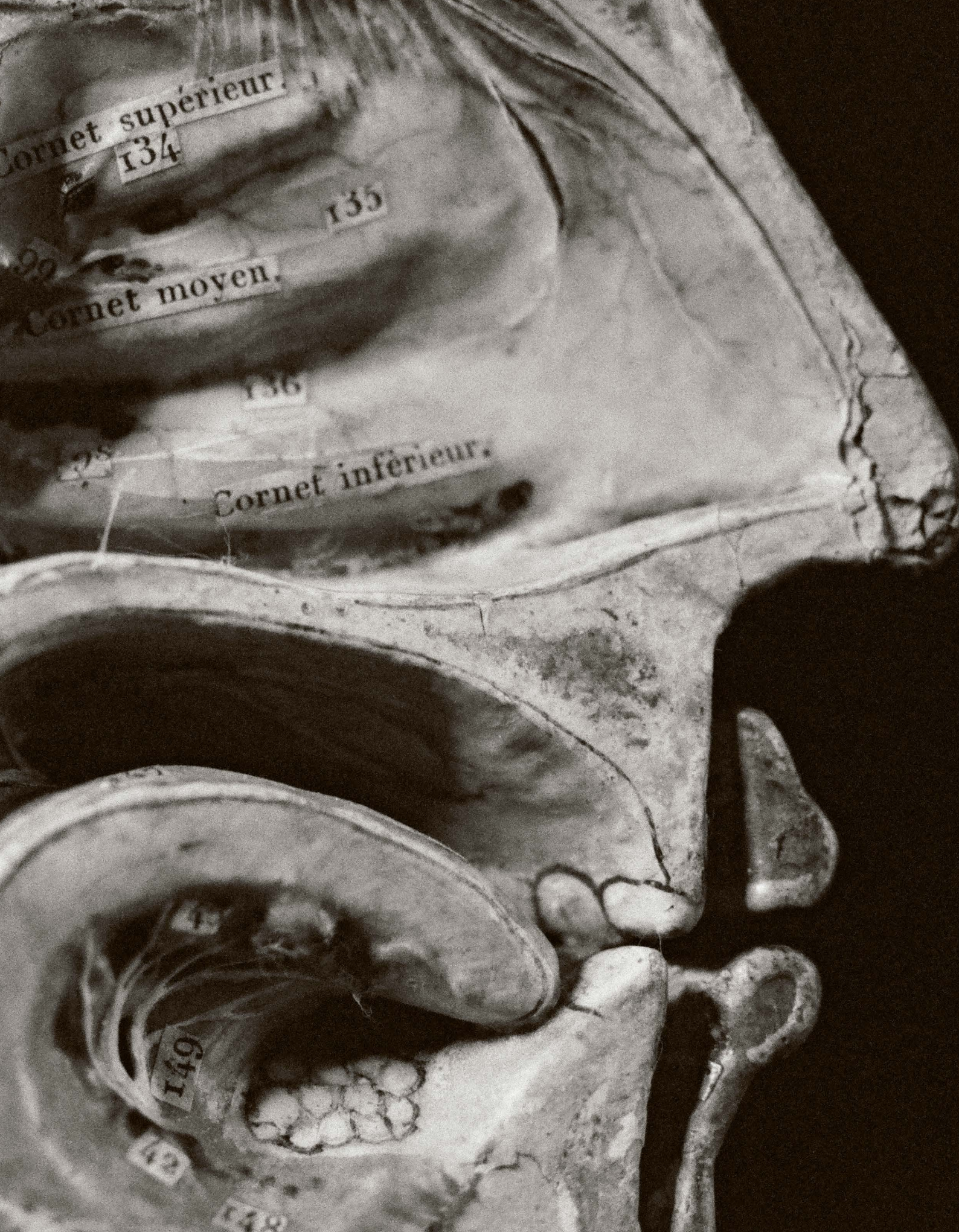
138

140

152

pneumo-

1516-plaryngien



Cornet supérieur.
134

Cornet moyen.
135

Cornet inférieur.
136

149

150

151



Magnificent Jewels and Jadeite

AUCTION HONG KONG 2 APRIL

A rare emerald, ruby and diamond brooch,
circa 1750

Estimate HK\$2,000,000–3,000,000 /
US\$225,000–383,000

EXHIBITION FREE AND OPEN TO THE PUBLIC 29 MARCH – 1 APRIL

HALL 5 HONG KONG CONVENTION AND EXHIBITION CENTRE
ENQUIRIES +852 2822 8112 [SOTHEBYS.COM/HK](https://www.sothebys.com/hk) #SOTHEBYSJEWELS



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYSJEWELS



Important Watches

AUCTION HONG KONG 3 APRIL

EXHIBITIONS FREE AND OPEN TO THE PUBLIC

SHANGHAI FOUR SEASONS HOTEL 2-3 MARCH

BEIJING PARK HYATT 5-6 MARCH

SINGAPORE THE REGENT 9-10 MARCH

BANGKOK ANANTARA SIAM HOTEL 12 MARCH

TAIPEI HUA NAN BANK INTERNATIONAL CONVENTION CENTER 16-17 MARCH

TOKYO 1-7 KOJIMACHI CHIYODA-KU 19 MARCH

DUBAI INTERNATIONAL FINANCIAL CENTRE 23 MARCH

HONG KONG CONVENTION AND EXHIBITION CENTRE 29 MARCH-2 APRIL

HALL 5 HONG KONG CONVENTION AND EXHIBITION CENTRE
ENQUIRIES +852 2822 8117 SOTHEBYS.COM/HK #SOTHEBYSWATCHES

PATEK PHILIPPE

An extremely rare, important and possibly unique platinum perpetual calendar split seconds chronograph wristwatch with special dial, moon phases, 24 hours and leap year indication, ref. 5004P-061, *circa* 2010
Estimate HK\$3,200,000-5,000,000 / US\$410,000-640,000



