

IMPORTANT CHINESE ART

HONG KONG | 3 APRIL 2019



Sotheby's | 蘇富比 EST. 1744





**IMPORTANT
CHINESE ART**

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IMPORTANT CHINESE ART

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AUCTION IN HONG KONG
3 APRIL 2019
SALE HK0864
2.30 PM

香港拍賣
2019年4月3日
拍賣編號 HK0864
下午2時30分

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275
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HK\$500 at the gallery

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

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

Complete sets of month cups are extremely rare. A full set of month cups in the Palace Museum, Beijing, is illustrated in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 65, pl. 48; another set from the Sir Percival David collection and now in the British Museum, London, is published in the *Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art*, rev. ed., London, 1991, pl. 815; another in the Idemitsu Museum of Art, Tokyo, is included in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 221; a further set from the Meiyintang Collection, is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 4, nos 1728-39; and a set of blue and white cups was recently sold at Christie's Hong Kong, 28th November 2018, lot 2908.



花神盃，繪四時花卉，書題畫詩二句，乃康熙朝瓷作經典。五彩，自明有之，包括鈷青及釉上彩，至清時，釉下彩料卻漸被忽略。康熙花神盃，坯冶精妙細膩，皆先以釉下淡青在坯上起草勾勒，沿襲明風，巧飾傳統五彩調子。

花神盃雖說成組，各盃在尺寸、顏色、書風和款識上，皆略有差異，別於其他月份之盃，暗示它們可能並非成套生產，而是逐一燒造，最後才湊合成組。

成套花神盃非常稀有，參考北京故宮博物院一組，圖見於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，頁65，編號48。倫敦大英博物館大維德基金會藏一組，收錄於《Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art》，修訂版，倫敦，1991年，圖版815。另有一套存東京出光美術館，圖可見《中國陶磁：出光美術館藏品圖錄》，東京，1987年，圖版221。玫茵堂舊藏也有一組，見康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷4，編號1728-39。還有一組青花花神盃，近售於香港佳士得2018年11月28日，編號2908。



3601

PROPERTY OF A DISTINGUISHED COLLECTOR

**A FINE AND VERY RARE WUCAI 'ORCHID'
MONTH CUP**

MARK AND PERIOD OF KANGXI

delicately potted of deep 'U'-shape with a flared rim and a short straight foot, painted on one side in the *wucaï* palette in underglaze blue and overglaze enamels with a bed of densely growing yellowish-green orchids with a cluster of rocks in front and some bare prickly branches between, the leaves well shaded in different tones of green, representing the seventh month, the reverse inscribed with a poem relating to the flowers in front, followed by the seal *shang* ('to appreciate'), the base inscribed in underglaze blue with a six-character reign mark within a double circle
6.4 cm, 2½ in.

PROVENANCE

Sotheby's Hong Kong, 4th November 1997, lot 1434.

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

US\$ 102,000-153,000

The poem on the present cup can be translated as follows:

The delicate fragrance pervades the spacious hall.

Like music from lofty terraces far away.

清康熙 五彩蘭花花神盃
《大清康熙年製》款

來源：

香港蘇富比1997年11月4日，編號1434

此盃應為七月，巧繪蘭花，葉片嫩綠淡青，密密叢叢的長於石後，間以帶刺枯枝。詩題：「廣殿輕香發，高臺遠吹吟。」



Mark



Alternate view



3602

PROPERTY OF A DISTINGUISHED COLLECTOR

A FINE AND RARE WUCAI 'NARCISSUS' MONTH CUP

MARK AND PERIOD OF KANGXI

delicately potted of deep 'U'-shape with flared rim and a short straight foot, painted on one side in the *wucaï* palette in underglaze blue and overglaze enamels with two clumps of narcissus, the larger one with a blue rock behind and a single red rose emerging from its midst, representing the twelfth month, the reverse inscribed with a poem relating to the flowers in front, followed by the seal *shang* ('to appreciate'), the base inscribed in underglaze blue with a six-character reign mark within a double circle
6.6 cm, 2⁵/₈ in.

PROVENANCE

Christie's Hong Kong, 29th April 1996, lot 753 (one of a pair).

HK\$ 600,000-800,000

US\$ 76,500-102,000

The poem on the present cup can be translated as follows:

The spring breeze plays with these gems
when daylight arrives.

When the moon traverses at night,
it sends ripples up the long dike.

清康熙 五彩水仙花花神盃
《大清康熙年製》款

來源：

香港佳士得1996年4月29日，編號753（一對之其一）

此盃應為十二月，描繪兩叢水仙花，一大一小，大者背靠鈷青雅石，另有月季從中出，一枝獨秀。詩題：「春風弄玉來清書，夜月凌波上大堤。」



Mark



Alternate view



3603

PROPERTY OF A DISTINGUISHED COLLECTOR

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

the delicately potted U-shaped body rising from a short foot to a flared rim, the exterior brightly painted with two wintersweet trees and *lingzhi* blooms, representing the first month, the reverse with a poetic inscription, followed by a seal reading *shang* ('to appreciate'), the base with a six-character mark within a double circle in underglaze blue 6.7 cm, 2⁵/₈ in.

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

The poem on the present cup can be translated as follows:

The golden blossoms and verdant calyxes
bear the chill of spring.
How many shades of yellow can be found
among these flowers?

清康熙 五彩迎春花花神盃
《大清康熙年製》款

此盃應為正月，繪兩棵迎春花樹，樹幹嶙峋多瘤，上開嬌嫩小花，飾淡綠枝葉。下有灌木叢，並長靈芝。詩題：「金英翠萼帶春寒，黃色花中有幾般。」



Mark



Alternate view



PROPERTY OF A DISTINGUISHED COLLECTOR

**A WUCAI 'ROSE' MONTH CUP
MARK AND PERIOD OF KANGXI**

delicately potted of deep 'U'-shape rising from a short straight foot to a flared rim, painted on one side in the *wucaï* palette in underglaze blue and overglaze enamels with a red rose growing on moss-covered ground, one long stem overhanging some low-growing blue berries, and one prickly stem growing straight upright, with a yellow and a green butterfly on either side, representing the tenth month, the reverse inscribed with a poem relating to the flowers in front, followed by the seal *shang* ('to appreciate'), the base inscribed in underglaze blue with a six-character reign mark within a double circle
6.5 cm, 2½ in.

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

The poem on the present cup can be translated as follows:

Unlike a thousand other species that tire out,
This one alone blazes in red throughout the year.

清康熙 五彩月季花花神盃
《大清康熙年製》款

此盃應為十月，畫苔蘚遍野，長月季一株，艷放嫣紅，懸空曲莖婉轉流麗，背有筆挺帶刺枝條，旁有矮叢，結鈷青果子，並見淺黃淡綠蝴蝶，穿梭飛舞花間。詩題：「不隨千種盡，獨放一年紅。」



Mark



Alternate view



PROPERTY OF A DISTINGUISHED COLLECTOR

**A RARE WUCAI 'PRUNUS' MONTH CUP
MARK AND PERIOD OF KANGXI**

finely potted with deep rounded sides supported on a short straight foot and rising to a flared rim, one side rendered in the *wucaï* palette, a prunus tree's two gnarled branches bearing white blossoms with yellow stamens and dark red calyxes, with some small shoots rising from the ground, a tall rock behind, a clump of narcissus and another low rock to one side, and a younger flowering tree on the other, representing the eleventh month, the reverse inscribed with a poem relating to the flowering tree in front, followed by the seal *shang* ('to appreciate'), the base inscribed in underglaze blue with a six-character reign mark within a double circle 6.4 cm, 2½ in.

HK\$ 400,000-600,000

US\$ 51,000-76,500

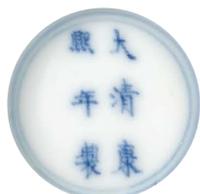
The poem on the present cup can be translated as follows:

Simple beauty like a tree frozen with snow.

Branches moving in the wind full of clear fragrance.

清康熙 五彩梅花花神盃
《大清康熙年製》款

此盃應為十一月，巧畫早梅，主幹粗壯，枝條多瘤，開點點白花，細飾黃蕊紅萼。一旁初冒新枝，別有水仙藏石後，另一旁則繪幼樹花開。詩題：「素艷雪凝樹，清香風滿枝。」



Mark



Alternate view



3606

PROPERTY OF A DISTINGUISHED COLLECTOR

**A WUCAI 'POMEGRANATE' MONTH CUP
MARK AND PERIOD OF KANGXI**

with a delicately potted U-shaped body rising from a short foot to a flared rim, the exterior brightly painted with a gnarled pomegranate tree, representing the fifth month, the reverse with a poetic inscription relating to the depicted flowers, followed by a seal reading *shang* ('to appreciate'), the base with an underglaze-blue six-character reign mark within a double circle

6.6 cm, 2½ in.

HK\$ 300,000-500,000

US\$ 38,300-64,000

The poem on the present cup can be translated as follows:

The colour unfolds like the sun on pearl curtains.

The breeze bears the fragrance

in the shade of the white-washed wall.

清康熙 五彩石榴花神盃
《大清康熙年製》款

此盃應為五月，綴石榴樹一株，開紅花朵朵，結果實纍纍，淡青微紅，樹下並見萱草及小花。詩題：「露色珠簾映，香風粉壁遮。」



Mark



Alternate view



PROPERTY OF A GENTLEMAN

**A RARE LARGE DOUCAI 'FLORAL'
OGEE BOWL****MARK AND PERIOD OF KANGXI**

with deep rounded ogee sides rising from a short foot, the exterior brightly decorated with a continuous scene depicting a pheasant resting on a pierced jagged rock amidst flowering peonies and lush foliage, the other side with a further pheasant swooping downwards, the vibrant scene accentuated with fluttering butterflies and insects, the base inscribed in underglaze blue with a six-character reign mark within a double circle
19.2 cm, 7½ in.

PROVENANCE

Ralph M. Chait Galleries, New York,
1930s-1940s.
An Asian private collection.
Christie's New York, 17th/18th September
2015, lot 2245.

HK\$ 350,000-550,000
US\$ 44,600-70,500

清康熙 鬪彩錦上添花紋折腰盃
《大清康熙年製》款

來源：

Ralph M. Chait Galleries，紐約，1930-40
年代

亞洲私人收藏

紐約佳士得2015年9月17/18日，編號2245



Mark



**A FINE DOUCAI 'FLORAL' BOWL
SEAL MARK AND PERIOD OF
QIANLONG**

with deep rounded sides rising from a short foot to a slightly everted rim, the interior centred with a medallion of multi-coloured flowers encircled by a band of diaper cells enclosing red florets and further wreathed by interlocked blue and green strapwork, the exterior brightly and vibrantly decorated with six similar clusters of flowers springing from the foot and framed by interlocked foliate and budding scrolls forming strapwork panels, all below a yellow-ground band of underglaze-blue *ruyi* at the rim, the base inscribed in underglaze blue with a six-character seal mark
14.9 cm, 5 $\frac{7}{8}$ in.

PROVENANCE

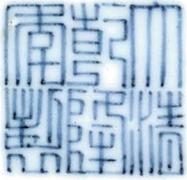
The Yiqingge Collection.
Christie's Hong Kong, 29th May 2013, lot 2017.

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

Three closely related bowls were sold in these rooms, one, 2nd May 2000, lot 735, another one, 28th November 1992, lot 168 and a third one, 9th October 2012, lot 3100. This lotus bouquet design was a Yongzheng innovation that was reproduced by successive Qing emperors; see two Yongzheng prototypes in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pls 224-25; and a pair of bowls from the Edward T. Chow collection, sold in these rooms, 25th November 1980, lot 128. A Jiaqing example, in the Nanjing Museum, is published in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 362; and a Daoguang version, from the Simon Kwan collection, was included in the exhibition *Imperial Porcelain of the Late Qing*, The Chinese University of Hong Kong, Hong Kong 1983, cat. no. 28.

清乾隆 鬪彩花卉紋盃
《大清乾隆年製》款

來源：
益清閣收藏
香港佳士得 2013 年 5 月 29 日，編號
2017



Mark



**A DOUCAI 'PHOENIX' VASE,
YUHUCHUNPING
QING DYNASTY, YONGZHENG
PERIOD**

well potted with a pear-shaped body rising from a countersunk base to a tall tubular neck and wide everted rim, the body decorated with phoenix soaring with outstretched wings amidst undulating floral scrolls issuing curling foliage, the dense design interrupted with six raised ribs along the neck and shoulder 33.8 cm, 13³/₄ in.

PROVENANCE

Yamanaka & Co., New York, 1943, lot 1215.

EXHIBITED

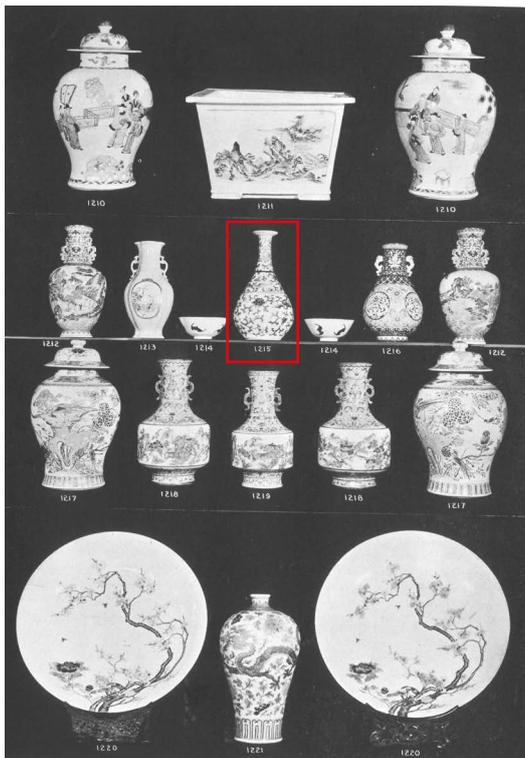
Yamanaka & Co., *Collection of Chinese and Other Far Eastern Art Assembled by Yamanaka & Company, Inc. Now in Process of Liquidation Under the Supervision of the Alien Property Custodian of the United States of America*, New York, 1943, cat. no. 1215.

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

清雍正
鬪彩鳳穿花六弦盤口玉壺春瓶

來源：
紐約山中商會，紐約，1943年，編號1215

展覽：
山中商會，《Collection of Chinese and Other Far Eastern Art Assembled by Yamanaka & Company, Inc. Now in Process of Liquidation Under the Supervision of the Alien Property Custodian of the United States of America》，紐約，1943年，編號1215



Yamanaka & Co. catalogue, New York, 1943
山中商會圖錄內頁·紐約·1943年



3610

A RARE WUCAI 'FISH' CUP
MARK AND PERIOD OF WANLI

the low rounded sides rising from a short tapering foot to a gently flaring rim, decorated to the exterior with blue fish swimming amidst waterweeds and aquatic plants rendered in red, yellow and green enamels, the interior painted in cobalt blue with a central dragon medallion encircled by five stylised cloud scrolls, inscribed to the base with a six-character reign mark within a double circle
10.5 cm, 4 $\frac{1}{8}$ in.

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

This cup is remarkable for its lively depiction of four fish rendered in a range of flowing brushstrokes and loose washes to evoke an aquatic scene. A sense of movement is captured through the different poses of the fish and the swaying of the aquatic plants that appear as if bending with the flow of the currents.

Cups painted with this design are unusual; compare a Wanli mark and period bowl with fish in waterweeds, but the fish painted in iron red, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl. 54. Compare also a similar cup sold at Osaka Bijutsu Club, Osaka, 3rd/4th June 1931, lot 293, from the Toseikan collection.

明萬曆 五彩青花魚藻紋盃
《大明萬曆年製》款



Interior



Base





3611

PROPERTY FROM THE MUYUTANG COLLECTION

**A WUCAI 'THREE STAR GODS' DISH
MARK AND PERIOD OF WANLI**

with shallow rounded sides rising from a short foot to a flared rim, the interior painted with a central medallion enclosing the Three Star Gods in a garden adorned with a pine tree and *lingzhi* blooms, the cavetto with a foliate meander bearing *lingzhi* heads supporting stylised *shou* characters, painted to the exterior with eight detached floral sprays, above a classic scroll band encircling the foot, the base inscribed with a six-character reign mark within a double circle
20.1 cm, 7⁷/₈ in.

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

明萬曆 五彩三星獻壽圖盤
《大明萬曆年製》款



Mark



3612

**A WUCAI 'DRAGON' OCTAGONAL WATER JAR
MARK AND PERIOD OF WANLI**

of octagonal section, the straight sides divided into eight facets and supported on a low foot, each face boldly painted with a five-clawed dragon writhing amongst cloud scrolls and flames in pursuit of a flaming pearl, the base inscribed with a six-character reign mark within a double circle, black lacquer cover

14.2 cm, 5⁵/₈ in.

HK\$ 300,000-500,000

US\$ 38,300-64,000

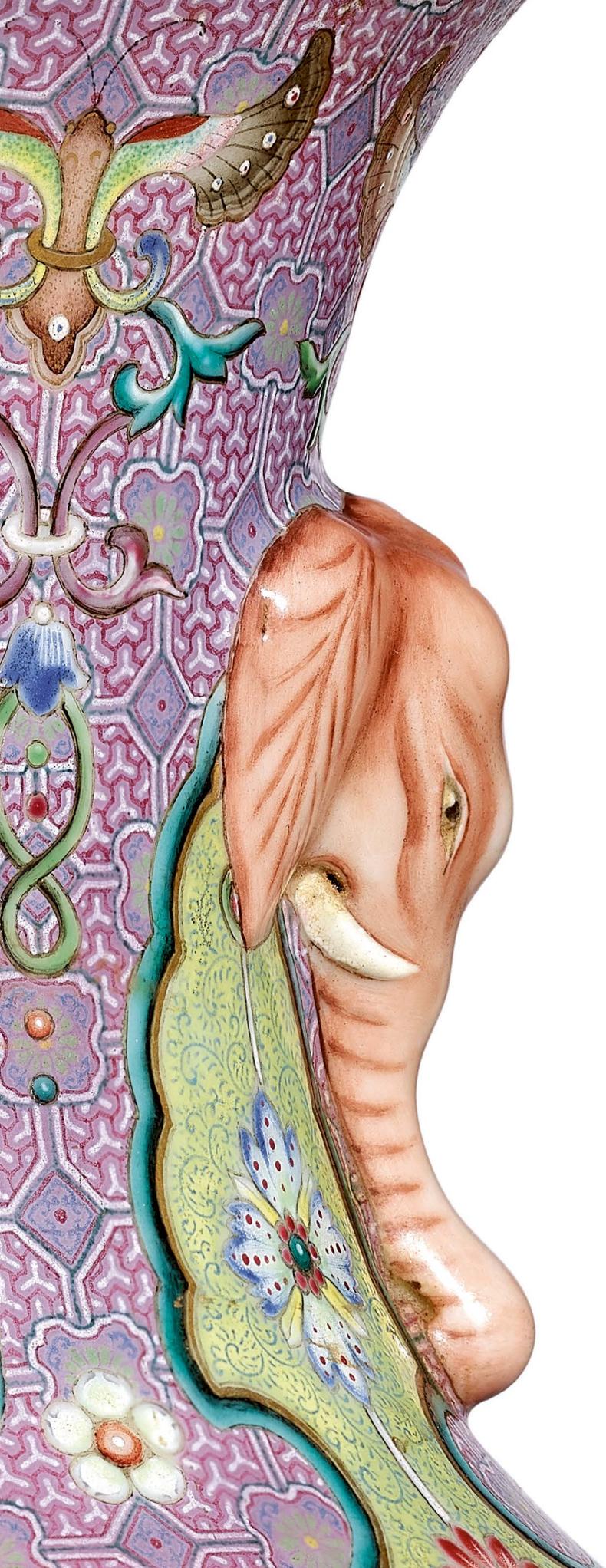
明萬曆 五彩雲龍紋八方罐
《大明萬曆年製》款

An octagonal form Wanli jar of similar dimensions as the present piece, formerly in the collection of Dr Francis W. Lewis, is preserved in the Philadelphia Museum of Art (accession no. 1905-202.a). See comparable jars painted with figures in landscape, for example, one illustrated in *Sekai tōji zenshū/Ceramic Art of the World*, vol. 14, Tokyo, 1976, pl. 263; and another sold in these rooms, 28th November 1979, lot 81. Compare also a blue-and-white lobed jar decorated with boys at play, sold in these rooms, 5th October 2011, lot 2047, and another painted with scholars pursuing leisurely activities, sold at Christie's Hong Kong, 28th November 2005, lot 1422.



Mark





**A RARE FAMILLE-ROSE AND TEA-DUST
GLAZED REVOLVING VASE
SEAL MARK AND PERIOD OF QIANLONG**

masterfully modelled from three separate pieces fitted together, the freely turning body of ovoid form covered all over in an even tea-dust glaze, set between a flared neck and splayed foot, the neck meticulously enamelled with stylised butterflies with outstretched wings suspending undulating foliage, all against a densely decorated ground diapered with twelve-sided polygons and interspersed with delicate strapwork, the neck further adorned with a border of upright plantain lappets, each enclosing a floret against meticulously rendered feathery scrollwork, all below a turquoise-ground border enclosing a lotus scroll issuing multi-coloured foliage, the neck flanked by a pair of high-relief elephant-head handles, above a pendent *ruyi* lappet collar accentuated with gilt highlights, the foot similarly decorated with echoing designs, including an upright *ruyi* lappet skirt with gilt highlights and a dense diaper ground, the base enamelled turquoise and centred with an underglaze-blue seal mark against a white cartouche 40.2 cm, 15¾ in.

PROVENANCE

Christie's New York, 27th November 1991, lot 430.

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

US\$ 319,000-446,000

清乾隆 粉彩茶葉末釉雙象耳轉心瓶
《大清乾隆年製》款

來源：

紐約佳士得1991年11月27日，編號430



Mark





This vase is a true technical masterpiece that exemplifies the great advances made at the imperial kilns in Jingdezhen in response to the Qianlong Emperor's insatiable demand for novelties. Revolving vases were the last great innovation of Tang Ying (1682-1756), Superintendent of the Imperial kilns in Jingdezhen in the early years of the Qianlong reign, who applied his talent and skills with tremendous dedication to design and manufacture vessels for the personal enjoyment of the Emperor. Aware of the Qianlong Emperor's penchant for mechanical trinkets and toys, Tang created ever more ingenious wares.

Vases with movable parts are highly complex in both their construction and decoration and involved numerous techniques and production processes. They were an extraordinary challenge for the potters, as each element of their required the utmost mastery in designing, glazing and enamelling to ensure they perfectly fitted together. The present example is remarkably successful in its dramatic combination of an opaque tea-dust glaze with the luxurious palette at the neck and foot, and the detailed elephant-head handles.

A revolving vase of similar form and size, but with the main body covered in a robin's-egg glaze and the neck painted with flowers against a ruby ground, was sold in these rooms, 8th April 2011, lot 3072. A non-revolving vase of this form, perhaps a precursor to the present example, also with a robin's-egg glazed centre, is illustrated in S.W. Bushell, *Oriental Ceramic Art*, London, 1981 (1896), pl. 108; and another was sold in our New York rooms, 31st May 1989, lot 202.

The possibilities presented by the revolving mechanism were also explored on bowls, such as one which rotates around a similarly shaped *ruyi*-moulded foot, in the National Palace Museum, Taipei, included in the Museum's exhibition *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, Taipei, 2008, cat. no. 63.

雙象耳轉心瓶，製瓷技藝超卓，獨出心裁，乃景德鎮御窑督陶官唐英（1682-1756年）任職期間最傲人之創新。乾隆帝喜愛新穎之物，唐氏聰慧，恪盡職守以投聖意，所創新瓷，琳瑯滿目，此類轉旋器，更是巧心獨具。

器形、尺寸相類轉心瓶，如一爐鈞釉例，頸部胭脂紅地綴花卉紋，2011年4月8日售於香港蘇富比，編號3072。另一瓶造形相似，瓶身施爐鈞釉，不可轉動，或為本品之雛本，刊於 S.W. Bushell, 《Oriental Ceramic Art》，倫敦，1896年，圖版108；還有一例售於紐約蘇富比，1989年5月31日，編號202。

轉心瓶的結構機制，亦或曾用於盃器，如台北故宮博物院藏洋彩冬青拱花五彩轉旋大盃，盃身承於如意紋器作之上，可旋，錄於《華麗彩瓷：乾隆洋彩》，台北，2008年，編號63。







‘FROM FATHER TO SON’: A MAGNIFICENT ‘DRAGON’ *TIANQIUPING*

DR HAJNI ELIAS

The present vase is impressive for its magnificent size and eye-catching *famille-rose* decoration of a large imperial five-clawed dragon in the company of a smaller younger dragon amidst *ruyi*-form clouds painted on a deep turquoise ground. The enamel colours are especially vibrant against the turquoise ground that provides a dramatic effect to the overall colour scheme. The use of deep iron-red for the large dragon adds boldness and power to the design when comparing it to the soft pink enamel employed for the smaller dragon. The clouds are spatially dispersed around the body giving the composition an air of lightness and the viewer the chance to focus on the main subject, the two dragons, without any clutter. The painting is also remarkable for its meticulous shading and the layering of the many different enamels, highlighted on the cloud motif, that create an impressive three-dimensional effect. Turquoise ground wares, such as the present vase, were especially sought after by the Qianlong Emperor (r. 1735-1796) who actively encouraged ceramic artists at the Imperial kiln site at Jingdezhen to be daring with their colours and palette combinations.

Depictions of an impressive and powerful dragon in the company of a younger dragon, usually facing each other, in the Chinese decorative repertoire, represent the message of ‘the old teaching its young one’. The proverb ‘*canglong jiaozhi*’ which translates as ‘the old dragon teaches his son’ is recorded in the Song dynasty (960-1279) Confucian reading primer, the *Sanzi jing* [Three Character Classics] generally attributed to Wang Yinglin (1223-1296), but also accepted by some as the work of Ou Shizi (1234-1324). The *Sanzi jing* is a traditional text for teaching children, and as its name suggests, it is written in rhymed couplets for easy reading and remembrance. Young children would recite it often accompanied by swaying of the body to give a proper rhythm. It covers a wide range of topics, such as literature, philosophy, geography and history and also introduces Confucian doctrines of importance on education, filial piety, proper family relations and correct moral behaviour. The Qianlong emperor would have used this primer as a textbook when he was a young learner, and thus the message conveyed on the vase would have been one that he would have recited as a young child.

The theme of succession and the handing down of knowledge from father to son is poignantly represented in a painting by the Jesuit missionary artist working in the Qing court, Giuseppe Castiglione (1688-1766), titled *Springs’s Peaceful Message (Ping’an chunxin tu)* from Qianlong’s painting collection. The painting depicts the young emperor receiving a sprig of plum blossom from his father, the Yongzheng emperor. In 1782, many years after its completion, Qianlong wrote the following poem on the painting:

In portraiture Shining is masterful,
He painted me during my younger days;
The white-headed one who enters the rooms today,
Does not recognise who this is.¹

The painting is rich in symbolism with the blossoming plum sprig representing the arrival of Spring, a new beginning and the moment when knowledge, and possibly power, was transmitted from father to son, the young prince. Father is depicted in a posture emphasising his authority whilst his son bends slightly forward showing reverence and obedience.² Interestingly, Castiglione used a turquoise-blue shade for the background of the hanging scroll which may well have served as the inspiration for the use of turquoise as a ground for the present vase. The theme of succession of imperial power and handing down knowledge from father to son is in both the painting and the vase, the latter, this time around most likely representing the figures of Qianlong and his son, Prince Yongyan, the future Jiaqing Emperor. The treatment and positioning of the two dragons on the vase emphasise a hierarchical relationship, mirroring what we see in the painting, where one figure represents authority while the other respectful submission. However, whereas in the painting the prince appears to show a youthful maturity as if he is ready or conscious of the imperial patronage of his father, the portrayal of the younger dragon on the vase emphasises its youthful features and perhaps therefore this vase was made early in the life of the prince.

For comparable examples to the present vase see a *tianqiuping* of the same impressive size decorated in *famille-rose* with nine five-clawed dragons amidst fire scrolls on a turquoise wave ground sold in these rooms, 8th October 2010, lot 2700 (**fig. 1**). A Qianlong mark and period baluster







Fig. 1
Famille-rose 'nine dragon' vase, *tianqiuping*, seal mark and period of Qianlong
Sotheby's Hong Kong, 8th October 2010, lot 2700

圖一
清乾隆 孔雀藍地粉彩海水九龍圖天球瓶 《大清乾隆年製》款
香港蘇富比2010年10月8日·編號2700



Fig. 2
Famille-rose turquoise-ground 'dragon' vase, seal mark and period of Qianlong
Sotheby's Hong Kong, 2nd May 2005, lot 509

圖二
清乾隆 松綠地粉彩趕珠雲龍紋長頸瓶 《大清乾隆年製》款
香港蘇富比2005年5月2日·編號509

vase enamelled with two twisting dragons amongst clouds on a turquoise ground, in the Tokyo National Museum, is included in the *Illustrated Catalogue of Tokyo National Museum. Chinese Ceramics, Volume II*, Tokyo, 1990, pl. 664, with its pair sold in these rooms, 2nd May 2005, lot 509 (fig. 2). For examples of turquoise ground vases of different forms and decoration, from the Qing court collection, see *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, nos 115-119.

The present vase was formerly in the collection of George Hathaway Taber Jr (1859-1940) and then handed down to his family members by descent. The Taber family, from Dartmouth and Fairhaven in Massachusetts, USA, were chiefly involved in local government and mercantile activities. Taber Jr was the son of Captain George Hathaway Taber (1808-1901), resident of Fairhaven, who served in various capacities in town government for about twenty years and was also the President of the Fairhaven Bank. Prior to his involvement in town government, he had been a ship's

captain involved in the mercantile trade. Taber Jr made his mark as an oil executive, eventually rising to become board member with the Gulf Oil Company. He taught himself engineering and became known for his contribution towards the advancement of oil refinery techniques. It is said that his love for Chinese objects was ignited after one of his relatives brought back some beautiful objects from his travels in China. Taber Jr became an avid collector of Chinese ceramics and jades, building up an impressive collection with a discerning eye. He generously loaned and gifted many of his pieces to museums which include the Philbrook Museum of Art in Tulsa, Oklahoma, to form the core of its Chinese collection. He passed away in December 1940 at the age of 81, upon which his collection was split up between his descendants and part of it sold in our New York rooms, 7th/8th March 1946.

¹ See Wu Hung, 'Emperor's Masquerade – "Costume Portraits" of Yongzheng and Qianlong,' *Orientalism*, July/August 1995, p. 25.

² Hajni Elias, 'Qianlong, The Imperial Collector,' *Arts of Asia*, 2006, 36.2, pp. 68-9.

趨庭之教：蒼龍教子天球瓶

薛好佩博士

本瓶尺寸碩大，洋彩豔麗，紋飾刻劃五爪巨龍及幼龍，松石綠地上飾如意雲紋。洋彩紋飾與松石綠地對比鮮明華麗。深紅巨龍與粉紅幼龍相對，威勢盡顯。瓶身巧繪瑞雲，疏朗輕靈，襯托之下，雙龍更為矚目。色彩層疊，明暗有致，營造分明立體效果，雲紋處尤為明顯。乾隆帝（1735-1796年間在位）鼓勵景德鎮御窯藝匠用色大膽創新，如本瓶之松石綠地瓷器尤獲青睞。

中國工藝紋飾刻劃大小二龍相對，有傳授知識之意。蒼龍教子，早於宋籍已有記載。儒家古籍《三字經》（多認為王應麟（1223-1296年）作，亦有認為區適子（1234-1324年）著）乃傳統啟蒙教材，三子一句，朗朗上口，小兒讀此經時，多隨韻律搖晃身體以增強節拍感。《三字經》涵蓋文學、哲學、地理、歷史，更論儒家勤學、忠孝、人倫、節義等，乾隆幼時應亦曾讀此經，故此本瓶含義，相信早於弘曆童年時亦曾朗讀。

子承父訓之題材，亦可見於耶穌會傳教士、宮廷畫師郎世寧（1688-1766年）繪《平安春信圖》，此畫由乾隆帝收藏，繪劃乾隆年少時與父雍正帝相處，雍正遞送一枝梅予弘曆。乾隆帝於四十七年（1782年），即此畫繪成多年之後於畫上題詩一首：「寫真世寧擅，續我少年時；入室皤然者，不知此是誰。」¹

此畫描繪春季到臨，萬象更新，子承父訓，或許亦有權位更替之含意。畫中雍正帝姿態展示權威，弘曆則上身微向前傾以表恭敬。² 此畫亦用松石綠地，或為本瓶色地之啟發。此外，畫及瓶均以傳授知識、繼承權位為題，後者二龍相信乃指乾隆及皇子顥琰（後登位為嘉慶帝），二龍位置顯示紅龍地位為尊而幼龍為次，彷彿呼應畫中雍正帝氣度威嚴，弘曆則恭敬順從之貌。郎世寧筆下皇子英姿煥發，似乎已有準備繼承皇位，反觀瓶身紋飾之幼龍較為稚嫩，繪製此瓶時顥琰或更年幼。

比較一松綠地粉彩水波祥龍天球瓶，尺寸如本品恢宏，飾九龍，均五爪，躍動火焰之間，售於香港蘇富比2010年10月8日，編號2700（圖一）。東京國立博物館又藏乾隆年製署款松石綠地瓶，飾雲龍成雙，曾展於《東京國立博物館圖版目錄·中國陶磁篇》，卷2，東京，1990年，圖版664，與另一瓶成對，後者售於香港蘇富比2005年5月2日，編號509（圖二）。再參考清宮舊藏松石綠地作例數件，器型及紋飾各異，載於《故宮博物院藏文物珍品全集·琺瑯彩·粉彩》，香港，1999年，編號115-119。

本瓶原屬小喬治泰貝（George Hathaway Taber Jr, 1859-1940年）收藏，此後家族傳承至現藏家。泰貝家族來自美國麻省達特茅斯和費爾黑文，活躍於地方政事及商務。小泰貝之父為喬治泰貝船長（George Hathaway Taber, 1808-1901年），居費爾黑文，從事商業船務，後任鎮政府各職二十餘年，並為費爾黑文銀行主席。小泰貝則乃石油業巨子，從行政人員晉升至海灣石油公司董事會成員。他在工程學方面可謂自學成才，以其對煉油技術發展之貢獻聞名。據稱親屬從中國遊歷回美後帶來數件精美工藝品，自此喜愛中國工藝，後成為中國瓷器及玉器收藏家，明辨善鑑，眼光讀到，曾慷慨借展，又捐出大量藏品予博物館，其中包括惠贈多件精品予俄克拉荷馬州塔爾薩菲爾布魯克藝術博物館，為該館中國藝術品收藏立下基石。小泰貝卒於1940年12月，享年81歲，身後其藏由家族各員傳承，也有部份售於紐約蘇富比1946年3月7/8日。

¹ 見巫鴻，〈清帝的假面舞會：雍正和乾隆的「變裝肖像」〉，英文版見《Orientations》，1995年7/8月，頁25。

² 薛好佩，〈Qianlong, The Imperial Collector〉，《Arts of Asia》，2006年，第36期2號，頁68-9。







AN EXTREMELY RARE LARGE TURQUOISE-GROUND YANGCAI 'DRAGON' VASE, TIANQIUPING SEAL MARK AND PERIOD OF QIANLONG

robustly potted with a globular body rising to a waisted cylindrical neck and rolled lip, the body superbly and richly painted in bright enamels, encircling the shoulder a mighty five-clawed dragon in iron red, its long curly whiskers issuing from either side of its flared snout, crowned by a pair of prominent long horns protruding from its mane formed from a mass of radiating red fur, sweeping back to its powerful coiling body covered in red scales, its forearm extended to reach for a flaming pearl, striding aggressively amidst multi-coloured swirling clouds and looking sternly downwards at younger subordinate dragon in puce and pink enamels, the younger creature leaping from tumultuous green waves cresting with white foams just above the base, below a band of pendent *ruyi* heads and an iron-red rim, all reserved against a rich turquoise ground saving for a six-character iron-red seal mark on the base
50.8 cm, 20 in.

PROVENANCE

Collection of George H. Taber Jr (1859-1940), thence by descent within the family.
Christie's New York, 19th/20th September 2013, lot 1391.

HK\$ 18,000,000-25,000,000
US\$ 2,300,000-3,190,000

清乾隆
松石綠地洋彩蒼龍教子祥雲
海水紋天球瓶
《大清乾隆年製》款

來源：

小喬治泰貝（1859-1940年），此後家族傳承
紐約佳士得2013年9月19/20日，編號1391



Mark



**A VERY RARE FAMILLE-ROSE CLOISONNE-
IMITATION BOTTLE VASE
QING DYNASTY, QIANLONG PERIOD**

清乾隆
粉彩仿掐絲琺瑯番蓮福壽紋雙龍耳瓶

the baluster body surmounted by a tall cylindrical neck flaring towards the rim, set with a pair of gilt brown-glazed archaic dragon handles in openwork, ornately painted on the exterior with four roundels formed from a large lotus bloom wreathed by stylised foliate scrolls below an iron-red bat, alternating with detached floral sprays, all below horizontal bands of trefoil lappets, keyfret and *ruyi* heads collaring the shoulder, the neck similarly decorated with leafy sprays of lilies below gilt trefoils, all reserved against a bright turquoise ground accented with gilt *ruyi* motifs simulating enamels and cloisons, the gilt rim encircled by a brown-glazed band of interlocking C scrolls in gilt and the foot skirted by a lappet band, left white on the interior and base 34 cm, 13³/₈ in.

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





This magnificent vase belongs to a group of vessels commissioned by the Qianlong Emperor which was created to imitate cloisonné enamel. The Qianlong Emperor was particularly fond of cloisonné work which he revived on a grand scale after a period of disregard under the Yongzheng Emperor. He had it imitated in painted enamel and porcelain, where the wires separating the cloisons of different enamels were mirrored by finely painted golden lines, as seen on the present piece.

No other examples appear to be recorded, although a cloisonné-imitation bottle vase in the Qing court collections and now in the Palace Museum, Beijing, decorated with similar collar bands and archaic handles (phoenix) but with the floral designs arranged in a leafy meander, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille-Rose Decoration*, Hong Kong, 2008, pl. 119.

Particularly unique of its type is the more naturalistic, painterly representations of the floral decoration on the present vase, in opposed to the more usual gold-outlined designs, such as that seen on a larger vase decorated with bats among interlaced flower sprays, also flanked by a pair of dragon handles, exhibited in *Treasures of Hong Kong. The 20th Anniversary of Hong Kong Handover*, Beijing, 2018, cat. no. 193. The decorative repertoire of the present vase, although essentially imitating cloisonné metalwork, stands stylistically in the tradition of *yangcai* porcelain with its dense floral designs on a coloured ground. The term '*yangcai*', used by the Emperor himself, acknowledges the exchanges between China and the West, seen here in the Western-style floral compositions. Furthermore, the design is rendered in tones created through the use of white enamel which was first introduced to the Qing court by Jesuit artists and, after repeated experiments, were successfully copied by imperial craftsmen.

Although there is no direct counterpart to the present vase known in cloisonné enamel, the treatment of its turquoise ground with gold-painted *ruyi* swirls is vaguely reminiscent of a 16th century cloisonné vase from the National Palace Museum, Taipei, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, pl. 9. Furthermore, the metalwork-imitation elements on the present vase, such as the gilt-decorated brown-glazed bands and dragon handles, appear to be truthful representations of earlier cloisonné enamel wares, see a late Ming dynasty cloisonné enamel phoenix-head ewer in the Qing court collection, now in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, pl. 67.

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

本瓶珍罕獨特，他例無尋，並無相近作例記載，應屬孤品。北京故宮博物院清宮舊藏一鳳耳瓶例，器身飾纏枝花卉，紋飾與本品可資比較，圖刊於《故宮博物院藏文物珍品全集·金屬胎琺瑯器》，香港，2008年，圖版119。

宏觀乾隆仿掐絲琺瑯瓷瓶，本品設計精巧，所飾花卉自然生動，畫意非常，靈動如生，與一般用金彩勾勒線條之類例有別，見一紋飾相若的夔鳳耳瓶，尺寸稍大，曾展於《香江雅集：香港回歸祖國20週年特展》，北京，2018年，編號193。本品色彩仿金屬胎掐絲琺瑯器，但其色地上綴紋飾繁密，風格上更接近於洋彩瓷作。「洋彩」一詞，為高宗所用，概指由歐洲傳教士傳入清宮，以舶來色彩、西方技巧，加添白料調研，繪飾洋風彩瓷之法，御作坊嘗經多番實驗始成功採用，此瓶上之八吉祥紋與洋花相配，正為佳例，見證中西交流。

本品紋飾獨特，未見造型紋飾相若的掐絲琺瑯例可直接比較。惟其松綠地上加繪描金如意，與台北故宮博物院藏十六世紀掐絲琺瑯玉壺春瓶有異曲同工之妙，錄於《明清掐絲琺瑯器》，故宮博物院，台北，1999年，編號9。另比較清宮舊藏一晚明掐絲琺瑯鳳首提樑執壺例，現存北京故宮博物院，圖載於《故宮博物院藏文物珍品全集·金屬胎琺瑯器》，香港，2002年，圖版67。



3616

PROPERTY OF A GENTLEMAN

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

the rounded sides rising from a straight foot to a slightly flared rim, painted on the exterior with four gilt-bordered roundels enclosing flowering peony, aster and *lingzhi*, interspersed with *wan* symbol ribbon-tied leafy branches of fruiting and flowering peaches, above tumultuous waves cresting into foams, all reserved on a yellow *sgraffiato* ground, the interior painted in underglaze blue with a central medallion enclosing *lingzhi* and bamboo growing from pierced rockwork above waves, encircled by four detached sprays of flower and *lingzhi*, the base inscribed with a six-character seal mark in underglaze blue
14.7 cm, 5¾ in.

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

清道光

黃地軋道錦地粉彩開光花卉紋盃
《大清道光年製》款



Mark



3617

AN UNUSUAL LIME-GREEN GROUND BLUE-
DECORATED 'KUI DRAGON' GLASS-IMITATION
WALL VASE

SEAL MARK AND PERIOD OF QIANLONG

modelled with a flat back in the form of a baluster body surmounted by a waisted neck, all atop a *trompe l'oeil faux-bois* tripod stand, the body superbly decorated in blue with a raised sinuous *kui* dragon flanked by scrollwork, between bands of *ruyi* heads and upright petal lappets, all against a lime-green ground simulating overlay glasswork, the base of the stand gilt-inscribed with a six-character seal mark
27.5 cm, 10¾ in.

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

清乾隆
仿料器綠地藍彩浮雕螭龍橄欖式轆瓶
《大清乾隆年製》款



Mark

3618

**A FINE AND RARE YELLOW-GROUND FAMILLE-ROSE 'FLORAL' BOWL
MARK AND PERIOD OF QIANLONG**

well potted with deep rounded sides rising from a slightly tapering foot to a flaring rim, the interior painted with five iron-red bats, the exterior densely and vibrantly painted with stylised western-style lotus, hollyhock, anemone, lily, carnation and narcissus, all borne on stylised leafy scrolls with further florets reserved on a bright yellow ground, the base inscribed in underglaze blue with a three-column six-character reign mark within a double square
15 cm, 5 $\frac{7}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 4th April 2012, lot 3190.

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

清乾隆 黃地粉彩西洋花卉紋盃
《大清乾隆年製》款

來源：
香港蘇富比2012年4月4日，編號3190



Mark





Exquisitely painted with a luxuriant flower scroll, this piece belongs to a select group of imperial porcelain that was greatly treasured by the Qianlong Emperor. The superior quality and exuberant flower scroll on these wares catered to the Emperor personal taste and served to display the unsurpassed wealth of the Qing court. A predominant characteristic of these wares also evident on this bowl, is their successful combination of traditional Chinese elements with newly acquired motifs and technologies. On this piece the luxuriant scroll was endowed with a Westernised flavor thorough the feathery rendering of flowers and leaves and sparing use of white enamel to create the illusion of light and shadow. The subtle pastel hues used for the scroll are juxtaposed with a rich yellow ground, a colour traditionally reserved for the imperial court.

Among bowls of this design the present piece is particularly rare for its six-character *kaishu* mark written within a double square. Qianlong reign marks are discussed by Peter Y.K. Lam in 'Four Studies on Yongzheng and Qianlong Imperial Ware', *Ethereal Elegance. Porcelain Vases of the Imperial Qing. The Huaihaitang Collection*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, p. 55, where he notes that regular script was rarely used in the Qianlong period and possibly only in the early years of the reign, when the influence of the preceding Yongzheng reign was still being felt. This interpretation is particularly fitting as according to Palace documents, on the second year of the reign (1737) the Emperor is recorded to have regarded 'palace bowls with yellow ground foreign flowers' to be particularly beautiful and to have asked for more to be fired.

A closely related bowl in the Shanghai Museum, is illustrated in Lu Minghua, *Qingdai Yongzheng – Xuantong guanyao ciqi* [Qing dynasty official wares from the Yongzheng to the Xuantong reigns], Shanghai, 2014, pl. 3-146; another is illustrated in Michel Beurdeley and Guy Raindre, *Qing Porcelain*, London, 1987, pl. 183; and a third was sold in these rooms, 20th May 1981, lot 879.

Bowls painted with this motif are also known with a four-character seal mark between squares in blue enamel, such as a *yangcai* bowl illustrated in Geng Baochang, *Ming Qing ciqi jianing* [Appraisal of Ming and Qing porcelain], Hong Kong, 1993, p. 281, fig. 485; a pair from the collections of A.W. Bahr and Paul and Helen Bernat, sold in these rooms, 15th November 1988, lot 32; and a bowl sold in our New York rooms, 9th December 1983, lot 381, and again in these rooms, 22nd May 1985, lot 188.

This design is also known with a six-character mark in underglaze blue; a *yangcai* bowl from the Qing court collection in the Palace Museum, Beijing, exhibited in *The All Complete Qianlong: The Aesthetic Tastes of the Qing Emperor Gaozong*, National Palace Museum, Taipei, 2013, cat. no. II-3.28; a bowl in the Nanjing Museum, was included in the exhibition *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1995, cat. no. 101; and another in the British Museum, London, is illustrated in Hugh Moss, *By Imperial Command. An Introduction to Ch'ing Imperial Painted Enamels*, Hong Kong, 1976, pl. 6.

此盃外壁滿繪洋花，工巧典雅，頌揚傳統飾紋之美，卻借鑑舶來技巧，正合乾隆精緻華麗之好，屬當朝珍稀彩瓷。所畫繁花，華盛綻，卷葉連綿，濃渙發異國風韻，以白料相調，柔色配御用嬌黃，明晦得宜，更是悅目。

雖有圖案相同之例，然如本品之六字雙方框楷款者極罕。林業強曾在〈清代雍乾兩朝御窯瓷器四題〉對乾隆年款加以論述，提出楷款鮮見於乾隆，或只用於早年，是以猶有雍正餘韻，見《機暇清賞：懷海堂藏清代御瓷器》，香港中文大學文物館，香港，2007年，頁55。林氏見解，與清宮檔案所載吻合。乾隆二年（1737）的《活計檔》錄聖旨曰：「黃地洋花宮盃甚好，再燒造些。」

相類之盃，上海博物館有藏，圖見陸明華，《清代雍正一宣統官窯瓷器》，上海，2014年，圖版3-146。另有一例，載於 Michel Beurdeley 及 Guy Raindre，《Qing Porcelain》，倫敦，1987年，圖版183。香港蘇富比也曾拍出一例，1981年5月20日，編號879。

紋飾相類之盃，也有署藍料四字篆款者，見一洋彩盃例，載於耿寶昌，《明清瓷器鑑定》，香港，1993年，頁281，圖485。有一對例，曾入 A.W. Bahr 及保羅白納德伉儷雅蓄，1988年11月15日於香港蘇富比拍出，編號32。紐約蘇富比也售出一例，1983年12月9日，編號381，後再於香港蘇富比易手，1985年5月22日，編號188。

此式瓷盃，還有署青花六字篆款之例，如清宮舊藏洋彩盃，現存北京故宮博物院，曾展於《十全乾隆—清高宗的藝術品味》，台北，2013年，編號II-3.28。也可參見南京博物院藏例，曾展於《清瓷萃珍：清代康雍乾官窯瓷器》，香港中文大學文物館，香港，1995年，編號101。倫敦大英博物館也有藏相近瓷盃，見於莫士搗，《御製》，香港，1976年，圖版6。





‘IN PURSUIT OF WISDOM AND TRUTH’ A MAGNIFICENT ‘DRAGON’ MEIPING

DR HAJNI ELIAS

The present vase is exceptional for its elegant *meiping* form, flawless potting and impressive painterly decoration of two dragons, a larger and a smaller beast, writhing between clouds with mouths wide open and eyes intently gazing at the ‘precious pearl (*baozhu*)’ also known as the wish-granting or flaming pearl. The vase is a fine example of an imperial blue and white ware decorated with iron-red enamel over the glaze. The design of two dragons pursuing the luminous pearl is more familiar from contemporaneous textiles, especially costumes from the Manchu court, such as the *jifu* (semiformal robe) worn by the Qing emperors, that were intricately woven with renditions of the Chinese cosmic order of sky, water and earth with its many representative symbols. The adaptation of the motif to a *meiping*, such as the present vase, is less frequent. A better known version of the design depicts not two but nine five-clawed dragons, captured in varied poses amidst tumultuous rolling waves, painted in underglaze copper-red on a blue and white porcelain, as seen on a Yongzheng period (r. 1722-1735) *meiping* sold in these rooms, 7th May 2012, lot 579. The Yongzheng *meiping* possibly served as the blueprint for later, Qianlong period (r. 1735-1796) examples, a number of which may be found in museums and private collections. See a Qianlong mark and period *meiping* with the nine dragon design in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (III)*, Shanghai, 2000, pl. 205; and another in the Royal Ontario Museum, Toronto, is published in the *T.T. Tsui Galleries of Chinese Art*, Toronto, 1996, pl. 124. Another related blue and white *meiping* in the collection of the Palace Museum, on which the nine dragons are painted in the arresting tone of iron-red over the glaze, is published in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, pl. 8 (fig. 1).