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYSWATCHES

KAWS
THE KAWS ALBUM, 2005
Estimate HK\$6,000,000–8,000,000



NIGO[®]
PRESENTS
NIGOLDEN EYE[®]
VOL. 1

AUCTION HONG KONG 1 APRIL
EXHIBITION FREE AND OPEN TO THE PUBLIC 29 MARCH – 1 APRIL

HALL 5, HONG KONG CONVENTION AND EXHIBITION CENTRE
ENQUIRIES +852 2822 8136 CONTEMPORARYHK@SOTHEBYS.COM
SOTHEBYS.COM/NIGOLDENEYE #SOTHEBYSCONTEMPORARY



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

Sotheby's EST.
1744



Collection
Marceau

Rivière

AUCTION PARIS 19 JUNE

76 RUE DU FAUBOURG SAINT-HONORÉ 75008 PARIS
ENQUIRIES +33 (0)1 53 05 52 67 ALEXIS.MAGGIAR@SOTHEBYS.COM
SOTHEBYS.COM



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

International Departments

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit 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
+44 20 7293 5530

International Specialists

Julian King
Carrie Li
+852 2822 8128

Senior Specialist, Europe

Dr. Caroline Schulten
+33 1 5305 5242

International Research

Regina Krahel ‡
Jungeun Lee
Isabella Tedeschi
+44 20 7293 5879

New York

Angela McAteer
Christina Prescott-Walker
Mee-Seen Loong ‡
Cynthia Volk
Phyllis Kao
Hang Yin
Hannah Thompson
Justin Cheung
+1 212 606 7332

London

Stephen Loakes
Cherrei Tian
Gordon Lo
+44 20 7293 6442

Paris

Dr. Caroline Schulten
Olivier Valmier
+33 1 5305 5242

Hong Kong

Nicolas Chow
Sam Shum
Christian Bouvet
Amethyst Chau
Vivian Tong
Carmen Li
Cristine Li
+852 2822 8128

Beijing

Peter Song
+86 10 6408 8933

Taipei

Ching Yi Huang
+886 2 2757 6689

Tokyo

Mizuka Seya
+81 3 3230 2755

INTERNATIONAL CHINESE PAINTINGS DEPARTMENTS

New York

Classical Chinese Paintings
Xian Fang
Tianhan Gao
+1 212 894 1177

Hong Kong

Classical Chinese Paintings
Steven Zuo
Rongde Zhang*
Sally Fong
Alex Weng
+852 2822 9013

Chinese Paintings

Carmen Ip
C.K. Cheung ‡
Jing Jing Qiao
Annie Wong
+852 2822 8132

* Based in New York

INTERNATIONAL INDIAN, HIMALAYAN AND SOUTHEAST ASIAN DEPARTMENTS

International Head

Yamini Mehta
+44 20 7293 5940

New York

Works of Art
Anuradha Ghosh-Mazumdar
+1 212 606 7304

Modern & Contemporary Art

Anuradha Ghosh-Mazumdar
Manjari Sihare-Sutin
+1 212 606 7304

London

Middle East and Islamic Art
Edward Gibbs, Chairman
Benedict Carter
Alexandra Roy
Marcus Fraser ±
+44 20 7293 5112

Indian Art

Yamini Mehta
Ishrat Kanga
+44 20 7293 5940

Mumbai

Shivajirao Gaekwar
+91 66 6665 3789

Paris

Dr. Caroline Schulten
+33 1 5305 5242

Hong Kong

Mok Kim Chuan
+852 2822 8167

Singapore

Mok Kim Chuan
Rishika Assomull
Michelle Yaw
+65 6732 8239

Taipei

Claire Liao
+886 2 2757 6689

Taipei

Shuni Li
+886 2 2757 6689

LIAISON OFFICES

Bangkok

Wannida Saetio
+66 2286 0788

Beijing

Peter Song
Ying Wang
+86 10 6408 8771

Brussels

Marianna Lora
+32 2 627 71 98

Jakarta

Jasmine Prasetyo
+62 21 5797 3603

Kuala Lumpur

Walter Cheah ±
+60 3 2070 0319

Mumbai

+91 22 6665 3410

Philippines

Angela Hsu ±
+63 917 815 0075

Shanghai

Rachel Shen
+86 21 6288 7500

Singapore

Esther Seet
+65 6732 8239

Taipei

Wendy Lin
+886 2 2757 6689

Tokyo

Yasuaki Ishizaka
+81 3 3230 2755

Toronto

Lucila Portoraro
+41 69 261 774

Consultant ‡

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.

Condition reports printed in the catalogue are intended as a guide only. Sotheby's will be pleased to provide more detailed reports on any lot on request. Nevertheless, prospective buyers are reminded that all lots are sold as shown and their attention is drawn to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

重要通知

請注意所有拍賣品皆受制於目錄後給買家業務規則及真品保證，以及可於蘇富比辦事處索取給賣家業務規則。

如有要求的話蘇富比樂意提供任何物品之詳細報告。無論如何，請準買家注意所有物品皆以出示的狀況出售及注意給買家業務規則交易條款3。

GUIDE FOR PROSPECTIVE BUYERS

Buying at Auction The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including HK\$3,500,000, 20% of any amount in excess of HK\$3,500,000 up to and including HK\$31,000,000, and 13.9% 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 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 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 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 BID²⁰²⁴.

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 BID²⁰²⁴ If you cannot attend the auction, it may be possible to bid online via BID²⁰²⁴ for selected sales. This service is free and confidential. For information about registering to bid via BID²⁰²⁴, please refer to sothebys.com. Bidders using the

BID^{online} service are subject to the Additional Terms and Conditions for Live Online Bidding via BID^{online}, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BID^{online} online bidding service is not available for premium lots.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. US buyers will please note that US persons are generally prohibited from selling, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

3. THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business for Sellers and Buyers and the Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the sale room that interested parties may bid on the lot. In certain circumstances, interested parties may have knowledge of the reserves.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

4. AFTER THE AUCTION

Payment Payment is due in HKdollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa).

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK\$80,000.

It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques and drafts should be made payable to Sotheby's Hong Kong Limited.

Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance

Department in Hong Kong.

If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000.

Please note that Sotheby's reserves the right to decline payments received from any one 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 not collected from HKCEC on the last day of the sale by 11:00am 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 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 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.

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；閣下尤其應參閱關於本圖錄之業務規則第3條及第4條。準買家應參閱sothebys.com有關此圖錄的拍賣品之最新資料。

展品之出處 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有開

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 3,500,000 元或以下，酬金以「落錘價」之25%計算；超過港幣 3,500,000 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13.9%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位估價為何，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 拍賣前估價意在為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家酬金。

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。

△ 蘇富比擁有權權權益之拍賣品 附有△符

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

➤ **不可撤銷投標** 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確保拍賣品定能拍出之價格執行。該不可撤銷競投方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到以最後落槌價作基準的補償。倘不可撤銷競投方競投成功，則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標於在拍賣圖錄印製後才接獲，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。如不可撤銷競投方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷競投方必須向該人士披露己方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

▼ **有利害關係的各方** 附有▼符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括(i)出售拍賣品之遺產受益人，或(ii)拍賣品之聯權共有人。倘有利害關係的一方為成功競投人，他們須支付全數買家酬金。在某些情況下，有利害關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利害關係的一方可能參與拍賣，一則示意有利害關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

□ **無底價** 除以□符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和賣家共同設定之落槌價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低值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當時已識別為含有有機物料，而有關物料可能受到進出口之限制。有關資料為方便買家查閱，而無附有該符號並非保證該拍賣品並無進出口之限制。競投人應參閱買家之業務規則第10條，亦請參閱拍賣會購買資訊中有關面臨絕種物種一節。

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

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

2. 拍賣之競投

在拍賣會中競投 競投可以由個人親臨拍賣會上舉板進行，亦可在拍賣前以書面形式參加或通過電話或BIDSM網上競投服務進行競投。

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，閣下即向拍賣官示意。所有售出之拍賣品發票拍

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部。

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槌價。「購買」和無限價競投標將不被接納。請參閱本圖錄所載之買家業務規則第5條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：(852)25221063。為確保獲得滿意之服務，請確保本公司在拍賣前最少24小時收到閣下確認競投之指示。

電話競投 如閣下未能出席拍賣會，可透過電話競投低值估價最低為港幣40,000元之拍賣品。由於電話線路有限，因此必須於拍賣前24小時安排此項服務。本公司亦建議閣下表明最高限價，以便當本公司不能以電話聯絡閣下時可代表閣下競投。本公司有多位通曉多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BIDSM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BIDSM網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過BIDSM網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁www.sothebys.com。使用BIDSM網上競投服務之競投人受透過BIDSM網上競投服務進行即時網上競投之附加條款（可參閱蘇富比網頁www.sothebys.com），以及適用於該拍賣之業務規則所規限。

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

美國經濟制裁 美國維持對目標海外國家、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場張貼通告或由拍賣官作出公佈之方式進行修改。

有利害關係各方之公告 倘獲准競投拍賣品之人士直接或間接擁有該拍賣品之權益，如為出售拍賣品之遺產受益人或執行人，或為拍賣品之共同擁有人，或提供或參與拍賣品擔保人士，蘇富比將會在拍賣會場發表公告表示有利害關係各方可能競投拍賣品。在某些情況下，有利害關係的各方可能知悉底價。

接連投標及競投 拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式，就拍賣品作出競投直至達到底價。請參閱載於本圖錄之買家業務規則第6條。

4. 拍賣後

付款 拍賣後須即時以下列方法以港幣付款：現金、銀行匯票、支票、電匯、信用卡(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。若以信用卡(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卡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。信用卡付款之上限為港幣1,000,000元。請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人士的付款，而此等付款須先經過帳。如閣下就有關付款過帳有任何問題，請聯絡本公司之售後服務部。

收取及儲存貨品 是次拍賣，未獲領取的拍賣品將會於該季拍賣中最後一天11時後送回蘇富比，而由拍賣後一個月起，閣下須支付儲存費，儲存費以下列計算：
儲存費：每件每月港幣1,200元。
如欲安排付運或收取貨品，請聯絡：
售後服務部
列印於此圖錄之前部份

蘇富比收到全數結清之貨款，附有相片之身份證明文件，及蘇富比提供之領貨單，會將拍賣品交付予閣下或閣下所授權之代表。(辦公時間為星期一至五上午9時30分至下午6時)請預先致電以節省等候時間。請參閱載於本圖錄之買家業務規則第7條。

損失或損壞 買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多為及至拍賣後三十(30)天。請參閱載於本圖錄之買家業務規則第7條。

付運 蘇富比提供全面的付運服務。除本「給準買家之指引」另有標示外，蘇富比可就拍賣品之出口、付運及送貨安排向買家提供意見。

如需協助，請聯絡：
售後服務部（星期一至星期五上午9時30分-下午6時）
+852 2822 5533
傳真：+852 2501 4266
hkpostsaleservices@sothebys.com

我們會向閣下提供付運服務報價單。該報價單可能包含運送風險保險費用。如您接受我們提供的報價單，我們將為閣下安排付運，並在收到閣下對報價單條款之書面同意，結清貨款及任何可能需要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口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動植物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書，以及任何其他所需文件（請參閱載於本圖錄之買家業務規則第10條）。

5. 其他服務

財務服務 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款、及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構成建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料，請致電倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 6005。

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，服務時間為週一至五上午九時三十分至下午四時三十分。本公司建議閣下與有關之專家部門作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

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

TAX INFORMATION FOR BUYERS

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales /use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance), of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