The accomplished use of the brush and masterful execution of every detail seen on the dragon figures, the attention paid to their vivid facial expressions, their flowing manes and undulating scaly bodies, combined with the aesthetic richness of the background setting of clouds and waves, indicate aesthetic qualities associated with imperial masterpieces made for the Qianlong Emperor. To fully appreciate the importance of this striking vase it is helpful to understand the meaning and symbolism of its decoration. A large dragon in the company of a slender smaller dragon, usually facing each other, in the Chinese decorative repertoire suggest an older and younger dragon, possibly father and son, as expressed in the proverb ‘*canglong jiaozhi*’ which translates as ‘the old dragon teaches his son’. For a detailed explanation of this motif see the essay on

the turquoise-ground ‘dragon’ *tianqiuping* in this sale, lot 3614. However, the composition on this vase conveys an additional important meaning to the well known ‘father and son’ subject matter, derived from the Daoist mythological tale of the two Azure Dragons (*qinglong*) being gifted the pearl of wisdom.¹ The Chinese saying, ‘*xuanglong qiangzhu*’, which translates as ‘a pair of dragons contending over a pearl’ evokes this popular tale which may have served as the inspiration for the decoration on this vase.

According to the legend, while bathing in the Heavenly Lake (*tianchi*), a group of young immortal maidens were attacked by a bear-like creature. However, they were swiftly rescued by a pair of Azure Dragons (*qinglong*) who were engaged in the Daoist practice of ‘Cultivation and Transmutation (*xiulian*)’ in the waters of the lake.² When the maidens told Xiwangmu, the Queen Mother of the West, what had happened, she rewarded the two dragons with a single pearl, the embodiment of spiritual essence and energy (also known as the *qi*) and the representation of wisdom and truth. The pearl was to help the dragons with their spiritual and physical *xiulian* practice. Although there was only one pearl to share between the two dragons, they did not fight or compete for it but went out of their way to make sure that the other benefited from the miraculous powers of the pearl. Thus the pearl, shining brightly, always floated rising and sinking between the two dragons.

The Jade Emperor (*Yuwang Dadi*) seeing the harmony created between the Azure Dragons, and their efforts at cultivating themselves, was so impressed and moved that he sent his minister, the Lord of the Great White Star (*Taibaixing jun*), with the gift of another pearl so that each dragon could have its own precious aid. The legend has an auspicious ending in which the two dragons eventually found the Way (*Dao*) and attained immortality. From then on, they helped people, bringing rain in times of drought and ensuring everyone was properly fed and clothed, and did not suffer any hardship. In gratitude and to show veneration, people erected shrines to celebrate and make offerings to the dragons. Thus the dragons came to be honoured and worshipped, becoming one of the most auspicious symbols in Chinese art. Bearing the above legend in mind, artisans working at the Imperial kilns at Jingdezhen under the tutelage of China’s most famous Superintendent Tang Ying (1682-1756), combined two inspirational sources, the father educating his son and the two together in pursuit of all the meritorious qualities represented by the pearl. The large dragon most likely represents the Qianlong emperor and the younger dragon his son, Prince Yongyan, the future Jiaqing Emperor (r. 1796-1820).







Fig. 1
Cobalt-blue and iron-red 'dragon' meiping, seal
mark and period of Qianlong
© Collection of the Palace Museum, Beijing

圖一
清乾隆 青花礬紅彩九龍紋梅瓶
© 北京故宮博物院藏品

The symbolism of the pearl merits more discussion. At one level it represents spiritual energy and truth, this luminous object, usually rendered as a red or white sphere ringed by a fiery blaze, is also associated with the teachings of early Daoism where it represented the 'sacred pearl of perception (*yang* energy)'. It is also a reference to the spiritual and physical cultivation of the body and soul (*shen*) which encapsulated the heart and mind (*xin*). The Chinese term translated as 'mind' uses the character 'heart (*xin*)', as in ancient times it was believed that the heart (and not the brain) functioned as the thinking organ that made judgements and was the seat of both affection and cognition.³ The pearl also became associated with the teachings of Buddhism, in its significance as representations of wisdom and enlightenment. In Chinese art the dragon is the ultimate symbol of imperial authority. Thus the dragon and the pearl together convey the idea of the emperor as the embodiment of the ultimate wisdom and truth. The message conveyed in the decoration of this vase is complex. Although the associations and meanings of the two dragons and the pearl would have been familiar to everyone, the maker of this vase has skilfully created a 'new' design using the above mentioned two popular sources.

While no other similar vase to the present piece appears to be recorded, see a miniature underglaze-red Qianlong mark and period *meiping* painted with two five-clawed dragons amidst clouds and bats, with one beast partially rising from crested waves, from the collection of W.W. Winkworth, sold in our London rooms, 12th December 1972, lot 102, and later in the collection of F. Gordon Morrill, New York, included in 1973 exhibition at the Museum of Fine Arts in Boston. Compare also a bottle form vase with a Qianlong reign mark and of the period, decorated in iron-red with a single large dragon reaching for a flaming pearl, sold in these rooms, 5th October 2016, lot 3302.

¹ The Azur Dragon of the East is one of the Four Constellations that may be seen in the sky at night together with the Vermillion Bird of the South, the Black Turtle of the North and the White Tiger of the West. It symbolises protection and in ancient texts it has been reincarnated as famous warriors. It is also associated with the season of Spring and the Daoism element of Wood.

² Xiulian is a type of Daoist neidan or esoteric physical, mental and spiritual practice to prolong life and create an immortal spiritual body.

³ See Roel Sterckx, *Chinese Thought: From Confucius to Cook Ding*, London, 2019, p. 169.



逐珠求道：青花礬紅蒼龍教子梅瓶

薛好佩博士

本品梅瓶，器形秀麗，造型比例恰宜，瓶身繪雙龍，大小二龍穿雲駕霧，張目咧嘴，戲逐烈焰寶珠，乃御製青花礬紅彩瓷精品。雙龍搶珠圖案，常見於織品，尤其是滿清朝服、吉服，並繡日、月、海水江崖等章紋。此類紋飾甚少見於梅瓶，本品為罕例。

本瓶呈對龍紋飾，有別於較為人熟悉的五爪九龍戲珠圖，如2012年5月7日售於香港蘇富比的雍正青花釉裏紅梅瓶，編號579，九龍騰雲馭浪，姿態各異。雍正梅瓶或為乾隆瓷款之藍圖，公私收藏有例，如北京故宮博物院之乾隆款梅瓶，錄於《故宮博物院藏文物珍品大系·青花釉裏紅（下）》，上海，2000年，圖版205。多倫多皇家安大略博物館藏一例，刊於《T.T. Tsui Galleries of Chinese Art》，多倫多，1996年，圖版124。北京故宮博物院收藏另一件青花龍紋梅瓶類例，九龍色取礬紅，載於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，圖版8（圖一）。

本瓶龍紋繪飾精巧，龍首面目栩栩如生，龍鬚隨風飄揚，龍身鱗片起伏鮮明，傲翔祥雲波濤之間，整體圖

案細緻繁麗，乾隆御瓷之審美取向，由此亦可見一斑。本品紋飾之涵義及象徵，有助了解此瓶價值。中國傳統裝飾圖案中，以大小二龍為題材者，多呈對龍狀，稱為「蒼龍教子」。關於此圖案，同場拍賣之清乾隆松石綠地洋彩蒼龍教子天球瓶（拍品編號3614），專文有所詳述。本品除以「蒼龍教子」為題，亦摻入起源於道教的中國民間傳說「雙龍搶珠」。¹

傳說中，一群仙女於天池洗浴時遭遇熊怪襲擊，獲兩條於池中修煉的青龍所救。仙女回天界後，向王母娘娘稟報青龍相救之事，二龍獲賜寶珠一顆，以增益其修煉功力。寶珠雖得一顆，但二龍並無相爭，反而互相謙讓，望對方得其益處，因此寶珠常在二龍之間躍上落下，閃爍金光。

玉皇大帝聽聞青龍潛心修煉、精誠謙厚之心，派太白金星君再贈珠一顆，二龍各得一珠，最終得道成仙，此後常察看民間疾苦，逢早播雨，使百姓溫飽無憂。於是百姓修廟供奉，以謝龍恩，並示虔敬。² 自此龍成為民間崇拜對象，更是中國傳統祥瑞圖案之一。

景德鎮御窯工匠，固熟悉此民間傳說，在督陶官唐英督導下，將「蒼龍教子」與「雙龍搶珠」結合；寶珠象徵吉祥美德，二龍逐珠，寓意父子同心修行，為善求真。可想大龍應是乾隆皇帝，小龍為皇子永琰，即後來之嘉慶帝。

寶珠的象徵意義值得進一步探討。寶珠既為元氣、真元之所在，明亮生光，多呈紅或白球狀，周邊有火焰環繞，於早期道教中為陽氣之代表，亦意指精神與肉體之修煉，而「神」乃「心」之所在，故謂精神為「心神」。古人認為，心主宰人的智力、情感和意識。³ 寶珠代表智慧和悟道，故亦與佛教教義相通。在中國藝術中，龍乃至高無上的皇權象徵。本瓶紋飾之涵義豐富複雜；雙龍與寶珠的意義雖已為人所熟悉，然而在瓷匠巧心安排下，兩個民間傳說合二為一「新」紋飾。

本品似未有相類近例著錄，但可參考 W.W. Winkworth 舊藏乾隆年款釉裏紅袖珍梅瓶，五爪龍成雙，穿行祥雲飛蝠間，其中一條龍從江崖波浪中騰升，1972年12月12日售於倫敦蘇富比，編號102，後入 F. Gordon Morrill 收藏，1973年展於波士頓美術館。再比較一件乾隆款青花礬紅彩雲龍戲珠紋長頸瓶，售於香港蘇富比2016年10月5日，編號3302。

¹ 青龍，乃四靈之一，主東方，代表太昊與東方七宿，又象徵春季，依道教學說屬木，其餘三靈則為南朱雀、北玄武、西白虎。

² 修煉及道教煉氣、煉丹之術，藉此延年，甚或得道成仙。

³ 見 Roel Sterckx, 《Chinese Thought: From Confucius to Cook Ding》，倫敦，2019年，頁169。



A FINE AND MAGNIFICENT COBALT-BLUE AND IRON-RED 'DRAGON' VASE, MEIPING SEAL MARK AND PERIOD OF QIANLONG

superbly potted with a tapering body sweeping up to a broad rounded shoulder surmounted by a waisted neck and everted rim, the exterior brilliantly enamelled in varying tones of iron red with two five-clawed dragons reaching for a central flaming pearl amidst flame wisps, one rendered larger and in a dominant position, portrayed writhing sinuously along the shoulder of the vessel, the other slightly subordinate and depicted with a more slender serpentine body with its tail emanating dynamically from the whirl-pool like waves bordering the lower body, each mythical beast skilfully rendered with a ferocious expression accentuated with piercing eyes and an open mouth revealing its teeth and tongue, the windswept mane and scales meticulously defined, all against a ground of cobalt-blue *ruyi* clouds, the recessed base inscribed with a six-character seal mark
27.4 cm, 10¾ in.

PROVENANCE

A German private collection, by repute.

HK\$ 18,000,000-25,000,000
US\$ 2,300,000-3,190,000

清乾隆

青花礬紅蒼龍教子祥雲海水紋梅瓶
《大清乾隆年製》款

來源：
傳德國私人收藏



Mark







THE VIGNIER JADE PENDANT A 'TIGER PLAQUE' WITH RHINOCEROS FEATURES

REGINA KRAHL

This large, masterfully designed, dazzlingly cut and superbly polished jade carving belongs to an extremely small, fascinating group of animal plaques of the Warring States period (475-221 BC). The imaginatively rendered beast impresses at first glance through the powerful, yet elegant rhythm of its undulating silhouette, and at closer inspection through the exquisite ornamentation and subtle relief on both its sides. It is a prime example of the peak period of Chinese jade carving in the late Eastern Zhou (770-256 BC), when jade craftsmen were unsurpassed at making optimal use of the stone at their disposal, had developed a complex and distinctive style of their own, and finished their works to perfection.

The present pendant has three pairs of companions, all of which stand out from among the myriads of animal plaques carved in this period: One pair, in the Fogg Art Museum, Cambridge, MA, is illustrated in Max Loehr, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University, Cambridge, Mass., 1975*, pl. 438 (fig. 1); this pair, slightly smaller, has the haunches covered with a pattern of interlocking T-hooks.

A pair in the Cleveland Museum of Art, perhaps the latest of the three pairs, illustrated in colour in an advertisement by J.J. Lally in *Chinese Jade. Selected Articles from Orientations 1983-2003*, Hong Kong, 2005, p. 197, is discussed in J. Keith Wilson, 'A Pair of Chinese Jade Plaques', *The Bulletin of the Cleveland Museum of Art*, vol. 80, no. 4 (April 1993), pp. 127-30, and illustrated on the cover and in fig. 1 (fig. 2); here, the animals' haunches are covered with dragon motifs dissolved into highly abstract, angular scrollwork.

And a pair in the Freer Gallery of Art, Washington, DC, recorded to have come from Jincun near Luoyang in Henan province, and considered to be slightly later in date than the Fogg pair, was included in the exhibition *Chinese Art of the Warring States Period. Change and Continuity, 480-222 B.C.*, Freer Gallery of Art, Washington, DC, 1982, cat. no. 96 (fig. 3); this pair has the rear haunches covered with C-scrolls, the front haunches with linear engraving, one including a figure of a bird similar in style to the imagery on the present plaque.

While all these pendants are very similar, the present plaque is unique for its representational carvings of birds and a dragon on its haunches, which evoke the wispy, curling patterns of the period, which often include rudimentary bird and animal features. These distinctive designs are extremely sophisticated, executed in a clearly recognizable style, but never predictable or simply repetitive. The swift movement they convey would seem to originate with painted motifs, probably on lacquer, but pervades also other media, particularly embroidered textiles; see, for example, painted bird figures in the centre of a Warring States lacquer dish, illustrated in *Zhongguo qiqi quanji* [Complete series on Chinese lacquer], Fuzhou, 1993-8, vol. 2, pl. 9 and p. 9, and on the sides of a *bianhu*, pl. 24; or embroidered bird and animal motifs on the famous silk garments discovered at Mashan, Jiangling in Hubei province, published in *Zhongguo meishu quanji: Gongyi meishu bian* [Complete series on Chinese art: Arts and crafts section], 6: *Yin ran zhi xiu* [Printed, dyed, woven and embroidered textiles], vol. 1, Beijing, 1985, pls 4-9 and 20-28.



Fig. 1
 Pair of jade 'tiger plaques', Warring States – Western Han period
 19.1 cm, 7 1/2 in.
 © Harvard Art Museums/Arthur M. Sackler Museum, Bequest of Grenville L. Winthrop

圖一
 戰國至西漢 玉「琥」一對
 19.1 公分 · 7 1/2 英寸
 © 哈佛藝術博物館 / 賽克勒博物館 · Grenville L. Winthrop 遺贈



Fig. 2
 Pair of jade 'tiger plaques', Eastern Zhou dynasty, Warring States period
 Purchase from the J.H. Wade Fund and the John L. Severance Fund
 8.9 and 8.7 cm, 3 1/2 and 3 3/8 in.
 Courtesy of Cleveland Museum of Art, Cleveland

圖二
 東周戰國 玉「琥」一對
 J.H. Wade 基金及 John L. Severance 基金購藏
 8.9 及 8.7 公分 · 3 1/2 及 3 3/8 英寸
 圖片鳴謝：克里夫蘭藝術博物館



Fig. 3
 Pair of jade 'tiger plaques', Eastern Zhou dynasty
 14.7 and 15.1 cm, 5 3/4 and 5 7/8 in.
 © Freer Gallery of Art, Washington, DC

圖三
 東周 玉「琥」一對
 14.7 及 15.1 公分 · 5 3/4 及 5 7/8 英寸
 © 華盛頓弗利爾美術館





Fig. 4

Jade arched pendant in the shape of a rhinoceros, Western Han dynasty
Excavated from the tomb of the King of Nanyue, Guangzhou
8.5 cm, 3 1/4 in.
© Museum of the Western Han Tomb of the Nanyue King, Guangzhou



圖四

西漢 犀形玉璜 廣州南越王墓出土
8.5 公分 · 3 1/4 英寸
© 廣州西漢南越王墓博物館



Fig. 5

Line drawing of a bronze vessel, 6th-5th century BC, Eastern Zhou dynasty, in the collection of the Walters Art Museum, Baltimore, MD
After: Charles D. Weber, 'Chinese Pictorial Bronze Vessels of the Late Chou Period. Part IV', *Artibus Asiae*, 1968, vol. 30, no. 2/3, p. 221, fig. 66f
(original drawing mirrored)

圖五

東周公元前六至五世紀 錯金銀青銅蓋豆 馬利蘭州巴爾的摩華特斯美術館 局部狩獵紋線描圖（原圖水平倒置）
出處：Charles D. Weber · 〈Chinese Pictorial Bronze Vessels of the Late Chou Period. Part IV〉 · 《Artibus Asiae》 · 1968年 · 第30期2/3號 · 頁221 · 圖66f

The present plaque is the only one of the group depicting the head of the animal diving far down, as if peering over an edge – a stylistic feature that could, however, have been dictated by the shape and markings of the original jade pebble rather than by artistic intent. The brown markings around the edge of the plaque suggest a very astute utilisation of the raw material. The edge of the plaque bears a two-character inscription engraved in rudimentary strokes, which so far remains undeciphered.

The companion plaques are generally referred to as 'tiger plaques'. Jade *hu* (tigers) are frequently mentioned in classical texts such as the *Zhou li* [The rites of Zhou], and the tiger seems indeed one of the most commonly depicted animals. Tiger pendants are known at least since the Shang period (16th century – 1045 BC) and are very common in the Eastern Zhou. The term 'tiger' appears, however, to have been retained for these animal pendants, even when the tiger form was replaced by sinuous dragons, as is suggested by the appearance of the character *hu* ('tiger') inscribed on dragon-shaped pendants (Jessica Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, p. 261). A 'tiger pendant' could therefore apparently have various shapes.

While the animal of the present plaque may be described in the words of Wilson (*op.cit.*, p. 127) as "at once tiger-like, rhino-like, and dragon-like", it certainly differs markedly from the usual depictions of tigers and dragons. The most obvious feature is of course the clearly rendered horn on the forehead. The snout differs as well, being much more prominent and broader than usual and ending in a blunt, arc-shaped tip, quite unlike the curled-up or pointed snouts seen both on tiger and dragon plaques. Further, the silhouette of these plaques, with a bulging neck and shoulder section is very characteristic of the rhinoceros and graphically captures the physical power of this massive animal, quite

unlike the feline silhouette of the tiger or the slender, sinuous body of the dragon. All these attributes would seem to suggest that the carvers did not have a tiger or dragon in mind, when fashioning these pendants, even though they may have been referred to as 'tiger pendants'.

A similar but much smaller carving was excavated from a tomb believed to belong to Zhao Mo, who ruled from 137-122 BC, during the Western Han dynasty (206 BC – AD 9), as King of Nanyue in the far south and was buried at Xianggang, Guangzhou, Guangdong province; see *Zhongguo chutu yuqi quanji/The Complete Collection of Jades Unearthed in China*, Beijing, 2005, vol. 11, pls 81 and 123, and *Nanyue wang mu yuqi/Jades from the Tomb of the King of Nanyue*, Guangzhou, 1991, pls 52, 54 and 55 (fig. 4). This pendant, which formed part of the King's elaborate jade pectoral, shows a very similar silhouette and has been identified as a rhinoceros-shaped *huang* in Peter Y.K. Lam, 'Selected Jades from an Imperial Nanyue Tomb', *Chinese Jade, op.cit.*, p. 121, *huang* being the general term for an arched jade pendant. One other related carving, but with almost plain surface and probably also slightly later than the present plaque, is illustrated in Rawson, *op.cit.*, no. 17:13, from the collection of Sir Joseph Hotung.

Depictions of rhinoceros are otherwise rare in this period, but do exist. Since the Shang dynasty, bronze vessels naturalistically modelled in the shape of a rhinoceros were created and very realistic examples are known from the late Eastern Zhou or early Western Han period (e.g. Peng Qingyun, ed., *Zhongguo wenwu jinghua da cidian. Qingtong juan* [Encyclopaedia of masterpieces of Chinese cultural relics. Bronze volume], Shanghai, 1995, pl. 855). Images of the animal can also be seen among other beasts in hunting scenes inlaid in late Zhou bronzes; see Charles D. Weber, *Chinese Pictorial Bronze Vessels of the Late Chou Period*,

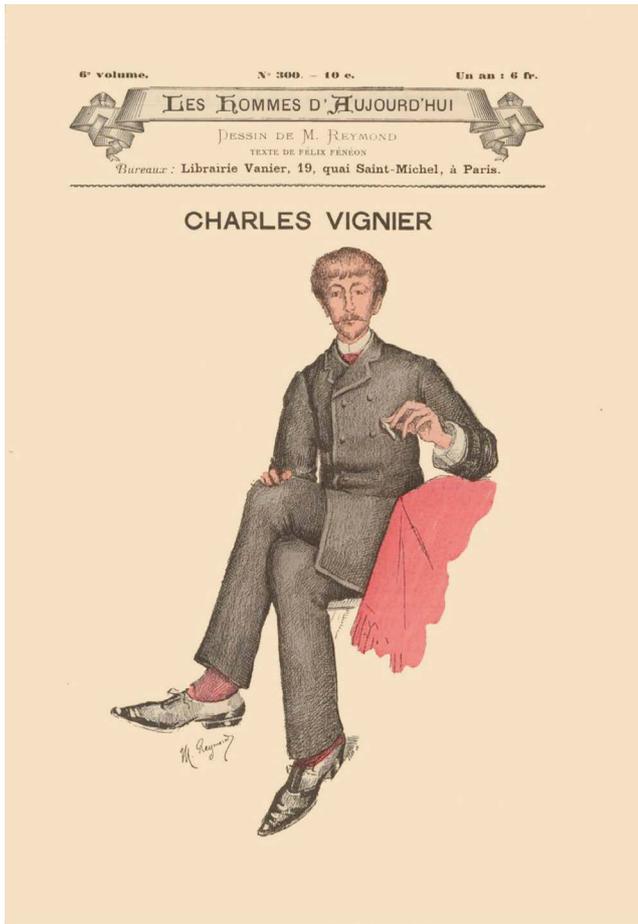


Fig. 6
Reymond, Drawing of Charles Vignier, cover of *Les Hommes d'Aujourd'hui*, vol. 6, no. 300, c. 1886

圖六
約1886年 Reymond 繪查爾·維涅肖像 《Les Hommes d'Aujourd'hui》雜誌第6期300號封面

fig. 66f top right, fig. 67h top right, and fig. 79l (**fig. 5**). At the time, the rhinoceros was still considered a dangerous wild animal to be subdued, in the same way as tigers, although Qin Shihuang, the first Emperor of the Qin (r. 221-210 BC), is already reported to have sent out expeditions to obtain elephant ivory and rhinoceros horn (Jan Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p. 26).

Thomas Lawton (*Chinese Art of the Warring States Period*, *op.cit.*, p. 149) judged that the “perforations probably were used to secure the plaques to another surface, since the pieces are too large to be suspended or included as part of a larger assemblage”, and the Nanyue plaque, which formed part of a pectoral, indeed has only a fracture of the size of the present plaque and its counterparts. Wilson, however, considers (*op.cit.* p. 129) “While substantially smaller and less elaborate, this object [the Nanyue plaque] suggests that our jades may also have been part of a sumptuous necklace worn by a nobleman in life as well as death. ... Jades of this size, complexity, and quality were certainly made for only the grandest aristocrats of the time.”

Although buried together with the deceased, such valuable pectorals are considered to represent personal belongings, which the deceased would have worn in his lifetime, rather than tomb goods. In fact, as Rawson mentions (*op.cit.*, p. 259), the tinkling sound of the jade pendants of a ruler and other persons of high rank, when walking – jade being

reserved for the highest echelons of society – is often remarked upon in classical texts.

This plaque masterfully conveys the power, strength and energy of the animal it depicts and at the same time is so subtly embellished that it is simply a work of beauty. In the words Wilson chooses (*op.cit.*, p.128) to characterise the Cleveland plaques, “there are few Warring States jades, that approach the drama and quality” of these pieces, a quality that can be appreciated by the amateur art lover as much as the specialised jade collector.

Charles Vignier (1863-1934) was a Swiss-born poet and writer living and working in France, acquaintance of famous painters such as Matisse and Derain, and an important collector of Oriental art, who eventually himself became a specialist on the subject. He was instrumental in making East Asian as well as African art more widely known in France, where he also worked for auctions held at Hôtel Drouot, Paris. An extensive part of his collection, comprising nearly 500 items, was exhibited at Galeries Levesque & Co in Paris in 1913. It ranged from Chinese paintings, over Buddhist stone and gilt-bronze sculptures, early ceramics and small bronze items to Korean, Japanese, Persian, Syrian and African works. Among the six Chinese jades listed in the catalogue are two items attributed to the Zhou period, a cup and an “amoulette en forme de dragon enroulé”, which may refer to the present plaque.









維涅舊藏獸形珮

康蕊君

黃玉獸形珮，造形簡練有力，雕工精妙卓絕，乃存世少見，極為珍罕之戰國動物玉雕。瑞獸造形融合現實與想像，線條流利優雅，滿富韻律感，曲直之間，勾勒猛獸攝人姿態，獸身細琢陰刻，浮雕紋飾隱約，剛柔並濟，氣勢萬千。此乃東周玉雕之最，時琢玉工藝發展至高，雖玉材有限，所造之器美善至臻，後世難及。

存世與本品類同之例有三對，皆屬東周玉雕中出類拔萃者：第一對藏於麻州劍橋佛格藝術博物館，錄於羅樾，《Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University》，劍橋，1975年，圖版438（圖一），此對尺寸較小，腿上陰刻「T」字形紋。

克里夫蘭藝術博物館藏一對，或為三對之中年代較晚者，藍理捷曾於《Selected Articles from Orientations 1983-2003》刊載其彩色照片廣告，香港，2005年，頁197，相關研究見 J. Keith Wilson，〈A Pair of Chinese Jade Plaques〉，《The Bulletin of the Cleveland Museum of Art》，第80期4號（1993年4月），頁127-130，並刊於此書封面及圖1（圖二），獸腿陰刻勾卷龍紋，轉角較形方折，高度簡化抽象。

第三對藏於華盛頓弗利爾美術館，記載出自河南省洛陽金村，年代應比佛格藝術博物館藏品略晚，展出於《Chinese Art of the Warring States Period. Change and Continuity, 480-222 B.C.》，弗利爾美術館，華盛頓，1982年，編號96（圖三），瑞獸後腿陰刻「C」形卷紋，前腿則陰刻線紋，其中一腿更飾有類同本品之抽象鳳鳥紋（圖三右）。

存世獸形珮雖大同小異，然現例之腿部以陰刻曲線做鳳鳥紋與龍紋，獨樹一格，突顯當朝常見鳥獸紋羽狀、曲卷的特徵，設計流暢簡約，精練脫俗，無冗贅之處，寥寥數筆已明確捕捉神獸氣韻。其流麗線條原應以畫稿為礎，或為漆畫、或其他媒材，如刺繡等，參考一件戰國時期漆盤所繪鳳鳥紋，錄於《中國漆器全集》，福州，1993-1998年，卷2，圖版9，頁9，及同錄一件扁壺，圖版24。又見湖北江陵馬山出土著名的刺繡袍服之鳥獸紋飾，載

於《中國美術全集：工藝美術編：6：印染刺繡》，卷1，北京，1985年，圖版4-9、20-28。

與他例相比，此珮獸首更顯低垂，宛若踞匍岩峭，向下俯視，構圖或就原石形狀、色澤而變，邊緣褐斑斑為玉皮，反映匠人珍惜玉料，至竭方休。此珮邊沿上有刻兩字，但筆劃粗略，至今未能辨識。

此類獸形珮多稱為「琥」，典籍如《周禮》曾數度提及「琥」，虎形亦屬常見之動物造型，商代已見虎形珮，東周時期更是盛行，琥遂成定稱，綴龍紋者亦同稱琥，參考一件帶銘文之龍紋琥（羅森，《Chinese Jade: From the Neolithic to the Qing》，倫敦，1995年，頁261）。此例可見，琥之稱並不拘泥於虎形。

本件獸形珮或屬 Wilson 所述「似虎、似犀牛、似龍」之造型（前述出處，頁127），與一般虎形或龍形甚是相異。瑞獸前額尖角，乃其中最明顯之差異，此外，鼻頭寬厚，上下以銳弧收尾，不似其他虎形或龍形珮之尖鼻或鼻頭上卷。再者，此類獸形珮之肩胛厚實突出，突顯大型動物魁武姿態，為犀牛之特點，與虎類貓科身形或螭龍修長之姿相異。綜上，此類瑞獸，雖稱琥，應非虎、龍。

廣東省廣州象崗西漢南越王趙昧（公元前137-122年在位）之墓出土一件類似玉雕，尺寸較小，見《中國出土玉器全集》，北京，2005年，卷11，圖版81、123，及《南越王墓玉器》，廣州，1991年，圖版52、54、55（圖四）。此例輪廓與本品相類，林業強於專文中辨其為犀牛形璜（半璧形玉器之稱），見〈Selected Jades from an Imperial Nanyue Tomb〉，《Chinese Jade》，前述出處，頁121，何鴻卿爵士藏玉，形與此類，唯幾乎素身無紋，年代或稍晚，見羅森，前述出處，編號17:13。

東周時期雖少見犀牛造型，仍有鮮例。商朝以降，可見犀牛造型之青銅犧尊，如一件東周晚期至西漢初年之例，形象逼真，如《中國文物精華大辭典：青銅卷》，上海，1995年，圖版855。周朝晚期錯金銀青銅器之狩獵紋飾，時見犀牛於列，見 Charles D. Weber，《Chinese Pictorial

Bronze Vessels of the Late Chou Period》，圖66f右上、圖67h右上、圖791（圖五）。此時，犀牛仍屬危險性猛獸，難以馴服，虎亦同，然傳說秦始皇曾派兵為求犀角象牙（Jan Chapman，《中國的犀牛角雕刻藝術》，倫敦，1999年，頁26）。

Thomas Lawton 於專文中（《Chinese Art of the Warring States Period》，前述出處，頁149）論及，「珮身穿孔或用於固定至某平面之上，因尺寸甚大，不適合吊掛或作為組件」，南越王墓之例，作為更大型玉雕組件之一，尺寸僅是本品與此類獸形珮之一角。Wilson（前述出處，頁129）則言「（南越王墓獸形璜）尺寸較小，紋飾更為簡略，可推論此類獸形珮或為當時權貴生前及入土時所配戴項鍊之組件，據獸形珮的尺寸、紋飾、工藝觀之，必為當時地位至高之貴族所作。」

雖為出土之物，如此尊貴之物反映墓主的地位權勢，應是生前所戴佩著，非尋常墓葬用器。Lawton 述及（前述出處，頁259），古籍記載君子佩玉，行走時玉石相碰，發出清脆聲響，乃士人階級權貴之象徵。

此珮獸形，威猛有力，氣勢驚人，獸身細節且精巧妙絕，尊貴奪目，借 Wilson 論克里夫蘭藝術博物館藏品一語（前述出處，頁128），「戰國時期玉雕，罕見如此精緻、具張力之品」，如此佳品不僅深得鑑藏家所愛，亦能打動藝術同好者之心。

詩人兼作家查爾·維涅（1863-1934年），出生瑞士，長居法國，與盛名畫家馬諦斯、德蘭為友，為知名東方藝術收藏家與鑑賞權威。於法國長期推廣東亞及非洲藝術，並於巴黎 Hôtel Drouot 舉辦拍賣會。1913年，於巴黎 Galeries Levesque & Co 展出約500件珍藏，包括中國繪畫、石雕佛像、鎏金銅佛像、高古陶瓷，及朝鮮、日本、波斯、敘利亞及非洲藝術。展覽圖錄記載六件中國玉器，其中二件斷為周代，其一為盃，另一稱之「amulette en forme de dragon enroulé」，應為此件獸形珮。





PROPERTY FROM THE SAM AND MYRNA MYERS COLLECTION

**AN EXCEPTIONAL AND LARGE YELLOW JADE ANIMAL-SHAPED PLAQUE
EASTERN ZHOU DYNASTY**

exceptionally and powerfully worked in the form of a beast with an undulating silhouette defined with crisp edges, the head of the beast depicted with a long horn issuing along the contours and ending in an upcurled tip, the head portrayed diving far down, as if peering over an edge, further rendered with a prominent and broad snout ending in an arc-shaped tip, the muscular body terminating in a bifurcated tail and decorated with subtle relief on each side with raised bosses, the bent limbs further exquisitely adorned with zoomorphic outlines, incised with two undeciphered characters, the lustrous stone of a yellowish colour accentuated with brown markings around the edges
22 cm, 8 $\frac{5}{8}$ in.

PROVENANCE

Collection of Charles Vignier (1863-1934), Paris.

EXHIBITED

Possibly: *Exposition Vignier*, Galeries Levesque & Co., 109 Faubourg Saint-Honoré, Paris, 1913, cat. no. 209.
Radiant Stones. Archaic Chinese Jades/Pierres radieuses. Jades archaïques chinois, Paris, 2000, New York, 2001, cat. no. 108 and illustrated on the catalogue cover.
Two Americans in Paris: A Quest for Asian Art, Pointe-a'-Callie're, Montreal, 2016, cat. no. 15.
From the Land of Asia: The Sam and Myrna Myers Collection, Pointe-a'-Callie're, Montreal, 2016-7, Kimbell Art Museum, Forth Worth, Texas, 2018.

HK\$ 25,000,000-30,000,000
US\$ 3,190,000-3,830,000

東周 黃玉瑞獸玉珮飾

來源：

查爾·維涅 (Charles Vignier, 1863-1934年) 收藏，巴黎

展覽：

或《Exposition Vignier》，聖奧諾雷區街109號 Galeries Levesque & Co.，巴黎，1913年，編號209

《Radiant Stones. Archaic Chinese Jades / Pierres radieuses. Jades archaïques chinois》，巴黎，2000年，紐約，2001年，編號108及封面

《Two Americans in Paris: A Quest for Asian Art》，Pointe-à-Callière 博物館，蒙特利爾，2016年，編號15

《From the Lands of Asia: The Sam and Myrna Myers Collection》，Pointe-à-Callière 博物館，蒙特利爾，2016-7年，金寶美術館，德州沃斯堡，2018年



Inscription







3621

PROPERTY FROM AN IMPORTANT COLLECTION

**AN EXCEPTIONAL, LARGE AND RARE WHITE
JADE ARCHAISTIC CYLINDRICAL EWER
QING DYNASTY, 18TH CENTURY**

the substantial boulder well hollowed into a thick-walled cylindrical vessel resting on four *ruyi*-shaped feet, rising to a gently everted rim, the straight sides set with a handle carved in openwork with a clambering *chilong*, its sinuous body lancing between two squared scrolls, with the head perched atop the rim, clutching in its mouth a spray of flowering lotus, opposite a swooping phoenix just under the flared spout on the other side of the rim, the mythical bird skilfully worked with its wings wide stretched and finely detailed with exuberant feathers, its head bent downwards towards a loop suspending a loose ring, the exterior encircled by a band of stylised archaistic *taotie* masks between horizontal fillets, the stone of an even pale celadon tone with occasional russet flecks
18.7 cm, 7 $\frac{3}{8}$ in.

PROVENANCE

Collection of Sir Henry Price (1877-1963), Wakehurst Place, England.
Sotheby's London, 22nd November 2000, lot 354.

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

清十八世紀
白玉浮雕螭龍鳳凰活環耳花插

來源：

Henry Price 爵士（1877-1963年）收藏，威克赫斯特，
英格蘭
倫敦蘇富比2000年11月22日，編號354



This ewer is remarkable for the fine level of craftsmanship evident in the exquisitely carved details of the vessel, ranging from the low-relief archaistic decoration on the body to the ornately modelled 'dragon' handle and ringed 'phoenix' spout. The interior and exterior are both polished to the same level of perfection. The form of this ewer is loosely modelled after archaic bronze *zun* vessels from the Han dynasty. However the compressed form of the original has been elongated in a more elegant manner, the mouth tapering to the spout in the form of a heart or *ruyi* head, all supported on superbly articulated *ruyi* feet. The form could also be seen as a fusion of two traditions, that of archaic bronzes and horn-shaped vessels.

For other jade vases of similar fine workmanship, sharing the iconography of dragons and phoenix, emblematic of the emperor and empress, see a large pale green jade vase in the Palace Museum, Beijing, worked with a long *chilong* depicted clambering over the rim of the vessel, illustrated in *Zhongguo yuqi quanji* [Complete series on Chinese jades], vol. 6, Hebei, 1991, pl. 148. See also a smaller Qianlong reign-marked yellow jade vase with similar iconography, illustrated *ibid.*, pls 146-147. All three vases share the same bold craftsmanship, with almost identical depiction of the dragon's muscular body, ferocious expression and poise, suggesting they all emanate from the same workshop. For another jade vessel attributed to the early 18th century, similarly fusing the traditions of an archaic bronze and a rhyton, see one decorated with a *chilong* clambering onto the rim, sold in these rooms, 8th October 2014, lot 3671.

Sir Henry Philip Price, 1st Baronet (1877-1963) was an English businessman and philanthropist who innovated the tailoring business in the early 20th century. He used his fortune to promote botany and was a key donor to Kew Gardens, which named a garden after him. In 1938, he bought Wahehurst Place, an Elizabethan mansion, which he decorated under the guidance of his close friend Frank Partridge. His collection was sold to great acclaim at Sotheby's London in November 2000.









‘HEAVEN AND EARTH’ A MAGNIFICENT YELLOW JADE VASE

DR HAJNI ELIAS

The present vase represents a harmonious blend of technical prowess and artistic imagination. It is an arresting artefact, impressive for its use of a large yellow jade boulder that has been skilfully fashioned into an object steeped in classical symbolism while being contemporary at the same time. The vase is decorated in high relief carving with a large dragon and eight small *chilong* climbing amongst *ruyi*-form clouds over and around a conjoined *cong* and cylinder embedded in rocks above cresting waves. The beauty of the pale yellow jade is made prominent by its smooth patina and the use of its natural russet fissures that have been skilfully incorporated into the design.

The use of two distinct geometric shapes, the circle in the form of a cylinder and the square represented by the *cong* is perfectly balanced by the flowing and undulating forms of the animals, clouds and waves. In classical literature the circle and square together represent the pairing of Heaven and Earth. Thus, the carver of the vase has skilfully created a design which at first glance appears to merely combine two distinct forms, but explored closer, represents one of the most powerful symbolisms known in Chinese art, the ‘Cosmic Universe’. While the large dragon is the symbol of the emperor, in this arrangement it represents the supreme imperial power. The figure of the dragon, accompanied by its companions, the *chilong*, is depicted ascending from the waves and rocks, reaching to take its place as the ultimate ruler. The maker of this vase has thus created a visual programme which is about the supreme power of the emperor in the Chinese cosmic universe.

In order to better understand the hidden symbolism of this magnificent vase, let us examine the significance of the two important shapes, the circle and the square in Chinese art. One of the earliest circle form objects known in China are the *bi* jade discs, found carefully laid on the bodies of the royals in the tombs of the Hongshan (c. 3800-2700 BC) and the Liangzhu (c. 3400-2250 BC) cultures in northeast and east China. According to the Confucian canon, the *Rites of Zhou (Zhou li)*, a ruler was expected to use a green jade *bi* for worshipping Heaven and a yellow jade *cong* to

worship the Earth.¹ It is a challenge for any jade carver to form the perfect circle and perhaps for this reason it is a shape that has been valued so much. While historically the circle represented Heaven, in opposition to the square that symbolised Earth, in popular culture, especially through the influence of the teachings of Daoism, circles came to stand for perfection, oneness and unity. Furthermore, the flawless circle of the Daoist *yin* and *yang* symbol represents the reunion and harmonious blend of conflicting forces.

In contrast, the straight lines and sharp corners of the square symbolise the concept of rules, regulations and the correct way of doing things (*fangfa*). The idiom *zhengfang* comes to mind, which literally means ‘square and straight’ and used when describing one who is morally upright like the perfect square. The *cong* that forms part of the present vase represents another archaic shape known to the Chinese artist. Early examples of *cong* objects were unearthed from numerous tombs of the Liangzhu culture around Lake Tai in Jiangsu province. In the form of a tube it is square on the outside with a hollow cylindrical centre, thus it combines the two significant shapes of a circle and a square. *Cong* are amongst the most impressive yet enigmatic of all ancient Chinese jade carvings. Although they were objects that circulated amongst collectors throughout history for centuries, their nature and function remain a mystery. Recent archaeological excavations show that they were associated mostly with male tomb occupants, who, if powerful, could have a considerable number of them in a burial pit.² While there is still no consensus amongst scholars as to the artistic intention behind the combination of circle and square, the Warring States period poet Song Yu (fl. 298-263 BC) employed the following metaphor in his poem titled *Rhapsody on Talks about Greatness (Dayan fu)* describing the ultimate goal that all men should aspire to:

Take square Earth as a chariot
Take round Heaven as its canopy
The shining long sword [accompanying the great man]
thus leans far beyond Heaven.³



Fig. 1
Jade double vase, Qing dynasty, Qianlong period
Qing court collection
© Collection of the Palace Museum Beijing

圖一
清乾隆 玉雙聯尊 清宮舊藏
© 北京故宮博物院藏品



Fig. 2
Celadon jade double vase, Qing dynasty, Qianlong period
© Collection of the Tianjin Museum

圖二
清乾隆 青玉鳳蟻紋雙聯瓶
© 天津市藝術博物館藏品

This passage illustrates how the Chinese in ancient times considered Heaven to be round and Earth to be square, and the two together were compared to the round umbrella-like form of the canopy and square body of the chariot. Heaven thus became the dome that covered the flat Earth. This cosmological perspective, known as the 'Canopy Heaven (*gaitian*)', was also used to explain how celestial bodies turned around the celestial pole in daily orbits in a plane parallel to the earth's surface.⁴

Bearing the above in mind, we can see that the vase is imbued with imperial symbolism and thus is almost certainly an object made on imperial order. Its fine carving, material and imaginative artistic composition corroborates its attribution to the reign of the Qianlong Emperor (r. 1735-1796) who was an avid collector of outstanding jade carvings. From the imperial records we know that Qianlong's jade collection surpassed that of any of his predecessors in quantity and quality, and two-thirds of the more than thirty-thousand jade pieces in the Palace Museum today were either acquired or made during his reign. Furthermore, he was not only an enthusiastic collector of jades, but a great patron of artists working in the imperial palace workshops where creative and exciting pieces, such as the present vase, would have been produced to cater for his exacting personal taste.⁵

Apart from its imperial provenance, the present vase was also in the collection of the prominent Hong Kong shipping tycoon and real estate developer T.Y. Chao (1912-1999). Chao had already been collecting Chinese ceramics for decades, from the 1960s, when he started buying jade objects with a preference for large and imposing pieces.⁶

While no two jade carvings are ever the same, see a double-*zun* shaped vase from the Qing court collection illustrated in *The Complete Collection of Treasures of the Palace Museum. Jewellery (III)*, Hong Kong, 1995, no. 145 (**fig. 1**); and another conjoined piece published in *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 6: Qing, Shijiazhuang, 1993, pl. 236 (**fig. 2**). See also a yellow jade archaic form vase carved with climbing *chilong* around the body included *ibid.*, pl. 241; together with two examples of white jade vases of conjoined forms, pls 243 and 244.

¹ Zhou li zhengyi [Rectification of the Rites of Zhou], Beijing, 2000, 35.1390.

² See Lillian Lan-ying Tseng, *Picturing Heaven in Early China*, London and Cambridge, 2011, p. 43.

³ Yan Kejun, *Quan shangshu sandai wen*, 10.2a, vol. 1 of *Quan shangshu sandy Qin Han Sanguo Liuchao wen*. Translation in Tseng, *op.cit.*, p. 45.

⁴ See Tseng, *op.cit.*, p. 47 for more information on the cosmological aspect of the Canopy Heaven. See also Dirk L. Coupric, 'An Ancient Chinese Flat Earth Cosmology,' *Tsinghua Journal of Western Philosophy*, 2016, no. 3.

⁵ On Qianlong as a collector see Hajni Elias, 'Qianlong: The Imperial Collector,' *Arts of Asia*, 2006, vol. 36, no. 2, pp. 66-84.

⁶ Giuseppe Eskenazi and Hajni Elias, *A Dealer's Hand. The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012, pp. 113-4.







天圓地方：御製黃玉螭龍雙聯瓶

薛好佩博士

本品工藝精湛，創思新穎，以碩大黃玉製成螭龍雙聯瓶，寓意吉祥，並切合當時品味。高浮雕威猛祥龍，並琢八小螭龍遊於如意雲間。此雙聯瓶，一面為琮、一面為管，波濤圍繞瓶身，生動巧緻。淡黃玉包漿光滑，玉匠隨形雕作，利用原石褐色，營造畫面栩栩如生。

本瓶之形，一方一圓，與流水祥雲、生動螭龍相映成趣。古籍記載有天圓地方之說，而此瓶揉合方圓，乍看之下，似是簡單設計，其實涵義豐富。瓶身祥龍，比喻皇帝，配合構圖，展示天子無上聖威。而螭龍遊石而上，穿越波濤，似力爭上游，繼承帝位，擁皇權、耀天威。

如欲理解本瓶隱藏涵義，可先研究方圓二形於中國藝術之重要地位。最早期之圓形器，其中一式為玉璧，早見於中國東北及東部紅山（約公元前3800-2700年）及良渚（約公元前3400-2250年）文化貴族古墓。據《周禮》，統治者當「以蒼璧禮天，以黃琮禮地」。¹ 雕琢完美圓形殊不輕易，或因如此，玉璧深受珍重。古人有天圓地方之說，今人則以圓形為團圓善美，此概念受道教思想影響甚深。道教陰陽太極圖，代表陰陽互抱互濟，和諧合一。

方形邊緣平直、棱角尖銳，代表規條法規，與圓形成對比。方法者，正確之法也。正方，意指正而方，言行方正，即形容道德正直。本瓶琮式器形部份，亦屬古器典型，良渚文化江蘇太湖多座古墓均有出土。玉琮，外方內圓，集合方圓二形，神秘獨特，自古以來為藏家追慕收蓄，然而玉琮本質及功能至今仍然成謎。近期考古出土發現，玉琮多與男性陵墓相關，如屬權貴者，一墓可置多件。² 而玉琮為何外方內圓，學者則至今仍未達成共識，戰國宋玉（活躍於公元前298-263年）《大言賦》曰：「方地為車，圓天為蓋，長劍耿耿倚天外。」³，如此境界，應為天下男子最高所求。

此賦展示，古人認為天圓地方，篷圓如天，車方如地，故此天如篷覆蓋大地。古有蓋天說，古時天像學說也認為天穹中央有一柱，日月星辰在與大地平衡的情況下繞中柱而旋轉不息。⁴

綜觀上述所論帝權象徵豐富，故此幾乎肯定乃屬御製，加諸雕工精細，物料上乘，創思層出，當斷代乾隆。乾隆愛玉而收藏甚廣，據宮廷檔案記載，所藏玉器，無論質量，均勝前朝，現時故宮博物院所存三萬件玉器，三份之二乃乾隆一朝所製或入藏。除收藏外，乾隆帝也喜翻陳出新，如本品之器，匠心獨運，相信乃迎合聖上品味而作。⁵

此御製玉瓶，前屬香港一代船王及物業發展商趙從衍（1912-1999年）所藏。趙氏藏瓷數十載後，六十年代始蒐玉器，尤喜尺寸碩大、編制恢宏之品。⁶

玉雕雖然每件均獨一無二，唯可比較一件清宮舊藏雙聯玉尊，載於《故宮博物院藏文物珍品全集·玉器（下）》，1995年，編號145（圖一），和一件雙連蓋瓶例，載於《中國玉器全集》，卷6：清，石家莊，1993年，圖版236（圖二），同書另見黃玉仿古螭龍紋瓶，圖版241，以及兩件白玉雙連瓶例，圖版243及244。

¹ 《周禮正義》，北京，2000年，卷35，頁1390。

² 參考曾藍瑩，《漢代對於天的想像和視覺轉化》，倫敦及劍橋，2011年，頁43。

³ 嚴可均，《全上古三代文》，《全上古三代秦漢三國六朝文》，卷10，頁2上。英譯見註2，頁45。

⁴ 有關蓋天之天像學，見註2，頁47，或參考德克·L·考普裡，《古代中國的「蓋天說」天文模型》，《清華西方哲學研究》，2016年，第2期。

⁵ 有關乾隆之收藏，參考薛好佩，《Qianlong: The Imperial Collector》，《Arts of Asia》，2006年，第36期2號，頁66-84。

⁶ 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，頁113-4。

PROPERTY OF A DISTINGUISHED COLLECTOR

**AN IMPERIAL LARGE YELLOW JADE 'CHILONG'
DOUBLE VASE
QING DYNASTY, QIANLONG PERIOD**

powerfully worked with a large dragon and eight small *chilong* clambering over and around the the double vase formed of a conjoined *cong*-form vessel and cylinder amidst *ruyi*-form clouds, the vase rendered embedded in jagged rocks above cresting waves originating from a swirl at the base, the stone of a pale yellowish-celadon colour with a lustrous sheen and accentuated with russet inclusions and striations skilfully incorporated in the design
22.9 cm, 9 in.