買家稅務信息

買家請注意，當進口物品時，或須繳付當地之銷售稅或使用稅（例如進口物品至美國並付運到某些州份時，或需繳付使用稅）。買家應自行就此方面尋求稅務意見。

蘇富比付運本次拍賣之物品目的地為美國而蘇富比在此美國州登記為美國銷售稅納稅人時，蘇富比必須徵收並繳交當地之銷售或使用稅，該稅項根據成交總額而定（總額包括落槌價、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 FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's Hong Kong salerooms or by telephoning (852) 2524 8121;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - (iv) any additional notices and terms printed in the sale catalogue, including the Guide for Prospective Buyers; and
 - (v) in respect of online bidding via the internet, the BidNow 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 SOTHEY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is

consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4.EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in Hong Kong dollars and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is

unreasonable. Telephone and internet bids may be recorded. Internet bids ("BidNow") are made subject to the BidNow Conditions available on the Sotheby's website or upon request. The BidNow 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 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;

(f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, or to claim damages for the Buyer's

breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list or documentation.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with

respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Hong Kong Courts.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

General Authenticity Guarantee:

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinions of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use, or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of

the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

蘇富比之香港業務規則

買家之業務規則

蘇富比、賣家及競投人之關係性質及蘇富比（作為拍賣官）及賣家與競投人所訂立合約之條款於下文載列。競投人務請細閱下文規則第3及4條，該兩條要求競投人在投標前檢查拍賣品，並闡述了蘇富比及賣家之法律責任之具體限制及豁免。有關蘇富比所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份，競投人應特別注意該等規則。

1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管：

(i) 本業務規則；
(ii) 賣家業務規則（在銷售處展示並可於蘇富比之香港銷售處或致電 (852) 2524 8121 索取）；
(iii) 銷售目錄所載之蘇富比真品保證；及
(iv) 銷售目錄所載之任何附加通知及條款，包括「給準買家之指引」；
(v) 就透過互聯網進行網上競投而言，蘇富比網頁之BIDTM網上競投服務規則。在各情況下按任何銷售通知或拍賣官於拍賣時所公佈所修訂。

(b) 蘇富比作為拍賣官，以賣家之代理身份行事。賣家及買家直接訂立銷售合約。然而，蘇富比可能擁有拍賣品（及在該情況下以委託人之身份作為賣家行事）及/或可能以抵押債權人或其他身份擁有拍賣品之法律、實益或財務利益。

2. 一般條款

於本業務規則：

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士，包括買家在內；
「買家」指拍賣官所接納最高競投價或要約之人士，包括以代理人身份競投之人士之委託人；

「買家之費用」指買家應向蘇富比支付之任何成本或費用；
「買家酬金」指根據準買家指引所載費率買家按落錫價應付之佣金；
「廢品」指蘇富比真品保證所定之涵義；
「落錫價」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」指落錫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錫價(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識部份依賴賣家向其提供之資料，蘇富比無法及不會就各拍賣品進行全面盡職審查。競投人知悉此事，並承擔檢查及檢驗之責任，以使彼等滿意彼等可能感興趣之拍賣品。

(b) 蘇富比提呈出售之各拍賣品於出售前可供競投人檢查。在競投人(鑑於有關拍賣品之性質及價值及競投人之專業知識而言屬合適者，以及代表彼等之獨立專家)已當作在投標前全面檢驗拍賣品，並滿意拍賣品之狀況及其描述之準確性，蘇富比方會接受競投人對拍賣品之投標。

(c) 競投人確認眾多拍賣品年代久遠及種類特殊，意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售(無論競投人是否出席拍賣)。狀況報告或可於檢查拍賣品時提供。目錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考，然而，競投人應注意，拍賣品可能存在其他在目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途，將不會當作為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、評論或估值，該等資料並非事實之陳述，而是蘇富比所持有之確實意見之聲明，故不應依賴任何預測作為拍賣品售價或價值之預測，且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概無就任何拍賣品是否受任何版權所限或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

(f) 受上文規則第3(a)至3(e)條所載事項及下文規則第4條所載特定豁免所規限，蘇富比在目錄描述或狀況報告作出之明示聲明，應以該等規則有關之出售有關拍賣品之拍賣官身份相符之合理審慎態度作出；以及基於(i)賣家向其提供之資料；(ii)學術及技術知識；及(iii)相關專家普遍接納之意見作出之明示聲明，在各情況下應以合理審慎態度作出明示。

4. 對買家之責任豁免及限制

(a) 倘蘇富比視拍賣品為廢品並符合真品保證內之各條件，將退回買入價予買家。

(b) 就上文規則第3條之事項而言及受規則第4(a)及4(e)條所規限，蘇富比或賣家均毋須：

(i) 對蘇富比(或任何蘇富比公司)向競投人以口述或書面提供之資料之任何錯誤或遺

漏負責，無論是由於疏忽或因其他原因引致，惟上文規則第3(f)條所載者則除外；

(ii) 向競投人作出任何擔保或保證，於賣家之業務規則第2條中賣家向買家作出之明示保證以外之任何暗示保證及規則則不包括在內(惟法律規定不可免除之該等責任除外)；
(iii) 就蘇富比有關拍賣或有關出售任何拍賣品之任何事宜之行動或遺漏(無論是由於疏忽或其他原因引致)向任何競投人負責。

(c) 除非蘇富比擁有出售之拍賣品，否則毋須就賣家違反該等規則而負責。

(d) 在不影響規則第4(b)條之情況下，競投人向蘇富比或賣家提出之任何索賠以該拍賣品之買入價為限。蘇富比或賣家在目前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^{online})受BID^{online}網上競投服務規則(可瀏覽蘇富比網頁或要求索取)所規限。BID^{online}網上競投服務規則連同業務規則適用於網上競投。