PROVENANCE

Collection of T.Y. Chao (1912-1999).
Sotheby's New York, 9th/10th October 1987, lot 186.
Sotheby's Hong Kong, 1st November 1999, lot 566.

LITERATURE

Sotheby's: Thirty Years in Hong Kong, Hong Kong, 2003, pl. 374.

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

清乾隆 御製黃玉浮雕螭龍圓方雙聯瓶

來源：

趙從衍（1912-1999年）收藏
紐約蘇富比1987年10月9/10日，編號186
香港蘇富比1999年11月1日，編號566

出版：

《香港蘇富比三十週年》，香港，2003年，圖版374



A FINELY CARVED SPINACH-GREEN
JADE 'LANDSCAPE' BRUSH POT
QING DYNASTY, 18TH - 19TH
CENTURY

清十八至十九世紀
碧玉松鹿同春筆筒

worked with a cylindrical body supported on a base resting on five incurved *ruyi* feet, the exterior of the vessel densely decorated with a continuous scene depicting verdant vegetation with *wutong*, willow and pine trees, further adorned with two deer, one portrayed prancing, the other recumbent, before a pavilion, the stone of a rich spinach-green colour with black speckles

12.9 cm, 5 in.

HK\$ 500,000-700,000

US\$ 64,000-89,500



PROPERTY FROM AN IMPORTANT COLLECTION
**A WHITE JADE ARCHAISTIC FIGURE
 OF A GOOSE**
QING DYNASTY, 18TH CENTURY

depicted with its webbed feet tucked beneath its body, the crested head turned back and grasping in its beak a scrolling stem bearing lotus blooms and trailing around its neck, the substantial body with wings on either side and defined with archaic plumage formed with zoomorphic motifs, the stone of a white colour
 15.5 cm, 6 1/8 in.

PROVENANCE

Collection of T.Y. Chao (1912-1999).
 Sotheby's Hong Kong, 1st November 1999, lot
 567.

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

清十八世紀 白玉銜蓮寶鵝

來源：
 趙從衍（1912-1999年）收藏
 香港蘇富比1999年11月1日，編號567



**A MAGNIFICENT AND EXTREMELY RARE
WHITE JADE DOUBLE-SIDED CIRCULAR 'BOYS'
SCREEN AND GILT-BRONZE AND CHAMPLEVE
ENAMEL STAND
QING DYNASTY, QIANLONG PERIOD**

well worked on one side with three boys carrying stems of millet on a promontory overlooking a lake, with a pavilion amongst trees on a ledge above, the reverse with flowering plants and rockwork, supported on an elaborate gilt-bronze and champlevé enamel stand cast and enamelled with floral and 'horse-hoof' motifs, the stand further flanked by a pair of stylised gilt-bronze lotus flanges
screen 19 cm, 7½ in.
overall height 30.5 cm, 12 in.

PROVENANCE

Sotheby's London, 12th May 1989, lot 636.

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

清乾隆
白玉童子獻瑞圖圓屏
配鑿胎琺瑯座

來源：
倫敦蘇富比1989年5月12日，編號636





Masterfully carved to various depths of relief, this extremely rare double-sided screen is an outstanding example of the highest level of jade carving of the Qing dynasty. The three figures, pavilion and trees give the impression of being modelled entirely in the round due to the exceptional degree of undercutting, and the different textures of these elements are skilfully executed. Further evidence of the craftsman's technical expertise is seen in the delicate details captured, such as the bending reeds of millet, which would have been difficult to successfully capture due to the unyielding nature of the material.

Screens such as the present piece were seldom created before the Qianlong period due to the rarity of large flawless pieces of jade, and were fashioned from carefully chosen highly translucent stones, which would enhance the differing depths of the carved pictorial scene. The particular challenge presented to carvers of jade table screens was to compose two different designs for each side that would not interfere with but rather enhance the other when light was shone through. Thus the viewer could easily be transported into the tranquil and inviting landscapes such as the present.

The Qianlong Emperor advocated that jade mountains and carved panels should carry the spirit of paintings by famous masters of the past. It is recorded that a number of classical paintings from the Emperor's own collection was ordered to be reproduced in jade, such as the celebrated painting *Travellers in the Mountains*, by the eminent Five Dynasties painter Guan Tong (907-960). The sense of harmony between the figures and the vast landscape in this panel is a good example of the type of carving the Qianlong Emperor envisioned.

The three boys carved on this plaque carry further auspicious meaning. While boys at play were frequently depicted from the Ming dynasty to represent the wish for many noble sons, also referenced in the millet which

symbolises fertility, the number three is also significant. In Daoism, three symbolises the three elements of heaven, earth and human being, and an old Chinese proverb encapsulates the importance of three: "The wisdom of three ordinary people exceeds that of the wisest individual".

Similarly carved white jade screens of circular form, the figural scene also framed within swirling clouds, include two from the De An Tang collection, included in the exhibition, *A Romance of Jade from the De An Tang Collection*, Palace Museum, Beijing, 2004, cat. nos. 25 and 26; and a pair, one from the Fogg Art Museum, Harvard University, Cambridge, and the other from the Frederick Knight collection, illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 123, sold at Christie's Hong Kong, 27th November 2007, lot 1511. See also a screen sold three times in these rooms, 16th November 1989, lot 640, 9th October 2007, lot 1579, and 8th October 2013, lot 3042; and another sold in our London rooms, 28th October 1988, lot 285.

Jade plaques were often paired with vibrantly enamelled stands, providing an attractive contrast to the monochrome jade, of which the present is a particularly sumptuous example. Ornately embellished with elaborate gilt-bronze scrolls, it clearly reveals the Western *rococo* influence that was popular in the Qianlong court. As characteristic of contemporary imperial porcelain designs, Western motifs have been combined with traditional Chinese elements, seen here through the lotus panel and lotus petals. A green jade plaque, mounted on a similarly opulent gilt-bronze stand embellished with cloisonné enamel, from the collection of Sir John Mullens and included in the Oriental Ceramic Society exhibition *Chinese Jade throughout the Ages*, Victoria and Albert Museum, London, 1975, cat. no. 412, was sold in our London rooms, 8th June 1982, lot 322.





本品插屏，雕工精良，層次分明，實屬清代玉雕臻例。童子、亭臺、樹等剔刻細緻精巧，營造圓雕效果，自然生動。玉石乃堅硬材質，難於精雕細琢，而本屏紋飾細節入微，穗稈微彎，纖毫畢現，更見玉匠精工。

乾隆以前良玉稀少，是以罕見如本品碩大之玉雕。此屏慎選晶瑩淨透美玉，以彰紋飾雕刻層次深淺，極其難得。玉屏兩面構圖不同，卻不互擾，反於光線透亮下相互托襯，考驗工匠琢玉之藝。屏如此例，使其觀者，宛入靜謐之境，神遊山水之間。

乾隆帝主張插屏及山子等玉雕須帶歷代名家畫意。據載，高宗曾命工匠照其御藏古畫雕玉，其中包括五代山水大家關仝（907-960年）所作《關山行旅圖》等。本品紋飾刻畫寬闊山水景色，人物與風景合一，意境祥瑞，切合乾隆帝心意。

本品紋飾，寓意祥瑞。明代流行童子嬉戲圖，有祝賀子孫延綿、並成大器之意；穗稈，亦寓多子。道教有天地人三才之說，故本屏刻劃三童嬉戲，涵義美滿。

可比較相近白玉圓屏，風景人物相近，圍飾卷雲紋，包括德安堂收藏兩例，曾展於《玉緣：德安堂藏玉》，故宮博物院，北京，2004年，編號25及26。另有一對例，其一存於劍橋哈佛大學福格藝術博物館，另一則為弗雷德里克奈特收藏，圖載於 Robert Kleiner，《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，圖版123，售於香港佳士得2007年11月27日，編號1511。此外可比較一例，三度售於香港蘇富比，先後為1989年11月16日，編號640、2007年10月9日，編號1579以及2013年10月8日，編號3042。尚有一例，售於倫敦蘇富比1988年10月28日，編號285。

玉色素樸，若配以華彩底座，對比鮮明，富麗堂皇，本品便為佳例。此鑲金銅鑿胎瑤瑯底座飾以歐式捲延枝草，瀰漫西洋洛可可風，卻兼綴蓮花及蓮瓣紋，東西交融，切合乾隆年間宮廷風尚。John Mullens 爵士收藏一青玉例，配相類鑲金銅掐絲瑤瑯座，曾展於東方陶瓷學會《Chinese Jade throughout the Ages》，維多利亞與艾伯特博物館，倫敦，1975年，編號412，售於倫敦蘇富比1982年6月8日，編號322。

PROPERTY FROM AN IMPORTANT COLLECTION

**A SUPERBLY CARVED WHITE JADE 'MELON'
VASE AND COVER**

QING DYNASTY, QIANLONG PERIOD

exceptionally worked with an ovoid body rising from a countersunk foot to a short waisted neck and flaring rim, the shoulder flanked by a pair of loop handles, each adorned with a butterfly with outstretched wings and suspending a loose ring, the exterior densely decorated with a melon vine with plump lobed fruits growing from a trailing stem amidst large palmate leaves, with butterflies hovering above including two large ones plunging from the shoulder, the cover surmounted by a large finial depicted in openwork with a bud and surrounded by curling foliate edges, the lustrous stone of an even white colour, wood stand
22.6 cm, 8⁷/₈ in.

PROVENANCE

Sotheby's Hong Kong, 1st May 2001, lot 611.

LITERATURE

The Jade-Carving Art in the Ch'ing Dynasty, National Museum of History, Taipei, 1996, pp. 84-85.

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

US\$ 510,000-765,000

清乾隆 白玉瓜瓞綿綿雙蝶活環耳蓋瓶

來源：

香港蘇富比2001年5月1日，編號611

出版：

《清代玉雕藝術》，國立歷史博物館，台北，1996年，頁84-85





Sotheby's New York, 9th/10th October 1987, lot 186.
Sotheby's Hong Kong, 1st November 1999, lot 566 Striking for the brilliant and even hue of the white jade stone, this vase is superbly carved with an auspicious motif of melon vines and butterflies. The carver's proficiency with the medium is evident in the skillful rendering of leaves and tendrils that gently sway in a most naturalistic manner. His exceptional skill is further displayed in his ability to fashion the stone in various levels of reliefs, from the deeply carved leaves to their thinly incised veins, and the detailed wings of the butterflies.

Jade carvings reached an unprecedented peak in quality and quantity as a result of the Qianlong Emperor's outspoken passion for carved jade. The successful annexation of the Tianshan region around Hetian and Khotan in modern Xinjiang province secured access to the raw material. While his predecessor, the Yongzheng Emperor, had been faced with a severe shortage of good quality nephrite, large quantities of fine jade became available to the court from the latter half of the Qianlong reign onwards. While initially it was stipulated that all mined jade from the Tianshan region reached the court in Beijing, it was later established that an annual tribute quota of 4,000 catties (2,000 kilos) was to be supplied. Once in the palace, jade boulders were dispatched to the Palace Workshop (*Zaobanchu*) in Beijing, to the workshops of Suzhou, or those belonging to the Huai and Changlu Administrations.

Vases of this form carved with this auspicious motif are rare and no other closely related example appears to have been published. Melons and butterflies form the wish for many descendants (*guadie mianmian*), a pun also mentioned in the *Book of Odes (Shijing)*. The motif is also related to the New Year when butterflies and melons represent the wish *niannian jiqing* ('Auspicious happiness year after year'). Butterflies are also related to the Daoist philosopher Zhuangzi (Mencius), who dreamt he was a butterfly flying in a carefree manner and enjoying the nectar from flowers.

A spinach-green jade vase carved with melons and butterflies, but lacking the loop handles and with a four-character Qianlong reign mark and of the period, in the Palace Museum, Beijing, is illustrated in *The Compendium of Collection in the Palace Museum. Jade*, vol. 10, Qing Dynasty, Beijing, 2011, pl. 61. Compare also a double-gourd vase carved with similarly rendered leaves, but also with the *daji* (good luck) characters, illustrated in Robert Kleiner, *Chinese Jades form the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 149.

白玉蓋瓶，光瑩亮潔，潤若凝脂，瓜藤綿延，彩蝶翩翩，細緻絕美且寓意祥瑞。紋飾線條柔和自然，刀法層次豐富，突顯琢玉工藝高超臻妙。

乾隆帝愛玉，當朝玉雕藝術進而發展至巔峰。先帝雍正正在位期間，玉材供應不足，乾隆中期，攻克準噶爾部，納新疆天山、和闐一帶於疆土，得豐沛玉料資源，中國玉雕工藝遂蓬勃發展。新疆天山地區，每年向朝廷貢玉四千斤，玉料進宮後，發配由造辦處玉作、蘇州玉作坊，或兩淮、長蘆兩鹽政之玉活，雕琢宮廷用玉器。

此類玉雕活環耳蓋瓶，並綴祥瑞紋飾者甚稀，著錄亦不見相似瓜瓞綿綿紋與雙蝶耳白玉蓋瓶。「綿綿瓜瓞」意謂子孫萬代，出自《詩經》。蝴蝶與瓜藤紋飾，並有慶賀新年之意，「年年吉慶」。蝴蝶亦載道學意含，即莊子夢蝶之典故。

比較北京故宮博物院藏一件碧玉瓜瓞綿綿雙蝶耳瓶，無活環，琢乾隆年製款，錄於《故宮博物院藏品大系·玉器編10·清》，北京，2011年，頁61。並參考一件葫蘆形玉瓶，瓜瓞綿綿紋與本品相似，綴「大吉」雙字，刊於 Robert Kleiner，《Chinese Jades form the Collection of Alan and Simone Hartman》，香港，1996年，圖版149。

A WHITE JADE 'DRAGON' WATERPOT
QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉浮雕如意雲龍紋水盂

superbly worked with deep rounded sides rising from a flat base to an incurved rim, the shoulder decorated in high relief with a pair of confronting five-clawed dragons soaring amidst *ruyi* clouds, each depicted with a prominent head and scaly writhing body, the substantial stone of an opaque white colour, *zitan* stand

13.4 cm, 5¼ in.

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

US\$ 192,000-255,000

This piece is remarkable for its motif of two lively dragons masterfully rendered twisting their body around the opening of the vessel. Carved almost in the round, the beasts' scaly and muscular body creates a dramatic contrast to the otherwise undecorated vessel.

A similarly carved waterpot, also inscribed with a poetic inscription by the Qianlong Emperor, in the Palace Museum, Beijing, is illustrated in *Scholar's Paraphernalia. Classics of the Forbidden City*, Beijing, 2009, pl. 231; a celadon jade example lacking the inscription and carved with two dragons and a *chilong*, from the collection of Mr and Mrs Djahanguir Riahi, was sold in our Paris rooms, 22nd June 2017, lot 3; and a smaller one was sold in these rooms, 3rd October 2018, lot 3350. See also one carved entirely with dragons among waves and clouds, sold at Christie's New York, 22nd/23rd March 2012, lot 1862.



**AN INSCRIBED TURQUOISE MOUNTAIN
QING DYNASTY, QIANLONG PERIOD**

well carved as a craggy mountain landscape, the boldly layered rocks superbly rendered with lush vegetation, including pine trees and small *lingzhi* blooms issuing from the ground, one side incised near the top with a four-character inscription reading *wansong diecui* ('myriad pines in layers of greenery'), the reverse further decorated a waterfall, the stone of a vibrant bluish-green colour with brown striations
15.5 cm, 6 $\frac{1}{8}$ in.

PROVENANCE

Joseph M. Mospugo, Amsterdam, 21st October 1975.
A Dutch private collection, acquired in 1975 and thence by descent.

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

Compare a similar turquoise mountain in the British Museum, London, illustrated in Jessica Rawson, *The British Museum Book of Chinese Art*, London, 1992, fig. 18; one from the collection of Mr. Augustus L. Searle, now at the Minneapolis Institute of Art, is published on the Museum's website, accession no. 32.47.3a,b; another was sold in our London rooms, 4th May 1984, lot 360; and a smaller carving attributed to the Kangxi period, was sold in our New York rooms, 28th to 29th September 1989, lot 410.

清乾隆 松綠石雕「萬松疊翠」山子

來源：

Joseph M. Mospugo，阿姆斯特丹，1975年10月21日
荷蘭私人收藏，1975年入藏，後於家族傳承







THE 'TREASURE VASE': AN ARCHETYPAL YONGLE DESIGN

REGINA KRAHL

This unusual form appears to have been produced at Jingdezhen only under the Yongle (r. 1403-1424) and Xuande (r. 1426-1435) Emperors and the preference of this design in these two reigns may be related to these rulers' active patronage of Buddhism. Vases of similar form with a prominent galleried rim and high foot, similarly decorated with lotus petals and with the same triple pearl or jewel motifs at the neck, but flower instead of *lingzhi* sprays, are in the Yongle period often depicted in a Buddhist context. Draped with knotted ribbons and holding a triple flaming jewel on top, they are identified as the 'treasure vases' (*bum-pa*) of Tibetan Buddhism and represent one of the Eight Buddhist Emblems. 'Treasure vases' are considered inexhaustible vessels and as such symbolize the spiritual abundance of the Buddha. Vases of this type are depicted, for example, on gilt-engraved (*qiangjin*) lacquer sutra covers of the Yongle period; compare a detail from a sutra cover from the Baoyizhai collection, sold in these rooms, 8th April 2014, lot 38 (fig. 1).

With its downward pointing rim, the shape is very unusual and otherwise rarely seen in Chinese porcelain. Equally rare is the decoration of *lingzhi* sprays, pearl motifs and petal panels only. In China, the form is known as a 'pomegranate vase' (*shiliu zun*), probably on account of some likeness of the rim to the crown of sepals of a pomegranate. The form is reminiscent of earlier melon-shaped vases which, however, are lacking the distinctive rim and the splayed foot. Compare a silver vase discovered as part of a Southern Song (1127-1279) hoard of gold and silver wares at Pengzhou, Sichuan province, and now in the Pengzhou Municipal Museum, illustrated in *Sichuan Pengzhou Songdai jin yin qi jiaocang* [A Song dynasty hoard of gold and silver vessels at Pengzhou in Sichuan], Beijing, 2003, col. pl. 42, and p. 125, fig. 167.

Blue-and-white porcelain vessels of this design are known both without reign mark and inscribed with a Xuande mark. As happened frequently between the Yongle and Xuande periods, examples from the two reigns vary in detail. Julian Thompson, who discussed this vase in the Alan Chuang collection catalogue, states (*op.cit.*, p. 52) that the design of these vases was adjusted when the mark was introduced, and that "the unmarked vases have a more domed mouth, shorter neck and a plain curved interior to the foot, whereas the marked vases have a flatter mouth, longer neck and a distinct glazed step inside the footing".

Another unmarked vase of this design in the National Palace Museum, Taiwan, was included in the Museum's exhibition *Mingdai Xuande guanyao jinghua tezhan tulu/ Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, no. 13. An example excavated in Beijing and today in the Capital Museum, Beijing, is illustrated in *Shoudu Bowuguan cang ci xuan* [Selection of porcelains from the Capital Museum], Beijing, 1991, pl. 103. Two similar vases from the Wu Lai-hsi collection were sold in our London rooms, 26th May 1937, lots 31 and 32, the former again 16th June 1939, lot 106, from the collection of Major L.F. Hay; one of the Wu Lai-hsi vases is now in the Sir Percival David Collection in the British Museum, London, and was discussed and illustrated together with the Pilkington vase listed below in Margaret Medley, 'Regrouping 15th Century Blue and White', *Transactions of the Oriental Ceramic Society*, vol. 34, 1962-63, pl. 9; another from the collection of H.R.N. Norton, sold in our London rooms, 5th November 1963, lot 163, was included in the exhibition *Mostra d'Arte Cinese/Exhibition of Chinese Art*, Palazzo Ducale, Venice, 1954, cat. no. 630.





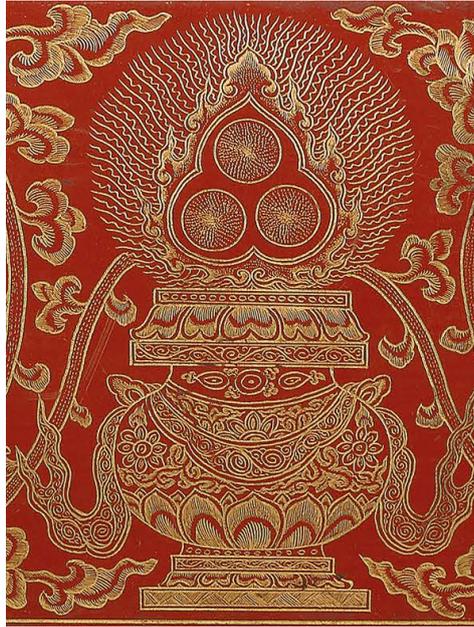


Fig. 1
 'Qiangjin' lacquer sutra cover, Ming dynasty, Yongle period, detail
 Sotheby's Hong Kong, 8th April 2014, lot 38

圖一
 明永樂 朱漆鈸金八寶蓮瓣紋經板局部
 香港蘇富比2014年4月4日·編號38



Fig. 2
 Blue and white 'pomegranate' vase, mark and period of Xuande
 Sotheby's Hong Kong, 6th April 2016, lot 19

圖二
 明宣德 青花折枝靈芝紋石榴尊 《大明宣德年製》款
 香港蘇富比2016年4月6日·編號19

Vases of this design of Xuande mark and period are in the Palace Museum, from the Qing court collection, and in the National Museum of China, both in Beijing, the former illustrated in Geng Baochang, ed., *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 1, pl. 100; the latter published in *Zhongguo Guojia Bowuguan guancang wenwu yanjiu congshu/Studies on the Collections of the National Museum of China. Ciqi juan* [Porcelain section]: *Mingdai* [Ming dynasty], Shanghai, 2007, pl. 33; and an example from the collections of Derek G. Ide (d. 1979) and Roger Pilkington (1928-1969) was sold in these rooms, 6th April 2016, lot 19 (fig. 2).

These porcelain vases may have inspired later cloisonné examples, perhaps studded with jewels; see a vase shown to the left of the Tianqi Emperor (r. 1621-7) in an official court portrait, included in the exhibition *Power and Glory: Court Arts of China's Ming Dynasty*, Asian Art Museum, San Francisco, 2008, p. 262, cat. no. 149.

青花寶瓶·永樂典範

康蕊君

此石榴尊器形極罕，製於景德鎮，卻僅只永、宣二朝。兩帝篤信佛教，力興其事，石榴尊之燒造與此或有關聯。永樂一朝，佛教題材作品上，多見器形與此近似之瓶，盤口及圈足較高，同飾蓮瓣，頸且綴三聯珠或寶珍，卻以花卉代替折枝靈芝，垂掛飄帶，頂飾三重火焰寶華，展現藏傳佛教八寶祥瑞之「寶瓶」形象。「寶瓶」象徵無盡，寓意福智圓滿。此類寶瓶圖案見諸明永樂戩金漆經板；參考抱一齋舊藏經板，售於香港蘇富比2014年4月8日，編號38（圖一）。

石榴尊折沿向下延伸，器形獨特，中國瓷器鮮見。所飾紋樣亦甚獨特，瓶腹飾折枝靈芝，配綴寶珠及蓮瓣紋，或因其口與石榴尊冠相近，在中國此器型謂之「石榴尊」。此造型與年代較早之瓜棱瓶有相通之處，但其口沿不及石榴尊突出，足且外撇。參考四川彭州金銀器窖藏中一瓜式銀瓶，現藏彭州博物館，錄於《彭州宋代金銀器窖藏》，北京，2003年，彩圖版42，頁125，圖167。

此類青花石榴尊，有無款及書宣德年款者。永、宣二朝所出之器，常有局部之異，石榴尊也非例外。朱湯生在《中國瓷器—莊紹綏收藏》論及此尊時，指有款者之器型與無款者有別，無款例口沿下彎弧度稍大，頸稍短，底素胎呈弧狀；而落款者口沿下彎弧度稍小，頸略長，底施釉且呈階梯狀（前述出處，頁52）。

一無款類例，藏於台北故宮博物院，展並錄於《明代宣德官窯菁華特展圖錄》，台北，1998年，編號13。參見北京出土例，現存北京首都博物館，刊於

《首都博物館藏瓷選》，北京，1991年，圖版103。又見吳寶熙舊藏兩相似例，售於倫敦蘇富比1937年5月26日，編號31及32，前者入 L.F. Hay 上校收藏，後再在1939年6月16日倫敦蘇富比易手，編號106，後者則納入大維德爵士典藏，現存倫敦大英博物館，與下文提及之毘金頓舊藏並錄於 Margaret Medley 專文〈Regrouping 15th Century Blue and White〉，《東方陶瓷學會彙刊》，卷34，1962-63年，圖版9。H.R.N. Norton 典藏且有一例，售於倫敦蘇富比1963年11月5日，編號163，曾展於《Mostra d' Arte Cinese/Exhibition of Chinese Art》，多奇宮，威尼斯，1954年，編號630。

形制相約、落宣德年款之例，則可參考北京故宮博物院清宮舊藏與北京國家博物館二尊，前者錄於耿寶昌編《故宮博物院藏明初青花瓷》，北京，2002年，卷1，圖版100，後者見《中國國家博物館館藏文物研究叢書：瓷器卷·明代》，上海，2007年，圖版33；Derek G. Ide（1979年卒）舊藏一例，後入羅傑·毘金頓（1928-1969年）寶蓄，售於香港蘇富比2016年4月6日，編號19（圖二）。

器形相類但年代較晚之掐絲琺瑯瓶，或嵌寶珠，可能受明初石榴尊所啓。參見一幅天啟皇帝宮廷畫像，其左側繪一掐絲琺瑯例，展於《Power and Glory: Court Arts of China's Ming Dynasty》，亞洲藝術博物館，三藩市，2008年，頁262，編號149。



PROPERTY FROM THE ALAN CHUANG COLLECTION

**AN OUTSTANDING AND RARE BLUE AND
WHITE 'POMEGRANATE' VASE
MING DYNASTY, YONGLE PERIOD**

modelling after a metal prototype, superbly potted with a baluster body divided into six lobes, rising from a tall splayed foot to a waisted cylindrical neck, elegantly sweeping up to an out-turned rim with rolled lip simulating a pomegranate fruit, the exterior painted in rich cobalt-blue tones in the 'heaped and piled' effect, depicting on each lobe a *lingzhi* spray with radiating trefoil leaves between lappet bands, the neck similarly decorated with three joined circles, all divided by vertical line borders at the ribs, the everted rim and the foot encircled by broad pendent lappets, covered overall in a thick transparent glaze save for the unglazed footring
18.7 cm, 7³/₈ in.

PROVENANCE

Sotheby's Hong Kong, 30th October 2000, lot 101.

LITERATURE

Sotheby's: Thirty Years in Hong Kong, Hong Kong, 2003, pl. 240.

Julian Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pl. 8.

HK\$ 18,000,000-25,000,000

US\$ 2,300,000-3,190,000

明永樂 青花折枝靈芝紋石榴尊

來源：

香港蘇富比2000年10月30日，編號101

出版：

《香港蘇富比三十週年》，香港，2003年，圖版240
朱湯生，《中國瓷器一莊紹綏收藏》，香港，2009年，圖版8



3630

PROPERTY OF A GENTLEMAN

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

robustly potted with a pear-shaped body rising from a short spreading foot to a short waisted flaring neck flanked by a pair of archaic scroll handles, painted around the exterior in rich cobalt-blue tones with a broad scrolling lotus band, all between *ruyi*, lotus lappet and classic scroll bands, the neck adorned with a band of *shou* medallions on a *wan* diapered ground, the base inscribed with a six-character seal mark 45.5 cm, 17 $\frac{7}{8}$ in.

PROVENANCE

Christie's London, 16th December 1981, lot 35.

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

US\$ 383,000-640,000

清乾隆 青花纏枝番蓮紋雙龍耳鹿頭尊
《大清乾隆年製》款

來源：

倫敦佳士得1981年12月16日，編號35



Mark



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

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

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

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

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

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

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

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

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

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



3631

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

**A FINE BLUE AND WHITE 'MELON' CHARGER
MARK AND PERIOD OF YONGZHENG**

robustly potted with shallow rounded sides rising from a short foot to a flat everted rim, the interior centred with a medallion enclosing a continuous scrolling branch of vine bearing seven lobed melons and tendrils, all within a broad composite floral scroll around the cavetto issuing buds and blooms wreathed by finely detailed leaves, the rim painted with a wave border within a raised lip, the exterior with six fruiting sprigs of lychee, pomegranate, loquat, peach, cherry and crab apple, the base inscribed with a six-character reign mark within a double circle
45.8 cm, 18 in.

PROVENANCE

Sotheby's Hong Kong, 28th November 1978, lot 226.

HK\$ 3,200,000-4,200,000

US\$ 408,000-535,000

清雍正 青花瓜瓞綿綿折沿盤
《大清雍正年製》款

來源：

香港蘇富比1978年11月28日，編號226



Mark



Although the reign of the Yongzheng Emperor (r. 1723-35) lasted no longer than thirteen years, it had a huge impact on the porcelain production of the Qing dynasty (1644-1911). Like his father, the Kangxi Emperor, he was a strong patron of the arts. Already as a prince, before he ascended the throne, Yongzheng had shown a keen interest in porcelains and had copies made of earlier ceramic ware at the Jingdezhen imperial kilns. Himself an excellent administrator, he immediately recognized the importance of good management of the imperial factory. In 1726, early in his reign, he chose his Minister of Imperial Household, Nian Xiyao (1617-1738), as Superintendent of Customs and Director of the Jingdezhen imperial kilns. Nian Xiyao effectively ran the industry, personally supervising the production for the court. During that time, Tang Ying (1682-1756) became involved at the Jingdezhen kilns as Assistant Supervisor, and it was entirely to his credit that porcelain production, both in terms of quality and technology, reached an unprecedented high level.

As source of inspiration, Tang Ying took some of the best examples of the previous Ming dynasty (1368-1644) porcelains. Not merely copying, he went further yet, by adding new imaginative details to the original Ming designs.

The present dish clearly stands in this practice of early Ming dynasty revivals. Its decor brings to mind a familiar design of early Ming blue-and-white dishes: a melon vine with two large fruits and a smaller one rooted in the ground, with a flower scroll around the cavetto and a wave band at the rim of the Yongle period (1403-1424), see an example from the Tianminlou collection, illustrated in *Blue-and-White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1992, cat. no. 25 and for an excavated example from the waste heaps of the imperial kilns at Zhushan, *Jingdezhen chutu Yuan Ming guanyao ciqu/Yuan's and Ming's Imperial Porcelains Unearthed from Jingdezhen*, Beijing, 1999, pl. 70.

On the present dish, the Yongle design is ingeniously renewed by adding further embellishments to the melons and flowers. The shading of the blue evokes the 'heaped and piled' effect of the early blue-and-white and the specks on the melons, flowers and leaves that of the burnt cobalt spots, as if a flaw had now been turned into a decorative feature.

After Yongle, the melon as decorative motif was less seen on porcelain, although some bowls and dishes display it in a different composition, such as a Chenghua (1465-1487) mark and period 'palace' bowl, decorated with three individual



clusters of melon vine, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. 2, no. 677. A dish from the Jiajing period (1522-1566) features an overall pattern of melon vines; see the exhibition catalogue *Lanbai Huiying/Radiating Hues of Blue and White. Ming Dynasty Blue-and-White Porcelains in the National Palace Museum Collection*, Taipei, 2016, no. 98.

Not only on porcelain were melons a favoured theme, but also on ink paintings, compare an album leaf of the late Yuan or early Ming dynasty with seals dating to around the Chenghua period, included in the exhibition catalogue *Seven Classical Paintings*, Eskenazi Ltd, London, 2009, no. 7.

Melons were generally associated with the virtue of loyalty due to its connection with the historical figure of Shao Ping, Marquis of Dongling during the Qin dynasty (221-206 BC) who lost his rank and wealth when the Han (206 BC-AD 220) replaced the Qin dynasty. Not accepting the new rule, he left outside the capital Chang'an, to grow melons, which became renowned for their fine quality as Dongling melons. His loyalty was immortalized in a poem by Tao Yuanming (354-427), quoted in John Minford and Joseph Lau, *An Anthology of Translations, Classical Chinese Literature*, vol. 1: *From*

Antiquity to the Tang Dynasty, Hong Kong, 2000, p. 502. Popularly, melons are an auspicious symbol for prosperity and a long lineage of sons, as phrased in the Chinese proverb *guadie mianmian*.

An identical dish is in the Palace Museum in Beijing, illustrated in Geng Baochang, *Gugong Bowuyuan cang Ming chu Qinghua ci* [Early blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 2, pl. 201. Another is included in James Spencer, *Zhongguo Lidai taoci xuanji/ Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 125. See another comparable charger in the Tianminlou collection, sold from these rooms, 23rd of May, 1978, lot 131, and illustrated in *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, cat. no. 53. Two other similar dishes were sold in our rooms: one from the Jingguangtang collection, sold in our London rooms, 7th June 1988, lot 273, and exhibited in *Gems of Chinese Art: Selections of Chinese Ceramics and Bronzes from the Tsui Art Foundation*, The Empress Palace Museum, Singapore, 1992, no. 95; the other in New York, 23rd September 1997, lot 282.



雍正一朝，先後不過十三載，然於清代製瓷影響深遠。康雍二帝，父子同心，皆於藝事不吝扶持。未登基時，皇子胤禛已嗜陶瓷，曾命景德鎮御窯仿燒古器，因具統籌慧眼，速即洞悉調度御窯廠意義重大。繼位未久，雍正四年（1726年）委用內務府總管年希堯（1617-1738年），主理淮安板關關稅務，兼管景德鎮御窯廠務。年希堯掌管有方，躬親督陶以事宮廷。其時，唐英（1682-1756年）任御窯廠駐廠協理，而後窯業所臻高峰，不論品質、技藝，凡前所未及，皆論其功。

為求靈機，唐英參考明瓷佳器，依明代圖樣又添新穎紋飾，承襲之餘更青出於藍。此盤重開明初之制，紋飾似曾相識，乃見於永樂青花盤，二瓜一瓞，同藤綿延，根莖沒地，凹壁繪纏枝花卉，口沿飾水波紋，可比較天民樓藏例，錄於《天民樓青花瓷特展》，鴻禧美術館，台北，1992年，編號25，另見珠山御窯堆積出土一例，刊於《景德鎮出土元明官窯瓷器》，北京，1999年，圖版70。

反觀此盤，於永樂紋飾平添妙筆，瓜瓞、花卉繁美有加。鈷藍濃郁，頗見早期青花鐵鏽斑之效；瓜藤花葉，點染微斑，乃鈷料入窯煅燒所致，本屬疵瑕，而今則增點綴，實為化瑜。

永樂之後，瓜瓞紋飾日漸式微，雖見盃、盤之類仍有採用，然構圖有別，如一宮盃，成化年款，飾折枝瓜瓞三株，載於康蕊君，《玫茵堂中國陶瓷》，倫敦，1994年，卷2，編號677。另有一嘉靖盤，通體主

飾「瓜瓞綿綿」紋，見台北故宮博物院展覽圖錄《藍白輝映：院藏明代青花瓷展》，台北，2016年，編號98。

瓜瓞紋飾備受青睞，非僅限瓷器，水墨繪畫亦倚愛之，一元末明初冊頁，鈐成化印，曾展於《Seven Classical Paintings》，埃斯卡納齊古董行，倫敦，2009年，編號7。

瓜，寓意忠心，其源可溯至秦朝東陵侯邵平。秦亡漢替後，邵平雖遭削爵抄家，卻不趨附新政，出走長安，務農種瓜，瓜美，世稱東陵瓜。陶淵明（354-427年）賦詩詠其忠心，由閔福德、劉紹銘收錄於《含英咀華》，上卷：遠古時代至唐代，香港，2000年，頁502。後世素以瓜瓞為瑞果，祝頌子孫昌盛，不絕不斷，成語謂之「瓜瓞綿綿」。

北京故宮蓄有一例，與此盤如出一轍，錄於耿寶昌，《故宮博物院藏明初青花瓷》，北京，2002年，卷2，圖版201。另一例，刊於史彬士，《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，編號125。及一大盤，售於香港蘇富比1978年5月23日，編號131，為天民樓所藏，圖見《天民樓藏瓷》，香港，1987年，編號53。仍可比較二盤，尺寸稍小，均由蘇富比釋出，其一，原靜觀堂之寶，售於倫敦1988年6月7日，編號273，曾展於《Gems of Chinese Art: Selections of Chinese Ceramics and Bronzes from the Tsui Art Foundation》，皇后坊博物館，新加坡，1992年，編號95；其二售於紐約1997年9月23日，編號282。



3632

**A RARE BLUE AND WHITE 'SANDUO' JAR
MARK AND PERIOD OF YONGZHENG**

the tall cylindrical body rising to gently sloping shoulders and a short neck, painted to the exterior in deep tones of cobalt blue with simulated 'heaped and piled' effect, depicting flowering and fruiting branches of the *sanduo* ('Three abundances'), including peach, pomegranate and lychee, the neck and foot encircled by *ruyi* and petal lappets respectively, inscribed to the base with a six-character reign mark within a double circle

25.3 cm, 10 in.

PROVENANCE

A Swedish private collection, acquired from China, c. 1915-1920, by repute.

HK\$ 3,800,000-4,200,000

US\$ 485,000-535,000

清雍正 青花折枝三多紋罐
《大清雍正年製》款

來源：

瑞典私人收藏，傳約1915-1920年得於中國



Mark





The simplicity of this form, the sides of which dramatically drop down from high shoulders, is a Yongzheng innovation and embodies the elegant style characteristic of the period. Finding inspiration from Ming ceramics and combining this with the developments in porcelain production and the Emperor's aesthetic preferences led to high-quality wares that were both inventive and classic. Furthermore, such vessels reveal the drinking and eating habits of its time: in this case the storage and consumption of tea.

During the Ming dynasty, a revolution in the history of tea in China occurred when the production of caked tea was prohibited and the use of powdered tea was replaced by tea leaves. As a result, new tea utensils for steeping tea, such as teapots and tea caddies, replaced the traditional grinder, sieve, bamboo brush and ladles. Many of the Ming tea traditions were continued in the Qing dynasty and while the actual utensils did not change drastically, a greater assortment of shapes and designs evolved with the flourishing porcelain production of the Kangxi, Yongzheng and Qianlong reigns.

Tea caddies for storing tea leaves were produced in a number of forms, the present being one of the largest types, and invariably inspired by early-Ming examples. The present jar is decorated with the *sanduo*, namely the peach, pomegranate and lychee, in imitation of early fifteenth century blue and white porcelain. Closely related Yongzheng examples of slightly larger size, and with their original covers, include one in the National Palace Museum, Taipei, included in the Museum's exhibition *Empty Vessels, Replenished Minds: The Culture, Practice and Art of Tea*, Taipei, 2002, cat. no. 121, where it is catalogued as a tea caddy; and another in the Palace Museum, Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (III)*, Shanghai, 2000, pl. 104. The potting of the vessels and painterly style of the decoration on the aforementioned examples are particularly reminiscent to the present piece.

本品器形，簡潔素雅，細口圓肩，始創興盛於雍正一朝，大雅之風，雋永不衰。雍朝製瓷，多鑒明瓷式樣，結合本朝燒瓷工藝及世宗高逸品味，故佳器屢出，既有獨創新例，亦不乏典雅臻作。此外，器俱反映時人飲食習慣，例如本瓶，則與儲茶及品茗相關。

明朝洪武二十四年（1391年），太祖下詔罷造福建建安團餅貢茶，乃中國茶史上重大變革。太祖亦明令禁止製作團茶，並改用茶葉而非茶粉，自此茶器亦隨之而變。新式茶具，如茶壺及茶罐，取代茶碾、茶羅、竹茶筴、茶匙等傳統茶器。清代品茶習俗大體承襲明朝，茶器變化無多，但康雍乾三朝瓷業大興，以致茶具造型屢有創新。

茶葉罐器形眾多，多取材自明初款式，本品屬大例。本瓶集永宣兩窯典風，寫生壽桃、石榴、荔枝折枝果紋共三組，果實飽滿，枝葉繁茂，寓意三多。參考其他尺寸稍大之蓋罐，其一寶蓄台北故宮博物院，展於《也可以清心：茶器·茶事·茶畫》，台北，2002年，編號121，圖錄例作茶罐；另見北京故宮博物院藏一例，錄於《故宮博物院藏文物珍品大系·青花釉裏紅（下）》，上海，2000年，圖版104。兩例不論造型與紋飾，均與本品同出一轍。

3633

PROPERTY OF A GENTLEMAN

**A FINE LARGE BLUE AND WHITE 'FLORAL'
VASE, HU**

SEAL MARK AND PERIOD OF QIANLONG

robustly potted with deep rounded sides rising to an angled shoulder and surmounted by a tall flaring neck flanked by a pair of tubular handles, richly decorated in brilliant cobalt tones around the sides with floral blooms borne on a continuous foliate stem, between bands of *ruyi* lappets around the shoulder and crashing waves interspersed with foam around the base, the neck divided into five main friezes, including two enclosing floral scrolls, two depicted with crashing waves and one rendered with pendent lappets, the handles further painted with crashing waves, all above a border of pendent lappets skirting the foot, the base inscribed with a six-character seal mark
52 cm, 20½ in.

PROVENANCE

Sotheby's Hong Kong, 15th May 1990, lot 169.

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

US\$ 383,000-640,000

清乾隆 青花纏枝蓮紋貫耳壺
《大清乾隆年製》款

來源：

香港蘇富比1990年5月15日，編號169



Mark





The present vase is notable for its impressive size, fine potting and skilfully executed varying decorative bands, and represents the expertise of craftsmen working during the Qianlong reign. In order to satisfy his own flamboyant taste, the Qianlong Emperor is known to have commissioned artists working in the Imperial kilns at Jingdezhen to make pieces that were highly challenging and unconventional, often placing more emphasis on the showier aspects of production and on the virtuosity of craftsmanship. The refinement of the material allowed for the making of such large vessels, which provided a platform for artists to be ambitious in their repertoire.

The form of this vase required considerable expertise from the potter and is an adaptation of the Han ritual bronze vessel, *hu*. During the Han dynasty (206BC-AD220) vessels were produced in highly prized material such as bronze and were intended for use during ancestor worship rituals. This reference to archaic forms would also have been much appreciated by the emperor who was a great connoisseur and a keen collector of archaic pieces.

Further reference to China's celebrated past is seen in the intricately painted floral scrolls which were inspired by 15th century Ming dynasty blue and white porcelain. Painted in a brilliant deep blue glaze which reflects the high level of technical achievement by Qing craftsmen. Qing painters employed the 'heaping and piling' technique in the intention to simulate the stippled effect of the cobalt glaze typically found on early Ming pieces.

A closely related Qianlong vase sold in these rooms, 16th May 1977, lot 90, now in the Hong Kong Museum of Art, was included the Museum's exhibition *The Wonders of the Potter's Palette*, Hong Kong Museum of Art, Hong Kong, 1984, cat. no. 63. Compare also a vase from the collection of Sir Ralph Harwood, K.C.B., K.C.V.O., at one time Financial Secretary to King George V and Controller of the Royal Household, and believed to have been presented to him by Queen Mary, out of the Royal collections at Windsor Castle, sold in our London rooms, 7th June 1994, lot 358. Another vase of this type was sold in these rooms, 8th April 2009, lot 1604.

Large vases of this type, but with a long cylindrical neck and no foot that derived from Xuande arrow vases, were produced during the Yongzheng reign. This Yongzheng form appears to have been copied by potters early in the Qianlong period before developing into a new form as exemplified by the present piece. Compare a Yongzheng vase similarly decorated with flower scrolls in the Palace Museum, Beijing, illustrated in *Qingdai yuyao ciqi*, vol. 1, pt. II, Beijing, 2005, pl. 178; and a rare Qianlong vase of related form but decorated with lotus flowers, sold at Christie's Hong Kong, 27th May 2008, lot 1579. For a Ming blue and white prototype, see a vase from the Qing court collection and still in the Palace Museum, Beijing, published in Geng Baochang ed., *Gugong Bowuyuan cang. Ming chu qinghua ci* [Early Ming blue and white porcelain in the Palace Museum], Beijing, 2002, vol. 1, pl. 82.

此件貫耳壺形制碩大，胎體端雅，紋飾細緻精美，體現出乾隆一朝製瓷工匠的高超技藝。為製作此類華麗奪目的瓷器大作，乾隆皇帝敕令景德鎮御窯廠的製瓷工匠大膽求變、嘗試製作高難度的創新品種。他對器物炫目華麗的裝飾紋樣及精湛技藝亦同樣關注。由於採用的原料品質講究、精煉上乘，既令如斯碩大的器皿得以製作，也同時為繪工陶匠們充分展現其高超技藝創造了條件。

此壺以漢代祭祀禮儀青銅器壺的造型為藍本作仿燒、複雜多變的的造型要求陶工具備十分專業的工藝技巧，漢代（公元前206-公元220年）器皿通常以當時稀有而備受珍重的青銅原料製成，並用於先祖的祭祀典禮儀式之中。這類古代器物也同樣受到了身為偉大鑒賞家和古董收藏家的乾隆皇帝的青睞，及被視作模仿的對象。

此壺上繽紛繁複的纏枝花卉圖案受到十五世紀明代青花瓷器紋飾的影響。而其濃豔的青花呈色則反映出清代工匠的高超技藝，畫師運用點刻工藝藉以重現明代早期青花瓷器的典型鐵斑效果。

在過去的拍賣會上，亦見數個相類的大壺售出：如於1977年5月16日香港蘇富比（編號90）售出，現屬香港藝術館藏品，見《清瓷薈錦：香港藝術館藏清代陶瓷》，香港藝術館，香港，1984年，編號63。另一件源自英國 Ralph Harwood K.C.B., K.C.V.O. 爵士收藏的大壺，於1994年6月7日倫敦蘇富比售出，編號358。此收藏家曾擔任英王喬治五世的財務大臣兼皇室內務總管，而大壺應原為溫莎城堡的皇家收藏，並為瑪麗皇后所賜贈。還可比較兩個大壺，其一為香港蘇富比1993年4月27日售出之品，編號174，後復現於2003年4月27日，編號221及2006年10月8日，編號1074。另一則在紐約蘇富比2001年10月17日拍出，編號175。

近似此類大瓶造型，但瓶頸更加細長且不對圈足的雍正製品為以明宣德投壺作造型藍本。此類雍正瓷瓶形制在乾隆初期仍為工匠所效仿，而後才逐步演化出現拍品的嶄新樣式。試比較一繪有類似纏枝花卉紋樣的雍正作例，現藏北京故宮博物院，收錄於《清代御窯瓷器》，卷1（下），北京，2005年，頁178。另有一件造型近似，繪有蓮花紋樣的罕見乾隆作例，於2008年5月27日香港佳士得售出，編號1579。還可參考一件明代青花瓶原型，見北京故宮博物院清宮舊藏，著錄於耿寶昌，《故宮博物院藏明初青花瓷》，北京，2002年，卷1，圖版82。

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

**A FINE PAIR OF BLUE AND WHITE 'CRANE'
BOWLS**

MARKS AND PERIOD OF YONGZHENG

each potted with rounded sides resting on a short foot, the interior centred with a medallion enclosing a gnarled branch of peaches, the exterior delicately decorated with pencilled details of eight cranes, each bird depicted flying in a different posture, the base inscribed with a six-character reign mark within a double circle
14.8 and 15 cm, 5¾ and 5⅞ in.

PROVENANCE

Acquired in Hong Kong, 1970s.

EXHIBITED

Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1981, cat. no. 116.

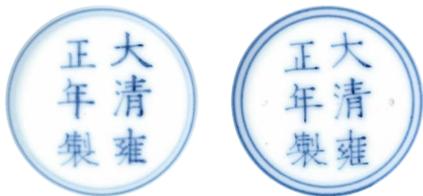
Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art, Hong Kong, National Museum of History, Taipei, 1982, cat. no. 116.

HK\$ 1,800,000-2,800,000
US\$ 230,000-357,000

清雍正 青花仙鶴紋盃一對
《大清雍正年製》款

來源：
購於香港，1970年代

展覽：
《求知雅集珍藏·中國古陶瓷展》，香港中文大學文物館，香港，1981年，編號116
《香港求知雅集珍藏·中國古陶瓷展》，國立歷史博物館，台北，1982年，編號116



Marks









This charming pair of bowls exemplifies the Yongzheng Emperor's infatuation with portents of good fortune and his insistence of outstanding quality. The design is particularly notable for its large areas of undecorated pristine ground, which provide a striking visual contrast to the finely painted motif. The cranes are rendered in a naturalistic manner, their movements and plumage expertly painted with varying shades of cobalt blue.

Bowls of this motif are unusual although two other pairs are known: the first, included in the Kau Chi Society exhibition *Ancient Chinese Ceramics*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1981, cat. no. 116, and sold in our London rooms, 11th July 1978, lot 214, and again in these rooms, 1st November 1994, lot 138, and the second, sold at Christie's Hong Kong, 25th October 1993, lot 775. A related motif of cranes is also known from the outsides of dishes of Yongzheng mark and period, which on the interior are similarly painted with a flowering peach tree; see for example a dish, in the National Palace Museum, Taipei, illustrated in the Museum's exhibition *Good Fortune, Long Life, Health and Peace: A Special Exhibition of Porcelains with Auspicious Designs*, Taipei, 1995, cat. no. 66; another in the Palace Museum, Beijing, illustrated in *Qingdai yuyao ciqi* [Porcelains from the Qing dynasty imperial kilns], Beijing, 2005, vol. I, pt. II, pl. 49; and another sold in these rooms, 12th/13th May 1976, lot 145.

Compare also a cup of Yongzheng mark and period similarly painted with eight cranes, sold at Christie's Hong Kong, 19th March 1991, lot 561; a pair of bowls with a similar crane design painted in the *doucai* palette, in the Chang Foundation, Taipei, illustrated in James Spencer, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pl. 134; and a further *doucai* cup sold in these rooms, 28th April 1992, lot 220.

This motif is highly auspicious. Cranes are symbolic of immortality, and therefore eight cranes reference the Eight Immortals. The flowering peach tree further strengthens this association, and their appearance together expresses the pun *heshou yannian*, which can be translated as 'May the crane and peaches extend your years'.

3635

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

**A FINE BLUE AND WHITE 'BAJIXIANG'
POURING VESSEL AND COVER, HE
SEAL MARK AND PERIOD OF QIANLONG**

modelled in the form of the archaic bronze *he* prototype, with a compressed globular body supported on four legs and surmounted by a constricted neck and lipped rim, flanked by a handle and a spout, the exterior of the body richly painted in cobalt-blue tones with a row of beribboned *bajixiang* emblems, each resting atop a lotus bloom wreathed in scrolling foliage, all below a key-fret band, the neck, handle, spout and legs superbly adorned with echoing *lingzhi* blooms, the cover centred with an arched knob and similarly rendered in dense *lingzhi* scrolls encircled by a key-fret band, the underside of the vessel with a six-character seal mark 21 cm, 8¼ in.

EXHIBITED

Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1981, cat. no. 118.

Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art, Hong Kong, National Museum of History, Taipei, 1982, cat. no. 118.

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

US\$ 192,000-255,000

清乾隆 青花番蓮托八吉祥紋四足蓋盃
《大清乾隆年製》款

展覽：

《求知雅集珍藏·中國古陶瓷展》，香港中文大學文物館，香港，1981年，編號118

《香港求知雅集珍藏·中國古陶瓷展》，國立歷史博物館，台北，1982年，編號118



Mark





This rare piece belongs to a special group of porcelain wares made under the direction of the Qianlong Emperor that combined contemporary elements with forms inspired by archaic bronzes. Its form is modelled after archaic bronze ritual vessels, *he*, made during the Zhou dynasty, while the motif of lotus and the Eight Treasures (*bajixiang*) hints at the increasing influence of Buddhism at court. The exceptional talent of the potters is evident not only in the successful transformation of a bronze form into porcelain, but also in their ability to combine decorative elements from different traditions.

Originally inspired by pottery prototypes from the Neolithic period, bronze vessels of this form are believed to have been originally used as wine ewers or pitchers in the Shang and Zhou dynasty. Their function was somewhat revived in the Qing dynasty, as attested by Wang Guowei (1877-1927) in his '*shuo he*' (On the *he*) from 1915, where he mentions that at banquets, those that could not tolerate drinking too much wine were offered a weaker version diluted with water poured from a *he*. Porcelain *he* appear to have been an 18th century innovation, and according to Palace documents, the first order for these vessels took place in the 3rd year of the Qianlong reign.

Ewers of this unusual form are found in important private and museum collections; one in the National Palace Museum, Taipei, was included in the Museum's exhibition *K'ang-Hsi, Yung-Cheng and Ch'ien-Lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, Taipei, 1986, cat. no. 71; another in the Tianjin Municipal Museum is illustrated in *Tianjin Shi Yishu Bowuguan cang ci* [Porcelains from the Tianjin Municipal Museum], Tianjin, 1993, pl. 166; and a third in the collection of Her Majesty the Queen is illustrated in John Ayers, *Chinese and Japanese Works of Art*, London, 2016, vol. 1, pl. 424, together with a Jiaqing mark and period example, pl. 425. See also one from the collections of Eva Lande and Julius Morgenroth, sold in our New York rooms, 17th March 2009, lot 122; and a slightly smaller example also lacking the cover included in the exhibition *Treasures of Imperial Porcelain. Official Kiln Porcelain of the Qing Dynasty Collected by Hangzhou Tu Huo Zhai Museum of Antique Ceramics*, Hangzhou, 2011, pl. 100.

乾隆年間，高宗對瓷器燒製要求嚴格，喜博古雅器，多取材高古青銅器型，揉合當代元素，古為今用，本盃正為一例。器型以周朝青銅盃為雛本，番蓮托八吉祥紋則可溯源宮廷佛教影響。藝匠取青銅古器器型製成瓷器，同時揉合多個傳統紋飾元素，展現巧思。

青銅盃以新石器時代陶器原型為雛本，相信乃商周盛酒器。盃於清朝頗有復興之勢，王國維（1877-1927年）著《說盃》曰：「盃之為用，在受尊中之酒與玄酒（即清水）而和之而注之於爵。」瓷盃似為十八世紀發明，據宮廷紀錄，宮廷作坊首於乾隆三年（1738年）奉命製作瓷盃。

此器器型獨特，可比較數例，見於各大私人收藏及博物館，台北故宮博物院現藏一例，曾展於《清康熙乾隆名瓷》，1986年，編號71。另一例天津市藝術博物館收藏，載於《天津市藝術博物館藏瓷》，天津，1993年，圖版166。再比較一例，英女皇御藏，圖載於約翰·艾爾斯，《Chinese and Japanese Works of Art》，倫敦，2016年，卷1，圖版424，同書並載一例，署有嘉慶年款，圖版425。此外尚有一例，出自 Eva Lande 及 Julius Morgenroth 收藏，售於紐約蘇富比2009年3月17日，編號122。還有一例，尺寸較小，無蓋，曾展於《御瓷遺珍：杭州土火齋古陶瓷博物館藏清代官窯瓷器》，浙江省博物館，杭州，2011年，編號100。

3636

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

**A FINE BLUE AND WHITE 'FISH' BOWL
SEAL MARK AND PERIOD OF QIANLONG**

of conical form, the steeply flaring sides supported on a splayed foot, painted to the interior with a central medallion enclosing three detached sprays of swaying waterweeds, encircled by four fish swimming in various poses, the exterior with tumultuous waves cresting and splashing with foams, below double lines encircling the brown-dressed rim, the base inscribed with a six-character seal mark
18.2 cm, 7 $\frac{1}{8}$ in.

PROVENANCE

Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1981, cat. no. 117.

Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art, Hong Kong, National Museum of History, Taipei, 1982, cat. no. 117.

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

US\$ 128,000-192,000

清乾隆 青花四魚海浪紋笠式盃
《大清乾隆年製》款

來源：

《求知雅集珍藏·中國古陶瓷展》，香港中文大學文物館，香港，1981年，編號117

《香港求知雅集珍藏·中國古陶瓷展》，國立歷史博物館，台北，1982年，編號117



Mark





This bowl is remarkable for its lively depiction of fish and crushing waves against an undecorated ground. The fish are skilfully rendered swimming and twisting their bodies with fine pencilled lines and broad washes of cobalt blue. Depictions of four fish among waterweeds are known on blue and white porcelain from as early as the Yuan dynasty and on these early wares the fish are sometimes identified as the black carp (*qing yu*), the silver carp (*bai yu*), the common carp (*li yu*) and the Chinese perch (*gui yu*); their names, *qing bai li gui*, are homophonous with the words for purity, morality and nobility, making this identification particularly appropriate.

Bowls of this design are unusual although a closely related example in the National Palace Museum, Taipei, is illustrated in *Blue and White Ware of the Ch'ing Dynasty*, Hong Kong, 1968, vol. II, pl. 27; and another from the collection of Mrs P. Pounce, was sold in our London rooms, 29th March 1977, lot 264. Compare also a pair of cups with Qianlong marks and of the period, painted with a similar motif of four fish among waterweeds, sold in these rooms, 30th April 1991, lot 75.



3637

PROPERTY OF A GENTLEMAN

**A PAIR OF IRON-RED AND UNDERGLAZE-BLUE
'DRAGON' DISHES
SEAL MARKS AND PERIOD OF QIANLONG**

each decorated on the interior with an iron-red dragon writhing against and enclosed in a medallion of crashing waves rendered in cobalt blue, the exterior similarly rendered with a band of nine iron-red dragons against an underglaze-blue ground below a floral border encircling the rim, the base centred with an underglaze-blue six-character seal mark 17.7 cm, 7 in.

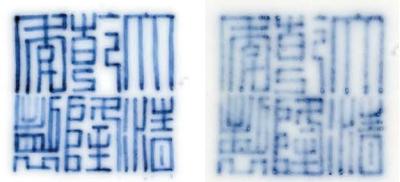
PROVENANCE

A Californian collection, acquired in Cleveland, Ohio, in the 1950s.
Christie's New York, 19th/20th September 2013, lot 1334.

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

清乾隆 青花礬紅龍騰海浪紋盤一對
《大清乾隆年製》款

來源：
美國加州收藏，1950年代購於俄亥俄州克利夫蘭
紐約佳士得2013年9月19/20日，編號1334



Marks



3638

PROPERTY OF A GENTLEMAN

**A RARE MING-STYLE BLUE AND WHITE
'PEACH' DISH
MARK AND PERIOD OF YONGZHENG**

the interior centred with a medallion decorated in 'heaping and piling' with peaches borne on gnarled leafy branches, the exterior with a frieze of nine morning glory blooms borne on undulating leafy stems, the base inscribed with a six-character reign mark within a double circle
27.1 cm, 10⁵/₈ in.

PROVENANCE

Sotheby's New York, 8th November 1980, lot 83.
Christie's New York, 23rd March 2012, lot 2024.

HK\$ 350,000-550,000
US\$ 44,600-70,500

清雍正 青花九桃紋盤
《大清雍正年製》款

來源：
紐約蘇富比1980年11月8日，編號83
紐約佳士得2012年3月23日，編號2024



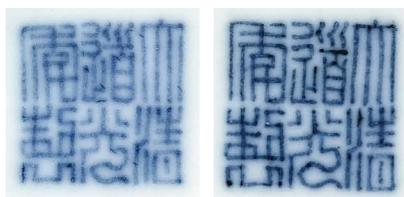
Mark

**A PAIR OF BLUE AND WHITE 'EIGHT IMMORTALS' BOWLS
SEAL MARKS AND PERIOD OF DAOGUANG**

each decorated in shades of blue around the exterior with the 'Eight Immortals', each rendered holding their respective attribute and supported on *ruyi* clouds above a wavy sea, the interior with a medallion enclosing three immortals including Shoulao holding a peach, the upper half of the medallion bordered with pine blossoms borne on an overhanging tree, the base inscribed with a six-character seal mark
10.9 cm, 4¼ in.

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

清道光 青花八仙過海盤一對
《大清道光年製》款



Marks



PROPERTY OF A GENTLEMAN

**A FINE AND RARE BLUE AND WHITE
'TRIGRAMS' BOWL**

MARK AND PERIOD OF YONGZHENG

well potted with deep rounded sides resting on a slightly tapered foot, the exterior decorated with cranes in flight alternating with the Eight Trigrams, each Trigram rendered within a medallion, all above a band of tempestuous waves crashing against rockwork, the interior centred with a medallion enclosing a florette resting on waves, encircled by a florette diaper band around the rim, the base inscribed with a six-character reign mark
14 cm, 5½ in.

PROVENANCE

Sotheby's Hong Kong, 21st May 1980, lot 168.

HK\$ 200,000-300,000

US\$ 25,500-38,300

It is rare to find a Yongzheng example of this design, more commonly found in the Qianlong period, such as a pair of bowls sold in our New York rooms, 13-14th September 2016, lot 270. For the Ming dynasty prototype of this design, see a Jiajing bowl with additional borders, illustrated in *Sekai tōji zenshū/Ceramic Art of the World*, Tokyo, 1976, vol. 11, fig. 29.

清雍正 青花仙鶴八卦紋盃
《大清雍正年製》款

來源：

香港蘇富比1980年5月21日，編號168



Mark



A BLUE AND WHITE 'DRAGON' BOX AND COVER
MARK AND PERIOD OF JIAJING

of circular section, the cover with a gently raised central medallion enclosing an *en face* dragon soaring amidst *ruyi* clouds, encircled by a frieze depicting a pair of dragons and *ruyi* clouds decorated to the rounded sides and repeated on the exterior of the box, each mythical beast rendered chasing a flaming pearl amidst flaming wisps, the base inscribed with a six-character reign mark within a double circle
 16.3 cm, 6³/₈ in.

PROVENANCE

Collection of John Jacob Astor (1763-1848), thence by descent in the family.

HK\$ 100,000-150,000

US\$ 12,800-19,200

明嘉靖 青花雲龍戲珠紋圓蓋盒
 《大明嘉靖年製》款

來源：

約翰·雅各·阿斯特（1763-1848年）收藏，此後家族傳承



Mark



**A BLUE AND WHITE 'LANDSCAPE' VASE
QING DYNASTY, KANGXI PERIOD**

sturdily potted with a tall baluster body surmounted by a trumpet neck flaring at the rim, the body decorated with a continuous landscape scene and detailed with a recluse seated in a pavilion and looking out at the tranquil river, the neck bordered with a raised fillet and decorated with bands of dots, scrollwork and rectangular projections

44.3 cm, 17 $\frac{3}{8}$ in.

PROVENANCE

Collection of John Jacob Astor (1763-1848), thence by descent in the family.

HK\$ 100,000-150,000

US\$ 12,800-19,200

清康熙 青花河畔小憩圖觀音尊

來源：

約翰·雅各·阿斯特（1763-1848年）收藏，此後家族傳承



**A PAIR OF PUCE-ENAMELLED BLUE AND
WHITE 'EIGHT IMMORTALS' BOWLS
MARKS AND PERIOD OF TONGZHI**

each with rounded sides resting on a tapered foot, the exterior painted in underglaze blue with the Eight Immortals carrying their various attributes, riding on various sea creatures or plants, journeying across a ground of cresting waves in puce enamel, all above a key-fret band, the interior similarly decorated with a central medallion enclosing Shoulao and a deer amongst puce waves below scrolling clouds, all within blue line borders, the base inscribed with a six-character reign mark
22.2 cm, 8¾ in.

PROVENANCE

Collection of John Jacob Astor (1763-1848), thence by descent in the family.

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

清同治 青花胭脂紅八仙過海圖盤一對
《大清同治年製》款

來源：
約翰·雅各·阿斯特（1763-1848年）收藏，此後家
族傳承

大清同治年製
大清同治年製

Marks





3644

**A FINE BLUE AND WHITE 'EIGHT IMMORTALS'
DISH
MARK AND PERIOD OF KANGXI**

the rounded sides supported on a straight foot, painted in rich cobalt-blue tones on the exterior with a frieze depicting the Eight Immortals holding their respective attributes in a garden landscape, the interior with a central medallion enclosing Shoulao seated beside a deer, with a boy holding his staff standing behind him under a bushy pine tree, the base inscribed with a six-character reign mark within a double circle
14.9 cm, 5 $\frac{7}{8}$ in.

PROVENANCE

Sotheby's New York, 11th September 2012, lot 289.

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

清康熙 青花八仙賀壽圖盤
《大清康熙年製》款

來源：
紐約蘇富比2012年9月11日，編號289



Mark

3645 NO LOT

3646

PROPERTY OF A LADY

A RARE YELLOW-GROUND AND UNDERGLAZE-BLUE 'FLORAL' BOWL

MARK AND PERIOD OF YONGZHENG

superbly potted with rounded sides rising from a splayed foot to a flat everted rim, the interior centred with an underglaze-blue medallion enclosing a stylised floral bloom, encircled around the cavetto with six detached floral blooms borne on a leafy stem, including lotus and chrysanthemum, the exterior similarly adorned with six detached floral blooms, all between key-fret and classic scroll bands encircling the rim and foot respectively, all against a bright yellow ground save for the six-character reign mark within a double circle reserved against white inscribed to the base 25.9 cm, 10 $\frac{1}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 11th April 2008, lot 2916

HK\$ 2,800,000-3,200,000

US\$ 357,000-408,000

清雍正 黃地青花折枝花卉紋折沿盃
《大清雍正年製》款

來源：

香港蘇富比2008年4月11日，編號2916



Mark





Compare a bowl of similar form but of mark and period of Qianlong in the Nanjing Museum, exhibited in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1995, cat. no. 79. See also a Qianlong bowl of this design from the Van Slyke collection sold in these rooms, 31st May 1989, lot 182; and another from the collection of Edward T. Chow, sold in these rooms, 25th November 1980, lot 154, and again at Christie's New York, 4th June 1987, lot 296.

For the inspiration of this design, compare the interior of the flared bowl with a Xuande reign mark, illustrated in the revised *Sekai tōji zenshū/Ceramic Art of the World*, vol. 14: Ming, Tokyo, 1976, pls 28 and 29.

參見南京博物院藏乾隆年製署款例，曾展於《清瓷萃珍：清代康雍乾官窯瓷器》，香港中文大學文物館，香港，1995年，編號79。乾隆例還可參考 Van Slyke 舊藏，售於香港蘇富比1989年5月31日，編號182。仇焱之舊藏也有例可考，先後售於香港蘇富比1980年11月25日，編號154，及紐約佳士得1987年6月4日，編號296。

此盃式樣以宣德窯所製為範，對比宣窯署款器盃心飾紋，如《世界陶磁全集》，卷14：明，1976年，圖版28及29。

3647

PROPERTY OF A GENTLEMAN

A RARE LARGE YELLOW-GROUND GREEN-ENAMELLED INCISED 'DRAGON' BOWL MARK AND PERIOD OF JIAJING

with deep rounded sides resting on a short straight foot, brightly decorated around the exterior with two five-clawed dragons striding amidst stylised clouds above crashing waves, each mythical beast depicted writhing sinuously and chasing a flaming pearl, all between bands enclosing a stylised foliate scroll and chevron motifs encircling the rim and foot, the interior centred with a medallion enclosing a coiling dragon, below a classic scroll border to the inner rim, all incised with elaborate details, picked out in bright green enamel and reserved on a yellow ground, the base left white and inscribed in underglaze blue with a six-character reign mark within a double circle
22.4 cm, 8¾ in.

PROVENANCE

A Japanese family collection, by repute.

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

Dragon designs in this yellow-and-green colour scheme were already experimented with at the Jingdezhen imperial kilns in the Yongle period (1403-24), but this colour combination became popular only in the Zhengde reign (1506-21). For a small ewer and dish with this design excavated from the Yongle stratum of the Ming imperial kiln site see *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong Museum of Art, Hong Kong, 1989, cat. nos. 28 and 29. In the Zhengde period ewers, slop bowls (zhadou), dishes, and bowls of different shapes were made in this design; compare a Zhengde bowl in the Koger collection, illustrated in John Ayers, *Chinese Ceramics. The Koger Collection*, London, 1985, pl. 73; and the zhadou in the Meiyintang collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 4, no. 1682.

明嘉靖 黃地綠彩雲龍趕珠紋盃
《大明嘉靖年製》款

來源：
傳日本家族收藏

No other bowl of this size and design appears to be recorded, but smaller Jiajing bowls with dragons are known. See a related type with slightly everted rims, decorated with a pair of dragons striding among scrolling clouds, but above upright lotus petals instead of waves, the rims without stylised bands, including one example in the Meiyintang collection, illustrated by Regina Krahl, *ibid.*, vol. 2, no. 696, sold in our London rooms, 8th/9th July 1974, lot 247, and twice at Christie's London, 12th December 1977, lot 150, and 8th December 1986, lot 329. Compare also another type of even smaller size, decorated with a frieze dragon, phoenix and crane between a classic-scroll and stylised lappets, such as one from the collection of George de Menasce, sold in these rooms, 28th April 1998, lot 792.



Mark



3648

PROPERTY OF A GENTLEMAN

**A RARE CORAL-GROUND FAMILLE-VERTE
'FLORAL' BOWL**

YUZH I MARK AND PERIOD OF KANGXI

finely potted with deep rounded sides rising from a short slightly splayed foot to a gently flaring rim, the exterior vibrantly decorated with nine lush autumn-flowering buds and blooms, including peony, chrysanthemum, poppy and crabapple, the luscious blooms rendered borne on and growing amidst curling stems and verdant foliage, all picked out in shaded tones of blue, pale yellow, green and iron-red against a rich coral-red ground, the base inscribed in underglaze blue with a four-character *yuzhi* mark within a double square

10.9 cm, 4¼ in.

PROVENANCE

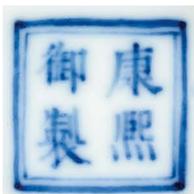
Acquired at L'Hotel des Ventes, Geneva in the early 1970s.
A Parisian private collection.
Sotheby's Hong Kong, 5th October 2016, lot 108.

HK\$ 2,800,000-3,200,000
US\$ 357,000-408,000

清康熙 珊瑚紅地五彩九秋同慶圖盃
《康熙御製》款

來源：

1970年代購自 L'Hotel des Ventes，日內瓦
巴黎私人收藏
香港蘇富比2016年10月5日，編號108



Mark





This bowl belongs to a small group of wares adorned with vibrantly coloured designs over a dark-coloured ground, and with *yuzhi* reign ('made for imperial use of ...') marks. These are rare and suggest a closer relationship to the imperial court. Wares enamelled in the imperial workshops in the Forbidden City of Beijing rather than by the imperial kilns at Jingdezhen in Jiangxi province, bear such *yuzhi* marks, but in overglaze-blue or pink enamel, since the plain white porcelains came from Jingdezhen fully glazed and fired. The significance of the underglaze-blue *yuzhi* mark, which would have been added at Jingdezhen, has been much discussed, especially since identical bowls are also known with underglaze-blue *nianzhi* marks.

It has been suggested that such bowls were enamelled in the Palace in Beijing, with only the mark inscribed at Jingdezhen before firing. They seem, however, very different from the typical Kangxi porcelains from the Beijing palace workshops, and are part of a small but well-known range of pieces with the same design painted in the characteristic Jingdezhen *wucai* ('five colour') palette of the Kangxi period, which in the West is known as the *famille-verte*. It is therefore most likely that they were decorated in Jingdezhen, even if their marks may indicate direct use at the palace. Hugh Moss in *By Imperial Command. An Introduction to Ch'ing Imperial Painted Enamels*, Hong Kong, 1976, p. 82, discusses wares of this type and notes that until the craftsmen of Jingdezhen became acquainted with the newly developed *famille-rose* palette of the Palace Workshops, they continued to work in the dominant style of the Kangxi period.

Bowls of this type are held in important private and museum collections worldwide; a pair in the National Palace Museum, Taipei, is illustrated in *Porcelain with Painted Enamels of Qing Yongzheng Period*, Taipei, 2013, pl. 21; one in the Shanghai Museum, Shanghai, is published in Wang Qingzheng, *Kangxi Porcelain wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 95; another in the Asian Art Museum of San Francisco, is illustrated in He Li, *Chinese Ceramics. A New Standard Guide*, London, 1996, pl. 653; a pair, from the Edward T. Chow collection and now in the S.C. Ko Tianminlou collection, included in the exhibition *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 89, was sold in these rooms, 25th November 1980, lot 143; and another pair from the T.Y. Chao and Meiyintang collections, published in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 4, London, 1994-2010, no. 1724, was sold several times at auction, most recently in these rooms, 7th April 2011, lot 4.

Similar bowls with Yongzheng *yuzhi*, Yongzheng *nianzhi*, as well as six-character Yongzheng and Qianlong reign marks are illustrated in *The Tsui Museum of Art. Chinese Ceramics IV. Qing Dynasty*, Hong Kong, 1995, pls. 158-60 and 166, together with a rare Palace Workshop example with a Kangxi *yuzhi* mark in puce enamel, pl. 123.

此類瓷盤於深色地上施繪繽紛鮮亮紋飾，底款署「御製」，極為少見，並顯示其製瓷目的，與宮廷密不可分。宮中造辦處繪造之釉上彩瓷，底署釉上藍料或胭脂紅料「御製」年款，有別於署書於景德鎮之釉下青花「御製」款。由於這種五彩花卉盤亦有見青花「年製」款之作例，青花「御製」款之意義和重要性，歷來備受闡釋討論。

有說此類帶青花「御製」款瓷盤，是於景德鎮官窯廠署款燒製成白釉瓷盤後，運至北京內府作坊加彩。然其風始終迥異於典型康熙朝造辦處之加彩瓷作，相反，它們更近似一類景德鎮生產，以典型康熙五彩色釉繪相同構圖之御瓷。由此可見，青花「御製」年款意味著器物是為皇帝或近室直接使用而製，但彩繪燒製仍是在景德鎮官窯完成。莫士搗在專著《御製》中，提及此類紋飾構圖盛行於康熙一朝，直至景德鎮御窯熟作北京造辦處傳來創新發展之粉彩瓷繪技法（香港，1976年，頁82）。

此類瓷盤藏於重要博物館及私人收藏，台北故宮博物院藏有一對，刊於《金成旭映：清雍正琺瑯彩瓷》，台北，2013年，圖版21。上海博物館有一盤，錄於汪慶正編，《上海博物館藏康熙瓷圖錄》，香港，1998年，圖版95。三藩市亞洲藝術博物館也有一盤，錄於賀利，《Chinese Ceramics. A New Standard Guide》，倫敦，1996年，圖版653。仇焱之舊藏還有一對，後於香港蘇富比1980年11月25日售出，編號143，現為天民樓收藏，曾展於《天民樓藏瓷展》，香港藝術館，香港，1987年，編號89。另一對則先後經趙從衍及玫茵堂收藏，錄於康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷4，編號1724，數度由香港蘇富比售出，最近一次為2011年4月7日，編號4。

近似瓷盤數例，分別帶「雍正御製」、「雍正年製」四字、及「大清雍正年製」、「大清乾隆年製」六字款，刊錄於《徐氏藝術館·陶瓷篇IV·清代》，香港，1995年，圖版158-160及166，同錄一罕見造辦處作「康熙御製」胭脂紅料款琺瑯彩瓷盤，圖版123。



3649

PROPERTY OF A LADY

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

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

18.7 cm, 7³/₈ in.

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

US\$ 255,000-383,000

明永樂 鎏金銅綠度母坐像
《大明永樂年施》款



Mark



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

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

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

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

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





依據傳統，永樂時期的宮廷藝匠隱匿其名，他們所製鑲金佛像，鑄造精緻，鑲金豐厚，被視為佛教重器。烏爾裡希·馮·施羅德在《西藏佛教雕塑》記錄了四十五尊西藏寺廟帶「大明永樂年施」之永樂鑲金銅佛像，香港2001年，卷2，頁1237-1291。永樂年間，明成祖朱棣（1360-1424年），致力於強化與西藏宗教領袖之間的關係，造像以供施西藏宗教領袖或寺廟，是以現仍有佛像供存西藏。

永樂鑲金佛像的風格，可以追溯至奉藏傳佛教為宮廷信仰之元代。一件十四世紀早期杭州寺廟的木刻版畫，提供了中國佛教藝術全新風格的證據見 Heather Karmay, 《Early Sino-Tibetan Art》，沃明斯特，1975年，頁47-50，圖版26、29及30。在些版畫中諸尊溫柔微笑的面容，飽滿圓潤的軀體，下承多層寶座，反映了當時紐瓦爾（Newar）的藝術風格，深受西藏地區的喜愛，經由著名工匠阿尼哥（Aniko, 1244-1306年）將此風格引入中國。在永樂時期幾乎均用類似圖像為藍本，例見史博曼舊藏釋迦牟尼佛坐像，售於香港蘇富比2006年10月7日，編號808，以及大英博物館所藏近例，圖載於 Wladimir Zwalf, 《Buddhism: Art and Faith》，倫敦，1985年，編號305及封面內頁。

綠度母是佛教之救世菩薩，協助佛徒超脫生死輪迴。根據西藏神話所述，觀音菩薩因憐憫眾生苦難而流下的淚水積累成湖，湖中蓮花現出「蘊含百萬朵蓮花典雅」之綠度母菩薩相（達賴喇嘛一世對綠度母菩薩的論述錄於 Glenn H. Mullin, 《Mystical Verses of a Dalai Lama》，新德里，2003年，頁57）。永樂宮廷崇拜綠度母的熱誠並不亞於西藏善信。據典藏出版記錄，

永樂年製鑲金銅綠度母造像至少有十尊存世。Usher P. Coolidge 故藏一尊，錄於 Heather Karmey, 前述出處，頁88，圖版56。芝加哥藝術學院藏一品，錄於烏爾裡希·馮·施羅德, 《西藏佛教雕塑》，香港，1981年，頁517，圖版144D。鴻禧美術館藏一品，錄於史彬士, 《金銅佛造像圖錄》，台北，1993年，頁111，圖版48。蘇黎世瑞特堡博物館 Berti Aschmann 基金會收藏二品，錄於 Helmut Uhlig, 《On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art》，蘇黎世，1995年，頁146-148，編號92-93。西藏寺廟又存二尊，錄於烏爾裡希·馮·施羅德, 上引著作，頁1276-8，圖版536C-6F。北京故宮博物院且有收藏，見《明永樂宣德文物特展》，北京，2010年，頁247，圖版120。史博曼藏度母，則在2006年10月7日於香港蘇富比出售，編號806。另見一拍賣近例，原屬東京大倉集古館所蓄，曾展於《曼茶羅の世界—玉重コレクション・チベット仏教美術》，東京，2005年，後售於紐約蘇富比2014年3月19日，編號86。

這些永樂造像各具鮮明特色，充分展示永樂造像的原創性及多樣性，卻又符合宮廷作坊標準。此尊慈相細膩溫柔，風格與史博曼舊藏及北京故宮所存相近，而尺寸較大的兩尊 Aschmann 藏品則比較嚴肅，而 Coolidge 作例則較圓潤親切。然前述所有綠度母造像，塑造和鑲金工藝盡皆完美，一概配以永樂年製典型的珠飾和蓮花瓣座。本品所塑綠度母，化身為氣質細膩的女菩薩，其雙手渙散慈愛與悲憫，展現永樂宮廷藝匠之鬼斧神功，使人深切感受到菩薩普度眾生之大慈悲。



3650

**A LARGE 'FEMALE IMMORTALS' PAINTING
YUAN - MING DYNASTY**

gesso, ink and gouache on linen, decorated with six female immortals standing on clouds in a celestial setting, each figure rendered adorned in an elaborate headdress and clad in loose robes billowing in the wind
85.5 by 165.5 cm, 33 $\frac{3}{8}$ by 5 $\frac{1}{8}$ in.

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

元至明 仙女駕雲圖
設色布本



This piece depicts a magnificent procession of celestial figures dressed in long flowing robes and embellished with luxurious jewellery. A jardinière in the form of a bronze censer sets the scene and leads the eye towards the figures and their swaying robes, which endow the composition with a sense of animation. In Taoism, female immortals were fundamental manifestations of the *yin* force, and complemented the *yang* (male) force. The vital importance of *yin* is expressed in a passage of the *Daode jing* [The Scripture of the Dao and its Virtue], attributed to Laozi, translated in the catalogue to the exhibition *Taoism and the Arts of China*, The Art Institute of Chicago, Chicago, p. 275:

The Valley Spirit [the Tao] never dies. It is named the Mysterious Female. And the Doorway of the Mysterious Female Is the base from which Heaven and Earth sprang. It is there within us all the while; Draw upon it as you will, it never runs dry.

Stylistically this painting follows in the linear style of the painter Wu Zongyuan (active in the early 11th century), who was in turn inspired by the Tang muralist Wu Daozi (active c. 710 – c. 760). One of the most talented painter of Daoist subjects in the Song period, a handscroll by Wu Zongyuan painted with a procession of immortals dressed in similar flowing robes, was included *ibid.*, cat. no. 74.

Compare also paintings made for the Water and Land Ritual (*Shuilu zhao*), which feature elegantly dressed immortals standing among billowing clouds, such as a set of four paintings, including one of female immortals, from the Baoning temple, Shanxi province, and now in the Shanxi Provincial Museum, Taiyuan, included in the exhibition *Imperial China. The Living Past*, Art Gallery of New South Wales, Sydney, 1992, cat. no. 57.1.





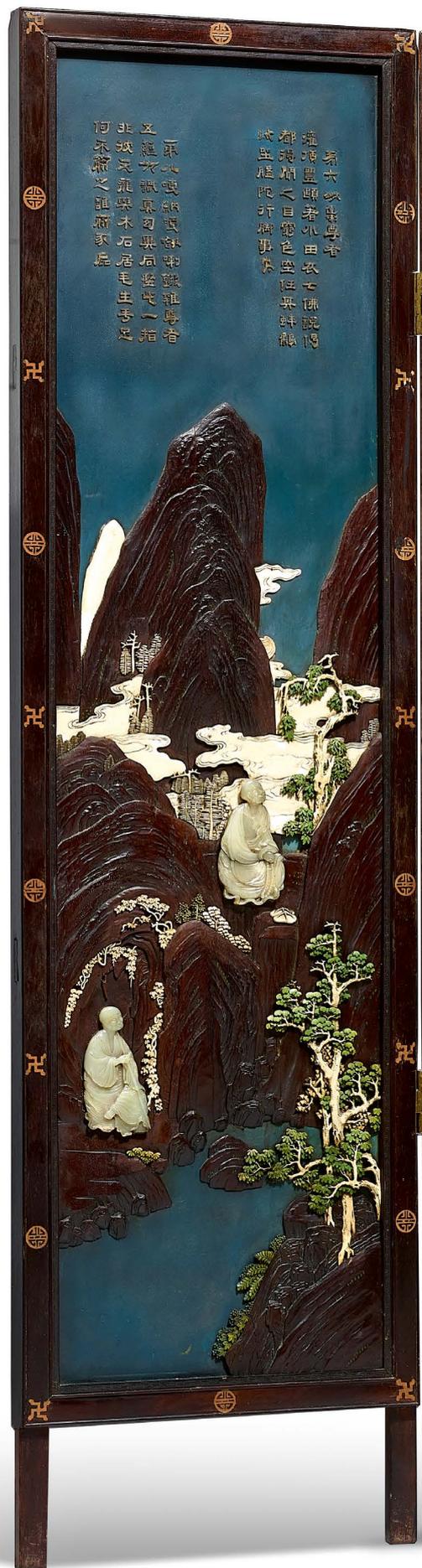
3651

**A SUPERB ZITAN THREE-PANEL IVORY,
JICHIMU AND JADE EMBELLISHED SCREEN
QING DYNASTY, QIANLONG PERIOD**

comprising a central panel flanked by a pair of narrower panels, the front inlaid in jade with an acolyte and eight *luohans*, the *luohans* each with an emaciated body cloaked in long robes, with some holding their respective attributes, seated amongst a mountainous landscape formed from carved *jichimu* rocks, further embellished with stained ivory trees, shrubs, waterfall and vaporous clouds, all below jade-inlaid imperial descriptions of each *luohan* reserved against a blue lacquer ground, the *zitan* frame inlaid with alternating *shou* roundels and *wan* symbols, the reverse painted with stylised floral scrollwork interlaced with bats against a black lacquer ground overall
overall 167 by 169.5 cm, 65¾ by 66¾ in.

- HK\$ 6,000,000-8,000,000
US\$ 765,000-1,020,000

清乾隆
紫檀框鸚鵡木雕嵌白玉象牙
御題「貫休畫十六應真像贊」三扇圍屏



第一吸納吸已履身坐
時身欲先後身覺理西三靈香
斷氣未出出機天而打機一担
可放下者承但睡口

第二上成種種事者
精闢果面成鏡果身中有相序
誠誠代回巨經隨地矣夢事託
師亦不居不說非師

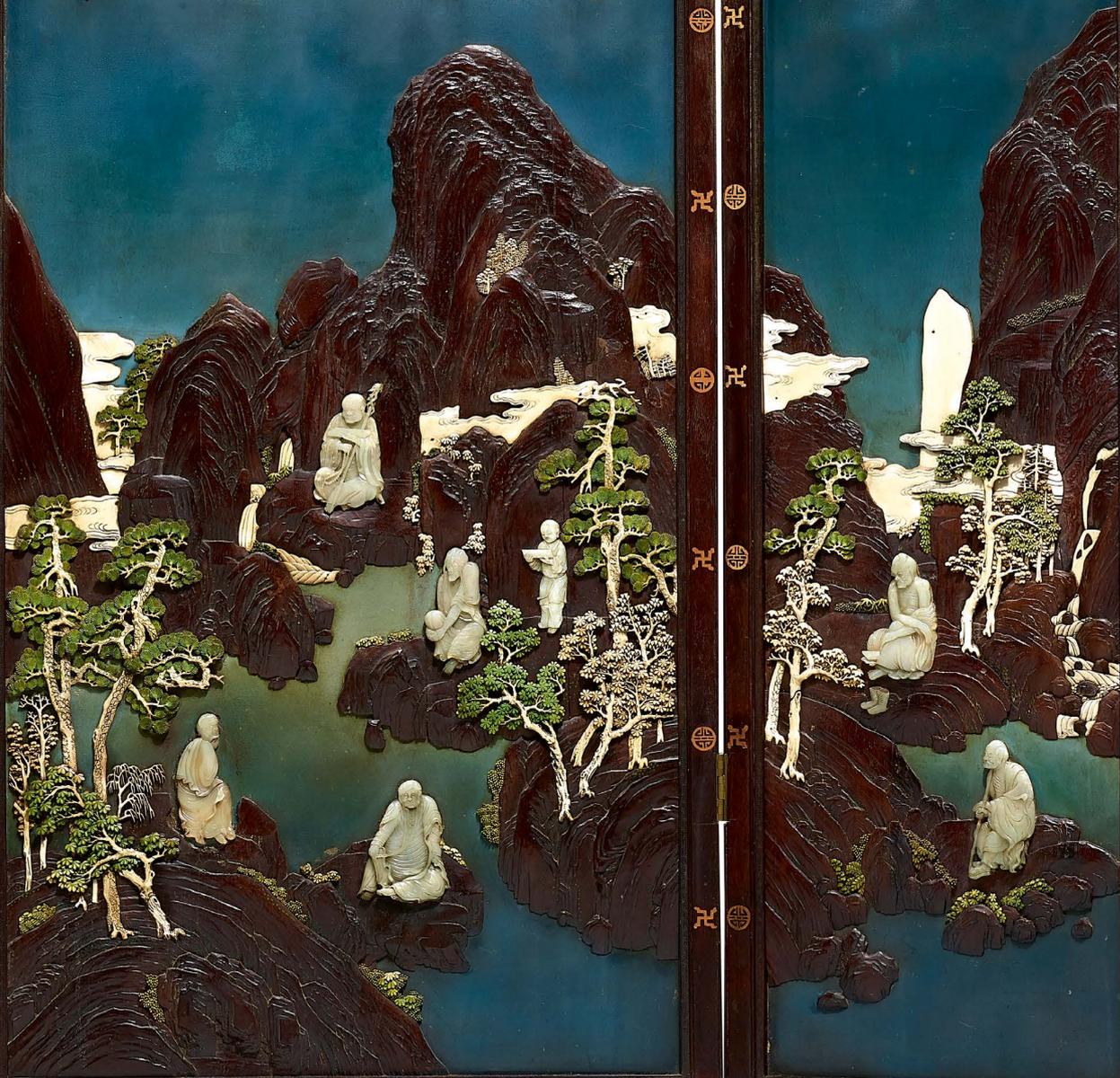
第三和城西隱者
願目我十人無主忍隱水汗苦
夢迴眼淚新淚不。說地收那
成音響到一除不返

第一阿贊三三管
次成客細說時一非說言見候
逐目掃回坤地吐五若有時記
說即不無亦初文字

御像卷

第二阿贊空尊者
泥林歌生皆身始忘心見菩薩
和思兒王在殊權望若和秀動
回從悔思平等解坑

第四吸種真尊者
瑛石脚膝牙馬臥息惟是且人
非語非欺看毛地地巨号坑之
詭云辣拜示此能。



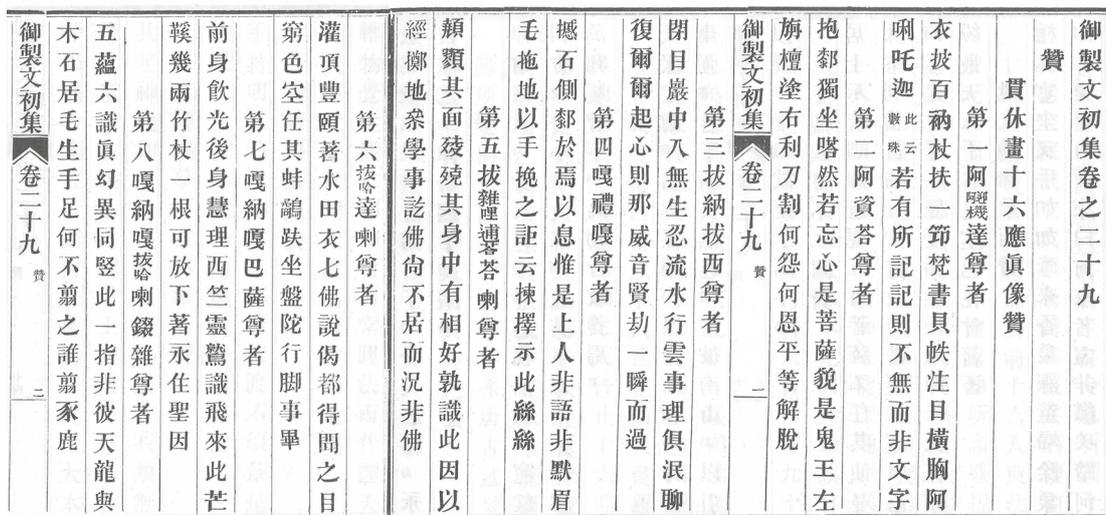


Fig. 1

Qing Gaozong yuzhi shiwen quanji [Anthology of imperial Qianlong poems and prose], *Yuzhi wen chu ji* [Imperial prose, vol. 1], *juan 29: zan*, pp. 1-2

圖一

《清高宗御製詩文全集·御製文初集》·卷29·贊·頁1-2

The inscription at the top, finely inlaid with jade, together with the meticulously detailed figures on the lower section, tells the stories of eight eminent *luohan*, or arhats, close personal disciples of the historical Buddha Shakyamuni. The iconography of the arhats is based on a legendary set of paintings, which fascinated the Qianlong Emperor and inspired artworks in a great variety of media. The fine embellishments, on the other hand, testify to the exceptional workmanship and effective cooperation of various artisans of the Qianlong period.

The eight *luohan* on the present screen, depicted with distinctive exaggerated features, originated with the famous late Tang to Five Dynasties painter Guanxiu (823-912), whose hugely influential rendition of each arhat's iconography is seen on a number of Qing dynasty works of art. In the 22nd year of his reign (corresponding to 1757), the Qianlong Emperor embarked upon a tour of southern China and visited Hangzhou where he resided near Shengyin Si, the monastery that owned the original paintings of the sixteen *luohan* by Guanxiu. The Emperor believed the paintings to be the same set that had been recorded in the *Xuanhe Huapu* [The Xuande catalogue of paintings], the inventory of the Song dynasty emperor Huizong. Upon examining the paintings, the Emperor wrote a eulogy to each *luohan* image, renumbering them and providing a translation of their names in Chinese (*Qing Gaozong yuzhi shiwen quanji* [Anthology of

imperial Qianlong poems and text], *Yuzhi wen chu ji* [Imperial text, vol. 1], *juan 29: zan*, pp. 1-3; Nick Pearce, 'Images of Guanxiu's Sixteen Luohan in Eighteenth-Century China', *Apollo*, February 2003, pp. 25-31; fig. 1). The first part of the text can be translated as follows:

The 1st Arhat Angaja

Wearing a hundred-patch robe and leaning on a proper bamboo staff, his Vedic ritual texts in a book case, he stares at his *akshamalika* straight across his chest. What he has remembered is not nothing, although there are no words for it.

The 2nd Arhat Ajita

Grasping his knees he sits alone, utterly oblivious, seemingly free from troubles of the mind. But his mind is that of a bodhisattva, while his appearance is that of a king of hungry ghosts. With his left hand he applies sandalwood fragrance, and with his right he cuts with a sharp sword. But what hatred, what mercy does he ever feel, since he is equally free of both!

The 3rd Arhat Vanavasin

Eyes closed amidst the crags, he grasps non-arising and so attains perfect patience. Phenomena and principle all vanish as if they were flowing water or scudding clouds, and moment by moment he just takes things as they come – thoughts happen and there they are. So even this good *kalpa* with its buddhas with awe-inspiring voice is for him gone in the blink of an eye.

The 4th Arhat Kalika

Shaking the rock, he leans his knee on it and there takes his rest. It is only this superior being, neither speaking nor silent, that has such eyebrows that trail to the ground. As he pulls them up by hand, does he not seem to be sorting through clouds, and this shows how very fine they are.

The 5th Arhat Vajraputra

Visage with high forehead and prominent nose, in his person a haunted look, yet friendliness is somehow in it—who knows how! He has taken the sutras and thrown them to the ground, for his task of practicing and studying is finished. Though Buddhahood still abides not in him, how much the less is non-Buddhahood there!

The 6th Arhat Bhadra

Head consecrated with water, he has a big square jaw and wears a monk's robe. When he chanted gathas about the seven past buddhas, everyone could hear him. Eyes aware to the emptiness of phenomenal appearance, he let sandpiper and clam perish in deadlock. Now he sits in lotus position, his task as itinerant monk finished.

The 7th Arhat Kanakavatsa

In a former life he was Drinker of Light and in a later life he was Huili. From Vulture Peak in India he knew to fly here. Though he has several pairs of straw boots and a single bamboo staff, these he may put aside and forever dwell at the Source of Holiness.