6. 拍賣之行動

(a) 除另有訂明外，否則所有拍賣品均以底價出售，該價格不得高於拍賣時估計之預售低價。

(b) 拍賣官可隨時絕對酌情決定拒絕或接受任何競投、撤回任何拍賣品、重新出售拍賣品(包括在擊槌後)，以及採取其合理地認為是合適之其他行動。

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投，並有權代表賣家作出競投或一連串競投，惟以底價為限，而毋須表示彼正進行該等行動及是否已作出其他競投。

(d) 受規則第6(b)條所限，買家及賣家之合約於拍賣官擊槌時訂立，據此買家須支付買入價。

(e) 於拍賣會後出售任何在拍賣會上發售之拍賣品時應包括該等規則，猶如已在拍賣會出售一樣。

7. 付款及領取

(a) 除非另有協定，否則不論拍賣品之出口、進口或其他許可證之任何規定為何，均必須於拍賣會結束(「到期日」)後立即以港幣支付拍賣品之買入價及任何買家之費用。

(b) 所購拍賣品之擁有權將於蘇富比悉數收取買入價及買家之費用後方可轉移。蘇富比概無責任將拍賣品交給買家直至拍賣品之擁

有權已轉移，且已獲提供適當確認而提早交付不會影響擁有權之轉移或買家支付買入價及買家之費用之無條件責任。

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已買之拍賣品由(i)領取；或(ii)拍賣會後第三十一天(以較早日期為準)起之風險由買家承擔(因此，由彼等自行負責投保)。直到風險轉移，蘇富比將就拍賣品之任何損失或損毀向買家支付賠償，惟以所付之買入價為最高限額。買家應注意，蘇富比對損失或損毀責任之承擔須受賣家之業務規則第6條所載之豁免情況所限。

8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利之情況下，倘買家在未預先協定之情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項，蘇富比可全權決定(在已知會賣家之情況下)行使以下一項或多項補救方法：

(a) 將拍賣品貯存在其處所或其他地方，風險及費用完全由買家承擔；

(b) 終止拍賣品之買賣合約，並就買家達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達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)蘇富比就買家達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/或蘇富比就買家達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，或就買家達約申索損害賠償，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，或就買家達約申索損害賠償，及申索法律費用。蘇富比在向賣家透露該等資料前，將採取合理步驟通知買家。

9. 未領取購置品

(a) 倘買家支付買入價及買家之費用，但未於拍賣會後三十天內領取已購買之拍賣品，拍賣品將收藏於蘇富比或其他第三方，費用(及風險)由買家承擔。

(b) 倘已支付所購拍賣品之費用，但未於拍賣會後六個月內領取該拍賣品，則買家授權蘇富比(在通知買家後)安排以拍賣或私人出售重售該物品，而估價及底價將由蘇富比酌情決定。除非買家在該拍賣會後兩年內收取該出售之所得款項扣除蘇富比產生之所有費用，否則該筆款項將被沒收。

10. 出口及許可證

買家須自行負責識別及領取拍賣品之任何必要之進出口、軍火槍械、瀕臨絕種生物或其他方面之許可證，以及完成任何必要進出口提單、清單或文件。銷售目錄中任何符號或提示反映蘇富比於編制目錄時所持之合理意見，並僅為競投人提供一般指引而已。在不影響上文規則第3及4條之情況下，蘇富比及賣家概無就任何拍賣品是否受進出口限制或任何禁運作出聲明或保證。不獲發任何許可證或執照並非取消或撤銷銷售合約或任何延遲付款之充分理由。吾等概不會就任何無法完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

11. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售目錄開端指定之參考號碼。給予蘇富比客戶之通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由無法執行該等業務規則之任何條文，則餘下條文應仍然具有十足效力及作用。

(d) 未經蘇富比之事先書面同意前，任何買家不得轉讓該等業務規則，但對買家之繼承人、承付人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

(e) 上文規則第1(a)條所載之資料列明了有關本文主題之整份協議及各方之間就此方面之諒解。各方已協定，除有關具欺詐成分之失實聲明之責任以外，概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

12. 資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址www.sothebys.com的私隱政策之描述，閣下或可電郵至enquiries@sothebys.com索取私隱政策。

13. 法例及司法權

監管法例 該等業務規則及其有關或適用之所有事宜、交易或紛爭之各方面須受香港法院規管並按其詮釋。

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發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「膺品」，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，「膺品」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），不應視為膺品。

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

本保證所規定之年期為有關拍賣日期後五(5)年，純粹提供給買家之獨享利益，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(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是膺品之理由；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，永不出超閣下所指示之最高價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為 (852) 2522 1063。

使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高落錘價。「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。競投須根據圖錄內所示拍賣品編號之相同次序作出。

每份缺席競投表應僅供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

成功競投

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

資料保護

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。）

Photography

Chau Studio

Black and White Photography

Nicolas Chow

Repro

BORN Group

Print

Artron Art Group

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院規管並按其詮釋。

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

本保證所規定之年期為有關拍賣日期後五(5)年，純粹提供給買家之獨享利益，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(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及
- (ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自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，永不超出閣下所指示之最高價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為 (852) 2522 1063。

使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高落槌價。「購買」或無限價競投將不獲接納。可於拍賣品編號之間以「或」字作兩者中擇一競投。競投須根據圖錄內所示拍賣品編號之相同次序作出。

每份缺席競投表應僅供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

成功競投

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

資料保護

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。)

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 HK0866 | **Sale Title** CURIOSITY V | **Sale Date** 2 APRIL 2019

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

PLEASE INDICATE HOW YOU WOULD LIKE TO RECEIVE YOUR SALE CORRESPONDENCE (PLEASE TICK ONE ONLY): ☐ EMAIL ☐ POST/MAIL *REQUIRED FIELDS

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) 1) _____ 2) _____

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 HK DOLLARS 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.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM HK 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. A Special Notice, instead of a paddle symbol, will be used if all lots in a sale are "Premium Lots". The BID^{now} online bidding service is not available for premium lots.