Fig. 2
Sixteen-panel jade-embellished wooden screen, Qing dynasty, 42nd year of the Qianlong period (1777), detail
Qing court collection
© Collection of the Palace Museum, Beijing

圖二
清乾隆四十二年（1777年）硬木嵌玉十六羅漢像屏 局部 清宮舊藏
© 北京故宮博物院藏品

The 8th Arhat Kanakabharadvaja

For the five aggregates and six consciousnesses, actuality and illusion, similarities and differences, he just raises a single finger, though he's not that fellow Tianlong. He dwells amidst trees and rocks, and hair sprouts from his hands and feet. Why not trim them? But who would trim a wild boar or deer?

In the 29th year of Qianlong's reign (corresponding to 1764), the head abbot at the Shengyin Si monastery, Master Mingshui, instructed local stone engravers to copy the sixteen portraits, incising Guanxiu's lines as well as the Emperor's calligraphy and seals onto sixteen large flat stones that were embedded into the sixteen sides of the marble Miaoxiang Pagoda, now preserved in Temple of Confucius in Hangzhou. In the 42nd year (corresponding to 1777), the Shandong military governor Guotai presented to the Qianlong Emperor a screen of sixteen panels, each depicting a *luohan* based on the Miaoxiang marble stele version of Guanxiu's paintings, complemented by the same imperial inscription inlaid with jade (**fig. 2**). According to the Qing court archives, the screen was installed in Yunguanglou (Building of Luminous Clouds) in the Qianlong Garden and is now in the Palace Museum, Beijing, exhibited in *The Lofty Retreat from the Red Dust: The Secret Garden of Emperor Qianlong*, Hong Kong Museum of Art, Hong Kong, 2012, cat. no. 53. The Yunguanglou screen has an inscription on the tenth panel – believed to be

a copy of Guanxiu's colophon recording the making of the *luohan* paintings between 880 and 895 AD – in addition to a longer postscript on the last panel written by the Qianlong Emperor (ibid., pp. 216-232). For a detailed discussion on this screen, see Luo Wenhua, 'Screen Paintings of Guanxiu's Sixteen Arhats in the Collection of the Palace Museum', *Orientalism*, vol. 4, no. 6, September 2010, pp. 104-110.

See also a jade book in the Chester Beatty library, Dublin, portraying sixteen *luohan* with accompanying inscriptions, illustrated in William Watson, *Chinese Jade Books in the Chester Beatty Library*, Dublin, 1963, pls 6-7 (object no. C1007). A pair of carved polychrome panels, each depicting eight *luohan* with their attributes and the corresponding imperial text, was sold at Sotheby's, one in London on 4th November 2009, lot 123, from the collection of Lieutenant colonel Arthur Bowdich Cottell and the other in Hong Kong, 3rd April 2018, lot 3626. Despite the difference in materials and compositions, the iconography of the respective *luohan* on the above examples is closely related to that of the present screen.

The set of paintings reputed to be by Guanxiu, was unfortunately lost during the turbulent years of the late Qing dynasty. The copies made by the court painter Ding Guanpeng (fl. 1737-68), now preserved in the National Palace Museum, Taipei, could perhaps shed some light on the appearance of Guanxiu's originals. Ding's set of *luohan* paintings are published in *Gugong*

shuhua tulu/illustrated Catalog of Chinese Painting in the National Palace Museum, vol. 13, Taipei, 1994, pp. 183-214, two of them later included the museum exhibition *The All Complete Qianlong: The Aesthetic Tastes of the Qing Emperor Gaozong*, Taipei, 2013, cat. nos III-1.18 (the 11th Arhat) and III-1.19 (the 16th Arhat), together with a related jade boulder with the 11th Arhat, cat. no. III-1.16.

For table screens similarly decorated with an imperial inscription and inlaid with *jichimu* and ivory, see an example depicting five hundred arhats, preserved in the Palace Museum, Beijing and published in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no. 196, and another with jade, ivory and *jichimu* inlays on a blue lacquered background, no. 192.

Several three-panel screens from the Qing court collection are still preserved in the Palace Museum, Beijing, but are quite different from our present screen in terms of form and technique. A *zitan* and *jichimu* example from the Qianlong period is included in *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasties (II)*, Shanghai, 2002, no. 201, together with another carved cinnabar lacquer screen, also from the Qianlong period and similarly pencilled in gilt with bats on the reverse, no. 202, and a polychrome carved lacquer three-panel screen, illustrated *in situ* behind a throne in Chongjingdian (Hall of Great Reverence), no. 257.



此屏說的是故事，從羅漢住世護法，到晚唐高僧畫軸，及至乾隆南巡禮佛，段段故事，娓娓道來。上方玉嵌乾隆御製贊，配合下方玉雕尊者，在木山、牙石之間，刻劃八位釋迦牟尼佛得道弟子，溯唐為範，形象鮮明，怪古不媚，或讀經、或冥思，盡皆活靈活現，佐證乾隆一朝各坊匠人通力合作，絕藝巧製。

此屏三扇，共綴八羅漢，其造型誇張獨特、別樹一格，與清代不少羅漢題材藝作一樣，以李唐五代名家高僧貫休（823-912年）所繪為範，以不同法器、姿態，表現各大尊者。乾隆二十二年（1757年）高宗次回南巡駐杭州行宮時，赴相鄰之聖恩寺參拜，見寺藏貫休十六羅漢圖，歎為觀止，深信乃宋徽宗時《宣和畫譜》所錄者。乾隆帝為貫休羅漢軸更新漢文譯名，重編次序，又於每軸御題跋文，是為〈貫休畫十六應真像〉贊，錄於《清高宗御製詩文集·御製文初集》，卷29：贊，頁1-3（圖一；英文資料，請見 Nick Pearce，〈Images of Guanxiu's Sixteen Luohan in Eighteenth-Century China〉，《Apollo》，2003年2月，頁25-31）。首八尊者贊曰：

第一阿（迎阿）機達尊者

衣披百衲，杖扶一筇，梵書貝帙，注目橫貫；
阿喇吒迦（此云數珠）若有所記，記則不無，而非文字。

第二阿資答尊者

抱膝獨坐，嗒然若忘，心是菩薩，貌是鬼王；
左梅檀塗，右利刀割，何怨何恩，平等解脫。

第三拔納拔西尊者

閉目巖中，入無生忍，流水行雲，事理俱泯；
聊復爾爾，起心則那，威音賢劫，一瞬而過。

第四嘎禮嘎尊者

石側藪，於焉以息，惟是上人，非語非默；
眉毛拖地，以手挽之，詎云揀擇，示此絲絲。

第五拔（雜哩）逋（荅）荅喇尊者

頰頰其面，殘殘其身，中有相好，孰識此因；
以經擲地，參學事訖，佛尚不居，而況非佛。

第六拔（哈）達喇尊者

灌頂豐頤，著水田衣，七佛說偈，都得聞之；
目窮色空，任其蚌鵝，跌坐盤陀，行腳事畢。

第七嘎納嘎巴薩尊者

前身飲光，後身慧理，西竺靈鷲，識飛來此；
芒屨幾兩，竹杖一根，可放下著，永住聖因。

第八嘎納嘎拔（哈）喇鐸雜尊者

五蘊六識，真幻異同，豎此一指，非彼天龍；
與木石居，毛生手足，何不翦之，誰翦豕鹿。

乾隆二十九年（1764年），主持明水和尚為在聖恩寺內修妙相亭，請當地藝匠依貫休像軸摹勒刻石，並鑄傳貫休題跋及乾隆御贊鈴印，供於妙相亭內，嵌鑲妙相塔上（又稱玉佛塔）。聖恩寺後雖遭劫，石刻尚存，後移貯杭州孔廟（現杭州碑林）。四十二年（1777年），山東巡撫國泰上獻高宗十六羅漢屏，以妙相塔石刻為範，一扇一羅漢，嵌玉御製贊文與此同（圖二）。據清宮檔案，原置乾隆花園雲光樓，現存北京故宮博物院，曾展於《頤養謝塵喧：乾隆皇帝的秘密花園》，香港藝術館，香港，2012年，編號53。雲光樓屏第十扇右下篆文，傳為貫休自跋，記高僧始繪於廣明元年（880年），乾寧二年（895年）才竣事，十六扇另嵌高宗題跋（出處同上，頁216-232）。更多有關雲光樓屏的討論，參見羅文華，〈Screen Paintings of Guanxiu's Sixteen Arhats in the Collection of the Palace Museum〉，《Orientations》，第4期6號，2010年9月，頁104-110。

都柏林切斯特比替圖書館藏十六羅漢玉冊，同附御題，可資對比，圖見 William Watson，《Chinese Jade Books in the Chester Beatty Library》，都柏林，1963年，圖版6-7（藏品編號C1007）。另可參見剔彩十六羅漢屏一對，各雕八尊者，並題御贊，先後經蘇富比拍出，一在倫敦，2009年11月4日，編號123，原屬 Arthur Bowdich Cottell 中校收藏，另一則在香港，2018年4月3日，編號3626。上述例子，材質、佈局不一，但十六羅漢形像與此相較，一脈相承。

傳為貫休所繪畫軸，失於晚清動盪之年，然清宮畫師丁觀鵬（活躍於1737-68年）臨摹之作尚存，或可讓人遙思昔日高僧名作。丁氏所繪，現貯台北故宮博物院，圖見《故宮書畫圖錄》，卷13，台北，1994年，頁183-214，其中兩軸後展於《十全乾隆：清高宗的藝術品味》，台北，2013年，編號III-1.18（第十一尊者）及III-1.19（第十六尊者），同書並錄第十一尊者玉山子，編號III-1.16。

北京故宮博物院有藏鸚鵡木象牙插屏，例如一五百羅漢例，嵌飾御製〈羅漢贊〉，見《故宮博物院藏文物珍品全集·竹木牙角雕刻》，香港，2002年，編號196，同書另有一例，地施藍彩，以鸚鵡木、象牙、玉雕嵌飾而成，編號192。

北京故宮博物院仍存清宮舊藏三扇屏風，唯形制、裝飾技巧均與此品相異。參見清乾隆年製紫檀嵌鸚鵡木山水圖屏風，錄於《故宮博物院藏文物珍品大系·明清家具（下）》，上海，2002年，編號201，同書另載一乾隆年製剔紅例（編號202），背面更綴描金瑞蝠，工藝技巧與此相類，還有設於崇敬殿正間寶座後之剔彩海屋添壽三扇屏（編號257）。





YANG YUXUAN'S EIGHTEEN IMMORTALS SUPERNATURAL CARVING OF A MASTER

JULIAN KING

This extraordinary set of the eighteen *luohan*, superbly carved in soapstone by Yang Yuxuan and other anonymous masters in the early Qing dynasty, appears to be unique. Preserved in exceptionally good condition, each of the eighteen figures is an outstanding work of art in itself, encapsulating the literati approach of artisans working with this versatile and beautiful material. The figure of Pindola, arguably the finest quality of the set, is signed, but the others all share similar characteristics including the size of the carvings, texture of the stone, and precise approach to the iconography of each of the *luohan*.

Yang Yuxuan, also known by the names Yang Ji, Xuan and Yu Rei, was a native of Zhangpu, Fujian province, and worked as a stone carver in the provincial capital of Fuzhou. His work was praised by one of his contemporaries, the Fujian official Zhou Lianggong, as follows: 'the excellence of his knife work is equivalent to that done by supernatural beings'. A description found in the district gazette of the Jianpu area of the Kangxi period states that 'Yang Yuxuan is a capable carver of Shoushan stone. All his figures, birds and animals and his vessels are exquisite in the extreme. Collectors compete to engage him.' Yang's repertoire included seal finials, figures, birds, animals and vessels. He is known for the delicate and intricate manner of carving and the carving technique known as *bo yi* (intentionally thin) is said to have been pioneered by him. The *bo yi* is a light surface carving where the artists cut the stone into blocks and only lightly carve the surface of the stone in order to preserve as much of the original material as possible. Although the carving remains 'skin-deep', the design can be very elaborate. Yang Yuxuan was a prolific carver but only a very small number of his works are signed. Traditionally, while literary artists, such as poets, writers and calligraphers, were highly venerated and were expected to sign their work, craftsmen such as Yang would generally not have carved their signature on a piece unless it was of particular importance.

Examples of Yang Yuxuan's signed works are preserved in the Palace Museum, Beijing, suggesting that he was either given specific commissions by the Court, or that his works came to the attention of the Imperial family, either through

tributes or gifts. A *tianhuang* figure of Pindola in the Palace Museum, Beijing (**fig. 1**), illustrated in *Zhongguo Wenwu Qinghua Da Cidian. Jinyin yushi juan* [Dictionary of selected Chinese relics: gold, silver, jade and stone], Shanghai, 1996, no. 241, is closely related to the signed figure of Pindola in the current set. The treatment of the physiognomy, folded robes, precise texture of the robes – all clearly stem from the same artistic tradition. Both share the same intricate approach to the treatment of the hair, which radiates out skilfully from the centre, and other similarities including the similar expressions on the face of the *luohan* and the tiger, and the precise posture of the tiger, depicted turning its head back and obediently gazing up to its master.

For another example of a signed work by Yang Yuxuan preserved in the Palace Museum, Beijing, see a soapstone figure of Avalokiteshvara illustrated in Yang Boda, *Zhongguo Meishu Quanji. Diaosu Bian* [The complete series on Chinese Art. Sculpture], Beijing, 1988, vol. 6: *Yuan Ming Qing Diaosu* [Yuan, Ming and Qing dynasties], p. 143, pl. 154, and, pp. 44-45, where the author points out that the manner in which Yang Yuxuan carves the robes, and the cut of the knife itself, is exceptional, in that the cut is diagonal, as opposed to the perpendicular style of most Qing carvers, resulting in a more powerful, realistic effect.

For other signed figures of *luohan* by Yang Yuxuan, see the soapstone carving of a *luohan* figure by Yang Yuxuan, originally in the Spencer Churchill collection, Northwick Park, included in the Oriental Ceramic Society of Hong Kong exhibition *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, cat. no. 45 (**fig. 2**), where the treatment of the mark on the reverse precisely matches that on the figure of Pindola in the current set. See also a soapstone figure of Vajraputra from the Mi Yun Hall collection sold in these rooms, 2nd April 2016, lot 3686, a *luohan* from the Conner Prairie Museum, Indiana, sold at Bonhams Hong Kong, 25th May 2011, lot 366 and another *luohan* from the Q collection, sold at Bonhams Hong Kong, 25th May 2011, lot 273. Compare also a *tianhuang* figure of a lion by Yang Yuxuan from the collection of Wu Pu Xin, sold in these rooms, 7th October 2006, lot 916.





尊者容顏—石不能言最可人

王傑安

壽山石雕十八羅漢，出自楊玉璇與早清名匠之手，工藝精湛卓絕，氣韻生動如真，世代遞傳，仍完整無缺，乃存世獨一無二之例。取淨潔光潤石質，巧妙捕捉各自動態神情，精妙獨到，靈動精采。十八羅漢相聚成套，陣仗驚人，個別觀之，或以賓度羅尊者像為最精善，銘玉璇款，然眾尊者樣貌各異，性格鮮明，細緻傳神，自成一格。

楊璣，清康熙福建漳浦人，名璇，字玉璇，一作玉璿。據《骨董瑣記》、《廣印人傳》、《中國藝術家征略》及《後觀石錄》記載，楊氏善刻印鈕，雕人物、走獸時稱絕技，以「一分許，三分薄，玲瓏准提像」得名。中國自古士大夫思想，視文人為清高，詩書繪畫最得重視，金石陶瓷則屬雕蟲小技，出自匠人之手，因此士人作品俱有落款，匠人則多不具名。







Fig. 1
Tianhuang figure of Pindola, by Yang Yuxuan, 17th century
© Collection of the Palace Museum, Beijing

圖一
十七世紀 楊玉璇製田黃雕賓度羅尊者像
© 北京故宮博物院藏



Fig. 2
Soapstone figure of a luohan, by Yang Yuxuan, 17th century
After: Gerald Tsang and Hugh Moss, *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, 1986, cat. no. 45.

圖二
十七世紀 楊玉璇製壽山石羅漢
出處：曾柱昭及莫士搆，《文玩萃珍》，香港大學馮平山博物館，香港，1986年，編號45



楊玉璇落款之作不多，其壽山石雕在北京故宮博物院藏有數件，推論楊氏作品或曾上貢宮中，得帝王青睞，進為朝廷所用，北京故宮藏一件田黃雕賓度羅尊者像（圖一），錄於《中國文物精華大辭典：金銀玉石卷》，上海，1996年，編號241，與本組賓度羅尊者像十分相似，其姿態身形、衣袍褶痕、袈裟紋飾，均出自同一工藝傳統，細刻髮絲，由頭頂中心髮旋放射向外，面容描寫亦極為相像，身側臥虎均乖馴臥伏，仰目注視其主。

北京故宮博物院藏另一件楊玉璇落款之作，為壽山石雕觀世音菩薩，載於楊伯達，《中國美術全集：雕塑編》，卷6：元明清雕塑，1988年，頁143，圖版154，頁44-45，此處論其刀法高妙精湛，以斜角刀刻袍服，相較於多數清代匠人慣用直刀，更顯力道十足，寫實擬真。

參考一件楊玉璇款壽山石雕羅漢像，出自英國斯賓塞·邱吉爾舊藏，展出於香港東方陶瓷學會《文玩萃珍》，馮平山博物館，香港大學，香港，1986年，編號45（圖二），此像背面楊氏名款與本品一致。並比較其他作例，如梅雲堂珍藏伐闍羅弗多羅尊者，2016年4月2日售於香港蘇富比，編號3686；印第安納州Conner Prairie 博物館藏一尊羅漢，2011年5月25日售於香港邦瀚斯，編號366，同場一尊羅漢，出自 Q 收藏，編號273。並比較吳普心舊藏田黃雕瑞獅，「玉璇」款，2006年10月7日於香港蘇富比售出，編號916。



3652

PROPERTY FROM AN IMPORTANT COLLECTION

**AN EXCEPTIONALLY RARE AND SUPERBLY
CARVED SET OF SOAPSTONE FIGURES OF THE
EIGHTEEN LUOHAN**

**BY YANG YUXUAN AND HIS STUDIO, 17TH
CENTURY**

comprising a figure of Pindola rendered seated beside his vehicle tiger with his right hand resting on his knee, the beast depicted recumbent with one paw resting on its master's knee, the *luohan* portrayed dressed in loose robes cascading in voluminous folds, all the details meticulously etched, the reverse of the figure incised Yuxuan, the stone of a creamy-beige colour with a pale honey-brown section skilfully used for the tiger; the remaining seventeen figures possibly by Yang Yuxuan's studio, each carved seated in meditative or relaxed poses and dressed in loose monastic robes with precisely etched floral borders, accompanied by their respective animals or holding their characteristic attributes, some with implements carved on the side, including alms bowls resting on jagged rockwork, the lustrous stones of variegated beige-brown mottled with shades of russet red skilfully used to incorporate into the designs, wood stands 5.2 to 6.8 cm, 2 to 2½ in.

PROVENANCE

Sotheby's Hong Kong, 1st November 1999, lot 518.

LITERATURE

Sotheby's: Thirty Years in Hong Kong, Hong Kong, 2003, pl 392.

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

十七世紀
楊玉璇及其作坊製
壽山石雕十八羅漢一套
其一：《玉璫》款

來源：
香港蘇富比1999年11月1日，編號518

出版：
《香港蘇富比三十週年》，香港，2003年，圖版392



Mark

3653

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**AN EXCEPTIONAL FLAMBE-GLAZED VASE,
MEIPING
INCISED SEAL MARK AND PERIOD OF
QIANLONG**

superbly potted with a tapering body sweeping up to a broad rounded shoulder, surmounted by a short waisted neck and lipped rim, covered overall with a brilliant rich deep red glaze with milky-blue and lavender streaks, thinning to pale sky-blue along the rim and stopping neatly around the unglazed footring, the base incised with a six-character seal mark and covered with a pale brown wash
34.9 cm, 13¾ in.

PROVENANCE

Presented to Mr Gardner in 1908, and thence by descent.
Christie's New York, 17th September 2008, lot 496.

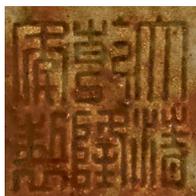
HK\$ 4,000,000-6,000,000

US\$ 510,000-765,000

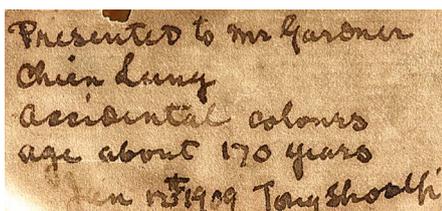
清乾隆 窯變釉梅瓶
《大清乾隆年製》款

來源：

Gardner 先生於1908年入藏，後於家族傳承
紐約蘇富比2008年9月17日，編號496



Mark



Label





The elegant form of this vase, with its gently swelling shoulders and tapering body, provides a perfect canvas for showcasing the striking hues of the streaky flambé glaze. Jun wares of the Song dynasty were held in high regard by countless generations, including at the Manchu court of the Qing dynasty. The Yongzheng and Qianlong Emperor were particularly attracted by this glaze and commissioned the then Superintendent of the Imperial kilns in Jingdezhen, Tang Ying (1682-1756) to create copies.

The technical ingenuity and high level of experimentation of the potters working at the imperial kilns in Jingdezhen is evident in the successful revival of Song glazes. Tang Ying is known to have gone to considerable lengths to emulate this glaze, even sending his secretary, Wu Yaopu and selected craftsmen to Junzhou in 1729, in order to work with local potters and obtain the recipe for reproducing Jun wares. The official list from 1735 on the *Taocheng jishi bei ji* (Commemorative stele on ceramic production), inscribed by Tang Ying, records no less than nine varieties of Jun glazes, of which five were based on Song originals that had been sent from the palace in Beijing to the imperial kilns in Jingdezhen.

The stunning glazes that were created at Jingdezhen in imitation of Jun wares were considered by contemporaries even more attractive than the original. Lan Pu in his *Jingdezhen tao lu* (Account of ceramics in Jingdezhen), published in 1815, exclaims: "the glaze is multi-coloured and has 'hare's fur' markings. The best is red like cosmetic rouge, then comes blue-green like spring onions or kingfisher feathers and purple like ink black... Jun ware red pieces that the ancients made were composed of rough, coarse-grained clay tinged with yellow, and though the glaze colour is lively they are not fine pieces. Today, Jingdezhen selects clean, fine, white clay to mould the body, and then applies red glaze. In this way the red colour has a much richer appearance" (Rose Kerr, "Jun Wares and their Qing Dynasty Imitation at Jingdezhen", *The Porcelains of Jingdezhen. Colloquies on Art & Archaeology in Asia No. 16*, London, 1992, p. 155).

Lan Pu notes the great difference in appearance between Song dynasty Jun glaze and its Qing copy, and in fact the two diverge in their composition. While the opalescent glaze of Song Jun wares was achieved by a chemical reaction that happened in the kiln during firing, the vibrant and thick flambé glazes of the Qing dynasty were created by the application of three differently coloured glazes. Furthermore, the use of a fine porcelain body enhanced the luminosity of the glaze.

Qianlong mark and period vases of this form and glaze are unusual, although a similar example from the Zande Lou collection, now in the Shanghai Museum, is illustrated in *Qing Imperial Monochromes*, Hong Kong, 2005, pl. 49; and two smaller examples in the Huaihaitang collection were included in the exhibition *Ethereal Elegance. Porcelain Vases of the Imperial Qing*, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, Hong Kong, 2007, cat. nos 69 and 70, illustrated together with a section of Tang Ying's *Taoye tu* (Illustrations of the manufacture of porcelain), where two flambé-glazed *meiping* are depicted.

梅瓶豐肩斂腹，線條流暢優雅，突顯窯變釉鮮亮、流動之特色。宋代名瓷鈞窯，釉色典雅，廣得後朝仰慕，清雍正、乾隆二帝尤為鍾愛，命御窯督陶官唐英（1682-1756年）倣燒製。

清代御窯造瓷技術高超，得以成功重現宋瓷釉色，可見一斑。唐英竭力仿製鈞釉，雍正七年（1729年）派助手吳堯圃帶同藝匠往鈞州，造訪當地匠人，調查鈞窯器釉料製法。雍正十三年（1735年），唐英刻《陶成紀事碑記》述，御作坊按鈞釉創製最少九種釉色，其中五款按清宮珍藏、特送至景德鎮作坊之宋代鈞瓷研製。景德鎮御窯研製仿鈞釉，工藝之巧，創思之妙，從此等記載可見。

景德鎮創製仿鈞釉色，耀眼炫目，得時人讚賞更勝宋鈞，1815年，藍浦《景德鎮陶錄》，載「釉具五色，有兔絲紋，紅若胭脂朱砂為最，青若蔥翠，紫若墨者次之此窯多黃沙泥坯，則器質不佳。古說特就古鈞器言之耳，若今鎮陶所仿鈞器，土質既佳，瓶缸尤多美者。」（柯玫瑰，〈Jun Wares and their Qing Dynasty Imitation at Jingdezhen〉，《The Porcelains of Jingdezhen. Colloquies on Art & Archaeology in Asia No. 16》，倫敦，1992年，頁155）。

藍氏比較宋代鈞釉與清代仿鈞釉成色，然二者成分相異，燒造程序亦是大相逕庭。宋鈞釉色是依燒造時瓷窯內化學反應而生，清代仿鈞釉則以三釉相混倣之，後者細緻胎骨更襯得釉色鮮明耀眼。

窯變釉梅瓶，並書乾隆年款者甚為罕有，暫得樓舊藏一例，現藏上海博物館，錄於《暫得樓清代官窯單色釉瓷器》，香港，2005年，圖版49；另二類例藏於懷海堂，展出於《機暇清賞：懷海堂藏清代御窯瓷研》，香港中文大學文物館，2007年，編號69、70，同錄唐英〈陶冶圖〉局部，描繪二窯變釉梅瓶。

3654

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**A FINE AND RARE GE-TYPE VASE
SEAL MARK AND PERIOD OF YONGZHENG**

well potted with a compressed globular body rising from a gently splayed foot to a cylindrical neck surmounted by a gently galleried rim, covered overall save for the footring with an even pale grey glaze suffused with a network of dark brown and golden crackles, the base inscribed in underglaze blue with a six-character seal mark, the footring dressed with a brown wash, the foot pierced with two rectangular apertures at the sides
33 cm, 13 in.

PROVENANCE

Christie's Hong Kong, 27th November 2007, lot 1717.

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

US\$ 510,000-765,000

清雍正 仿官釉觶瓶
《大清雍正年製》款

來源：

香港佳士得2007年11月27日，編號1717



Mark





The subtle elegance and technical perfection characteristic of Yongzheng porcelain is evident on this vase. Its fine potting, harmonious form and luminous crackled glaze display the major technical advances made at the imperial kilns in Jingdezhen in the 18th century, when the enthusiastic patronage of the Emperor resulted in the creation of innovative wares that also evoked the glorious past.

As with many Yongzheng monochrome wares, this piece combines a form inspired by archaic bronzes and a glaze that imitates the celebrated *ge* wares of the Song dynasty. These beautiful crackled glazes were universally admired in the Ming and Qing dynasties, and the Jingdezhen kilns' first attempts at reproducing them date back to the early Ming dynasty. Attempts were made also in the Kangxi period, although it was only during the Yongzheng reign that the glaze recipe was perfected and wares covered in this attractive luminous glaze were created. The remarkable improvements are attributed to the genius of Tang Ying (1682-1756), Superintendent at the imperial kilns, who had direct exposure to the extensive court collection during his employment at the *Neiwufu* (Imperial Household Department) in the Forbidden City. A *ge*-type glaze on an iron body is mentioned in Tang's record of official porcelain from 1735, where he comments that "These are of two kinds – (1) rice-coloured, (2) pale blue, or green (celadon), both copied from the colours of the glazes of ancient pieces sent from the imperial palace" (S.W. Bushell, *Oriental Ceramic Art*, London, 1981 (1896), p. 195). This piece is especially successful in the harmonious overlapping of prominent blackish crackles with more subtle ones, a characteristic of the Song prototype known as 'golden threads and iron wires'.

Vases of this shape and glaze are rare and no other closely related example appears to be known. The form is however known covered in other monochrome glazes inspired by Song dynasty prototypes; a slightly smaller *guan*-type vase in the National Palace Museum, Taipei, is published in the *Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum*, Tokyo, 1980, vol. 211, pl. 130; another from the Wang Xing Lou collection is illustrated in

仿官釉罈瓶，造形古典，線條柔美，釉色光潤，整體優雅內斂，盡顯雍正官窯完美臻熟之製瓷技術。

器形取材高古青銅器，釉色微仿宋哥窯。釉面開片疏密有致，釉色溫雅，深得後朝傾慕，明代已有仿燒，清康熙朝亦見試作，雍正時期方得成功，成品釉面厚潤，層次變化無窮，藝術性至高。如此技術乃景德鎮御窯督陶官唐英治下之傲績，唐英十六歲入宮，進內務府伺候，涉獵清宮浩瀚度藏，1735年，唐氏曾載此類哥釉鐵胎之器可分二類，一為米色釉，另為淡青，皆按照宮廷所藏前朝古器而作（S.W. Bushell, *Oriental Ceramic Art*，倫敦，1896年，頁195）。本品釉色淡青，金絲鐵線，近類宋例，典雅秀麗。

比較台北故宮博物院藏一件尺寸較小之仿官釉瓶，錄於《故宮清瓷圖錄》，東京，1980年，卷211，圖版130；望星樓藏一例，載於《清代康雍乾官窯瓷器：望星樓藏瓷》，香港，2004年，圖版80；一件仿鈞釉

Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Hong Kong, 2004, pl. 80; one covered in a Jun-type glaze was sold in these rooms, 30th October 2002, lot 230; another was sold at Christie's New York, 29th March 2006, lot 463; a third with the characters Xuanhe impressed in the base, referring to a reign period of the Song Emperor Huizong (r. 1101-1125), in the Baur collection, is illustrated in John Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 1999, pl. 263; and a further vase of this form covered in a Ru-type glaze was sold at Christie's New York, 15th September 2009, lot 396.

Compare also two vases of this form but covered in a speckled brown glaze and with a four-character Yongzheng mark, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures in the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pls 254 and 256; a blue-glazed example with a six-character mark in standard script, also in the Palace Museum, Beijing, published in *Qingdai yuyao ciqi* [Porcelains from the Qing dynasty imperial kilns], Beijing, 2005, vol. I, pt. II, pl. 122; and another of smaller size and lacking the two apertures on the foot, in the National Palace Museum, Taipei, included in the Museum's exhibition *Harmony and Integrity. The Yongzheng Emperor and His Times*, Taipei, 2009, cat. no. II-45.

This form is also known with tubular handles, such as a *ge*-type vase sold in these rooms, 26th October 1993, lot 96; a *guan*-type example from the collection of Vernon Wethered, sold at Christie's London in 1982, twice in our London rooms in 2001 and 2006, and again in these rooms, 8th October 2009, lot 1637; and a flambé-glazed example with a four-character mark, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures in the Palace Museum, op. cit.*, pl. 180.

Ge-type wares were produced in the Kangxi reign, but the glazes were generally inferior to those found on Yongzheng vessels. A *ge*-type vase of related form but with a lipped rim and shorter foot, attributed to the Kangxi period, in the Palace Museum, Beijing, is illustrated in *Selection of Ge Ware. The Palace Museum Collection and Archaeological Discoveries*, Beijing, 2017, 128.

例，2002年10月30日售於香港蘇富比，編號230；另一例售於紐約佳士得，2006年3月29日，編號463；第三例底刻「宣和」款，現藏鮑爾收藏館，刊於約翰·艾爾斯，《Chinese Ceramics in the Baur Collection》，卷2，日內瓦，1999年，圖版263；還有一件仿汝釉瓶，2009年9月15日售於紐約佳士得，編號396。

參考其他單色釉罈瓶，如北京故宮博物院藏一例，錄於《故宮博物院藏文物珍品全集·顏色釉》，香港，1999年，圖版254、256，藏品中另一件霽藍釉瓶，錄於《清代御窯瓷器》，卷1，北京，2005年，圖版122；台北國立故宮博物院藏一件尺寸較小罈瓶，圈足無孔，載於《雍正：清世宗文物大展》，國立故宮博物院，台北，2009年，編號II-45。

康熙窯仿哥釉瓷，釉色不及雍正作例，數量甚稀，如北京故宮博物院藏一器，刊於《哥瓷雅集：故宮博物院珍藏及出土哥窯瓷器薈萃》，北京，2017年，編號128。

3655

PROPERTY OF A LADY

清康熙 天藍釉百條缸

**A RARE 'CLAIR-DE-LUNE' GLAZED 'HUNDRED
RIB' JAR**

QING DYNASTY, KANGXI PERIOD

with a baluster body sweeping up to a broad rounded shoulder and a raised rim, all supported on a flat base, the exterior divided into one hundred narrow ribs, covered evenly overall save for the base with an unctuous pale milky-blue glaze pooling to a darker tone in the grooves, the unglazed base showcasing the fine body

26.6 cm, 10½ in.

HK\$ 2,800,000-3,200,000

US\$ 357,000-408,000





The present jar is remarkable for its precisely potted large form which has been covered in a luminous *clair-de-lune* glaze. This high-fired glaze, with a cobalt content of about 1%, was first produced by the imperial kilns in Jingdezhen during the Kangxi Emperor's reign. Known in the West by the 19th century French connoisseurs' term *clair-de-lune* ('moon light'), and in China as *tianlan* ('sky blue'), it was one of the most successful monochrome glazes created in Jingdezhen during the Kangxi reign, its soft hue reserved exclusively for imperial porcelains. The colour remained popular throughout the Qing dynasty, but after the Kangxi period lost its delicate tone.

A closely related jar, exhibited on loan at the Indianapolis Museum of Art, was offered in our New York rooms, 6th December 1989, lot 192; one from the Edward T. Chow collection was sold in these rooms, 25th November 1980, lot 73; and another from the J.M. Hu collection was sold in our New York rooms, 4th June 1985, lot 29. See also one sold in our London rooms, 10th July 1979, lot 203, and again in these rooms, 20th May 1980, lot 98; two further jars sold in our New York rooms, one from the collection of William L. Parker, 11th May 1978, lot 212, and the other, 4th December 1984, lot 345; and one recently sold in these rooms, 5th April 2017, lot 1111.

The form of these jars derives from Longquan celadon wares of the 14th century, which were made with covers in the form of a lotus leaf, such as one from the collection of the Ottoman sultans and now in the Topkapi Saray Museum, Istanbul, included in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, London, 1986, vol. I, pl. 213; and another, in the Tokyo National Museum, published in the *Illustrated Catalogue of Tokyo National Museum. Chinese Ceramics II*, Tokyo, 1990, cat. no. 14.

Jars of this type may in the later Qing period have been described as having a Ru glaze, the ribs referred to as 'hundred folds' (*baizhe*). According to the inventory of the Qing imperial court archives, dated to the twelfth month of the eleventh year of the Guangxu period (in accordance with 1885), *Ru you ci baizhe xiao yugang yi kou* or 'a small Ru-glazed hundred-fold fish jar' was stored in the porcelain quarter of Fangyuanju ('Residence of the aromatic garden') in the Imperial Summer Palace at Chengde.

此百條缸器碩穩健，流麗優雅，通體施天藍釉，潔淨清澹，溫潤雋永。天藍釉為高溫色釉，內含約1%鈷料，康熙朝創燒於景德鎮。其釉色淺而發藍，通透純淨，似天青，故名「月白釉」，或「天藍釉」，屬當朝單色釉名品，為景德鎮御瓷專用色。而後歷朝皆燒天藍釉瓷，然色調略深，始末及康熙器之柔雅含蓄。

可比較一極近作例，曾借展印第安納波利斯美術館，後售於紐約蘇富比1989年12月6日，編號192。另參考仇焱之舊藏，售於香港蘇富比1980年12月25日，編號73。胡惠春雅蓄也有一例，售於紐約蘇富比1985年6月4日，編號29。再比較一類似例，分別售於蘇富比紐約1979年7月10日，編號203，及香港1980年5月20日，編號98。此外，紐約蘇富比亦曾售二相似罐例，其一為 William L. Parker 典藏，售於1978年5月11日，編號212；其二售於1984年12月4日，編號345。還有一缸，近售於香港蘇富比2017年4月5日，編號1111。

此罐器型源自14世紀龍泉窰青釉瓜棱荷葉蓋罐，可見一龍泉罐例，奧斯曼蘇丹舊藏，現存伊斯坦堡托普卡比宮殿博物館，載於康蕊君，《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》，倫敦，1986年，卷1，圖版213。另見一例，藏東京國立博物館，刊於《東京國立博物館圖版目錄：中國古陶磁篇2》，東京，1990年，編號14。

此類條棱於晚清被稱「百摺」，天藍釉則以為仿汝。據清宮檔案載，光緒十一年（1885年）陳設檔內〈十二月芳園居等處陳設鋪墊等項清檔〉有載「磁器鋪內設……乳釉磁百摺小魚缸一口」，可知當時有承德避暑山莊芳園居內有貯與此同類之器。

**A RARE 'EEL-SKIN' GLAZED TRIPOD FLOWER
VESSEL
SEAL MARK AND PERIOD OF YONGZHENG**

with a compressed globular body supported on three short conical feet, the underside of the belly studded with bosses, the shoulder set with a pair of loop handles, covered overall in a thick olive-green glaze suffused with golden speckles stopping neatly around the tips of the feet, the base with a four-character seal mark
20 cm, 7 $\frac{7}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 8th April 2011, lot 3003.

HK\$ 700,000-900,000

US\$ 89,500-115,000

清雍正 鱧魚黃釉雙繫花囊
《雍正年製》款

來源：

香港蘇富比2011年4月8日，編號3003

The ever-improving technical ability of the Jingdezhen potters during the Yongzheng period, set of a number of inspiring and ambitious ventures which included the re-creation of completely different media in ceramics. Wood, lacquer, metal and stone became popular materials to be imitated, amongst which bronze simulations demanded skills far more challenging and ambitious than what was normally expected. The opaque and mottled glaze on this piece, which is known as 'eel-skin', was achieved through the high concentration of iron oxide in the glaze, and required to be fired in a weak reduction atmosphere and slowly cooled to result in this unique patina that resembles bronze.

A closely related jardinière was sold in our London rooms, 21st June 1983, lot 336; and a tripod censer of globular form, also with Yongzheng mark and of the period, from the collection of H.R.N. Norton and later in the Hall Family Collection, sold in these rooms, 2nd May 2000, lot 537. Compare also a similar vessel in flambé glaze in the Hong Kong Museum of Art, illustrated in *The wonders of the potter's palette: Qing ceramics from the collection of the Hong Kong Museum of Art*, Hong Kong Museum of Art, Hong Kong, 1984, cat. no. 62.



Mark



3657

**A SUPERB AND RARE CELADON-GLAZED JAR
MARK AND PERIOD OF YONGZHENG**

the finely potted spherical body supported on a short foot, elegantly rising to a gently tapering neck, covered overall in a delicate sea-foam green glaze, the base inscribed with an underglaze blue six-character reign mark within a double circle

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

PROVENANCE

Sotheby's Hong Kong, 27th April 2003, lot 162.

Christie's New York, 29th March 2006, lot 455.

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

US\$ 255,000-383,000

清雍正 粉青釉小口罐
《大清雍正年製》款

來源：

香港蘇富比2003年4月27日，編號162

紐約佳士得2006年3月29日，編號455



Mark





The deceptive simplicity of this jar, from the minimalist form to the subtle translucent glaze, conceals the proficiency involved in creating such a piece. Monochrome wares were the hardest to make and required the utmost precision in every stage of their production, as the slightest irregularity would result in the rejection and destruction of the piece. The elegant and subtle glaze on this piece was created in imitation of Longquan celadon of the Song period, and is given a fresh modern aesthetic through the charming and unusual globular form. Celadon glazes with delicate, almost watery tones were made already in the early Ming dynasty, and were achieved by lessening the amount of iron typically found in Song dynasty Longquan celadons. The glaze was further modified during the Yongzheng period to include a wider variety of tones.

A closely related jar in the Meiyintang collection, is illustrated in Regina Krahl, *Chinese Ceramics in the Meiyintang Collection*, vol. 2, London, 1994, pl. 857; another was sold twice in these rooms, 15th May 1990, lot 83, and 25th April 2004, lot 267; a third from the collection of W.W. Winkworth, was sold in our London rooms, 13th February 1973, lot 183; and a further jar from the collection of Edward Schortman, was sold in our New York rooms, 3rd June 1987, lot 261, and at Christie's New York, 24th March 2004, lot 239. Compare also a Yongzheng mark and period jar of slightly more elongated form, from the T.Y. Chao collection, included in the exhibition *Ch'ing Porcelain from the Wah Kwong Collection*, Chinese University of Hong Kong, Hong Kong, 1973, cat. no. 13, and sold in these rooms, 19th May 1987, lot 284, and in our New York rooms, 24th March 1998, lot 666; and another with cover from the J.M. Hu collection, included in the exhibition *Qing Imperial Monochromes. The Zandelou Collection*, Shanghai Museum, Shanghai, 2005, cat. no. 15, and sold in these rooms, 9th October 2012, lot 110.

This form is also known painted in underglaze blue, such as a jar with cover painted with a flower scroll in the National Palace Museum, Taipei, included in the Museum's *Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, Taipei, 1986, cat. no. 29; another lacking the cover, sold in these rooms, 20th May 1986, lot 67; and a third painted with sprays of fruits and flowers, from the R.F.A. Riesco collection, illustrated in Sir Harry Garner, *Oriental Blue and White*, London, 1973, pl. 75; and sold in our London rooms, 11th December 1984, lot 406.

3658

PROPERTY OF A GENTLEMAN

**A FINE AND RARE BLUE-GLAZED BOTTLE VASE
MARK AND PERIOD OF YONGZHENG**

sturdily potted with a globular body resting on a recessed base and surmounted by a tall neck flaring at the rim, the exterior covered with a rich lapis glaze thinning slightly beneath the white-edged rim and ending neatly above the unglazed footring, the interior and recessed base left white, the latter inscribed with a six-character reign mark within a double circle

33.2 cm, 13 in.

PROVENANCE

Collection of Edward T. Chow (1910-1980).
Sotheby's Hong Kong, 19th May 1981, lot 504.

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

US\$ 192,000-319,000

This vase is an archetypal example of Yongzheng monochrome porcelain in its gracefulness and refinement of form. Under the emperor's keen eye, which was steeped in a thorough knowledge of the antiquities in the imperial collection, a profusion of new shapes and colour emerged which was only possible through the great technical advances that were achieved by his reign.

The rich cobalt blue seen on the current vase is referred to as 'sacrificial blue'. This name derives from the use of vessels bearing this colour glaze during sacrifices at the Imperial Altar of Heaven. As outlined by Iain Clark in *Blessings and Guidance: the Qianlong Emperor's design for state sacrificial vessels*, The Chinese University of Hong Kong, Hong Kong, 2019, p. 27, the Altar to Heaven was linked with the deep blue colour of the sky.

The form of the current vase is extremely rare. However, two larger Yongzheng reign-marked vases of similar form have been sold at auction, the first in these rooms, 20th November 1984, lot 486, the second at Christie's New York, 16th September 1998, lot 393. For a Yongzheng reign-marked monochrome vase sharing the same rich sacrificial-blue glaze, see the olive-shape vase sold in these rooms, 8th April 2011, lot 3001.

清雍正 霽藍釉賞瓶
《大清雍正年製》款

來源：

仇焱之（1910-1980年）收藏

香港蘇富比1981年5月19日，編號504



Mark



PROPERTY OF A GENTLEMAN

**AN EXTREMELY RARE ANHUA-DECORATED
WHITE-GLAZED STEM CUP
MARK AND PERIOD OF TIANSHUN**

well potted with deep rounded sides rising to a slightly everted rim, all supported on a tapering hollow cylindrical stem, the exterior decorated in *anhua* with an elephant, a lion and a galloping horse, the centre of the interior incised with a four-character reign mark within a double circle
13.8 cm, 5 $\frac{3}{8}$ in.

PROVENANCE

Collection of Wu Lai-hsi (1881-1951).
Collection of George Eumorfopoulos (1863-1939).
Collection of Peter Boode (1887-1972).
Sotheby's London, 12th July 1960, lot 115.
Sotheby's London, 5th July 1977, lot 191.
Sotheby's London, 7th April 1981, lot 251.
Christie's London, 14th June 1982, lot 101.

LITERATURE

Soame Jenyns, *Ming Pottery and Porcelain*, London, 1953, pp. 78-9.

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

This extraordinary stem cup appears to be unique, the only recorded Tianshun reign-marked porcelain vessel. Emanating from the legendary collection of Wu Lai-hsi, it was later in the collections of George Eumorfopoulos and Peter Boode, and discussed in Soame Jenyns, *Ming Pottery and Porcelain*, London, 1953, pp. 78-9, where the author notes:

"There is in the possession of Mr Peter Boode an interesting white stem cup which was originally sent to the Eumorfopoulos Collection by Wu Lai-hsi. This piece has a bluish-white glaze turning faintly yellow at the footrim. The unglazed flat base of the hollow stem shows a paste that has been discoloured by firing. The outside of this stem cup is decorated with an elephant, a lion and a horse, in delicately drawn white slip; on the inside of the bowl is the incised mark of T'ien Shun. If this piece is a genuine example of the imperial ware of this period it would according to the records of Kiangsi have been made between the *ting chao* year of T'ien Shun, which was 1457 when the manufacture of imperial porcelain is said to have been resumed, and the emperor's death in 1464."

明天順 甜白釉暗花高足盃
《天順年造》款

來源：

吳寶熙（1881-1951年）收藏
喬治·尤莫弗普勒斯（1863-1939年）收藏
Peter Boode（1887-1972年）收藏
倫敦蘇富比1960年7月12日，編號115
倫敦蘇富比1977年7月5日，編號191
倫敦蘇富比1981年4月7日，編號251
倫敦佳士得1982年6月14日，編號101

出版：

Soame Jenyns, 《Ming Pottery and Porcelain》, 倫敦, 1953年, 頁78-9

The stem cup has had an eventful auction history. When it appeared for the first time at auction in July 1960, it sold for the princely sum of £2,600, rising to £12,000 in 1977. The next time it appeared in 1981, there was some doubt over it, and it was catalogued as 15th century with a later added mark. However, the following year it was accepted again as mark and period. Clearly the mark is under the glaze, which is consistent with the vessel, and the form and structure is completely distinct from early 15th century stem cups of the Yongle and Xuande period. Furthermore, the eccentric design of galloping winged horses and elephants corresponds closely to those found on Chenghua *tian* jars created several years later, such as the one sold in our London rooms, 14th November 2001, lot 102, strengthening the case that this extremely rare stem cup is in fact a unique product of the Interregnum period, where ongoing excavations continue to transform our knowledge of this relatively unexplored period of Chinese ceramics.



Mark



3660

PROPERTY OF A GENTLEMAN

**A COPPER-RED GLAZED PEAR-SHAPED VASE
SEAL MARK AND PERIOD OF QIANLONG**

superbly potted with an exaggerated pear-shaped body rising from a splayed foot to a subtle horizontal fillet around the shoulder, sweeping up to a tall cylindrical neck flaring towards the rim, applied to the exterior with a translucent copper-red glaze of rich crushed strawberry tone suffused with a network of fine crackle, thinning to a rosy-pink colour just below the rim and darkening to a liver-red tone as it pools around the foot, the interior and base left white, inscribed to the base with a six-character seal mark in underglaze blue
22.5 cm, 8⁷/₈ in.

PROVENANCE

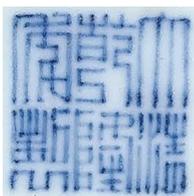
Christie's London, 16th December 1981, lot 68.

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

It is rare to find a copper-red vase of this attractive compressed form. Another example from the Park Mc Cullough house association was sold at Christie's New York, 22nd March 2007, lot 412.

清乾隆 釉裏紅撇口荸薺瓶
《大清乾隆年製》款

來源：
倫敦佳士得1981年12月16日，編號68



Mark





3661

A FINE PAIR OF YELLOW-GLAZED OGEE
DISHES
SEAL MARKS AND PERIOD OF QIANLONG

清乾隆 黃釉折腰盤一對
《大清乾隆年製》款

each delicately potted with ogee sides rising from a short foot, the exterior applied with an even yellow glaze, the interior and base left white, the latter inscribed in underglaze blue with a six-character seal mark
11.3 cm, 4³/₈ in.

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





3662

**A RARE REVERSE-DECORATED BLUE-GROUND
'FISH' DISH
MARK AND PERIOD OF YONGZHENG**

the interior centred with a medallion enclosing a carp and a mandarin fish swimming amongst clumps of lotus and water weeds, the exterior similarly rendered with four fish alternating with lotus leaves, pods and blooms, all reserved against a rich cobalt-blue ground, the base left white and inscribed with a six-character reign mark within a double circle

18.7 cm, 7³/₈ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200

清雍正 藍地白花魚藻紋盤
《大清雍正年製》款



Mark

3663

PROPERTY OF A GENTLEMAN

**A LARGE WHITE-GLAZED BOWL
MARK AND PERIOD OF XUANDE**

with deep rounded sides resting on a tapering foot, applied with an even white glaze, the base inscribed in underglaze blue with a six-character reign mark within a double circle
20.9 cm, 8¹/₄ in.

PROVENANCE

Christie's Hong Kong, 27th October 2003, lot 608.

HK\$ 150,000-250,000

US\$ 19,200-31,900

明宣德 白釉盃
《大明宣德年製》款

來源：

香港佳士得2003年10月27日，編號608



Mark



3664

PROPERTY FROM THE MUYUTANG COLLECTION

**A PAIR OF WHITE GLAZED BOWLS
MARKS AND PERIOD OF WANLI**

each with deep rounded sides rising from a short foot to an everted rim, applied overall save for the unglazed footring with a clear glaze, the base inscribed in underglaze blue with a six-character reign mark within a double circle
11 cm, 4¼ in.

HK\$ 80,000-100,000
US\$ 10,200-12,800

明萬曆 白釉小盃一對
《大明萬曆年製》款



Marks

3665

A WHITE GLAZED AND MOULDED 'DRAGON'
CUP
MARK AND PERIOD OF HONGZHI

明弘治 白釉暗雲龍紋盃
《大明弘治年製》款

well potted with deep rounded sides rising from a short foot
to flared rim, the interior moulded with a pair of dragons
interrupted by *ruyi* clouds, the base incised with a six-
character reign mark within a double circle
9.5 cm, 3¾ in.

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



Mark



**A CARVED LONGQUAN CELADON 'PEONY'
BOTTLE VASE, YUHUCHUNPING
MING DYNASTY, HONGWU PERIOD**

明洪武 龍泉青釉刻牡丹紋玉壺春瓶

with an elegantly proportioned pear-shaped body resting on a slightly splayed foot, sweeping up to a tall waisted neck rising to a flaring rim, the body boldly carved with four large peony sprays borne on an undulating stem also issuing furled leaves, above a broad lotus lappet band enclosing *ruyi* heads, the neck decorated with an upright lappet frieze above key-fret and classical scroll borders, all above a key-fret band encircling the foot, applied overall save for the unglazed footring with an even olive-green glaze
34.5 cm, 13½ in.

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

This vase is notable for its freely carved blooms among lushly rendered foliage, and belongs to a rare group of Longquan ware made for the imperial court. Vessels of this type sourced their design from the same type of 'pattern books' used at the imperial kilns in Jingdezhen, and vases of this type often have counterparts made in underglaze blue or red. While highly complicated motifs, as seen on this vase, may have been more suitable for the painting brush, the Longquan craftsmen took advantage of their carving technique by fashioning the deeply incised lines in such a way as to reveal a shading of darker green where the glaze pooled. Carving further allowed for greater details, here seen in the finely incised veins of petals.

Five similar vases in the National Palace Museum, Taipei, were included in the Museum's exhibition *Bilü – Mingdai Longquan yao qingci/Green – Longquan Celadon of the Ming Dynasty*, Taipei, 2009, cat. nos 51-55; and a reconstructed vase is illustrated in Ye Yingting, and Hua Yunong, *Faxian: Da Ming Chuzhou Longquan guanyao* [Discovery: Imperial ware of the Great Ming dynasty from Longquan in Chuzhou], Hangzhou, 2005, p. 102 and p. 110. A further vase of this type, illustrated in Julian Thompson, 'Chinese Celadons', *Arts of Asia*, November-December 1993, pl. 14 (left), was sold twice in these rooms in 1976 and 1996, and again in our New York rooms, 20th March 2018, lot 102.

Three porcelain vases painted in underglaze blue and copper red with a similar peony scroll in the Palace Museum, Beijing, are illustrated in *The Complete Collection of Treasures in the Palace Museum. Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, pls 14, 196 and 197.



3667

A SUPERB AND RARE CINNABAR LACQUER
'CHILONG' DISH
SONG DYNASTY

宋 剔紅穿芝螭龍纏枝菊花盤

with shallow rounded sides supported on a countersunk base, the interior carved with a central medallion enclosing a pair of *chilong* sinuously clambering around two *lingzhi* blooms borne on meandering scrolls echoing the curling bifurcated tails of the sinuous *chilong*, encircled by pairs of chrysanthemum blooms borne on undulating leafy stems around the cavetto, the reverse carved with two rows of *ruyi* heads, the countersunk base lacquered red
19.6 cm, 7⁷/₈ in.

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





This spectacular lacquer dish, intricately carved with a powerfully rendered design of a pair of *chilong*, is an extremely rare legacy of the Song dynasty. The artist has achieved a remarkable three-dimensional effect by intricately carving the dragons writhing amidst *lingzhi*, all framed by a border of luxuriant chrysanthemum flowers. In its form, overall quality and soft carving style, it is reminiscent of a polychrome dish with an individual *chilong* sold in our London rooms, 14th July 1981, lot 16 and again at Christie's Hong Kong, 28th November 2012, lot 2082, from the Lee family collection. Both the dragons on the current dish and the other are rendered as magnificent *chilong*.

Compare also the treatment of the pair of *chilong* on a box in the Asian Art Museum of San Francisco, illustrated in *Chinese Art in Overseas Collections – Lacquerware*, Taipei, 1987, p. 28, attributed to the Southern Song. The dragons are similarly depicted as on the current dish, rendered dynamically amidst *lingzhi*. For another example of Song carved cinnabar lacquer ware from the Song dynasty demonstrating similar intricate low-relief carving, see the treatment of the floral spray on a Song dynasty cinnabar lacquer cupstand originally from the Lee family collection, included in the exhibition *Dragon and Phoenix. Chinese Lacquer Ware, The Lee Family Collection*, The Museum of East Asian Art, Cologne, 1990, cat. no. 30.

The motif of *chilong* is much more frequently found on Song ceramics, such as Ding ware. See the Ding bowl incised with a *chilong* in a lotus pond in the collection of the National Palace Museum, Taipei, illustrated in *China at the Inception of the Second Millennium - Art and Culture of the Sung Dynasty*, Taipei, 2000, p. 163, no. III-17. See also a moulded Ding dish illustrated *ibid.*, p. 237, no. IV-55), similar to the current lacquer dish in depicting two *chilong* in the centre.

3668

A BLACK AND RED 'TIXI' LACQUER BOWL
STAND
YUAN - MING DYNASTY

元至明 烏面剔犀如意雲紋盞托

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* 16.5 cm, 6½ in.

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





3669

**A BLACK 'TIXI' LACQUER TRAY
NORTHERN SONG DYNASTY**

北宋 烏面剔犀如意雲紋長方盤

of rectangular section, with straight flaring sides resting on a short foot, the interior centred with a rectangular cartouche enclosing dense *ruyi* pommels, surrounded on the cavetto by a frieze of further pommels interspersed with circular motifs repeated on the exterior, all carved through red and black layers of lacquer, the base lacquered black
37.5 cm, 14³/₄ in.

HK\$ 300,000-500,000
US\$ 38,300-51,000

3670

A CINNABAR LACQUER 'CHYSANTHEMUM' BOX AND COVER
宋 剔紅菊花印盒
SONG DYNASTY

of circular form, carved through layers of cinnabar-red lacquer revealing an ochre-yellow ground, the domed cover depicting two large chrysanthemum blooms, attendant florets and buds borne on a lush of leafy stems, the sides of the box encircled by further leaves and floral buds, the interior and base lacquered black
9.2 cm, 3⁵/₈ in.

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

See a larger Southern Song black lacquer box and cover carved with a similar design, illustrated in *Sō Gen no bi. Denrai no shikki o chūshin/The Colors and Forms of Song and Yuan China. Featuring Lacquerwares, Ceramics and Metalwares*, Nezu Institute of Fine Arts, Tokyo, 2004, cat. no. 106.



3671

**A CINNABAR 'TIXI' LACQUER CIRCULAR BOX
AND COVER
SONG - YUAN DYNASTY**

of circular section, the cover deeply carved through layers of cinnabar, yellow and black lacquer with swirling classic scrolls, the sides of the box with a frieze enclosing foliage, the interiors and recessed base lacquered black
10.1 cm, 4 in.

PROVENANCE

Collection of Hosokawa Moritatsu (1883-1970), thence by descent to Hosokawa Morisada (1912-2005).

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

宋至元 朱面剔犀如意雲紋圓盒

來源：

細川護立（1883-1970年）收藏，此後由細川護貞（1912-2005年）承繼



3672

**A SUPERBLY CARVED BLACK LACQUER LOBED
DISH
SONG-YUAN DYNASTY**

宋至元 剔黑茶花綬帶鳥梅花式盤

of lobed form, with shallow rounded sides supported on a short foot of corresponding form, the interior carved against the ochre ground with a pair of long-tailed birds soaring around a central prunus bloom, each bird rendered with a short curved beak and portrayed flying swiftly with a billowing furcated tail, the scene densely adorned with further floral blooms and lush foliage, the underside similarly decorated with varying floral blooms and dense leaves, the base lacquered black
30 cm, 11¾ in.

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

US\$ 319,000-446,000





Exquisitely carved with two long-tail birds among lush blooms, this dish is among the earliest surviving examples of lacquer ware carved with a figurative motif. The sensitive and lively rendering of the composition, with the two birds skilfully carved in a moment of flight, one bending its head dramatically to look at the other, and large blooms and tendrils intertwining to add depth, is exceptional. While the surface is densely filled with flowers, the carver has left ample space between the blooms and leaves to expose the sharply contrasting yellow ground.

The origin of carved lacquer is a matter of debate among scholars and connoisseurs of Chinese art.

While carved fragments of a lacquered hide armour from the Tang dynasty are known from the Tang dynasty (618-906), it is in the Southern Song period that lacquer thick enough for relief carving was first made. Wares of this type required the highly laborious and time-consuming build-up of lacquer layers, and were thus considered highly luxurious. These early carved lacquer wares share a number of distinctive features including the exceptional quality of their carving, a smooth and a lustrous finish and an almost reflective yellow or cinnabar ground. The designs were carefully conceived in and meticulously executed, as suggested by the generous spacing of the different decorative elements.

The majority of extant examples of carved lacquer ware from the Song dynasty were preserved in Japan or in private collections; three rectangular trays carved with related motifs of two birds in flight among flowers, were included in the exhibition *Chinese Carved Lacquerworks of the Song Dynasty*, Tokyo National Museum, Tokyo, 2004, cat. nos 17-19, together with a cinnabar lacquer circular dish with cranes, cat. no. 24. A cinnabar lacquer tray of this form carved a pair of birds among various flowers, in the Los Angeles County Museum, is illustrated in George Kuwayama, *Far Eastern Lacquers*, Los Angeles, 1978; and a circular lacquer box, was sold in our London rooms, 16th May 2007, lot 18. See also a dish attributed between the late Southern Song and early Yuan period, carved with phoenix among flowers in the Freer Gallery of Art and Arthur M. Sackler Gallery, Washington D.C., published in T. Lawson, *Asian Art in the Arthur M. Sackler Gallery*, Washington D.C., 1987, pl. 168; and another sold in our New York rooms, 18th September 2007, lot 22.

The elegant theme of pairs of birds surrounded by lush flowers and leaves appears to have its origins in the Tang dynasty, when it was depicted on various media including textile and silver. It made its first appearance on lacquer in the Southern Song period and continued to be popular through to the Qing dynasty.

3673

**A RARE CINNABAR 'TIXI' LACQUER LOBED
BOWL STAND
YUAN – MING DYNASTY**

元至明 朱面剔犀如意雲紋葵式盞托

of mallow form, with rounded six-lobed sides collared by a dish of corresponding form, all supported on a lobed hollow flared foot, deeply carved overall through thick layers of black and red lacquer, the exterior of the bowl with six *ruyi*-shaped pommels, the dish and foot decorated with scrolling motifs, the interior of the stand lacquered brown
19 cm, 7½ in.

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



**A RARE CINNABAR LACQUER GU VASE
MARK AND PERIOD OF WANLI**

of archaic bronze form, the central bulbous section rising from a flared foot to a tall trumpet neck flaring widely at the rim, carved through layers of cinnabar-red lacquer on the exterior with gnarled tree branches issuing lush prunus blooms, the interior similarly decorated with a frieze of the same design, lacquered black on the base and inscribed in red with a six-character reign mark
10.2 cm, 4 in.

PROVENANCE

Christie's London, 9th June 1975, lot 122.

HK\$ 600,000-800,000

US\$ 76,500-102,000

This extremely rare vase, probably designed as a flower vase, is luxuriantly carved with a sumptuous design of dense prunus flowers. The form is derived from an archaic bronze *zun* or *gu* vessel, but it is diminutive in size, suitable for adorning a scholar's table.

Prunus decoration is a popular one in Wanli lacquer. For a brushpot carved with prunus in the Palace Museum, Beijing, see *Zhongguo qiqi quanji* [The complete collection of Chinese lacquer], Fujian, 1995, p. 55, no. 54. See also a small lacquer box and cover carved with birds and prunus in the British Museum, illustrated in Sir Harry Garner, *Chinese Lacquer*, London, 1979, pl. 33.

Prunus was also a popular motif on Imperial porcelain created at the Jingdezhen kilns in the Wanli period. A Wanli reign-marked blue and white bottle vase painted with a rich design of prunus is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (II)*, Beijing, 2000, pl. 165.

明萬曆 剔紅梅椿花觚
《大明萬曆年製》款

來源：

倫敦佳士得1975年6月9日，編號122



Mark



3675

**A RARE 'QIANGJIN' AND MOTHER-OF-PEARL
INLAID, CINNABAR LACQUER BOWL STAND
17TH CENTURY**

十七世紀 朱漆戩金嵌螺鈿盞托

the low, gently tapering stand collared by a broad circular tray upturning at the rim, all raised on a hollow splayed foot, the top of the tray incised and gilt with a foliate scroll bearing similarly decorated flowers alternating with mother-of-pearl inlaid blooms, between a band of scrolls and cash diaper, the underside similarly decorated with incised and gilt floral scrolls beneath a cash diaper border at the rim, all reserved against a rich cinnabar-red lacquer ground, save for the footring dressed in black
12.9 cm, 5 $\frac{1}{8}$ in.

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





3676

**A CINNABAR LACQUER LOBED 'FLORAL' DISH
SONG - YUAN DYNASTY**

of mallow form, with shallow sides supported on a short foot, the interior centred with a medallion enclosing a floral diapered ground, encircled around the cavetto with a composite floral scroll representing the 'Flowers of the Four Seasons', the densely rendered design repeated on the exterior, the base lacquered black
21.8 cm, 8½ in.

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

宋至元
剔紅開光錦地四季花卉紋葵式盤

A RARE AND EXQUISITE LAC-BURGAUTÉ BOX
AND COVER
QING DYNASTY, YONGZHENG PERIOD

清雍正 黑漆嵌螺鈿雙喬圖套盒

of square section, intricately and richly decorated in mother-of-pearl inlay, gold and silver foil, the cover depicting an idyllic scene of two ladies seated beneath a willow tree, one playing the flute while the other clapping to the rhythm with two boys beside, set in a landscape with cragged rockwork and leafy shrubs, all encircled by a cellular border, the sides of the box and cover decorated with ball flowers scattered against a speckled ground, the box opening to reveal four smaller boxes, each variously adorned with birds and insects flying amidst floral and fruiting branches of lily, hibiscus, melon and finger citrons, the sides similarly decorated with ball flowers reserved against a black ground, the interiors and bases covered in a speckled ground of variegated gold and copper tone
9 cm, 3½ in.

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

This elegant box is remarkable for its exquisitely executed motif of a lady playing the flute in the laborious technique of mother-of-pearl inlay. The intense iridescence of the abalone shell (*haliotis*) and the bright gold and silver foils have been masterfully combined to create a highly vibrant and dynamic composition. The box was clearly influenced by Japanese lacquerware in both technique and subject matter; the *nashiji* ground, where gold flakes are sprinkled onto the black surface, was commonly used in Japan, and the pattern of roundels also appears to have its origins in Japanese designs. The Yongzheng Emperor had a penchant for Japanese lacquer that incorporated gold and silver, and is recorded to have commissioned reproductions of these wares.

Two tiered and lobed boxes of this type, decorated with boys playing in a garden, in the Palace Museum, Beijing, are illustrated in *Zhongguo qiqi quanji* [Complete series on Chinese lacquer], vol. 6, Fuzhou, 1993, pls 171 and 172, together with a circular box, also in the Palace Museum, Beijing, pl. 166.



3678

**A RARE IMPERIAL THREE-COLOUR CINNABAR
LACQUER 'BOOK' TIERED BOX AND COVER
QING DYNASTY, QIANLONG PERIOD**

清乾隆 剔彩畫卷書函式匣

exquisitely carved, of square section, comprising a large bottom compartment in the form of two large stacked albums, the cover carved with rosettes within cellular diapers bordered by keyfrets, supporting on one side a smaller, similarly decorated rectangular box and another box worked as a bound book with clasps on the side, the latter ornately carved through layers of red, green and ochre lacquer, depicting on its cover fruiting and flowering medallions reserved on a diaper ground, beside a two-tiered box and cover in the form of three stacked handscrolls, each elaborately worked with meandering floral scrolls and tied with a strap, all supported on a square plinth raised on four cabriole legs connected by horizontal stretchers, the scrolled apron encircled by a floral meander echoing the decoration on the scrolls, the interiors and base lacquered black
25 cm, 9 $\frac{7}{8}$ in.

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



This exquisite box is remarkable for its elaborate form and meticulous carving, and epitomises the Qianlong Emperor's fondness for objects that simulated other materials. The Emperor actively challenged craftsmen working in every media to create pieces that were technically innovative and unconventional in their aesthetic. In this case the depiction of bound books and scrolls is particularly suited as the box would have contained such artworks.

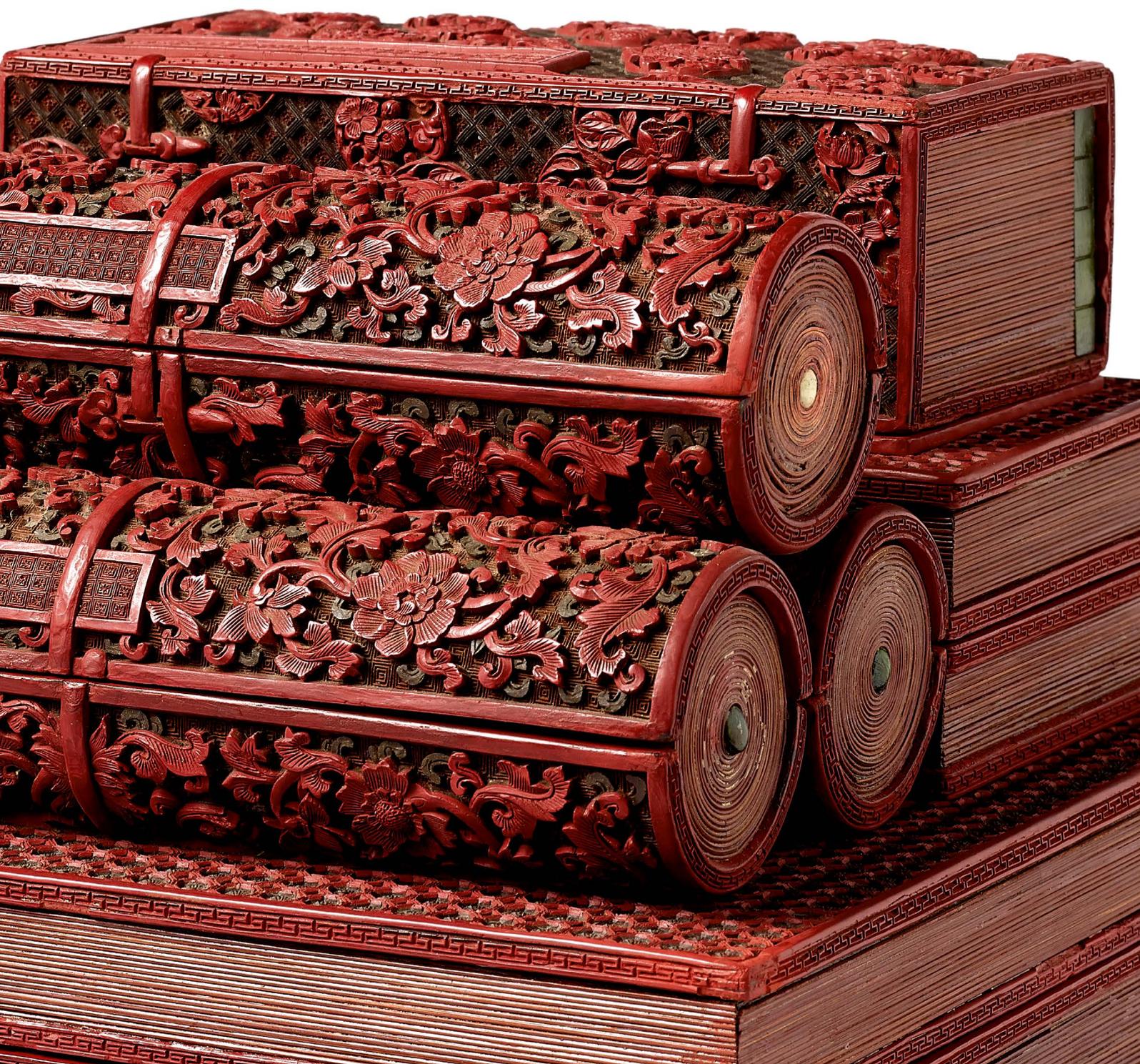
The Qianlong Emperor was an avid collector of paintings and calligraphies by revered masters, and was a versed calligrapher and poet himself. During his reign he undertook numerous projects to document his vast collection, including the *Bidian zhuli* (Pearl Forest of the Secret Hall) and the *Shiqu baoji* (Precious Collection of the Stone Moat), a two-part catalogue of the imperial collection of paintings and calligraphies compiled between 1744 and 1745. As the collection continued to grow, a supplement was compiled in 1793. The fragile nature of works on paper and silk, and the Emperor's personal fascination with this art form, fostered the creation of exquisitely crafted boxes intended for their preservation.

A very similar box in the National Palace Museum, Taipei, is illustrated in *Carving the Subtle Radiance of Colors. Treasured Lacquerware in the National Palace Museum*, Taipei, 2014, pl. 151; another in the Shanghai Museum, was included in the museum's exhibition *In a Myriad of Forms: The Ancient Chinese Lacquers*, Shanghai Museum, Shanghai, 2019, cat. no. 107; one carved in the form of three scrolls stacked on books, in the Palace Museum, Beijing, was included in the Museum's exhibition *The Imperial Packing Art of the Qing Dynasty*, Beijing, 1999, cat. no. 33; and a third also in the Palace Museum, Beijing, is illustrated in *Carved Lacquer in the Palace Museum*, Beijing, 1985, pl. 390.

Three boxes carved in the form of books are in the Palace Museum, Beijing, the first is illustrated as part of a lacquer writing set in *Zhongguo qiqi quanji* [Complete collection of Chinese lacquer], vol. 6, Fuzhou, 1993, pl. 232, the second is illustrated in *Classics of the Forbidden City. Lacquerware in the Collection of the Palace Museum*, Beijing, 2012, pl. 96, and the third is published in *Carved Lacquer in the Palace Museum*, *op. cit.*, pl. 395; a further a box, in the National Palace Museum, Taipei, is illustrated *op. cit.*, pl. 150; one in the Tianjin Art Museum, is published in *Zhongguo qiqi quanji*, *op. cit.*, pl. 221; two were sold in these rooms, 23rd October 2005, lots 390 and 394; and another was sold at Christie's Hong Kong, 31st October 2000, lot 1012. A display cabinet including boxes carved in the form of books, from the Toms collection, was sold at Christie's London in 1995, at Christie's Hong Kong in 2002, and most recently in these rooms, 9th October 2007, lot 1645; and a rectangular box on wheels with three scrolls at the top, from the collection of Lord Hollenden, was sold in our London rooms, 18th-19th December 1973, lot 464.

Boxes carved in the form of books and scrolls were also made in wood; see for example one in the Palace Museum, Beijing, included in the exhibition *The Imperial Packing Art of the Qing Dynasty*, *op. cit.*, cat. no. 36; and a wood and ivory cabinet with scrolls and books, in the National Palace Museum, Taipei, illustrated in *A Garland of Treasures: Masterpieces of Precious Crafts in the Museum Collection*, Taipei, 2018, pl. IV-72.





**A RARE POLYCHROME LACQUER 'DRAGON'
DISH
MARK AND PERIOD OF QIANLONG**

superbly modelled with shallow rounded sides divided into four lobes with gently canted incurved corners, all supported on a short foot of corresponding form, the flat interior of the tray with a lobed cartouche enclosing a stylised *shou* medallion flanked by a pair of dragons soaring amidst *ruyi* clouds above cresting waves and jagged rockwork, surrounded by four lobed cartouches alternating with four soaring phoenix around the cavetto, each cartouche enclosing floral blooms borne on leafy stems, each lobed side of the exterior similarly decorated with a cusped cartouche, flanked on the sides with two of the Eight Trigrams, each cartouche enclosing varying auspicious motifs, including the *babao* emblems, atop undulating *lingzhi* scrolls, all superbly carved through layers of lacquer against a diapered ground, the foot skirted with a key-fret border, the base lacquered black and gilt-incised with a six-character reign mark
21 cm, 8¼ in.

PROVENANCE

Sotheby's London, 8th July 1975, lot 21 (one of a pair).
Possibly Sotheby's London, 1st/2nd November 1984, lot 232 (one of a pair).
Sotheby's Hong Kong, 20th November 1985, lot 251 (one of a pair).

HK\$ 2,500,000-3,500,000
US\$ 319,000-446,000

清乾隆
剔彩仿嘉靖雙龍拱壽倭角方盤
《大清乾隆年製》款

來源：

倫敦蘇富比1975年7月8日，編號21（一對之一）
或倫敦蘇富比1984年11月1/2日，編號232（一對之一）
香港蘇富比1985年11月20日，編號251（一對之一）



Mark



This tray is striking for its meticulous carving of two ferocious dragons leaping towards a sphere containing a *shou* (longevity) character. Vigorously rendered with gaping mouths and bulging eyes, the dragons' movement is successfully captured through the sharp contours of their sinuous bodies and detailed web of scales. A sense of three-dimensionality is further conveyed through the clever use of a dark-coloured ground, which also enhances the thickly built-up lacquer layers. In its liveliness and detailed rendering, this piece exemplifies the artistic advances made in lacquer carving during the Qianlong reign.

This dish closely follows in both form and subject matter prototypes made in the Jiajing reign, although the original version was cleverly adapted to suit the aesthetic taste of the Qianlong period. Dragons are rendered with more powerful and fierce expressions, their scaly bodies are carved with meticulous details, and contrasting lacquer colours are used more subtly. Furthermore, the composition appears less chaotic. A Jiajing dish carved with this motif, in the Palace Museum, Beijing, is illustrated in *Carved Lacquer in the Palace Museum*, Beijing, 1985, pl. 175.

Carved lacquer of the Jiajing reign was an important source of inspiration amongst lacquer craftsmen of the Qianlong period, despite the almost ubiquitous presence of Daoist elements in its designs. While Jiajing was a fervent believer in Daoism, Qianlong seems to have been ambivalent about the religion and although he provided state sponsorship for some Daoist deities, he banished from the court Daoist alchemists who had served his father, the Yongzheng Emperor. Every element of the design on this dish is steeped in Daoist symbolism. The sphere that encloses the *shou* character resembles a flaming pearl and a *taiji* circle, cloud

formations are modelled in the form of the immortality fungus, and dragons are not only symbolic of the emperor but also of the contrasting cosmic forces of *yin* and *yang*.

According to *Qinggong neiwufu zaobanchu dang'an* [Archival records from the Qing imperial household department workshop], a cinnabar square dish of Jiajing mark and period was sent to Suzhou to be re-lacquered and replicated in the 42nd year of the Qianlong period (corresponding to 1777). Four copies, incised with six-character reign marks of the Qianlong period, were sent to Ningshougong and Qianqinggong in the 44th year of the period (corresponding to 1779).

A closely related tray from the Qing Court collection and still in Beijing, is illustrated in *Carved Lacquer in the Palace Museum*, Beijing, 1985, pl. 331; the pair to this dish was sold in our London rooms, 8th July 1975, lot 21, and again in these rooms, 20th November 1985, lot 251, possibly the same dish sold also in our London rooms, 1st-2nd November 1984, lot 232, which is now in the Tokyo National Museum, Tokyo (accession no. TH 474); and a third dish was sold at Christie's London, 10th June 1996, lot 8.

The design carved on this tray is also found on circular boxes with Qianlong marks and of the period, such as a box in the National Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors. Treasured Lacquerware in the National Palace Museum*, Taipei, 2014, pl. 136; and another from the Edward Krolik collection, illustrated in B. St. J.M. Morgan, 'Carved Lacquer in the Krolik Collection', *Oriental Art*, vol. XIII no. 4, Winter 1967, fig. 7, and sold twice in our London rooms, 24th February 1970, lot 85, and 29th October 1982, lot 247.



本盤雕刻工細，二龍雄健威武，雙雙躍向團壽一字。龍嘴張開，雙目圓睜，巧匠刀工俐落，雕刻出龍軀宛延盤桓、龍鱗甲片清晰，尤顯雙龍游弋自如。本盤以深漆為地，巧妙營造立體層次，層層紅雕漆更見鮮明。本品紋飾靈動細膩，可見乾隆年間剔紅雕漆工藝之純熟精湛。

本盤造型及紋飾，仿嘉靖朝款式，但在原型上巧妙融入乾隆時期之審美意趣。此盤雙龍之造型更雄武兇猛，龍軀刻畫更精細，漆色深淺對比細膩，而且構圖更平衡工整。北京故宮博物院藏一件嘉靖剔紅盤，紋飾與本盤相同，圖見《故宮博物院藏雕漆》，北京，1985年，圖版175。

嘉靖時期剔紅漆器，雖多摻入道教元素，仍為乾隆時期漆匠所摹學。嘉靖帝篤信道教，而乾隆對道教態度矛盾，一方面禮待道教，另一方面驅逐曾為其父雍正於西苑煉丹的道士。本盤紋飾無處不見道教象徵。團壽紋猶如火珠及太極圖案，雲紋作長生靈芝樣；而龍不僅象徵天子，亦為陰陽五行變化之表。

據《清宮內務府造辦處檔案》記載：

乾隆四十二年十一月初五日行文，員外郎四德、五德來說太監厄勒裡交紅雕漆二龍捧壽入角方盤一件（底刻大明嘉靖年款），傳旨：將雕漆盤交蘇州，將黑漆盤底從漆見新，不要刻款。再照樣成做雕漆盤四件，

舊盤裏四邊花紋粗糙，新做之盤俱要往細緻裏雕做，盤底刻「大清乾隆年製」款。欽此。

乾隆四十四年二月二十九日記事錄，員外郎四德、五德、催長大達色將蘇州織造全德送到……見新雕漆二龍捧壽入角方盤一件、新做二龍捧壽雕漆入角方盤四件……呈覽，奉旨：……新做雕漆盤四件交懋勤殿擬刻字，得時交寧壽宮、乾清宮各二件。其舊雕漆盤一件亦交寧壽宮……其紅黃飛金交該處節省用。

北京故宮博物院清宮舊藏有相類方盤，圖見《故宮博物院藏雕漆》，北京，1985年，圖版331。與此盤成對之品，同售於倫敦蘇富比1975年7月8日，編號21，又見於香港蘇富比1985年11月20日，編號251，或也是在1984年11月1-2日於倫敦蘇富比易手（編號232）現藏東京國立博物館之盤（藏品編號TH474）。尚有一例，1996年6月10日在倫敦佳士得拍出，編號8。

台北故宮博物院藏一件乾隆年款剔紅雙龍拱壽圓盒，紋飾與本品同，錄於《和光剔紅：故宮藏漆特展》，台北，2014年，圖版136。Edward Krolik 收藏一例，刊於B. St. J.M. Morgan，〈Carved Lacquer in the Krolik Collection〉，《Oriental Art》，第XIII期4號，1967年冬季刊，圖7，先後兩次售於倫敦蘇富比，1970年2月24日，編號85，及1982年10月29日，編號247。



3680

A CINNABAR LACQUER CIRCULAR BOX AND
COVER
MING-QING DYNASTY

明至清 剔紅群仙盒壽捧盒

of circular form and supported on a short straight foot of corresponding form, the flat top of the cover carved with a medallion enclosing a tranquil scene depicting figures engaging in different activities against a landscape scene rendered with tall overhanging pine trees and mountains, including one supporting a tray of cups, another two conversing, one pointing at a crane from a galleried pavilion, all surrounded by bands of *shou* medallions and lappets, each of the rounded sides of the box and cover carved with four cusped cartouches alternating with one of the *bajixiang* emblems, each cartouche depicted with luxuriant floral blooms issuing from jagged rockwork, the interior and base lacquered black, box inscription by Kobori Sokei
38 cm, 14⁷/₈ in.

HK\$ 700,000-900,000

US\$ 89,500-115,000



**A REVERSE-PAINTED AND INSCRIBED IVORY
TABLE SCREEN
QING DYNASTY, KANGXI PERIOD**

the rectangular plaque reverse-painted against a black ground, depicting on one side figures on sampan boats journeying through a river landscape with pavilions and trees sheltered amongst cragged rocks, the reverse inscribed in running script with the Tang poem by Wang Wan entitled *Ci beigu shan xia*, the sides of the plaque and the stand similarly decorated with adorsed archaistic dragons and square scrolls

overall 19 cm, 7½ in.

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

The river landscape on the present table screen is rendered through a complex process of reverse decoration, in which the landscape and the figures are reserved in the natural colour of the ivory material against the black lacquer ground. For a related reverse-decorated ivory table screen with figures in a landscape, see one included in the exhibition *Chinese Ivories from the Shang to the Qing*, Oriental Ceramic Society and the British Museum, London, 1984, no. 162.

清康熙

象牙黑漆地留白泛舟圖題唐詩硯屏

唐王灣《次北固山下》

客路青山外，行舟綠水前。
潮平兩岸闊，風正一帆懸。
海日生殘夜，江春入舊年。
鄉書何處達？歸雁洛陽邊。



Alternate view



AN IVORY FIGURE OF BODHIDHARMA
QING DYNASTY, KANGXI PERIOD

清康熙 象牙雕達摩立像

the deity standing barefoot on a bed of swirling waves, his hands held within the long sleeves of his flowing garment opening at his chest, the determined face turned gently to one side, framed by facial hair arranged in tight curls, the reverse with a two-character seal reading *Hongyi*, fitted wood stand
figure 29 cm, 11½ in.

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

The pale, translucent colour of Dehua ware may have its roots in ivory and the potters' desire to emulate its colour and texture. From the late 16th century onwards the ivory figure carving industry grew in Fujian province, stimulated by outside influences and a sympathetic economic climate. For approximately the 1st century it remained a local phenomenon before spreading out to other centres during the Qing dynasty. For a discussion on the relationship between ivory and Dehua porcelain, see Robert H. Blumenfield, *Blanc De Chine. The Great Porcelain of Dehua*, Berkeley, 2002, p. 105.

The present figure is an example of the dexterity of Qing period carvers. The finely detailed curled locks of hair, the rhythmic fluidity of the folds of the robes and the swirling lines of the crashing waves capture an elegance more commonly associated with Dehua figures, such as the one illustrated in *The Complete Works of Chinese Ceramics*, vol. 13, pt. II, Shanghai, 2000, pl. 176.

For a related ivory figure of Damo standing on a base of swirling waves, but lacking the serene sense of movement and volume of the present example, compare one sold in our London rooms, 29th June 1976, lot 20. Further ivory carvings of Damo, also worked in a naturalistic manner but lacking the stylised waves base; see two slightly smaller examples in the Sassoon Collection illustrated in *The Catalogue of Sassoon Chinese Ivories*, vol. 1, London, 1950, pl. 192, depicting Damo carrying a half-moon spade and his shoes, and pl. 193, carved with comparable curled moustache and beard. Compare also a Damo figure holding a scroll in his left hand, sold in our London rooms, 7th December 1993, lot 47.

Bodhidharma, known as Damo, is one of the most important Buddhist figures who was born in southern India before travelling to China upon invitation in 520. After disagreements with the Emperor Wu of Liang (464-549), he ventured away, crossed the Yangzi River on a reed and eventually arrived at Mount Shaoshi, where he sat cross-legged in a cave for nine years. During this time he acquired a disciple Hui Ke, through whom the teachings of the meditative Chan School of Buddhism was spread.



Mark



A KINGFISHER-EMBELLISHED
STAINED IVORY FIGURE OF AN
IMMORTAL ON RAFT
QING DYNASTY, QIANLONG PERIOD

清乾隆 染色象牙雕麻姑乘槎

exquisitely carved depicting a female immortal, possibly Magu, cloaked in a long flowing robe fastened at the waist, draped on the shoulder by a feather shawl embellished with kingfisher feathers, standing with a slight forward lean paddling the long oar on a naturalistically carved log raft loaded with baskets of flowers, fruits and *lingzhi*, traces of pigment
12.4 cm, 4 $\frac{7}{8}$ in.

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



**A CARVED IVORY 'BOYS' VASE
QING DYNASTY, QIANLONG PERIOD**

the tapering sides decorated with a band of archaistic geometric scrolls above lappets around the foot and a *ruyi* band to the shoulders, the waisted neck with stiff plantain leaves flanked by a pair of animal mask handles suspending loose rings, carved in high relief around the base with four young children 15.3 cm, 6 in.

PROVENANCE

Collection of Sir Ellice Victor Sassoon (1881-1961).
Sotheby's London, 16th May 2012, lot 49.

LITERATURE

S.E. Lucas, *The Catalogue of Sassoon Chinese Ivories*, vol. I, London, 1950, pp. 689-691, no. 492.

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

Vases of this type, with children playing around an archaistic vase, were a Qianlong innovation, popular for their auspicious nature. Depictions of boys are symbolic of the wish for many offsprings, and on this vase they create an auspicious visual pun and a rebus for the phrase *zisun ping'an*, which can be translated as 'peace among sons and grandsons'.

While ivory vases of this type are unusual, porcelain versions are better known. See for example a Qianlong mark and period vase decorated in the *famille rose* with boys climbing over the vessel, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 140; another, also in the Palace Museum, Beijing, included in the exhibition *China. The Three Emperors 1662-1795*, The Royal Academy of Arts, London, 2006, cat. no. 301; and a third vase, also decorated with flower roundels over a turquoise ground, from the collection of Marcus D. Ezekiel, illustrated in R.L. Hobson, *The Later Ceramic Wares of China*, London, 1925, pl. LX, fig. 2, and sold at Christie's London, 12th December 1977, lot 211, and again in these rooms, 29th November 1978, lot 318.

清乾隆 象牙雕童子寶瓶

來源：
Ellice Victor Sassoon 爵士（1881-1961年）
收藏
倫敦蘇富比2012年5月16日，編號49
出版：
S.E. Lucas，《The Catalogue of Sassoon Chinese Ivories》，卷1，倫敦，1950年，
頁689-691，編號492





3685

**AN IMPERIAL STAINED IVORY 'PRUNUS'
STAND
QING DYNASTY, QIANLONG PERIOD**

skilfully carved in openwork depicting a gnarled branch issuing twigs bearing prunus buds and blossoms stained in green, the five-petalled blossoms finely rendered with stamens, the gnarled branches and twigs superbly accentuated with knots and burls
14.6 cm, 5¾ in.

PROVENANCE

Christie's London, 13th May 2014, lot 249.

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

清乾隆 染色象牙鑲雕梅花枝幹底座

來源：
倫敦佳士得2014年5月13日，編號249

TWO PAINTED IVORY FIGURES OF EUROPEANS
17TH CENTURY

十七世紀 象牙雕獻寶胡人一對

both cloaked in long flowing robes with a cowl neck collar and fastened to the waist, depicted standing with one arm supporting a *ruyi* sceptre, one with the left hand holding the ends of his waist band, the other raising his right arm, their cheerful faces framed by long curly hair, traces of pigment, wood stands

figures 8.3 cm, 3¼ in.

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



AN IMPERIAL IVORY SHRINE OF
 AVALOKITESHVARA
 QING DYNASTY, QIANLONG PERIOD

清乾隆
 御製象牙雕雲龍紋十一面觀音菩薩龕

carved as the bodhisattva Avalokiteshvara standing in a niche framed by thin jagged rockwork resembling mountains, an *en face* dragon writhing amidst *ruyi*-shaped clouds near the summits above, the deity standing inside the niche adorned with earrings and wearing a five-leaf crown, framed with two crowned heads on each side and three above, all surmounted by the head of Amitabha Buddha, all receding in size from the main head, dressed in a billowing shawl and beribboned *dhoti* and adorned with bejewelled accessories, the main pair of arms held in front of the chest in *namaskara mudra* with the auxiliary hands held in *karana* and *tarjani* while holding ritual objects including a kendi, bow and arrow, dharma wheel, lotus flower and mala beads, the reverse carved with jagged mountains and two confronting dragons against *ruyi*-shaped clouds
 19.3 cm, 7⁵/₈ in.

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

This shrine is remarkable for the intricacy of the carved details, apparent in the superb rendering of the scarves and jewellery adorning Avalokiteshvara, the fine articulation of her fingertips and feet, and the dynamic dragon that emerges from clouds. This dragon also endows the piece with its imperial status, and combined with the Buddhist figure it suggests the Qing emperors' devotion to Buddhism and their presiding protection over the religion.

A closely related shrine with identical iconography, from the collection of Lü Xiaguang (1906-1994), was sold in these rooms 8th April 2014, lot 3137. An ivory figure of a Buddha seated on a hexagonal plinth, similarly inspired by Tibetan prototypes and attributed to the 18th century, from the Sir Victor Sassoon Chinese Ivory Trust, was included in the exhibition *Chinese Ivories. From the Shang to the Qing*, British Museum, London, 1984, cat. no. 121. See also an ivory sculpture of a standing Avalokitesara illustrated in *The Complete Collection of Treasures of the Palace Museum. Buddhist Statues of Tibet*, vol. 60, Hong Kong, 2003, pl. 258.

The popularity of Esoteric Buddhism peaked during the Qianlong period, with the emperor ordering the construction of several shrines both within and outside the Palace, which were then furnished with Buddhist images made from various materials. See for example a gilt bronze sculpture of an eight-armed Avalokitesvara holding the ritual objects, included in the exhibition *Buddhist Art from Rehol. Tibetan Buddhist Images and ritual objects from the Qing Dynasty Summer Palace at Chengde*, The Chang Foundation, Taipei, 1999, cat. no. 14.



3688

**A SILVER-INLAID ZITAN, IVORY AND WOOD
BRUSHREST
QING DYNASTY, 18TH CENTURY**

the oval *zitan* stand inlaid in silver wire with squared scrolls, inset with green-stained ivory carved in the form of tumultuous waves cresting with foams from which a wood carp leaps, the spurting fish half obscured by stylised cloud scrolls

9.2 cm, 3 $\frac{5}{8}$ in.

• HK\$ 25,000-35,000
US\$ 3,200-4,500

清十八世紀
木雕鯉躍龍門染色象牙雕紫檀筆擱



3689

**A CARVED GOURD 'DRAGON' CRICKET CAGE
QING DYNASTY, 18TH - 19TH CENTURY**

the globular body with a broad waisted neck and flaring towards the thick ivory-bound rim, lightly incised and carved to the exterior with a ferocious five-clawed dragon, its sinuous body emerging from a dense ground of scrolling clouds, the gourd patinated to a golden chestnut tone, the reticulated ivory stand carved in openwork with flowering prunus branches

11.8 cm, 4 $\frac{5}{8}$ in.

• HK\$ 10,000-15,000
US\$ 1,300-1,950

清十八至十九世紀
官模子雲龍紋油壺魯葫蘆



3690

**A CLOISONNE ENAMEL, GILT-BRONZE AND
IVORY HAND MIRROR
QING DYNASTY, 18TH CENTURY**

the mirror set within a barbed octafoil cloisonné enamel and gilt-bronze frame decorated on each side with a multi-coloured floral scroll against a turquoise ground, the reverse of the mirror further decorated against the black lacquer ground in ivory with three court ladies, all supported on an openwork gilt-bronze foliate flange above a baluster ivory handle between two striated gilt-bronze bulbs

36.5 cm, 14 $\frac{3}{8}$ in.

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

清十八世紀
招絲珐瑯框嵌象牙仕女手鏡



AN EMBELLISHED LACQUER PANEL WITH
ZITAN FRAME
QING DYNASTY, 18TH CENTURY

of fan shape, inlaid with jade, ivory and other hardstones to depict an ensemble of precious objects and scholarly accoutrements, including books, an arrangement-filled vase, a *dou*-shaped vessel and cover, a large dish with the 'sanduo', all against a brownish-red lacquer ground, *zitan* frame with a gilt-bronze handle
99 by 70 cm, 39 by 27½ in.

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

This panel is a notable example of reverse *trompe l'oeil*, whereby the objects depicted are reproduced in miniature in their original material and placed against a flat surface. Panels depicting a combination of antique and contemporary objects began to be made in the Kangxi reign, although they peaked in popularity during the Qianlong period when they were made in a variety of materials.

A pair of more elaborate rectangular panels, also inscribed with an imperial poem and dated to 1775, was sold at Christie's London, 16th December 1981, lot 349, and again in these rooms, 7th October 2015, lot 3001; another of larger size, dated to 1779, was sold in these rooms, 29th April 1997, lot 770; and two were sold at Christie's Hong Kong, the first dated 1773, 29th May 2009, lot 1816, and the second dated 1753, 25th/26th November 1974, lot 162.

清十八世紀
紫檀框嵌寶清供圖扇形掛屏





3692

PROPERTY FROM THE MUYUTANG COLLECTION

**A LONG HUANGHUALI TABLE, QIAOTOUAN
LATE MING – EARLY QING DYNASTY**

the top of a single-board floating panel tongue-and-grooved to the frame with shaped everted flanges, the edge of the frame gently moulding downward, above a beaded apron with carved archaistic dragons, raised on round legs joined by double stretchers

84.5 by 156 by 40.5 cm, 33¼ by 61¾ by 15⅞ in.

PROVENANCE

Hei Hung-Lu, Hong Kong.

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

One of the most enduring and successful design in classical Chinese furniture, qiaotouan are celebrated for their elegant and yet sturdy form. While the table top of the present piece was made from a single plank of *huanghuali*, a sense of lightness is captured through the sinuous movements of the dragons on the aprons, and the upturned ends. The latter heighten its presence, while also serving the function of concealing the end grains of the top plank.

Tables of this design derive from altar tables, *zu*, that were used to hold meat offerings from as early as the Eastern Zhou dynasty (771-256 BC). Rectangular tables with upturned ends are depicted on archaic bronze *yi* vessels from this period, and a low lacquered table with upturned flanges, unearthed from a tomb in Zhaoxiang, Hubei province, and attributed to the Spring and Autumn period (722-481 BC), is illustrated in Sarah Handler, 'Side Tables. A Surface for Treasures and the Gods', *Chinese Furniture. Selected Articles from Orientations 1984-1999*, Hong Kong, 1999, p. 200.

A table of similar proportions but lacking the carved dragons on the aprons, was sold in our New York rooms, 9th-10th October 1987, lot 454; and another from the collection of Philip Wood, was sold at Christie's New York, 15th September 2011, lot 1333.

明末至清初 黃花梨獨板面翹頭案

來源：
黑洪祿，香港





3693

PROPERTY FROM THE MUYUTANG COLLECTION

**A PAIR OF HUANGHUALI LOW-BACKED
ARMCHAIRS, MEIGUIYI**

LATE MING – EARLY QING DYNASTY

each with the hard-caned seat framed by a straight crestrail above vertical spindles sectioned by interlaced ring struts, the straight armrests with similar spindles and struts, continuing to the front posts, the seat frame supported on a latticework apron with vertical struts, the side aprons of similar design, the legs joined to stretchers
88.3 by 56 by 42.2 cm, 34³/₄ by 22 by 16⁵/₈ in.

PROVENANCE

Hei Hung-Lu, Hong Kong.

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

明末至清初
黃花梨雙卡子花玫瑰椅一對

來源：
黑洪祿，香港



Known as *meiguiyi* (rose chair), chairs of this type are appreciated for their delicate design and light construction, which made them ideal for both indoor and outdoor use. The present pair is notable for its imitation of bamboo, as seen in the spindle back and arms and the interlocking circles, which simulate bamboo struts. The use of the fine and densely-grained *huanghuali* to imitate the modest bamboo, was popular in the Ming and Qing dynasties. Bamboo was celebrated for its ability to bend but not break, and its qualities were likened to those of the perfect gentleman.