We will send you a shipping quotation unless you choose one of the options below. Please provide your shipping address if different from above.

Address	
City	State/Province
Country	Postal Code

FOR WRITTEN/ABSENTEE 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.

- ☐ I/my agent will collect in person
- ☐ My Shipper will collect on my behalf
- ☐ Save these preferences for future purchases

The buyer's premium is 25% up to and including \$3,500,000, 20% from \$3,500,000 to \$31,000,000, and 13.9% above \$31,000,000.

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.

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 by the following methods: Cash (up to HK\$80,000 per sale), Banker's Draft, Cheque, Wire Transfer and in person Credit card (American Express, MasterCard, Union Pay and Visa). We reserve the right to seek identification of the source of funds and the ability to reject unacceptable payments. Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

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 HK0866 | 拍賣名稱 人間異珍：奇·趣 | 拍賣日期 2019年4月2日

* 稱謂（如先生、女士）	* 姓	* 名
* 公司名稱（如適用）	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 *必須填寫

拍賣期間之聯絡電話（只限電話競投） 1) _____ 2) _____

請清楚填寫各項資料並盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。競投人應以港元列明競投價，並於拍賣會至少24小時前提交表格。

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/缺席競投

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

- 可於拍賣編號之間以“或”字兩者（或若干）中擇一競投。

- 如適當時，閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

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

拍賣品編號	名稱	最高競投價（港元） 或以 ✓ 代表電話競投
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

重要通告—估價拍賣品 (🔒)

為對「高估價拍賣品」(🔒) 作出競投，閣下必須填妥拍賣品預先登記申請表，並向蘇富比交付所需的財政狀況證明、擔保、存款證明及/ 或蘇富比可絕對酌情要求閣下為競投須作出的其他抵押。蘇富比對是否接受任何預先登記申請有最終決定權。
本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格，或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一拍賣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。網上競投服務上不適用於高估價拍賣品。

我們會向閣下發出運送服務報價單，除非閣下選擇以下任何一個選項。如運送地址與上述地址不同，請提供資料。

地址	
城市	州份/ 省份
國家	郵編

- ☐ 本人/ 本人之代理人將親身領取拍賣品。
- ☐ 本人之付運人將代表領取拍賣品。
- ☐ 保存上述選項以作往後拍賣之用

買家應支付本公司酬金，拍賣品「落槌價」為港幣 3,500,000 元或以下，酬金以「落槌價」之25% 計算；超過港幣 3,500,000 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13.9% 計算。
本人同意接受蘇富比拍賣圖錄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。
蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

- ☐ 本人不希望收到蘇富比發出的推廣資訊。

簽署 _____ 日期 _____

付款方式

拍賣後須即時以下列方法以港元付款：現金（每場拍賣上限為80,000港元）、銀行匯票、支票、電匯或親身以信用卡付款（美國運通、萬事達、銀聯或維薩卡）。我們保留查驗所收到款項來源的權利，並可拒絕不能接受的款項。成功競投人將收到發票，上面載有其購買品之資料和付款及交收貨品之指示。

PREMIUM LOT PRE-REGISTRATION APPLICATION FORM

高估價拍賣品預先登記申請表

SALE # 拍賣編號 HK _____

LOT # 拍賣品編號 _____

*First Name 名

*Last Name 姓

Client Account # 蘇富比賬戶號碼

*Address 通訊地址

*City 城市 Country 國家

*Telephone 電話

Fax 傳真

*Email Address 電子郵件

Client I.D./Passport 身份證或護照編號

Please attach a copy of your ID Card/Passport for identification purpose
請附上身份證或護照影印本以作核對用途

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

閣下曾否於蘇富比登記投標? ☐ 有 ☐ 沒有

If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2810 6238 or mail to the following address in either case to reach Sotheby's no later than 3 working days prior to the day of sale:

Sotheby's Hong Kong Limited
5th Floor, One Pacific Place
88 Queensway, Hong Kong
Tel: (852) 2822 8142
Fax: (852) 2810 6238

如閣下計劃出席是次拍賣並投標拍賣品，請填妥以下表格及於拍賣日前3個工作天傳真至
(852) 2810 6238 或郵寄到：

香港蘇富比有限公司
香港金鐘道88號
太古廣場一期5樓
電話：(852) 2822 8142
傳真：(852) 2810 6238

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

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

I hereby confirm my intention and application to bid on the above lot. I agree to deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require as security for my bid. Please refer to the "Guide for Prospective Buyers" and "Important Notices to Buyers" for details of the requirement. I agree that Sotheby's has no obligation to accept this pre-registration application and that Sotheby's decision in this regard shall be final. I shall not assume Sotheby's acceptance of my pre-registration application unless I have received a written confirmation from Sotheby's to that effect or a bidding paddle.

本人特此確定申請競投拍賣品。本人同意向蘇富比交付所需的財政狀況證明、擔保、存款證明及/或蘇富比可絕對酌情要求本人為競投須作出的其他抵押。有關細則請參閱本圖錄內“給準買家之指引”及“給予買家的重要告示”。本人同意蘇富比並無責任接受此拍賣品預先登記申請表及蘇富比對此有最終決定權。除收到蘇富比之書面通知確定此申請表有效或發給之投標板，本人並不應假設蘇富比已接納此拍賣品預先登記申請表。

Please note that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve, by placing responsive or consecutive bids for a lot.

拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式就拍賣品作出競投直至達到底價。

You authorise Sotheby's to request a financial reference from your bank.

閣下授權蘇富比向銀行索取有關本人之財務資料。

Please note that it is mandatory for you to provide personal data marked with asterisks. In the event you do not provide such personal data, we may not be able to provide you with our products.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

☐ I do not wish to receive promotional communications from Sotheby's.

你必須在註明(*)的欄目，提供所需的個人資料。如你未能提供，我們未必可以向你提供我們的產品或服務。

蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

☐ 本人不希望收到蘇富比發出的推廣資訊。

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

蘇富比不會接納逾一萬美元（或相等貨幣）之現金款項。應蘇富比業務規則，本公司有權向支付現金的買家或新顧客取有效身份證明文件、通訊地址證明及現金來源證明。

The BID^{now} online bidding service is not available for premium lots.

網上競投服務並不適用於高估價拍賣品。

By signing below, I agree to be bound by the Conditions of Business for Buyers and Authenticity Guarantee as printed in the catalogue and the Conditions of Business for Sellers which are available from Sotheby's offices on request. If Sotheby's so requests, I agree to provide proof of identity and permanent address.

本人同意接受圖錄內列明之給買家業務規則及保證書，以及可於蘇富比辦事處索取的給賣家業務規則。應蘇富比要求，本人同意提供有效身份證明文件及通訊地址證明。

SIGNATURE 簽署

Asia Specialist Departments

Our specialists are available by email using
firstname.lastname@sothebys.com

HONG KONG CHINESE WORKS OF ART

Nicolas Chow
Sam Shum
+852 2822 8128

CHINESE PAINTINGS

Carmen Ip
+852 2822 8132

CONTEMPORARY ART

Yuki Terase
Jacky Ho
+852 2822 8136

MODERN ASIAN ART

Vinci Chang
+852 2822 9008

MODERN & CONTEMPORARY SOUTHEAST ASIAN ART

Mok Kim Chuan
+65 6732 8239

JEWELLERY

Yvonne Chu
Shanne Ng
+852 2822 8112

WATCHES

Sam Hines
Joey Luk
+852 2822 5501

CLASSICAL CHINESE PAINTINGS

Steven Zuo
+852 2822 9013

WINE

Adam Bilbey
Michelle Chan
+852 2822 8174

SINGAPORE

JEWELLERY

Esther Seet
+65 6732 8239

TAIWAN

JEWELLERY & WATCHES

Wendy Lin
Nicolette Chou
+886 2 2757 6689

‡ Consultant

Asian Offices

BEIJING

Rachel Shen
Room 1006, 10th Floor
Raffles City Beijing Office Tower
No. 1 Dongzhimen South Street
Dongcheng District, Beijing
China 100007 P. R. C.
+86 10 6408 8890
FAX +86 10 6408 8820

HONG KONG

Kevin Ching
5th Floor
One Pacific Place
88 Queensway
Hong Kong
+852 2524 8121
FAX +852 2810 6238

SHANGHAI

Rachel Shen
Room 2109, CITIC Square
No. 1168 Nanjing Road West
Shanghai 200041, China
+86 21 6288 7500
FAX +86 21 6288 7200

INDONESIA

Jasmine Prasetyo
G/F, Pacific Century Place
Sudirman Central Business District (SCBD)
Lot 10
Jl. Jend. Sudirman Kav. 52-53
Jakarta 12190, Indonesia
+62 21 3950 2939
FAX +62 21 5797 3604

JAPAN

Yasuaki Ishizaka
Fuerte Kojimachi Bldg. 3/F
1-7 Kojimachi
Chiyoda-ku 102-0083
Tokyo
+81 3 3230 2755
FAX +81 3 3230 2754

KOREA

c/o Hong Kong Office
+852 2524 8121
FAX +852 2810 6238

MALAYSIA

Walter Cheah ‡
25 Jalan Pudu Lama
50200 Kuala Lumpur
Malaysia
+603 2070 0319

PHILIPPINES

Angela Hsu ‡
c/o Hong Kong Office
+63 9178150075

SINGAPORE

Esther Seet
1 Cuscaden Road
01- 01 The Regent Singapore
Singapore 249715
+65 6732 8239
FAX +65 6737 0295

TAIWAN

Wendy Lin
Suite 1610, 16F, No.333, Sec. 1
Keelung Road, Taipei
Taiwan 110, R.O.C.
+886 02 2757 6689
FAX +886 02 2757 6679

THAILAND

Wannida Saetio
2nd Floor, Sukhothai Hotel
13/3 South Sathorn Rd
Bangkok 10120, Thailand
+662 286 0788
+662 286 0789
FAX +662 286 0787