A similar chair is illustrated in Sarah Handler, *Ming Furniture in the Light of Chinese Architecture*, Beijing, 2005, p. 129; a pair in the Minneapolis Institute of Arts, is illustrated in Robert D. Jacobsen and Nicholas Grindley, *Classical Chinese Furniture*, Minneapolis, 1999, pl. 16; another was sold in these rooms, 30th October 1991, lot 363; and a further pair was sold in our New York rooms, 9th/10th October 1987, lot 426.



PROPERTY FROM THE MUYUTANG COLLECTION

明末至清初 黄花梨束腰雕花龍紋炕桌

**A LOW HUANGHUALI KANG TABLE
LATE MING – EARLY QING DYNASTY**

the mitered top with a rectangular inset panel above a beaded curvilinear scrolling apron, the apron carved with intertwining vines flanked by bold archaistic dragons, all resting on four cabriole legs terminating in *ruyi* scrolls. 32.3 by 91.8 by 58.1 cm, 12 $\frac{5}{8}$ by 36 $\frac{1}{8}$ by 22 $\frac{7}{8}$ in.

- HK\$ 380,000-500,000
US\$ 48,500-64,000

Low rectangular tables of this design are commonly referred to as *kang*, from the homonymous hollow brick platform heated with hot air through a stove, which provided a warm surface in Chinese households. The present example is particularly notable for the undulating lines of the curvilinear apron and cabriole legs, which are heightened by the rhythmic movement of the vines and dragons.

Two very similar tables were sold in our New York rooms, the first, 19th September 2001, lot 201, and the second, 28th/29th September 1989, lot 310; and a slightly larger example was sold at Christie's Hong Kong, 28th November 2012, lot 2012. A slightly larger table of this design, but with the cabriole legs issuing from monster masks, is illustrated in Wang Shixiang, *Classic Chinese Furniture. Ming and Early Qing Dynasties*, London, 1986, pl. 63; another was sold in our London rooms, 9th June 1992, lot 46; and a third was sold in our New York rooms, 28th/29th November 1989, lot 343.



3695

PROPERTY FROM THE MUYUTANG COLLECTION

**A PAIR OF HUANGHUALI STOOLS
LATE MING – EARLY QING DYNASTY**

each frame top of standard mitre, mortise and tenon construction, drilled for soft seat construction, the flat edge of the frame moulding downwards to a recessed waist and plain straight apron, terminating in hoof feet, four humpback shaped stretchers tenoned to the legs below the apron
48.2 by 49.8 by 39.7 cm, 19 by 19 $\frac{5}{8}$ by 15 $\frac{5}{8}$ in.

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

明末至清初
黃花梨束腰馬蹄足方凳一對





3696

PROPERTY FROM THE MUYUTANG COLLECTION

明末至清初 黃花梨官皮箱

**A HUANGHUALI TABLE CABINET
LATE MING - EARLY QING DYNASTY**

of rectangular form, with straight sides rising from a slightly larger base to a flat hinged lid, the front of the lid and double doors set with a round metal plate with a *ruyi*-shaped hasp, the top lid opening to reveal a tray-like compartment, set with five drawers behind the two doors
35.6 by 34.2 by 26 cm, 14 by 13³/₈ by 10¹/₄ in.

• HK\$ 80,000-150,000
US\$ 10,200-19,200

3697

PROPERTY FROM THE MUYUTANG COLLECTION

A HUANGHUALI STOOL
LATE MING – EARLY QING DYNASTY

the frame top with rounded corners, of standard mitre, mortise and tenon construction, drilled for soft seat construction, the edge of the frame moulding inward and resting above a recessed waist and gently curved apron, terminating in hoof feet, four humpback shaped stretchers tenoned to the legs below the apron
50.2 by 51 by 39 cm, 19³/₄ by 20 by 15³/₈ in.

明末至清初
黃花梨圓角束腰馬蹄足長方凳

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



PROPERTY FROM THE MUYUTANG COLLECTION

AN INSCRIBED ZITAN PAPERWEIGHT
QING DYNASTY, QIANLONG-JIAQING PERIOD

of rectangular form, inscribed on one side in four lines with
Mi Fu's *Buhuang tie*, followed by a seal mark reading Zhang
Shumo, Sobriquet of Zhang Tingji (1768-1848)
30.7 cm, 12 in.

HK\$ 50,000-80,000

US\$ 6,400-10,200

清乾隆至嘉慶 紫檀刻米芾〈捕蝗帖〉鎮紙

「張叔未」印

張廷濟（1768-1848年），浙江嘉興人，本名汝林，號叔未，
晚號眉壽老人。精書法各體，學鐘王、米芾、顏真卿、歐陽
詢等，又好金石、善鑑賞，古物收藏甚豐。



A CARVED ZITAN 'BABAO' BOX AND COVER
QING DYNASTY, 18TH CENTURY

of rectangular section, well carved on the hinged top with the *babao* (Eight Treasures), each emblem depicted beribboned against a ground of *ruyi* clouds, all within a key-fret band, the straight sides of the cover carved with further *ruyi* clouds, the front of the box decorated with a pair of dragons flanking a central flaming pearl above crashing waves, further embellished with a brass *ruyi* clasp, the sides and reverse carved with designs of bats and flowers against scrolling clouds, the tightly grained wood of a dark brown colour with characteristic flecks

16.1 by 38.6 by 21.1 cm, 6¼ by 15½ by 8¼ in.

PROVENANCE

Collection of John Jacob Astor (1763-1848), thence by descent in the family.

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

清十八世紀 紫檀八寶雲龍紋書箱

來源：

約翰·雅各·阿斯特（1763-1848年）收藏，此後家族傳承



3700

A FINELY CARVED AND INSCRIBED ZITAN
'LANDSCAPE' TABLE SCREEN
QING DYNASTY, QIANLONG – JIAQING PERIOD

the rectangular screen with two cusped upper corners and enclosing a panoramic scene on each side, masterfully carved in varying layers of relief with verdant vegetation, including *wutong* and pine trees amidst jagged mountains, one side further incised and filled in with gilt with an imperial poem composed by the Qianlong Emperor and executed in a meticulous *lishu* hand by Dong Gao, the spandrels and aprons of the stand skilfully decorated with archaistic scrollwork with *taotie* accents
screen 41 cm, 16 $\frac{1}{8}$ in.
stand 50.1 cm, 19 $\frac{3}{4}$ in.

PROVENANCE

Collection of John Jacob Astor (1763-1848), thence by descent in the family.

HK\$ 1,300,000-2,000,000
US\$ 166,000-255,000

清乾隆至嘉慶
紫檀雕松桐山水題詩插屏

來源：
約翰·雅各·阿斯特（1763-1848年）收藏，此後家族傳承





Exceptional for the depth of its landscape carving and its vigorous and realistic execution, this panel screen reveals the hand of a true master.

The panoramic scene carved on both sides of the panel is described in a poem composed by the Qianlong Emperor (r. 1736-1795), evoking the distant geographical reach the Qing empire had achieved, by alluding to the History of Former Han, the *Han shu*, chapter 22, and its mention there of the Han Emperor Wudi's (r. 141-87 BC) conquest of Ferghana in 101 BC. The inscription was calligraphed in an elegant 'clerical script' (*lishu*) hand by Dong Gao (1740-1818), Grand Secretary during the Qianlong reign and a renowned landscape painter himself.

Although many panel screens are supported by *zitan* stands, examples solely made of this precious wood appear to be very rare. *Zitan* is an extremely dense wood and the fine texture of the grain is particularly suitable for intricate carving. Its smooth texture has been compared to silky jade and its rich red to deep purplish-brown colour, develops with time a natural black shine referred to in Chinese as *baoxiangliang* ('noble lustre').

The wood was especially highly valued by the Qing court, but extensive use during the Ming and early Qing combined with the tree's slow growth, had made *zitan* a rare, expensive imported timber by the time of the mid-Qing period. Strictly controlled, the prized material was primarily reserved for use within the Palace walls and even there, according to the Qing dynasty *Archives of the Imperial Workshops at Yangxin Hall*, its use was closely supervised by the Qianlong Emperor himself, see Tian Jiaqing, 'Zitan and Zitan Furniture', *Chinese Furniture. Selected Articles from Orientations 1989-1999*, Hong Kong, 1999, pp. 193-199.

The present screen displays a compositional virtuosity and refined high relief carving, particularly notable in the depiction of the different varieties of multi-layered leaves, pointing to a level of technical skill that is characteristic of the Imperial Wood Workshop and which can be compared to similarly deep landscape carving of panels featuring on an imperial throne in the Capital Museum in Beijing, illustrated in Tian Jiaqing, *Classic Chinese Furniture of the Qing Dynasty*, Hong Kong, 1996, pl. 54.

Low panel screens, such as the present example, were popular pieces of furniture used not only as decoration, but foremost, as protection for example on daybeds, against drafts. Such *kangping* ('bed screens') were precious items and are mentioned in the well-known 18th-century novel *The Dream of the Red Chamber* among the valuable gifts presented to grandmother Jia on her eightieth birthday, see Sarah Handler, 'Outstanding Pieces in Private Rooms: Chinese Classical Furniture in New American Collections', *Chinese Furniture. Selected Articles from Orientations, op.cit.* pp. 166-174.

Compare a *zitan* and boxwood table screen similarly carved in high relief and inscribed with an imperial poem, illustrated in Robert H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, Hong Kong, 2005, no. 78; and another *zitan* example of later, 19th century, date sold at Christie's London, 18th May 2012, lot 1194.

此屏雕工卓絕，山水層次立體，氣勢蓬勃，細膩逼真，實乃大師之傑作。屏風兩側雕山水全景，附乾隆帝御題詩一首，歎大清疆域之遼闊，並以漢武帝公元前101年收服大宛之壯舉作比（《漢書》卷二十二）。御題詩以隸書寫就，乃出自內閣大學士及山水大家董誥之手。

此類插屏，以紫檀為座者多見，如此例之通體紫檀者，則極為珍罕。紫檀木質極密，紋絡細膩，適於精雕細刻。質地光滑如玉，色澤由赤紅至褐紫，年久亦顯烏黑光澤，含蓄沉穩，有「包漿亮」之稱。

紫檀尤得清廷青睞，然因明代至清初大肆採伐，此木又長勢緩慢，至清中期，紫檀木已漸進口，極為珍貴。清廷遂嚴加管控，僅限宮廷御用。據《養心殿造辦處各作做活計清檔》記載，紫檀之使用嚴受內廷監管，無旨不得擅動。見田家青，〈Zitan and Zitan Furniture〉，載於《Chinese Furniture. Selected Articles from Orientations 1989-1999》，香港，1999年，頁193-199。

此屏所雕山水，構圖精妙，深刻立體，精緻細膩，樹葉茂密，層次分明。此等雕工，乃出自清宮木作巧匠之手，技藝非凡。可參考一紫檀寶座之背屏例，亦雕立體山水，現藏北京首都博物館，錄於田家青，《清代家具》，香港，1995年，英譯本1996年，圖版54。

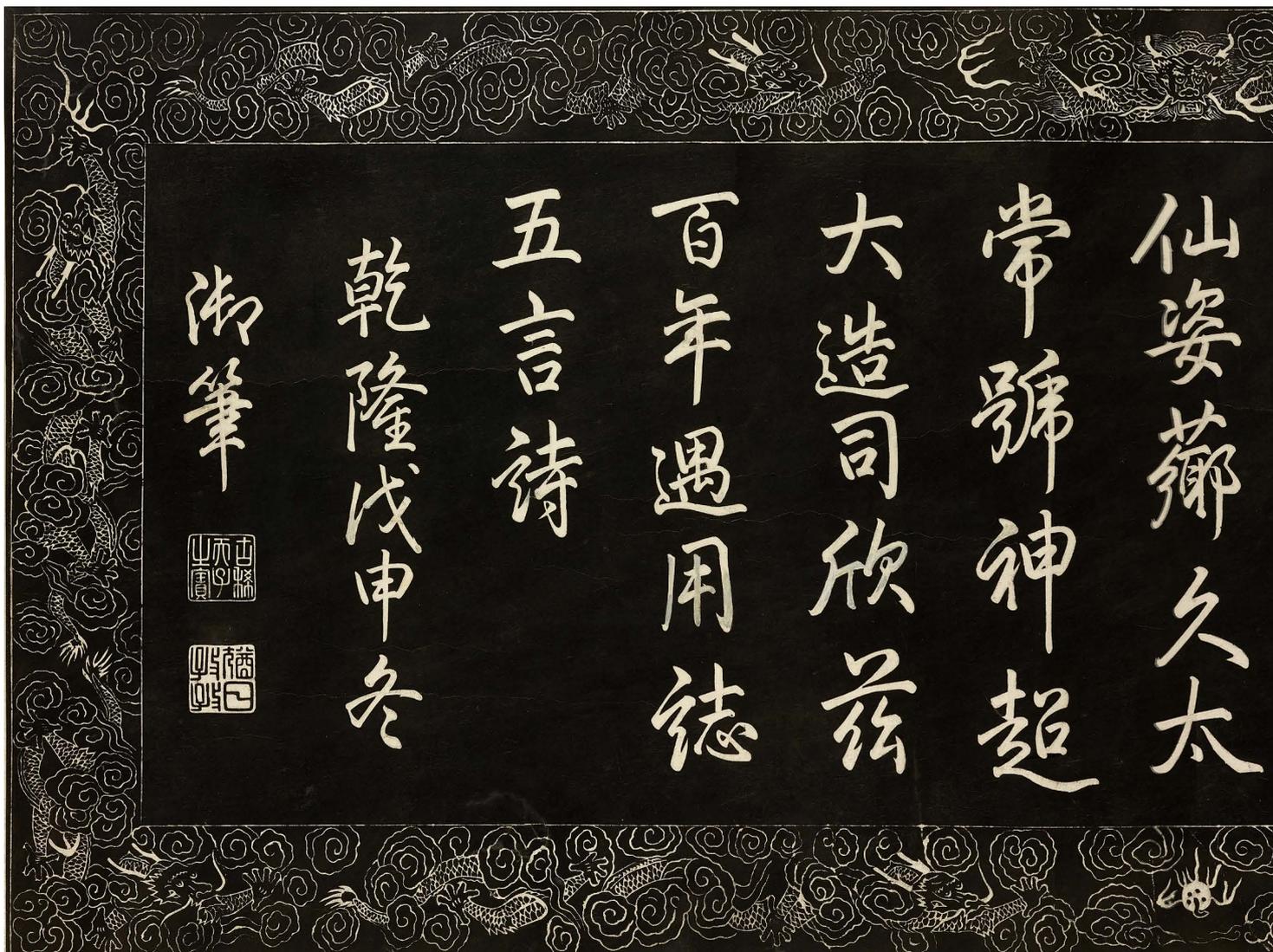
如此例之插屏，清代尤為盛行，除裝飾之外，將其置於羅漢床之上，亦可擋風。清代著作《紅樓夢》中曾記，此類「炕屏」珍稀異常，曾作賈母八大壽之賀禮，見 Sarah Handler，〈Outstanding Pieces in Private Rooms: Chinese Classical Furniture in New American Collections〉，《Chinese Furniture. Selected Articles from Orientations》，前述出處，頁166-174。

可比較一紫檀及黃楊木御題詩插屏例，紋飾立體，雕工精巧，刊於安思遠，《洪氏所藏木器百圖》，香港，2005年，編號78。另見一年代稍晚之紫檀例，定代十九世紀，售於倫敦佳士得2012年5月18日，編號1194。

董誥，乾隆五年（1740年）生，卒於嘉慶二十三年（1818年），終年七十九歲。工部上書董邦達長子，精書法，善繪畫，更通曉軍事，與其父有「大董、小董」之稱。

董誥乾隆二十九年（1764年）中舉，隔年會試，名列一甲第三，得中探花，乾隆皇帝將其改為二甲第一，作金殿傳臚，形降實升。嘉慶四年（1799年），董誥六十歲，已從庶起士、編修、工部侍郎、軍機大臣、東閣大學士等，擢為文華殿大學士（即宰相），欽賜「紫禁城騎馬」。直軍機先後四十年。

董誥被兩朝皇帝所器重，死後六天，嘉慶皇帝親臨祭奠，所寫哀詩中有「只有文章傳子任，絕無貨幣置田莊」之句，並親自撥款建立「董公祠」。



3701

**AN IMPERIAL KESI-MOUNTED
HANDSCROLL RUBBING OF THE
AUSPICIOUS BUTTERFLY IN
TAICHANG TEMPLE (TAICHANG
XIANDIE SHI)**

MARK AND PERIOD OF QIANLONG

ink on paper, depicting a rubbing of the poem entitled *The Auspicious Butterfly in Taichang Temple* (Taichang xiandie shi) in Qianlong's calligraphic script, followed by a *yubi* (Imperially inscribed) mark dated to the *wushen* year (in accordance with 1788) and two seals reading *Guxi Tanzi zhi bao* (Treasure of the Son of Heaven At Age Seventy) and *Youri zizi* (Still Diligent Every Day), all enclosed within a border of ferocious dragons striding amongst

scrolling clouds, mounted as a handscroll with a *kesi*-woven panel on the outer depicting a recumbent deer resting atop jagged rocks against a yellow ground with multi-coloured clouds, beside the title slip, the mother-of-pearl inlaid *zitan* rectangular scroll box carved in relief with two five-clawed dragons leaping from clouds reaching for a flaming pearl, with bats in flight above turbulent waves cresting on stylised mountains

rubbing 55.7 by 137.4 cm, 21 $\frac{7}{8}$ by 54 $\frac{1}{8}$ in.
box 8.3 by 64.5 by 9.3 cm, 3 $\frac{1}{4}$ by 25 $\frac{3}{8}$ by 3 $\frac{5}{8}$ in.

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

清乾隆
乾隆御筆《太常仙蝶詩》拓本
手卷 連紫檀蓋盒

太常仙蝶

詩

頓動執虫之

時來賓果是

奇異夫君平

物體觀此一



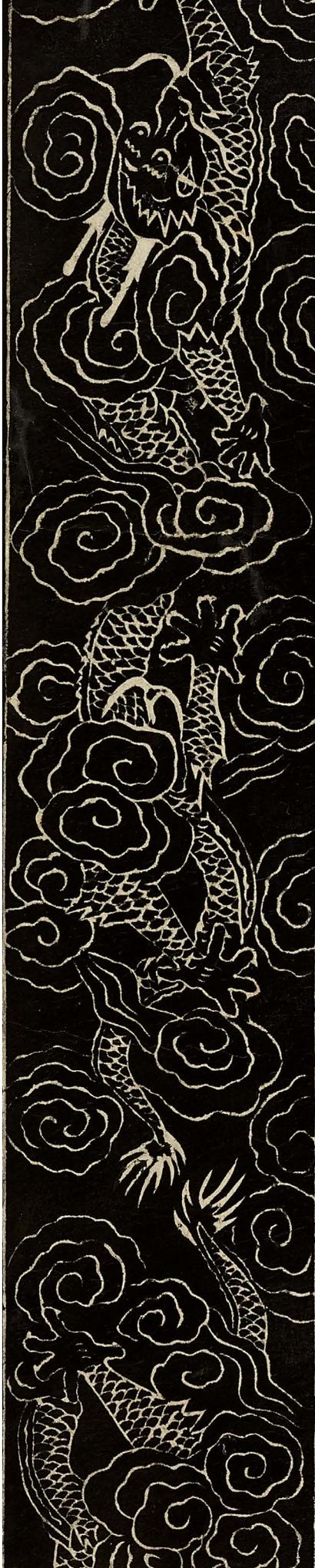
The episode of the auspicious butterfly is recorded in many Qing records. In the winter of the 53rd year of the Qianlong reign (1788), the Qianlong Emperor was presented with a brocaded box during his stay in the Taichang Temple. The box opened to reveal a butterfly, and at the sight of the Emperor, it leapt in flight in continuous upward and downward movement, as if bowing to the Emperor nine times. In ecstasy and awe, the Emperor composed an imperial poem which was later carved into a stele to be preserved in the Taichang Temple. In his birthday in the following year, the Emperor even ordered for rubbings of the stele to be gifted to his high officials; the present handscroll is one of such examples.

The mounting of the present handscroll with its *zitan* box is an archetypal example of packaging art in the Qing court. See a handscroll of *Arguments of Emperor Qianlong against the Record of the Chao Ran Observatory by Su Shi*, similarly mounted with a *kesi* panel on the exterior and stored in a *zitan* scroll box, exhibited in the National Palace Museum, Taipei, exhibition *Story of a Brand Name. The Collection and Packaging Aesthetics of Emperor Qianlong in the Eighteenth Century*, Taipei, 2017, cat. no. IV-16. The author of the catalogue notes that *kesi* panels decorated with a mythical deer below multi-coloured *ruyi* clouds are characteristic packaging for imperial calligraphic works and imperial poems during the latter part of the Qianlong reign. The Qianlong Emperor favoured the use of these simple and elegant wooden boxes to preserve his poems and essays. Another *zitan* scroll box, made to preserve the Qianlong Emperor's essays on his military achievements, is included in the exhibition *Qing Legacies: The Sumptuous Art of Imperial Packaging*, Macau Museum of Art, Macau, 2000, cat. no. 4. Another closely related box, destined to hold a Qianlong version of Zhang Zeduan's *Qingming Shanghe tu* (Ascending the River at the Qingming Festival), was sold in these rooms on 23rd October 2005, lot 391 and again on 8th April 2010, lot 1825.



「太常仙蝶」屢見於清人筆記，據載其展翅大於杯，緋脈紺縷，不喜花香，卻愛蹁躚飛舞於蒼松古柏間，別具古意。乾隆五十三年冬，高宗圍丘大祀時，宿於齋宮，尚書德明太常以錦匣承仙蝶呈覽，完顏麟慶《鴻雪因緣圖記》詳載其時情形：「上啟視，蝶竟飛起，盤旋上下，拜舞九次」。眾人皆呼為天子聖明、國運昌隆之祥瑞之徵，乾隆龍顏大悅，賜封蝶仙，寫詩頒賞，至翌年仍意興未闌，以御墨傳拓，分賜臣工。此卷正是當時遺物。

此手卷裝裱，盡顯清宮典型傳統包裝藝術風格。手卷以緋絲包首，配紫檀木盒，極為珍稀。整組與《乾隆反蘇軾超然臺記說》手卷包裝有異曲同工之妙，見台北故宮特展《品牌故事：乾隆皇帝的文物收藏與包裝藝術》，台北，2017年，編號IV-16。該圖錄將此類飾有天鹿五彩如意雲紋包首定為乾隆晚年御筆或臣工書寫御製詩手卷的典型裝裱。乾隆帝酷愛以此類紫檀木盒保存其御詩文章作品，另可參考一紫檀盒例，內放乾隆《御筆十全老人之寶說》手卷，曾展於《金相玉質：清代宮廷包裝藝術》，澳門藝術博物館，澳門，2000年，編號4。尚有一例，曾存放乾隆仿張澤端《清明上河圖》軸，兩度售於香港蘇富比，分別為2005年10月23日，編號391及2010年4月8日，編號1825。



御筆



百年遇用誌

五言詩

乾隆戊申冬

A KESI 'IMMORTALS' PANEL
QING DYNASTY, 18TH CENTURY

清十八世紀 縉絲群仙祝壽掛軸

skilfully woven with great attention to detail with a celestial scene depicting the Peach Festival, the Queen Mother of West rendered holding a peach and flanked by two attendants atop cloud scrolls, above a group of Daoist immortals gathered on a balustraded balcony and honoring Xi Wangmu, including Shoulao supporting a large peach with both hands, all above tempestuous waters, the lower section of the panel further decorated with groups of figures honoring Xi Wangmu and holding various tributes, the ethereal scene decorated with lush vegetation of tall trees and jagged rockwork
210 by 97.3 cm, 82⁵/₈ by 38¹/₄ in.

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

This *kesi* depicts the Peach Festival, a popular Daoist theme associated with the birthday celebration of Xiwangmu, the Queen Mother of the West. According to legend, this event only took place in the Western Paradise once every 3000 years. Here the immortals are shown in the Turquoise Pond (*Yaochi*) on Mount Kunlun. At the top two maidens accompany Xiwangmu who rides a phoenix, and is greeted by the Three Star Gods and various immortals and their attendants. The auspicious message of this theme made panels of this type suitable for presentation at birthdays.

While *kesi* panels decorated with this motif are relatively common, examples of such large size are unusual; a slightly smaller panel was sold at Christie's New York, 22nd March 2012, lot 1627; two much smaller examples were sold in our London rooms, the first 13th July 2005, lot 161, and the second, 11th May 2011, lot 137; and a third was sold in our New York rooms, 20th March 2012, lot 132. See also a panel depicting Xiwangmu being greeted by female immortals in the National Palace Museum, Taipei, included in the exhibition Masterpieces of Chinese Silk Tapestry and Embroidery in the National Palace Museum, Taipei, 1998, cat. no. 21.



3703

**A GILT-BRONZE FIGURE OF A MYTHICAL
BEAST
MARK AND PERIOD OF XUANDE**

明宣德 鎏金銅瑞獸鎮紙
《宣德年製》款

depicted recumbent, its head supported on its front paws and detailed with bulging round eyes, flaring nostrils and a coiling mane, turning sharply backwards looking at his bushy tail curled alongside its rear haunches, its body finely detailed with a knobby spine and delicate fur, the base with a four-character reign mark within a rectangular cartouche 9.6 cm, 3¾ in.

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



Mark





This outstanding gilt-bronze figure of a recumbent lion is one of a small number of high-quality paperweights dating to the early Ming dynasty. Heavily cast and intricately modelled with varying layers of relief delineating the animal in full naturalistic detail and richly gilded, it is in itself a masterpiece of early Ming craftsmanship, not to be confused with the large number of later Ming wares bearing apocryphal Xuande marks. For another Xuande reign-marked example from the Xiaogushan Guan studio collection, see *Rochers de lettrés, Itinéraires de l'Art en Chine*, Musée des Arts Asiatiques Guimet, Paris, 2012, cat. no. 58. For other gilt-bronze wares cast with genuine Xuande reign marks, see the discussion on a gilt-bronze incense burner and cover in the form of a duck, sold in these rooms, 8th April 2014, lot 85. Compare also a Xuande reign-marked 'dragon' incense burner, sold in these rooms, 5th October 2011, lot 1943, where, as in the current piece, the quality and weight of the casting, boldness of the detailing and brilliance of the gilding, distinguish it from later interpretations.

Paperweights in the form of animal figures have their origin in mat weights from antiquity. For a pair of Western Han silver-inlaid bronze weights in the form of tigers, preserved in the Miho Museum in Japan, see *Ancient Art from the Shumei Family Collection*, The Metropolitan Museum of Art, New York, 1986, cat. no. 65. For another early Ming dynasty bronze 'lion' paperweight, partially gilt and inlaid with semi-precious, preserved in the Victoria & Albert Museum (Salting Bequest, M.741-1910), see Rose Kerr, *Later Chinese Bronzes*, London, 1990, p.88, pl.72. The V & A example shares several features with the current lot, notably similar modelling in the round, detailed layering of the flaming mane, knobbed spine and proud, alert facial features. See also a Yuan/early Ming dynasty gilt-bronze and hardstone-inlaid paperweight in the form of two young *chilong* depicted in confrontation, sold in these rooms, 31st October 2004, lot 14, which is closely related to the current piece in terms of the bold and naturalistic articulation of the muscular body and fur, through varying layers of relief, and in the richness of the gilding.

For a Ming dynasty jade paperweight, worked in the form of an imaginary beast with similar crouching posture and delineation of the mane and muscular body as the current piece, see Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, London, 1995, cat. no. 26:17. For two stone pillars at the Ming Tombs of Changling, carved circa 1426, and surmounted by recumbent mythical beasts, the first of a *qilin*, the second of a recumbent lion with iconography closely related to the current lion, see Osvald Siren, *Histoire des Arts Anciens de la Chine. III, La Sculpture de L'Époque Han à l'Époque Ming*, Paris and Brussels, 1930, pls 126C and 126D.

此件鑲金銅臥獅，屬現存少數早明品質精良鎮紙之一，通體紮實，造形自然生動，線條細節層次豐富，及鑲金厚實等特點，乃明初鑄造工藝頂尖之傑作，與常見之晚明宣德仿款之器截然不同。同類作宣德年款之例，可參考小孤山館藏例，錄於《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，編號58。另一件署宣德年款之鑲金器，可參考一鑲金銅「寶鴨」薰爐，售於香港蘇富比2014年4月8日，編號85，及其拍品專文。亦可比較一件宣德年款龍紋爐，售於香港蘇富比2011年10月5日，編號1943，本品整體鑄造之質量，細節掌握大膽明確，鑲金光亮耀眼，都與後期之器明顯不同。

此類獸形鎮紙起源於古代蓆鎮，日本美秀美術館藏一對西漢錯銀虎形銅鎮，錄於《Ancient Art from the Shumei Family Collection》，大都會藝術博物館，紐約，1986年，編號65。另一件早明獅形銅鎮紙，鑲金嵌百寶，現藏維多利亞與艾伯特博物館（Salting捐贈，M.741-1910），見柯玫瑰，《Later Chinese Bronzes》，倫敦，1990年，頁88，圖版72。此件維多利亞與艾伯特博物館收藏鎮紙，獸身渾圓立體，頸背焰毛層疊之貌，背脊鈕狀凸稜，倨傲謹慎之神情，皆與本拍品相近。亦可參考一件元代或早明嵌百寶鑲金銅雙螭龍紋鎮紙，售於香港蘇富比2004年10月31日，編號14，此例風格鮮明自然，螭龍身形精壯，鬃毛層次豐富，鑲金厚實，亦與本品相近。還有一件明代玉雕瑞獸鎮紙，臥姿類同，線刻鬃毛，獸身壯圓如同本品，載於羅森，《Chinese Jade from the Neolithic to the Qing》，大英博物館，倫敦，1995年，編號26:17。

明長陵的二石柱，雕於約1426年，上作蹲踞瑞獸，一為麒麟，其二為臥獅，形象近類此件拍品，見喜仁龍，《Histoire des Arts Anciens de la Chine III, La Sculpture de L'Époque Han à l'Époque Ming》，巴黎及布魯塞爾，1930年，圖版126C、126D。

A RARE ENAMEL 'FLORAL' CUP AND SAUCER
QING DYNASTY, QIANLONG PERIOD

the cup with a U-shaped body resting on a short foot, the exterior enamelled with white flowers against a turquoise 'ice-crackle' ground, the interior enamelled white, all between two gilt-bronze bands encircling the rim and foot; the saucer centred with a recessed circular centre to house the cup, similarly decorated on the cavetto with flowers against a turquoise 'ice-crackle' ground, repeated on a band on the outer rim, the rim with a gilt-bronze band
cup h. 4.3 cm, 1 $\frac{5}{8}$ in.
saucer 10.5 cm, 4 $\frac{1}{8}$ in.

PROVENANCE

J.J. Lally & Co., New York, label.

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

清乾隆
松綠地銅胎畫琺瑯冰梅紋
茶盞、盞托一套

來源：
藍捷理，紐約（標籤）



**A RARE CLOISSONNE ENAMEL
'MYTHICAL BEAST' RHYTON
MARK AND PERIOD OF QIANLONG**

superbly cast with a hollow body and an upturned bottom-end shaped in the form of a mythical beast's head defined with outlines of a prominent snout, further rendered with a pair of curved horns, the exterior of the vessel brightly decorated with multi-coloured enamels with floral blooms borne on scrolling foliage, all against a bright turquoise ground below a red-ground band enclosing 'horse-hoof' and circular motifs encircling the rim, the base with a gilt-bronze cartouche incised with a four-character reign mark within a square
10 cm, 3 7/8 in.

PROVENANCE

A noble English family collection.

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

Notable for its exuberant decoration and archaistic form, this exquisitely conceived cloisonne enamel vessel reveals the opulent taste of the Qianlong Emperor and his passion for unusual playthings.

清乾隆 掐絲琺瑯瑞獸角盃
《乾隆年製》款

來源：
英國貴族收藏



Mark



A PARCEL-GILT BRONZE 'MYTHICAL BEAST'
INCENSE BURNER
BY HU WENMING, MING DYNASTY, 17TH
CENTURY

明十七世紀
胡文明製局部鎏金銅瑞獸紋簋式爐
《雲間胡文明製》款

of archaic *gui* form, the compressed globular body supported on a splayed lipped foot and flanked by a pair of separately cast handles, the exterior decorated against a ring-punched ground with two main bands, the lower band enclosing six mythical beasts prancing amidst foliate scrolls below a band of scollwork encircling the rim, the base with a central rectangular cartouche engraved with a six-character inscription reading *Yunjian Hu Wenming zhi* ('Made by Hu Wenming of Yunjian'), wood cover and stand
15.6 cm, 6 $\frac{1}{8}$ in.

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

Hu Wenming from Songjiang, Jiangsu province, was one of the most accomplished master metalworkers of the late Ming period, who specialised in the production of gilt metal vessels for the scholar's desk. For another bronze incense burner of *gui* form by Hu Wenming, engraved with similar seal mark on the base, see the example from the Water, Pine and Stone Retreat collection, sold in these rooms, 8th April 2014, lot 240.



Mark



3707

**A PARCEL-GILT BRONZE 'LION' TRIPOD BASIN
MING DYNASTY, 16TH - 17TH CENTURY**

cast with rounded sides rising from a flat base supported on three short cabriole legs, each decorated with a lion mask, the exterior flanked by a pair of lion mask handles, between two rows of studs encircling the rim and lower body, the mythical beast designs gilt, the base centred with an apocryphal six-character Xuande mark within a recessed cartouche

34.6 cm, 13 $\frac{5}{8}$ in.

HK\$ 200,000-300,000

US\$ 25,500-38,300

明十六至十七世紀
局部鎏金銅鼓釘獅耳三足爐
《大明宣德年製》仿款



Mark



**A RARE PARCEL-GILT BRONZE VOTIVE STUPA
MARK AND PERIOD OF KANGXI (IN
ACCORDANCE WITH 1670)**

of square form, cast with a stepped lower base decorated on each side with four disciple monks, surmounted by a main body surrounded at each corner with one of the Guardians of the Four Directions, each side decorated with a medallion enclosing various figures, including Shakyamuni Buddha, Samantabhadra on an elephant, Avalokiteshvara and Manjushri, the figures and inscriptions accentuated with gilding, the removable tapering pillar similarly decorated with gilding, the lower edge of the *stupa* with a dedicatory inscription dated to the *gengshu* year of the Kangxi reign (in accordance with 1670), with original sutras
33 cm, 13 in.

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

This extremely rare dated stupa, preserved in unusually good condition, is of documentary importance in recording an event of consecration at Jiean Temple in Dongguan, Guangdong, in the early Kangxi period.

The creation of *stupa* or reliquaries as a means to preserve and glorify the remains of important religious figures is a common historical practice throughout the Buddhist (and pre-Buddhist) world, as architectural monuments and later, as portable shrines. Stupa derive from ancient Indian burial mounds and were incorporated into Buddhism as containers of the relics of the Buddha and other holy figures, as a reminder of his enlightenment and symbolic of his physical body and teachings. They portray cosmological representations of the Buddhist universe, and their forms are doctrinally regulated—the stepped plinths represent the stepped form of Mount Meru, the centre of the Buddhist cosmos, while the layers of the tall conical spire symbolise the states of enlightenment.

This distinctive form of square Buddhist reliquary is known as an Ashoka Stupa, called *Ayuwangta* in China. The name refers to an important early royal patron of Buddhism, the Indian King Ashoka (r. 272-231 B.C.) of the Maurya Dynasty who, according to legend, commissioned 84,000 monasteries and stupas for Buddhist scriptures and relics. The design of a stupa, such as the current work, is based upon the three-dimensional *mandala* corresponding image depicting the Guardians of the Four Directions. Above

清康熙 局部鎏金銅佛塔

四面鑄《佛說造塔功德經》偈語：
諸法因緣生，我說是因緣。
因緣盡故滅，我作如是說。

弟子比丘〔...〕同造送，東莞芥庵永遠供養。時康熙
庚戌孟秋吉旦。傳籌造。

the square stupa base are niches on each face of the stupa with a Dhritarashtra (East), Vaishravana (North), Virupaksha (West) and Virudhaka (South). The Four Guardians protect the four *torana* or gates of the outer level of the *stupa* as *mandala*, each with a circular medallion enclosing Shakyamuni Buddha, Samantabhadra on an elephant, Avalokiteshvara and Manjushri. Prototypes of the current stupa include a repousse silver votive stupa from the Northern Song dynasty, dated by inscription to A.D. 986, formerly in the collection of J.T. Tai, included in the exhibition J.J. Lally & Co., *Silver and Gold in Ancient China*, New York, 2012, cat. no. 21. For other stupas of similar form from the period, see two examples assigned to the 17th/18th century, one from the collection of Avery Brundage, now housed in the Asian Art Museum of San Francisco, object number B61B13, and another formerly in the collection of Geraldine Rockefeller Dodge, sold in our London rooms, 26th November 1984, lot 17.

The current stupa is preserved in unusually good condition, with the original sutras intact. The twenty-character inscription inscribed in gilt around the top of the stupa is an excerpt from a Buddhist sutra concerning Nidana doctrines. The incised inscription around the base relates to a disciple monk, alongside a companion, who had this dedicated in Dongguan, to be consecrated for eternity, in the Kangxi *gengshu* year (1670). The temple had been built by two abbots named Kongyin and Tianran.



Mark



數歸因結著



東莞
不覺
求
無

**A RARE GLASS WATERPOT
MARK AND PERIOD OF YONGZHENG**

清雍正 半透明料水盂
《雍正年製》款

of compressed globular form surmounted by a gently tapering rim, the countersunk base wheel-cut with a four-character reign mark, the semi-translucent glass with faint inclusions

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

HK\$ 300,000-400,000

US\$ 38,300-51,000

At the beginning of the Yongzheng period, the Imperial glasshouses established in the 35th year of the Kangxi reign (1696) were already producing high quality monochrome vessels, the vast majority unmarked, and manufacture was becoming increasingly systematic and skilled. In the 2nd year of the Yongzheng reign (1724), the Emperor took an active interest in the output of the Zaobanchu, proclaiming that 'from now on, whenever it is possible to put reign marks, such marks should be inscribed on the items'.

Yongzheng reign-marked waterpots are rare, and only a small number is preserved in museum and private collections. For a yellow glass waterpot in the Palace Museum, Beijing, slightly smaller than the current example, and with a more pronounced foot, see Zhang Rong, *Luster of Autumn Water. Glass of the Qing Imperial Workshop*, Beijing, 2005, cat. no. 14. For another Yongzheng reign-marked transparent glass vessel, see the bottle vase in the Palace Museum, Beijing, illustrated *ibid.*, cat. no. 4.



Mark



3710

**AN OPAQUE WHITE GLASS VASE
MARK AND PERIOD OF QIANLONG**

清乾隆 涅白料盤口長頸瓶
《乾隆年製》款

with a compressed globular body surmounted by a tapering tubular neck and shallow U-shaped mouthrim, the glass of an opaque pale celadon colour, the base with a four-character reign mark within a square
15.2 cm, 6 in.

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

This glass bottle vase has been skilfully created in imitation of white jade, the attractive celadon tinge characteristic of the white jade available to the Qing court in the Qianlong period, especially prior to the conquest of Xinjiang in the 1750s. It is rare to find a vase of this colour, imitating jade, more commonly found in snuff bottles of the period. See a white glass snuff bottle imitating the work of Zigang from the Mary and George Bloch collection, sold in these rooms, 1st June 2015, lot 134.



Mark



PROPERTY FROM AN IMPORTANT COLLECTION

**A FINELY CARVED LARGE BAMBOO BRUSHPOT
17TH CENTURY**

the thick sides with a fitted hardwood rim and base supported on three short feet, the exterior of the vessel superbly carved in high relief with a continuous mountain landscape scene depicting two scholars playing *weiqi*, with two ladies observing, under pine trees in a rocky mountain valley, the peaks obscured by clouds above, beyond a gushing waterfall in the distance with a man riding a horse and approaching from behind a cliff, the wood of an auburn-brown colour
15.2 cm, 6 in.

PROVENANCE

Sotheby's Hong Kong, 10th April 2006, lot 1646.

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

Deftly carved in high relief with two scholars and ladies in an idyllic landscape, the craftsman's remarkable control of the carving knife is evident in the variety of textures he has successfully captured, from the knotted trunk of the pine tree to the rocky mountains and gushing waterfall, and the figures' loose robes. The fine workmanship of this piece is further evidenced in the sensitive rendering of the figures' facial features, and their expressive gestures and poses.

Bamboo carvings flourished in the late Ming dynasty thanks to the great technical skill and artistic creativity of members of the Zhu family in Jiading, who pioneered a distinctive style that remained popular through to the Qing period. The so-called 'reduced ground mass with raised relief' technique seen on this piece was popular among bamboo carvers of the late Ming and early Qing dynasty. This style was first developed by the renowned and highly influential master carved Zhu Sansong, active from the late Ming dynasty. Complex compositions featuring round and smooth cuts in varying levels of relief are characteristic of this style.

A slightly larger brushpot carved with scholars in a secluded landscape, in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Shanghai, 2001, pl. 29; one of slightly smaller size, carved with immortals, also in the Palace Museum, Beijing, is published in *The Palace Museum Collection of Elite Carvings, Beijing*, 2002, pl. 25; and a third, depicting Su Dongpo's (1037-1101) excursion to the Red Cliff, from the collection of Simon Kwan, was included in the exhibition *Ming and Qing Bamboo*, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2000, cat. no. 28. Compare also two brushpots from the Feng Wen Tang collection, sold at Christie's Hong Kong, 3rd May 2015, lots 2809 and 2828, the former carved with the 'Red Cliff', and the latter with a related motif of scholars in landscape.

十七世紀 竹雕東山報捷圖筆筒

來源：

香港蘇富比2006年4月10日，編號1646



3712

PROPERTY FROM AN IMPORTANT COLLECTION

**A SMALL FINELY CARVED BAMBOO BRUSHPOT
BY ZHOU ZHIYAN, QING DYNASTY, 18TH
CENTURY**

of slender cylindrical form, raised on three small feet, the exterior liberally carved with leafy windswept bamboo growing amongst cragged rockwork, signed *Zhiyan*
9 cm, 3½ in.

PROVENANCE

Sotheby's Hong Kong, 31st October 2004, lot 191.

HK\$ 500,000-700,000

US\$ 64,000-89,500

This brushpot is signed Zhou Hao (c. 1685-1773), also known as Zhou Ran (*zi* Jinzhan, *hao* Xueqiao, Zhiyan, Yaofeng shanren, Ranqi). Hailing from Jiading, Jiangsu province, he was at the forefront of the Jiading school during the Yongzheng and Qianlong periods and is considered one of the most accomplished bamboo carvers of the Qing dynasty. He was renowned for his deft wielding of the carving knife, which he used like a painting brush. This piece exemplifies Zhou's 'iron stroke and light depiction style', as evident in the rendering of rocks with 'axe-cut strokes'.

Three brushpots carved with similar motifs of bamboo and rocks and signed by Zhou Hao, but with lengthy inscriptions, were included in the exhibition *Literati Spirit: Art of Chinese Bamboo Carving*, Shanghai Museum, Shanghai, 2012, cat. nos 25, 26 and 27. Further works by Zhou Hao include a brushpot carved with a landscape, illustrated in Zhu Shuyi, 'Bamboo Carving of the Jiading School', *Oriental Arts*, February 1991, pl. 6; another sold in these rooms, 8th October 2010, lot 2230; and a third carved with a flowering plum branch, from the Simon Kwan collection, included in the exhibition *Ming and Qing Bamboo*, The Art Museum, Chinese University of Hong Kong, Hong Kong, 2000, cat. no. 93.

清十八世紀 周芷岩製竹雕竹石圖筆筒
《芷岩》款

來源：

香港蘇富比2004年10月31日，編號191



Mark



PROPERTY FROM AN IMPORTANT COLLECTION

**A CARVED BAMBOO FIGURE OF ZHONG KUI
17TH CENTURY**

depicted seated on an elaborate jagged rockwork with an infant seated on his knee and playing with the sash around his loose robes with voluminous folds cascading around his feet, the figure portrayed looking down at the infant with his hand gently holding the back of the latter, the group further carved with a grinning demon crouching at his feet, *zitan* stand

16 cm, 6¼ in.

PROVENANCE

Sotheby's Hong Kong, 7th May 2002, lot 631.

HK\$ 300,000-400,000

US\$ 38,300-51,000

十七世紀 竹根雕鍾魁像

來源：

香港蘇富比2002年5月7日，編號631

Skillfully carved in the round from the root of the bamboo, this piece depicts Zhong Kui, the legendary scholar who committed suicide on the steps of the Imperial Palace after being deprived of holding the title for passing the civil service examinations. After returning to the mortal world to save Emperor Xuanzong (685-762) from the evil spirits and ghosts plaguing his sleep, he was posthumously restored to his rightful position, and given the sobriquet 'Demon Chaser'.

A similar carving of Zhong Kui was sold in these rooms, 7th May 2002, lot 631; another signed Sansong (ca. 1573-1619), from the collection of Walter and Mona Lutz, was sold in our New York rooms, 18th March 2008, lot 48; and a larger example attributed to the 18th century, from the Simon Kwan collection, was included in the exhibition *Ming and Qing Bamboo*, The Art Museum, Chinese University of Hong Kong, Hong Kong, 2000, cat. no. 70.



PROPERTY FROM AN IMPORTANT COLLECTION

A FINELY CARVED BAMBOO 'BOATING' BRUSH POT**BY WANG JICHANG, QING DYNASTY,
QIANLONG PERIOD**

intricately carved with a majestic lakeshore landscape, depicted with an elderly man and his attendant looking out from a small open pavilion nestled in a fenced garden grown with bamboo and pines towards two boating parties on the lake, one boat with its sail raised up the mast seated with eight figures, the other smaller fishing boat being pulled by two boys running across a small bridge, all below rocky mountains and swirling clouds and above a seal mark reading 'Wang Jichang Zhi', together with a rubbing mounted on a handscroll
12.4 cm, 4 $\frac{7}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 31st October 2004, lot 192.

HK\$ 250,000-350,000

US\$ 31,900-44,600

清乾隆 王紀常製竹雕歸舟圖筆筒
《王紀常製》款

來源：

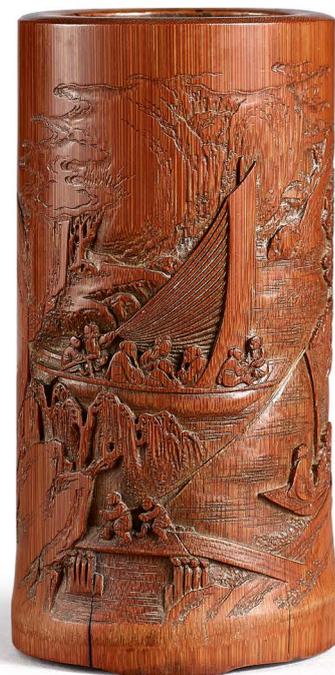
香港蘇富比2004年10月31日，編號192

This cylindrical brushpot is signed Wang Jichang, a bamboo carver active in the mid-Qing dynasty and a native of Jiading, Jiangsu province. In this bucolic boating and fishing scene, Wang skillfully picks out elements of the motif in a range of depths and textures. Note the variation in cuts between the trees, evoking a sense of wild forest, and the carving around the figures that brings them into focus as the principal actors in this narrative.

Compare a brushpot carved with a similar boating scene, but signed Shanmei, in the Hong Kong Museum of Art, illustrated in Ip Yee & Laurence C.S. Tam, *Chinese Bamboo Carving, Part I*, Hong Kong, 1978, pl. 40, together with a slightly larger example, pl. 67; and three brushpots sold in these rooms, the first of slightly smaller size, 14th May 1983, lot 648, and the second and third of larger size, 25th May 1979, lot 874, and 10th April 2006, lot 1648.



Mark



3715

PROPERTY FROM AN IMPORTANT COLLECTION

**AN INSCRIBED BAMBOO RUYI SCEPTRE
QING DYNASTY, 17TH – 18TH CENTURY**

terminating in a rounded *lingzhi*-shaped head, the curved shaft inscribed in archaic script with a long Buddhist inscription followed by a square seal reading *Nan Laozi yin* (Seal of the Sage of the South), inscribed to the reverse with a collector's mark, the bamboo patinated to a rich reddish brown tone
26 cm, 10¼ in.

PROVENANCE

Sotheby's Hong Kong, 26th October 2003, lot 85.