BOARD OF DIRECTORS

Domenico De Sole

Chairman of the Board

The Duke of Devonshire

Deputy Chairman of the Board

Tad Smith

**President and
Chief Executive Officer**

Jessica Bibliowicz

Linus W. L. Cheung

Kevin Conroy

Daniel S. Loeb

Marsha E. Simms

Diana L. Taylor

Dennis M. Weibling

Harry J. Wilson

David Schwartz

Corporate Secretary

**SOTHEBY'S EXECUTIVE
MANAGEMENT**

Jill Bright

**Human Resources
& Administration
Worldwide**

Amy Cappellazzo
**Chairman
Fine Art Division**

Valentino D. Carlotti
**Business Development
Worldwide**

John Cahill
**Chief Commercial Officer
Worldwide**

Kevin Ching
**Chief Executive Officer
Asia**

Ken Citron
**Operations & Chief
Transformation Officer
Worldwide**

Lauren Gioia
**Communications
Worldwide**

David Goodman
**Digital Development
& Marketing
Worldwide**

Mike Goss
Chief Financial Officer

Jane Levine
**Chief Compliance Counsel
Worldwide**

Laurence Nicolas
**Managing Director
Jewelry & Watches
Worldwide**

Jonathan Olsoff
**General Counsel
Worldwide**

Jan Prasens
**Managing Director
Europe, Middle East, Russia,
India and Africa**

Allan Schwartzman
**Chairman
Fine Art Division**

Patti Wong
**Chairman
Asia**

**SOTHEBY'S INTERNATIONAL
COUNCIL**

Robin Woodhead

Chairman

Jean Fritts

Deputy Chairman

John Marion
Honorary Chairman

Juan Abelló
Judy Hart Angelo
Anna Catharina Astrup
Nicolas Berggruen
Philippe Bertherat
Lavinia Borromeo
Dr. Alice Y.T. Cheng
Laura M. Cha
Halit Cingillioğlu
Jasper Conran
Henry Cornell
Quinten Dreesmann
Ulla Dreyfus-Best
Jean Marc Etlin
Tania Fares
Comte Serge de Ganay
Ann Getty
Yassmin Ghandehari
Charles de Gunzburg
Ronnie F. Heyman
Shalini Hinduja
Pansy Ho
Prince Aymn Aga Khan
Catherine Lagrange
Edward Lee
Jean-Claude Marian
Batia Ofer
Georg von Opel
Marchesa Laudomia Pucci Castellano
David Ross
Patrizia Memmo Ruspoli
Rolf Sachs
René H. Scharf
Biggi Schuler-Voith
Judith Taubman
Olivier Widmaier Picasso
The Hon. Hilary M. Weston,
CM, CVO, OOnt

CHAIRMAN'S OFFICE**AMERICAS**

Lisa Dennison
Benjamin Doller
George Wachter

Thomas Bompard
Lulu Creel
Nina del Rio
Mari-Claudia Jimenez
Brooke Lampley
Gary Schuler
Simon Shaw
Lucian Simmons
August Uribe

EUROPE

Oliver Barker
Helena Newman
Mario Tavella

Alex Bell
Michael Berger-Sandhofer
David Bennett
Lord Dalmeny
Claudia Dwek
Edward Gibbs
George Gordon
Franka Haiderer
Henry Howard-Sneyd
Caroline Lang
Cedric Lienart
Daniela Mascetti
Wendy Philips
Lord Poltimore
Samuel Valette
Albertine Verlinde
Roxane Zand

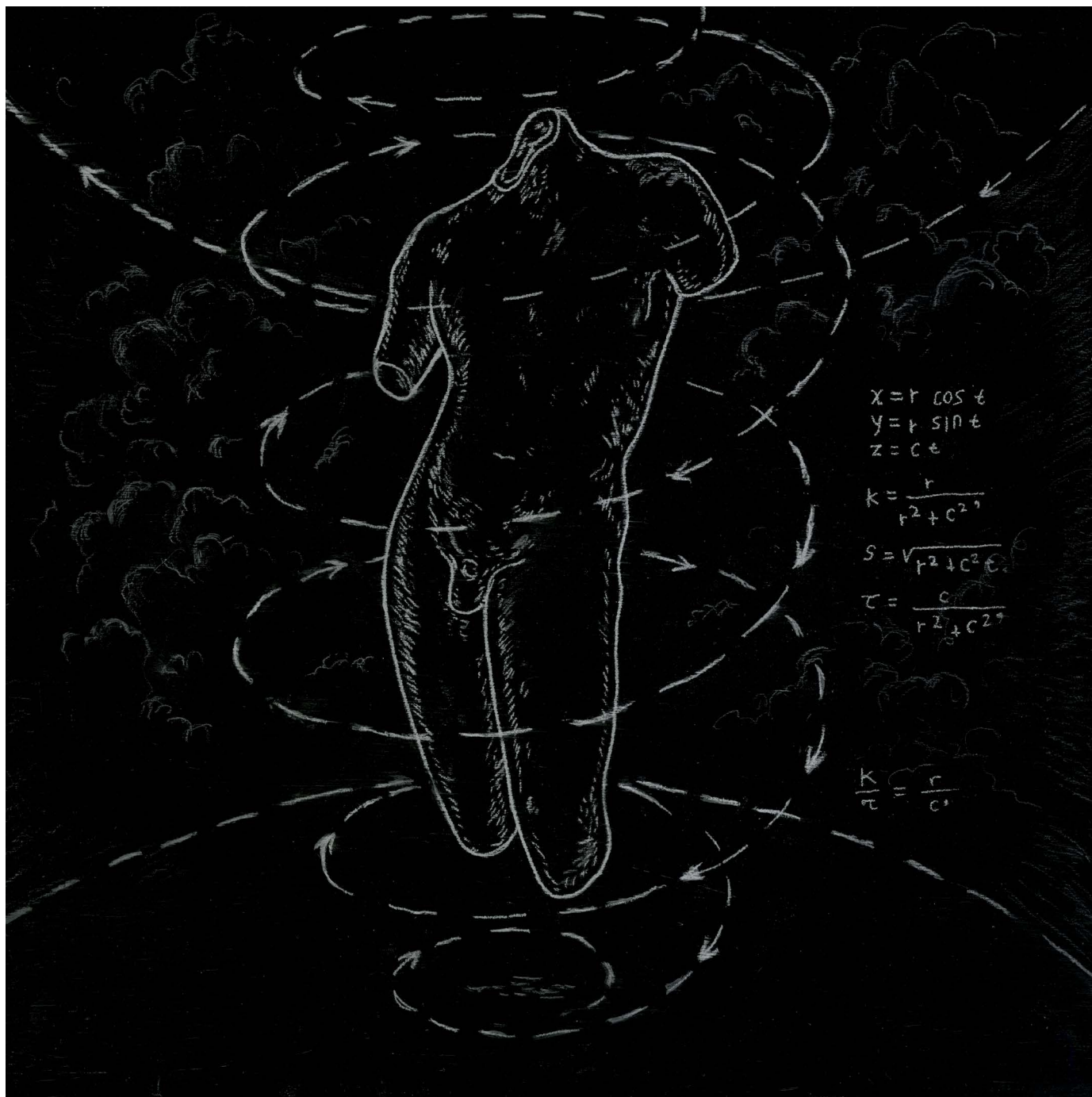
ASIA

Patti Wong
Nicolas Chow

Lisa Chow
Jen Hua
Yasuaki Ishizaka
Wendy Lin
Rachel Shen

CURIOSITY V

HONG KONG 2 APRIL 2019



Sotheby's | 蘇富比 EST. 1744

Collectors gather here.