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

This piece is notable for its naturalistically carved *lingzhi*-shaped head. A larger sceptre of this type was sold in our London rooms, 14th December 1976, lot 233; and two were sold in these rooms, the first with the shaft carved in the form of bamboo, 8th October 2014, lot 3805; the second incised with bats among clouds on the shaft, from the Robert H. Blumenfield collection, illustrated in Ip Yee & Laurence C.S. Tam *Chinese Bamboo Carving, Part I*, Hong Kong Museum of Art, 1978, pl. 117, was sold 7th April 2015, lot 3018. See also examples with elaborately carved shafts, such as one illustrated *ibid.*, pl. 116; and another included in the exhibition *Bamboo and Wood Carvings of China and the East*, Spink & Son Ltd, London, 1979, cat. no. 287.

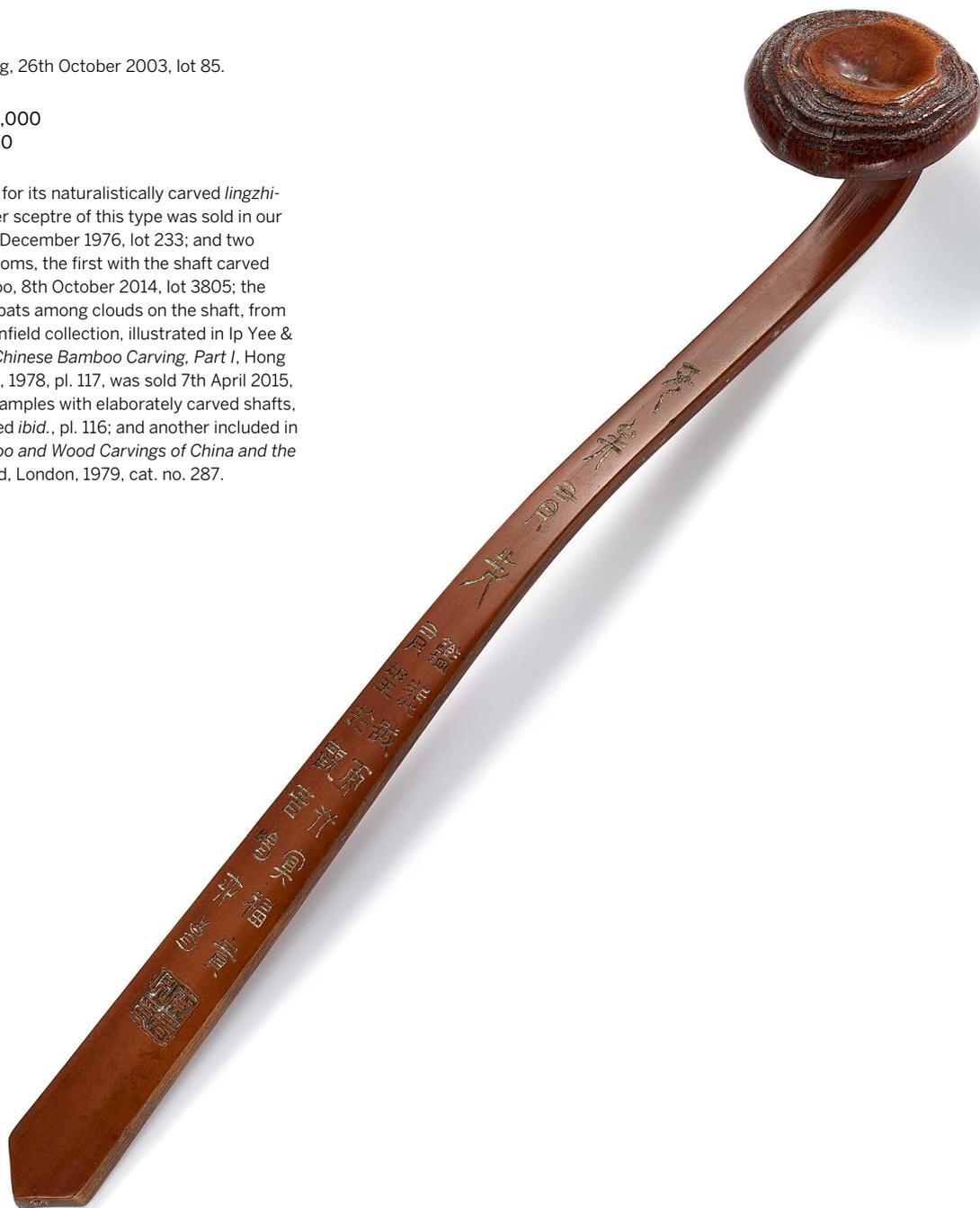
清十七至十八世紀 竹雕題字如意

題識：

無矣有哉。
鑑悲誠而介冥福，實有望於觀音，竭亦葛。
南老子印。

來源：

香港蘇富比2003年10月26日，編號85





3716

A CARVED BAMBOO 'LIU HAI AND TOAD'
GROUP
QING DYNASTY

清 竹根雕劉海戲蟾

carved as Liu Hai seated on a large three-legged toad, the cherubic figure portrayed joyfully looking downward, the right hand depicted resting on the toad's head for support, further rendered dressed in loose robes cascading in voluminous folds and revealing his round belly, the stippled surface patinated to a warm honey-brown colour
18.4 cm, 7¼ in.

HK\$ 70,000-80,000
US\$ 9,000-10,200

**A CARVED BAMBOO 'QIAO SISTERS'
BRUSH POT
QING DYNASTY, 18TH CENTURY**

the cylindrical body of gently waisted form and resting on three short feet, the exterior carved in low relief with the Qiao sisters, one depicted seated on a daybed, the other on a low stool, both reading from a single book, each figure portrayed dressed in long flowing robes, the background with a table decorated with a teapot, cup, incense burner and tools and a *gu* vessel issuing a bouquet, the bamboo patinated to a rich reddish-brown colour
15.2 cm, 6 in.

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

This finely carved brush pot, rendered with the popular scene of the two Qiao sisters, represents the height of bamboo carving in the late Ming and early Qing periods. The Qiao sisters in Chinese history became legendary for their beauty and for marrying two famous war heroes. They were the daughters of the official Qiao Xuan (109-83) of the late Han dynasty, with one marrying the warlord Sun Ce, and the other marrying Sun's close friend, General Zhou Yu.

清十八世紀
竹雕雙喬並讀圖筆筒



PROPERTY FROM AN IMPORTANT COLLECTION
**A CARVED AND INSCRIBED BAMBOO
 BRUSH POT**
 BY PAN XIFENG, QING DYNASTY,
 18TH CENTURY

of cylindrical form, carved with an old barefooted fisherman hunched beneath an umbrella beside a boy holding a fish suspended on a hook, both beneath two willow trees whipping in the wind and beyond a four-column inscription signed *Laotong Pan Xifeng* followed by Pan Xifeng's artist mark *Xifeng*
 11 cm, 4¼ in.

PROVENANCE

Sotheby's Hong Kong, 31st October 2004, lot 186.

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

This brushpot is signed Pan Xifeng (1736-1795), also known as Tonggang and Laotong, a bamboo carver who skillfully incorporated in his works elements from the calligraphy and painting traditions. Here, the figure's robes and faces are delicately rendered, the low relief carving thrusts the subjects into the fore, the texture of the bamboo vividly conveys the movement and energy of wind and rain, and his *xingshu* calligraphic inscription has all the fluidity of brushwork.

Brushpots signed by Pan Xifeng and carved in this style are unusual. Compare a brushpot signed by him but carved in the *liuqing* technique, illustrated in Liu Shuo-Shi, *Zhuke yishu* [The art of bamboo carving], Shanghai, 1996, pl. 22; and one in the form of the bamboo root, in the Guangdong Folk Arts Museum, Guangzhou, included in the exhibition *Literati Spirit: Art of Chinese Bamboo Carving*, Shanghai Museum, Shanghai, 2012, cat. no. 81.

清十八世紀
 潘西鳳款竹雕題〈送春〉風雨
 漁歸圖筆筒

來源：
 香港蘇富比2004年10月31日，編號186

唐高駢：〈送春〉
 水淺魚爭躍，花深鳥競啼。
 春光看欲盡，判卻醉如泥。
 老桐潘西鳳製。
 「西鳳」印。



Mark



**A FINELY CARVED JADE FIGURE OF A
BUFFALO
SONG DYNASTY**

well worked in the form of a recumbent buffalo with its legs neatly tucked beneath its body, the beast rendered with a slightly raised head accentuated with a pronounced snout, further portrayed with a pair of long curved horns and a long incised tail swept up against its right side, the muscular body flanked with ribs and marked with subtle curves, the stone of a greyish-green colour with attractive russet veining
7.9 cm, 3¹/₈ in.

PROVENANCE

James W. and Marilyn Alsdorf Collection, Chicago.
Eskenazi Ltd, London.

EXHIBITED

Chinese Art from the Collection of James W. and Marilyn Alsdorf, The Arts Club of Chicago, Chicago, 1970, cat. no. J19.

Twenty Five Years: Ancient Chinese Bronzes, Gilt Bronzes, Inlaid Bronzes, Silver, Jades, Ceramics, Eskenazi Ltd, London, 1985, cat. no. 19.

Sydney S.K. Fung and Yeung Chun-tong, eds, *Exquisite Jade Carving: Figures, Animals, Ornaments*, The University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 1995, cat. no. 82.

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

US\$ 102,000-153,000

Finely carved in a reclining pose with its legs tucked under the body, the carver of this piece has skilfully captured the animal's tranquil and bucolic nature through its gentle expression and recumbent pose. Jade pebbles carved in the round in the form of animals were created for the scholar's studio and were often used as paperweights. Water buffaloes were a popular subject matter in the Song dynasty, as they represented the bucolic life in the countryside away from official duties.

Water buffaloes were revered from early on in Chinese history, with some of the earliest jade carvings of water buffaloes dating to the Shang dynasty, such as a small carving of a reclining buffalo in the Metropolitan Museum of Art, New York, published on the Museum's website, accession. no. 1976.297.2; one carved in flat relief in the collection of Mrs Edward Sonnenschein, illustrated in A. Salmony, *Carved Jade of Ancient China*, 1938, pl. XXIII (8) and an example in the Freer Gallery of Art and Arthur M.

宋 玉臥牛

來源：

Alsdorf 伉儷收藏，芝加哥
埃斯卡納齊古董行，倫敦

展覽：

《Chinese Art from the Collection of James W. and Marilyn Alsdorf》, The Arts Club of Chicago, 芝加哥, 1970年, 編號J19

《Twenty Five Years: Ancient Chinese Bronzes, Gilt Bronzes, Inlaid Bronzes, Silver, Jades, Ceramics》, 埃斯卡納齊古董行, 倫敦, 1985年, 編號19
馮陳善奇及楊春堂編, 《玲瓏玉雕—玉人、玉獸、玉飾》, 香港大學美術博物館, 香港, 1996年, 編號82

Sackler Gallery, Washington D.C., illustrated by Jessica Rawson, 'Animal Motifs in Early Western Zhou Bronzes from the Arthur M. Sackler Collections', *Chinese Bronzes: Selected articles from Orientations*, 1983-2000, Hong Kong, 2001, p. 20, fig. 12. Jade carvings of animals excavated from Shang tombs during the Song dynasty no doubt had an influence on contemporaneous works.

A jade buffalo excavated from a Southern Song dynasty tomb at Zhuji, Zhejiang, is illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, London, 1995, p. 356, fig. 10; and one modelled with its head raised, was sold in these rooms 30th November 2017, lot 5. See also a much larger buffalo attributed to the Song dynasty and inscribed with an imperial poem composed by the Qianlong Emperor, from the collection of Natasha du Breuil, sold at Christie's London, 11th November 2003, lot 65, and again in these rooms, 3rd October 2018, lot 3113.



3720

**A RARE WHITE JADE VAJRA
MING DYNASTY**

the centre well worked in the form of three rounded ribs interrupted with two constricted bands detailed with angular bands, each end of the *vajra* with four curved prongs surrounding a central angular shaft, each prong further detailed with scrollwork, the stone of an even white colour with faint russet inclusions
8 cm, 3 $\frac{1}{8}$ in.

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

明 白玉五股金剛杵



3721

**AN EXQUISITE RETICULATED WHITE JADE
PLAQUE
SONG DYNASTY**

of rectangular section, skilfully worked in high relief and openwork, depicting in the centre a female immortal dressed in long flowing robes with a mandorla around her head, beside a female attendant carrying a tray of offerings on one side, and a deer and a crane on the other, all under an overhanging pine tree before pierced rockwork, the smoothly polished stone of an even white tone with faint russet veins
8.6 cm, 3 $\frac{3}{8}$ in.

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

宋 白玉鏤雕仙人獻壽帶板



3722

**A PALE CELADON JADE 'HERO' ARROW HEAD
17TH CENTURY**

the tubular pebble hollowed and worked in the round,
depicting an eagle standing atop a crouching bear, the bird
finely detailed with folded wings and neat feathers, below a
horizontal ropetwist fillet and cap, the stone of an even pale
celadon tone
10.5 cm, 4 $\frac{1}{8}$ in.

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

十七世紀 青白雕玉英雄箭首



3723

**A WHITE AND GREY JADE 'TOAD AND
POMEGRANATE' GROUP
QING DYNASTY, 19TH CENTURY**

the toad skilfully worked from the white part of the stone,
depicted perching on two pomegranates borne on entwined
leafy branches, all supported on a green-stained ivory stand
in the form of *lingzhi* and bamboo growing from pierced
rockwork
4.4 cm, 1 $\frac{3}{4}$ in.

◎ HK\$ 80,000-100,000
US\$ 10,200-12,800

清十九世紀 灰白玉招子蟾蜍 連
染色牙雕靈芝壽石底座



3724

A PAIR OF WHITE JADE CUPS
QING DYNASTY, 18TH CENTURY

each of deep U-shaped form rising from a straight foot to a flared rim, the lustrous stone of an even white colour with icy veins
7.7 cm, 3 in.

PROVENANCE

A French private collection.

HK\$ 200,000-300,000

US\$ 25,500-38,300

清十八世紀 白玉盃一對

來源：
法國私人收藏



PROPERTY FROM AN IMPORTANT COLLECTION

A LARGE WHITE AND RUSSET JADE 'MONKEY AND PEACH' GROUP

QING DYNASTY, 18TH CENTURY

the substantial two-coloured stone skilfully worked in the form of a white monkey and its young, holding onto each other and grabbing onto a large succulent peach fruit, the large russet fruit borne on gnarled branches issuing flowers and leaves on the sides, carved wood stand
11.5 cm, 4½ in.

PROVENANCE

Roger Keverne Ltd, London.

EXHIBITED

Fine and Rare Chinese Works of Art and Ceramics: Winter Exhibition, Roger Keverne Ltd, London, 1999, cat. no. 88.

HK\$ 600,000-800,000

US\$ 76,500-102,000

清十八世紀 白糖玉巧雕靈猴獻壽把件

來源：

Roger Keverne Ltd，倫敦

展覽：

《Fine and Rare Chinese Works of Art and Ceramics: Winter Exhibition》，Roger Keverne Ltd，倫敦，1999年，編號88



3726

PROPERTY OF A LADY

**A WHITE JADE CARVING OF A WATER
CALTROP
QING DYNASTY, 18TH CENTURY**

well rendered in openwork with a large bat-form water caltrop borne on intertwining leafy stems issuing further attendant fruits, the stone of an even white tone
7 cm, 2¾ in.

PROVENANCE

Christie's Hong Kong, 8th April 2013, lot 3219 (one of two).

HK\$ 70,000-90,000

US\$ 9,000-11,500



清十八世紀 白玉菱角

來源：

香港佳士得2013年4月8日，編號3219（其一）

3727

PROPERTY OF A LADY

**A YELLOW JADE 'DRAGON' BELTHOOK
MING DYNASTY OR EARLIER**

the curved shaft terminating in a horned dragon head, worked with a circular knob to the reverse, the translucent stone of an even yellow tone with russet patches
9 cm, 3½ in.

PROVENANCE

Christie's Hong Kong, 28th November 2012, lot 2191.

HK\$ 150,000-250,000

US\$ 19,200-31,900



明或更早 黃玉龍首帶鉤

來源：

香港佳士得2012年11月28日，編號2191

3728

**A TIANHUANG 'BAMBOO SHOOT' SEAL
QING DYNASTY, 18TH CENTURY**

naturalistically carved in the form of a tapering bamboo shoot with a younger shoot beside, both formed from layers of pointed leaves and issuing from a beaded base, the seal face carved with two characters reading *heng jun*
h. 4.1 cm, 1 $\frac{5}{8}$ in.; weight 17.66g

PROVENANCE

Collection of Hosokawa Morisada (1912-2005).

EXHIBITED

Hosokawa Morisada Collection ten I – Kougana bunjinno sekai – Minshinno kaiga to shoseki, bunbougū [Morisada Hosokawa Collection exhibition I – The World of an refined writer – Paintings, calligraphy and stationery in Ming and Qing Dynasty], Kumamoto Prefectural Museum of Art, Kumamoto, 1992, cat. no. 78.

LITERATURE

Morisada Hosokawa, *Ittokuroku* [Wisdom in pieces], Tokyo, 1982, nos 16-I-III.

HK\$ 150,000-200,000

US\$ 19,200-25,500



Seal face

清十八世紀 田黃雕竹筍印章

印文：恆君

來源：

細川護貞（1912-2005年）收藏

展覽：

《細川護貞コレクション展 I：高雅な文人の世界—明清の絵画と書跡・文房具》，熊本縣立美術館，熊本市，1992年，編號78

出版：

細川護貞，《一得錄》，東京，1982年，編號16-I-III

3729

PROPERTY OF A LADY

**A WHITE JADE 'FISH' INK PALETTE
QING DYNASTY, QIANLONG PERIOD**

of square form, the straight sides raised on four low feet at the corners, worked in high relief to the interior with a fish swimming diagonally, its pointed head and furled tail curled gently upwards, the base with a square seal reading *yongbao* (To be treasured eternally), the translucent stone of an even white tone
5.4 cm, 2 $\frac{1}{8}$ in.

HK\$ 150,000-250,000

US\$ 19,200-31,900



清乾隆 白玉有魚四方小筆搥

3730

**A GREEN JADE ARCHAISTIC EAR CUP
LATE MING DYNASTY**

of oval section, worked with rounded sides resting on a galleried splayed foot, the exterior densely decorated with a frieze of scrollwork between rope-twist bands, interrupted by a pair of loop handles, each surmounted by a mythical beast mask, the base incised with a four-character inscription reading *yongshi zhi bao*, later applied with Japanese *kintsugi* restoration
14.9 cm, 5 $\frac{7}{8}$ in.

PROVENANCE

Collection of Avery Brundage (1887-1975).
Sotheby's London, 4th November 2009, lot 159.

HK\$ 80,000-100,000
US\$ 10,200-12,800

明末 青玉仿古臥蠶紋耳盃
底刻《永世之寶》

來源：
艾弗里·布倫戴奇（1887-1975年）收藏
倫敦蘇富比2009年11月4日，編號159



3731

**A KHOTAN WHITE JADE 'BAT' EWER AND
COVER
QING DYNASTY, 18TH CENTURY**

worked with a tapering body rising from a splayed foot to a constricted neck and galleried mouth-rim, flanked by a C-shaped handle and a curved spout, the body worked in low relief on each side with a bat in flight and issuing wisps of *ruyi* clouds, the domed cover surmounted by a circular finial atop a stepped band, the stone of an even white colour with faint icy and grey inclusions, wood stand
11.6 cm, 4 $\frac{5}{8}$ in.

PROVENANCE

S. Bernstein & Co., San Francisco, label.

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

清十八世紀 和闐白玉雲蝠紋蓋壺

來源：
S. Bernstein & Co., 三藩市（標籤）



3732

**AN INSCRIBED CALCIFIED JADE 'PADLOCK'
PLAQUE**
QING DYNASTY, 19TH CENTURY

of rectangular form, worked in the form of a padlock and finely decorated in low relief on both sides, one side with a rectangular cartouche enclosing a four-character inscription reading *huan tian xi di* ('happiness and delight'), surrounded on three sides with a leafy floral scroll, the reverse similarly rendered with a floral scroll surrounding a rectangular cartouche enclosing two boys, possibly the 'Hehe twins' joyfully looking at one another, one depicted standing and holding a lotus bloom, the other kneeling with both hands holding a box, the stone of a beige colour mottled with brown inclusions

9.4 cm, 3 $\frac{5}{8}$ in.

HK\$ 50,000-60,000

US\$ 6,400-7,700

清十九世紀
玉雕「歡天喜地」鎖珮



3733

**A CELADON AND BEIGE JADE 'SHOULAO AND
DEER' GROUP**
QING DYNASTY, JIAQING PERIOD

worked as Shoulao standing with a deer behind him, the bearded immortal portrayed with his head turned to the left, depicted holding a peach in his left hand and a long gnarled staff suspending a double gourd in his right, further rendered dressed in loose robes cascading in voluminous folds, the contrasting colours of the stone skilfully utilised to enhance the composition and depict the deer in beige, wood stand 18 cm, 7 in.

HK\$ 60,000-80,000

US\$ 7,700-10,200

清嘉慶 青白巧雕玉壽老瑞鹿擺件





3734

PROPERTY OF A LADY

**A WHITE JADE CARVING OF A FINGER CITRON
QING DYNASTY, 18TH CENTURY**

the naturalistically carved 'Buddha's hand' borne on a leafy gnarled stalk, its 'fingers' extending sinuously and mingling at their tips, the translucent stone of an even white tone
6.1 cm, 2 $\frac{3}{8}$ in.

PROVENANCE

Christie's Hong Kong, 8th April 2013, lot 3219 (one of two).

HK\$ 100,000-150,000

US\$ 12,800-19,200

清十八世紀 白玉佛手

來源：

香港佳士得2013年4月8日，編號3219（其一）



3735

PROPERTY OF A LADY

**A WHITE JADE 'DRAGON' BELTHOOK
QING DYNASTY, 18TH CENTURY**

worked and reticulated with a ferocious dragon head terminal facing an undercut *chilong* clambering on the curved shaft, the reverse with a circular knob, the translucent stone of an even white colour
8.5 cm, 3 $\frac{3}{8}$ in.

HK\$ 60,000-80,000

US\$ 7,700-10,200

清十八世紀 白玉雙龍帶鉤



3736

PROPERTY OF A LADY

**A WHITE JADE FIGURE OF A BOY
QING DYNASTY, 18TH CENTURY**

the cheerful boy depicted standing atop a large and small double gourd, his lowered left hand clutching the leafy vines, and his right arm raised carrying a *lingzhi* spray on his back, wearing loose fitted robes and a long necklace suspending a large *ruyi* charm, his hair gathered into two topknots, the stone of an even white tone
5.5 cm, 2 $\frac{1}{8}$ in.

PROVENANCE

Christie's Hong Kong, 26th November 2014, lot 3125

HK\$ 120,000-180,000

US\$ 15,300-23,000

清十八世紀 白玉靈芝童子

來源：

香港佳士得2014年11月26日，編號3125

3737

**A YELLOW AND RUSSET 'BIXIE' PAPERWEIGHT
YUAN – MING DYNASTY**

the substantial pebble boldly worked in the form of a *bixie* with its head turned sharply backwards, skilfully depicted with bulging eyes and a prominent snout, its furcated tail finely detailed with incisions, the stone of a warm attractive yellow colour with russet streaks
11.4 cm, 4½ in.

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

元至明 黃玉辟邪鎮紙



3738

PROPERTY OF A LADY

**A RETICULATED WHITE JADE 'WATER
CALTROP' GROUP
QING DYNASTY, 18TH CENTURY**

the pebble intricately carved through the russet skin, depicting in openwork a dragonfly perched atop meandering foliate scrolls of *lingzhi* and flowering water caltrop, the stone of an even white tone
5.7 cm, 2¼ in.

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

清十八世紀 白玉巧作菱角蝴蝶



Sotheby's EST. 1744



Curiosity V

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A monumental stucco head of Buddha
Liao dynasty
Estimate HK\$6,000,000–8,000,000

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Fine Classical Chinese Paintings

AUCTION HONG KONG 1 APRIL

YU XING

Fish Pond

Literature: *Shiqu baoji xubian* ('Sequel to The Precious Collection of the Stone Canal Pavilion')

Estimate HK\$10,000,000–15,000,000

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Parrot (detail)
Estimate HK\$5,000,000-7,000,000

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SINGAPORE THE REGENT 9-10 MARCH

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CHRONOLOGY 中國歷代年表

新石器時代	NEOLITHIC	10th-early 1st millennium BC
商	SHANG DYNASTY	16th century - c.1046 BC
周	ZHOU DYNASTY	c.1046 - 221 BC
西周	Western Zhou	c.1046 - 771 BC
東周	Eastern Zhou	770 - 256 BC
春秋	Spring and Autumn	770 - 476 BC
戰國	Warring States	475 - 221 BC
秦	QIN DYNASTY	221 - 206 BC
漢	HAN DYNASTY	206 BC - AD 220
西漢	Western Han	206 BC - AD 9
東漢	Eastern Han	AD 25 - 220
三國	THREE KINGDOMS	220 - 265
晉	JIN DYNASTY	265 - 420
西晉	Western Jin	265 - 316
東晉	Eastern Jin	317 - 420
南北朝	SOUTHERN AND NORTHERN DYNASTIES	420 - 589
宋	Song	420 - 479
齊	Qi	479 - 502
梁	Liang	502 - 557
陳	Chen	557 - 589
北魏	Northern Wei	386 - 534
東魏	Eastern Wei	534 - 550
西魏	Western Wei	535 - 557
北齊	Northern Qi	550 - 577
北周	Northern Zhou	557 - 581
隋	SUI DYNASTY	581 - 618
唐	TANG DYNASTY	618 - 907
五代	FIVE DYNASTIES	907 - 960
遼	LIAO DYNASTY	907 - 1125
宋	SONG DYNASTY	960 - 1279
北宋	Northern Song	960 - 1127
南宋	Southern Song	1127 - 1279
夏	XIA DYNASTY	1038 - 1227
金	JIN DYNASTY	1115 - 1234
元	YUAN DYNASTY	1279 - 1368
明	MING DYNASTY	1368 - 1644
洪武	Hongwu	1368 - 1398
永樂	Yongle	1403 - 1424
宣德	Xuande	1426 - 1435
正統	Zhengtong	1436 - 1449
景泰	Jingtai	1450 - 1456
天順	Tianshun	1457 - 1464
成化	Chenghua	1465 - 1487
弘治	Hongzhi	1488 - 1505
正德	Zhengde	1506 - 1521
嘉靖	Jiajing	1522 - 1566
隆慶	Longqing	1567 - 1572
萬曆	Wanli	1573 - 1620
天啟	Tianqi	1621 - 1627
崇禎	Chongzhen	1628 - 1644
清	QING DYNASTY	1644 - 1911
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乾隆	Qianlong	1736 - 1795
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道光	Daoguang	1821 - 1850
咸豐	Xianfeng	1851 - 1861
同治	Tongzhi	1862 - 1874
光緒	Guangxu	1875 - 1908
宣統	Xuantong	1909 - 1911
中華民國	REPUBLIC OF CHINA	1912 -
洪憲	Hongxian	1915 - 1916
中華人民共和國	PEOPLE'S REPUBLIC OF CHINA	1949 -

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Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest. If all lots in the catalogue are lots in which Sotheby's has an ownership interest, a Special Notice will be included to this effect and the triangle symbol will not be used.

🔒 Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

👤 Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the

sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

☐ No Reserve

Unless indicated by a box (☐), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (☐). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used.

🔒 Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

2. BIDDING IN THE SALE

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or by BID ²⁰²⁴. 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 are any doubts as to price or buyer, please draw the auctioneer's attention to it immediately. All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At

the end of the sale, please return your paddle to the registration desk.

Absentee Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and Sotheby's commissions. In the event of identical bids, the earliest received will take precedence. Always indicate a "top limit" - the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue. Telephoned absentee bids must be confirmed before the sale by letter or fax. Fax number for bids only: (852) 2522 1063.

To ensure a satisfactory service, please ensure that we receive your bids at least 24 hours before the sale.

Bidding by Telephone If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of HK\$40,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale. We also suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Multi-lingual staff are available to execute bids for you. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

Online Bidding via BID^{online} If you cannot attend the auction, it may be possible to bid online via BID^{online} for selected sales. This service is free and confidential. For information about registering to bid via BID^{online}, please refer to sothebys.com. Bidders using the BID^{online} service are subject to the Additional Terms and Conditions for Live Online Bidding via BID^{online}, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BID^{online} online bidding service is not available for premium lots.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. US buyers will please note that US persons are generally prohibited from selling, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

3. THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business for Sellers and Buyers and the Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of

the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the sale room that interested parties may bid on the lot. In certain circumstances, interested parties may have knowledge of the reserves.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

4. AFTER THE AUCTION

Payment Payment is due in HKdollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa).

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK\$80,000.

It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation. Cheques and drafts should be made payable to Sotheby's Hong Kong Limited.

Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong.

If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000.

Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services if you have any questions concerning clearance.

Collection and Storage All items from this sale must be collected from HKCEC within one hour after the sale finishes on the last day of sale, failing which, the items will be sent back to Sotheby's where they will incur storage charge one month after the date of the auction at the following rate:

Storage charge: HK\$1,200 per lot per month.

To arrange shipping or collection, please contact:

Post Sale Services

As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm). Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Guide for Prospective Buyers, Sotheby's can advise buyers on exporting and shipping property, and arranging delivery.

For assistance, please contact:

Post Sale Services (Mon to Fri 9:30am to 6:00 p.m.)

+852 2822 5533

FAX +852 2501 4266

hkpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies must be notified to Sotheby's immediately.

Export The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong. Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as rosewood, coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside Hong Kong. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

5. ADDITIONAL SERVICES

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information

please contact Sotheby's Financial Services in London at +44 20 7293 6005.

Pre-sale Auction Estimates Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in Hong Kong on week days between 9.30am and 4.30pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

Valuations The Valuation department provides written inventories and valuations for many purposes including insurance, probate and succession division, asset management and tax planning. Valuations can be tailored to suit most needs. Fees are highly competitive. For further information please contact the relevant Expert department on (852) 2524 8121, Fax (852) 2810 6238.

中國工藝品詞彙

以下為本圖錄內所使用的詞彙示例。請注意，所有陳述乃根據業務規則及保證書的條文作出。

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

例如：蘇富比會標示明朝嘉靖年間之青花盤如下：

明嘉靖年間青花盤

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

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

4. 倘物品並無分類，則蘇富比對其所屬期間存疑或認為其屬於19或20世紀。

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

重要通知

請注意，所有拍賣品均須按載於本圖錄背面之買家業務規則及真品保證及賣家業務規則出售，有關業務規則及真品保證可向蘇富比辦事處索取。準買家應省閱業務規則、保證書及給準買家之指引。然而，謹此提醒準買家，所有拍賣品均按本圖錄所載之買家業務規則第3條出售，務請垂注有關業務規則。保存狀況報告請參閱英文註解

象牙 本拍賣有部分拍品包含象牙，其出口及進口可能受到限制。此外，非洲象牙不能進口至美國。請參閱圖錄內「給準買家之指引」下的「瀕危物種」條目。另務請閣下細閱「買家之業務規則」第10條。

給準買家之指引

於拍賣會上購買 下文旨在給予閣下有關於如何在拍賣會上購買之實用資料。於本圖錄前部份所列之蘇富比職員將樂意協助閣下。然而，閣下務須詳閱下列資料，並須注意蘇富比乃為賣方行事；閣下尤其應省閱載於本圖錄之業務規則第3條及第4條。準買家應參閱 sothebys.com 有關此圖錄的拍賣品之最新資料。

展品之處 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有關資料。但基於不同理由，賣方或上手物主之身份或不會被揭露，如因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、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

除高估價拍賣品外之其他拍賣品，不論拍賣品之拍賣前低估價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣 1,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣 500,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

拍賣前估價 拍賣前估價用意在於為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家酬金。

符號表示

以下為本圖錄所載符號之說明：

♣ 高估價拍賣品

蘇富比可要求競投高估價拍賣品（在目錄內標有 ♣ 符號或網上目錄內標有 ♠ 符號）的準競投人完成預先登記程序及交付蘇富比港幣 5,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或/及其他由蘇富比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出價。此保證可由蘇富比、第三方或由蘇富比與第三方共同提供。保證可為由第三方提供之不可撤銷競投之形式作出。若成功售出保證拍賣品，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功則可能會產生虧損。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與保證之第三方成功競投保證項目，他們需支付全數買家酬金。

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

♣ 不可撤銷投標 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確保持拍賣品定能拍出的價格執行。該不可撤銷競投方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到以最後落錘價作基準的補償。倘不可撤銷競投方競投成功，則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標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已方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

∨ 有利關係的各方 附有 ∨ 符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括 (i) 出售拍賣品之遺產受益人，或 (ii) 拍賣品之聯權共有人。倘有利關係的一方為成功競投人，他們須支付全數買家酬金。在某些情況下，有利關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利關係的一方可能參與拍賣，一則示意有利關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

□ 無底價 除以 □ 符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和賣家共同設定之落錘價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低估值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為編制目錄時已識別為含有機物料，而有機物料可能受到進出口之限制。有關資料為方便買家查閱，而無附有該符號並非保證該拍賣品並無進出口之限制。競投人應參閱買家之業務規則第 10 條，亦請參閱拍賣會購買資訊中有關溯源絕種物種一節。

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。

拍賣過程需時各有不同，但平均為每小時 50 至 120 件拍賣品。每次出價通常較前一次出價高約 10%。請參閱印於本圖錄之買家業務規則第 5 及 6 條。

親身競投 親身競投之人士須在拍賣會開始前登記及領取號碼板，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，

請確定拍賣官看到閣下之號碼板及叫出閣下之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼板之人士及其地址，而不得轉讓至他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼板交回登記部。

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、底價及蘇富比委託價格之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下親身出席拍賣會將會作出之落錘價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則第 5 條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：(852)252211063。為確保獲得滿意之服務，請確保本公司在拍賣前最少 24 小時收到閣下確認競投之指示。

電話競投 如閣下未能出席拍賣會，可透過電話競投低估值價最低為港幣 40,000 元之拍賣品。由於電話線路有限，因此必須於拍賣前 24 小時安排此項服務。本公司亦建議閣下表明最高限價，以便當本公司不能以電話聯絡閣下時可代表閣下競投。本公司有多位通曉多國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第 5 條。

透過 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之關係。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。

有利關係各方之公告 倘獲准競投拍賣品之人士直接或間接擁有該拍賣品之權益，如為出售拍賣品之遺產受益人或執行人，或為拍賣品之共同擁有人，或提供或參與拍賣品擔保人士，蘇富比將會在拍賣會場發表公告表示有利關係各方可能競投拍賣品。在某些情況下，有利關係的各方可能知悉底價。

接連投標及競投 拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式，就拍賣品作出競投直至達到底價。請參閱載於本圖錄之買家業務規則第 6 條。

4. 拍賣後

付款 拍賣後須即時以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（通過出示帶有照片及由政府發出之證明，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仕的付款，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 拍品必須於本季最後一日拍賣結束後一小時內在香香港會議展覽中心領取，否則將轉運至蘇富比，而由拍賣後一個月起，閣下須支付儲存費，儲存費以下列計算：

儲存費：每件每月港幣 1,200 元。

如欲安排運回或收取貨品，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。除非「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國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證，均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比可應要求申領牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件（包括許可證），在某些國家閣下可能須向政府當局出示此類文件。

瀕危物種 由植物或動物材料（如紅木、珊瑚、鱷魚、象牙、鯨骨、玳瑁等）製成或含有植物或動物材料之物品，不論其年份或價值，均可能須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，電話號碼為+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（總額包括落錘價、買家佣金、運送服務費用及保險）

，買家不論居住國家或國籍為何，必須繳付相關稅項。如買家於蘇富比付運物品前，向蘇富比提供有效之轉售豁免證明 (Resale Exemption Certificate)，蘇富比將不會向買家收取有關稅項。閣下如欲提供與本次交易相關之轉售豁免證明 (Resale Exemption Certificate)，請聯絡售後服務部。

閣下如欲透過蘇富比將物品付運至美國，可於付運前，按載於圖錄所載之電話號碼聯絡售後服務部。

CONDITIONS OF BUSINESS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's Hong Kong salerooms or by telephoning (852) 2524 8121;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue including the Guide for Prospective Buyers; and
- (v) in respect of online bidding via the internet, the BIDSM Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;

Counterfeit is as defined in Sotheby's Authenticity Guarantee;

Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata

by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

Purchase Price is the Hammer Price and applicable Buyer's Premium;

Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

Sotheby's means Sotheby's Hong Kong Ltd., which has its registered office at Level 54, Hopewell Centre, 183 Queen's Road East, Hong Kong;

Sotheby's Company means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.622).

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in Hong Kong dollars and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. Internet bids

("BID^{online}") are made subject to the BID^{online} Conditions available on the Sotheby's website or upon request. The BID^{online} Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has absolute discretion at any time to refuse or accept any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer), and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due in Hong Kong dollars immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of

- (i) collection or
- (ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment in full for the lot within five days of the auction, or in accordance with any payment schedule agreed with Sotheby's, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) terminate the contract of the sale of the lot, retaining the right to damages for the Buyer's breach of contract;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(d) apply as Sotheby's sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this transaction or otherwise, towards (i) any costs, Buyer's Expenses or debts owed by the Buyer to any Sotheby's Company, and/or (ii) any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or (iii) any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract). For the avoidance of doubt, if more than one lot is purchased by the Buyer at the auction and the Buyer makes a partial payment but fails to pay in full the Purchase Price of all lots purchased by him within five days of the auction or in accordance with any payment schedule agreed with Sotheby's, Sotheby's is entitled, at its absolute discretion, to reject any instruction or request that the whole or a part of such partial payment be applied towards the Purchase Price of, and/or the shortfall and/or Sotheby's claim for damages in respect of, any particular lot(s) purchased by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit; such deposit to be applied at Sotheby's discretion in the event of subsequent non-payment or late payment;

(f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for

that lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list or documentation.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has

entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Hong Kong Courts.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

General Authenticity Guarantee:

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale. For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinions of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

蘇富比之香港業務規則

買家之業務規則

蘇富比、賣家及競投人之關係性質及蘇富比（作為拍賣官）及賣家與競投人所訂立合約之條款於下文載列。

競投人務請細閱下文規則第3及4條，該兩條要求競投人在投標前檢查拍賣品，並闡述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 BIDnow 網上競投服務規則。在各情況下按任何銷售通知或拍賣官於拍賣時所公佈所修訂。

(b) 蘇富比作為拍賣官，以賣家之代理身份行事。賣家及買家直接訂立銷售合約。然而，蘇富比可能擁有拍賣品（及在該情況下以委託人之身份作為賣家行事）及/或可能以抵押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鎚價應付之佣金；
「廢品」指蘇富比真品保證所定之涵義；
「落鎚價」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」指落鎚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鎚價（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）已當作為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、評論或估價，該等資料並非事實之陳述，而是蘇富比所持有之確實意見之聲明，故不應依賴任何預測作為拍賣品售價或價值之預測，且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概無就任何拍賣品是否受任何版權所限或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

(f) 受上文規則第3(a)至3(e)條所載事項及下文規則第4條所載特定豁免所規限，蘇富比在目錄描述或狀況報告作出之明示聲明，應以該等規則有關之出售中有關拍賣品之拍賣官身份相符之合理審慎態度作出；以及基於(i)賣家向其提供之資料；(ii)學術及技術知識；及(iii)相關專家普遍接納之意見作出之明示聲明，在各情況下應以合理審慎態度作出明示。

4. 對買家之責任豁免及限制

(a) 倘蘇富比視拍賣品為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。蘇富比或賣家在任何情況下均毋須承擔任何相因而產生的損失。

(e) 規則第4條概無免除或限制蘇富比有關蘇富比或賣家作出之任何具欺詐成份之失實聲明，或有關蘇富比或賣家之疏忽行為或遺漏而導致之人身傷亡之責任。

5. 拍賣會上競投出價

(a) 蘇富比可全權酌情決定拒絕參與拍賣。競投人必須填妥競投登記表格，並提供蘇富比所需資料及參考。除獲蘇富比書面同意以另一方之代表身份出價，否則競投人必須以主事人身份行動。競投人親自負責出價，倘為代理，則視作共同及分別為其主事人負責。

(b) 蘇富比建議競投人出席拍賣會，但將尋求進行缺席者以港幣作出之書面出價競投，而蘇富比認為，有關款項在出售拍賣品前已預先付清，以確保首先接收之書面競投享有優先權。

(c) 如有提供，可免費提供書面、電話及網上競投之附加服務，惟風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之規限下，以合理審慎態度提供；因此，除非不合理地未能作出該競投，否則蘇富比毋須就未能作出該競投承擔責任。電話及網上競投可能會被紀錄。網上競投(BID^{now})受BID^{now}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^{now}網上競投服務規則連同業務規則適用於網上競投。

6. 拍賣之行動

(a) 除另有訂明外，否則所有拍賣品均以底價出售，該價格不得高於拍賣時估計之預售低價。

(b) 拍賣官可隨時絕對酌情決定拒絕或接受任何競投、撤回任何拍賣品、重新出售拍賣品（包括在擊槌後），以及採取其合理地認為是合適之其他行動。

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投，並有權代表賣家作出競投或一連串競投，惟以底價為限，而毋須表示彼正進行該等行動及是否已作出其他競投。

(d) 受規則第6(b)條所限，買家及賣家之合約於拍賣官擊槌時訂立，據此買家須支付買入價。

(e) 於拍賣會後出售任何在拍賣會上發售之拍賣品時應包括該等規則，猶如已在拍賣會出售一樣。

7. 付款及領取

(a) 除非另有協定，否則不論拍賣品之出口、進口或其他許可證之任何規定為何，均必須於拍賣會結束（「到期日」）後立即以港幣支付拍賣品之買入價及任何買家之費用。

(b) 所購拍賣品之擁有權將於蘇富比悉數收取買入價及買家之費用後方可轉移。蘇富比概無責任將拍賣品交給買家直至拍賣品之擁有權已轉移，且已獲提供適當確認而提早交付不會影響擁有權之轉移或買家支付買入價及買家之費用之無條件責任。

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已買之拍賣品由(i)領取；或(ii)拍賣會後第三十一天（以較早日為準）起之風險由買家承擔（因此，由彼等自行負責投保）。直到風險轉移，蘇富比將就拍賣品之任何損失或損毀向買家支付賠償，惟以所付之買入價為最高限額。買家應注意，蘇富比對損失或損毀責任之承擔須受賣家之業務規則第6條所載之豁免情況所限。

8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利之情況下，倘買家在未預先協定之情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項，蘇富比可全權決定（在已知會賣家之情況下）行使以下一項或多項補救方法：

(a) 將拍賣品貯存在其處所或其他地方，風險及費用完全由買家承擔；

(b) 終止拍賣品之買賣合約，並就買家違約保留追究損害賠償之權利；

(c) 以蘇富比公司結欠買家之任何金額抵銷買家就拍賣品結欠蘇富比之任何金額，及/或抵銷拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或抵銷蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(d) 按蘇富比認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項（包括訂金）用以支付(i)買家結欠任何蘇富比公司之任何成本、買家之費用或債務，及/或(ii)拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或(iii)蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）。為避免疑問，倘買家於拍賣會中買入多於一項拍賣品並已支付部分款項，惟未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就其買入之所有拍賣品悉數支付買入價，蘇富比有權絕對酌情決定拒絕有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價，及/或差價及/或蘇富比所提出之損害賠償申索之任何指示或請求；

(e) 拒絕買家未來作出之競投或使其就未來之競投須支付訂金，該訂金在買家隨後拒絕付款或延期付款時，蘇富比有權自行處理；

(f) 收取由到期日至悉數收取買入價及有關買家之費用當日期間按不超過每月2%之利率計算之利息；

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

(h) 透過拍賣或私人出售重售拍賣品，並由蘇富比酌情決定估價及底價。倘該重售之價格低於該拍賣品之買入價及買家之費用，買家將仍須承擔該差額，連同該重售產生之所有費用；

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

(j) 向賣家透露買家之名稱及地址，使賣家可展開法律訴訟，以收回欠款，或就買家違約申索損害賠償，及申索法律費用。蘇富比在向賣家透露該等資料前，將採取合理步驟通知買家。

9. 未領取購置品

(a) 倘買家支付買入價及買家之費用，但未於拍賣會後三十天內領取已購買之拍賣品，拍賣品將收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圖錄開端指定之參考號碼。給予蘇富比客戶之通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由無法執行該等業務規則之任何條文，則餘下條文應仍然具有十足效力及作用。

(d) 未經蘇富比之事先書面同意前，任何買家不得轉讓該等業務規則，但對買家之繼承人、承付人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

(e) 上文規則第1(a)條所載之資料列明了有關本文主題之整份協議及各方之間就此方面之諒解。各方已協定，除有關具欺詐成分之失實聲明之責任以外，概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

12. 資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址www.sothebys.com的私隱政策之描述，閣下或可電郵至enquiries@sothebys.com索取私隱政策。

13. 法例及司法權

監管法例 該等業務規則及其有關或適用之所有事宜、交易或紛爭之各方面須受香港法例規管並按其詮釋。

司法權 就蘇富比之利益而言，所有競投人及賣家同意香港法院擁有專有司法權，調解所有因與該等業務規則有關或適用之所有事宜或交易之各方面而產生之紛爭。各方均同意蘇富比將保留權利在香港法院以外之任何法院提出訴訟。

送達法律程序文件 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法權區之法例允許之其他方式，將有關任何法院訴訟之法律程序文件或任何其他文件送交至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

真品保證

本公司對閣下提供之一般保證：

倘蘇富比所出售之物品其後被發現為「贗品」，根據下文之條款，蘇富比將取消該銷售，並將買家就該物品支付予蘇富比之總金額，以原銷售之貨幣退還予買家。

就此而言，根據蘇富比合理之意見，「贗品」指仿製之拍賣品、欺騙作品出處、原產地、日期、產出年數、年期、文化或來源等各方面，而上述各項之正確描述並無收錄於目錄內容（考慮任何專有詞彙）。拍賣品之任何損毀及/或任何類型之復元品及/或修改品（包括重新塗漆或在其上塗漆），不應視為贗品。

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

- 目錄內容乃根據學者及專家於拍賣日期獲普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或
- 於拍賣日期，證明該物品乃贗品之唯一方法，是有關工序並非當時普遍可用或認可，價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）已令拍賣品喪失價值之方法；或
- 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後五(5)年，純粹提供給買家之獨享利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：—

- 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及
- 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自拍賣日期後並無出現任何第三方申索之物品退還予蘇富比。

蘇富比可酌情決定豁免上述任何規定。蘇富比可要求買家索取兩名為蘇富比及買家雙方接納之獨立及行內認可專家之報告，費用由買家承擔。蘇富比毋須受買家出示之任何報告所規限，並保留權利尋求額外之專家意見，費用由蘇富比自行承擔。倘蘇富比決定根據本保證取消銷售，蘇富比或會將最多為兩份經雙方審批之獨立專家報告所需之合理費用退還予買家。

GUIDE FOR ABSENTEE BIDDERS

ABSENTEE BIDS

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest

price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

USING THE ABSENTEE BIDS

Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers. Bids must be placed in the same order as the lot numbers appear in the catalogue.

Each absentee bid form should contain bids for one sale only; the sale number and code name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments.

SUCCESSFUL BIDS

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

DATA PROTECTION

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

給缺席競投人指引

缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不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溢價。〔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

Repro

BORN Group

Print

Artron Art Group

ABSENTEE/TELEPHONE BIDDING FORM

FORMS SHOULD BE COMPLETED IN INK AND EMAILED, MAILED OR FAXED TO THE BIDS DEPARTMENT AT THE DETAILS BELOW

Sale Number HK0864 | **Sale Title** IMPORTANT CHINESE ART | **Sale Date** 3 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\$

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^{online} 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.

- 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 _____

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.

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 HK0864 | 拍賣名稱 中國藝術珍品 | 拍賣日期 2019年4月3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) (佣金不計在內) 或以 ✓ 代表電話競投
		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索取有效身份證明文件、通訊地址證明及現金來源證明。

The BID^{now} online bidding service is not available for premium lots.

網上競投服務並不適用於高估價拍賣品。

By signing below, I agree to be bound by the Conditions of Business for Buyers and Authenticity Guarantee as printed in the catalogue and the Conditions of Business for Sellers which are available from Sotheby's offices on request. If Sotheby's so requests, I agree to provide proof of identity and permanent address.

本人同意接受圖錄內列明之給買家業務規則及保證書，以及可於蘇富比辦事處索取的給賣家業務規則。應蘇富比要求，本人同意提供有效身份證明文件及通訊地址證明。

SIGNATURE 簽署

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