

IMPORTANT CHINESE ART

HONG KONG | 8 OCTOBER 2019



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



IMPORTANT
CHINESE ART



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

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IMPORTANT CHINESE ART

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2.30 PM

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2019年10月8日
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SALE NUMBER
HK0894 "HIDDEN DRAGON"

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HK\$500 at the gallery

‡ Consultant



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3601

PROPERTY OF A LADY

**A FINE CORAL-GROUND REVERSE-DECORATED
'BAMBOO' BOWL
SEAL MARK AND PERIOD OF QIANLONG**

well potted with deep rounded sides supported on a straight foot, finely painted reverse against a rich coral-red ground with leafy bamboo branches, the interior left plain, inscribed to the base with a six-character seal mark in underglaze blue 11.6 cm, 4⁵/₈ in.

PROVENANCE

S. Marchant & Son, London.

HK\$ 600,000-800,000

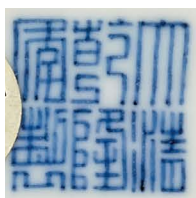
US\$ 76,500-102,000

A closely related example, sold in these rooms, 19th May 1982, lot 321, and now in the Hong Kong Museum of Art, Hong Kong, was included in the Museum's exhibition *The Wonders of the Potter's Palette*, Hong Kong, 1984, cat. no. 77; another from the Paul and Helen Bernat collection was sold in these rooms, 15th November 1988, lot 30; and a pair was sold in our London rooms, 16th May 2012, lot 289.

A Jiaqing bowl of this type was included in the Oriental Ceramic Society exhibition *Iron in the Fire*, Ashmolean Museum, Oxford, 1988, cat. no. 99, where it is noted that 'the iron-red enamel is extremely sensitive to thickness and such an even effect is a considerable technical achievement'.

清乾隆 珊瑚紅白地秀竹紋盃
《大清乾隆年製》款

來源：
S. Marchant & Son，倫敦



Mark



3602

PROPERTY OF A LADY

**A FINE DOUCAI 'DRAGON' DISH
MARK AND PERIOD OF YONGZHENG**

thinly potted with shallow rounded sides rising from a straight foot, painted in bright enamels within an underglaze-blue outline, depicting on the interior a central medallion enclosing a five-clawed dragon writhing amongst cloud scrolls, its arm extended reaching for a flaming pearl, all encircled by clusters of multi-coloured cloud scrolls, the exterior with cresting and foaming tumultuous waves below further cloud scrolls, inscribed to the base with a six-character reign mark within a double circle
17.1 cm, 6¾ in.

PROVENANCE

Christie's Hong Kong, 8th October 1990, lot 505.

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

US\$ 153,000-230,000

清雍正 鬪彩靈芝雲龍紋盤
《大清雍正年製》款

來源：
香港佳士得1990年10月8日，編號505



Mark



This piece belongs to a distinct group of *doucai* dishes painted with ferocious side-facing dragons at the centre and with colourful wispy clouds on the well. Known as *wuse yun* (Five-coloured clouds), they were considered potent auspicious omens, and multiple sightings of them are recorded in palace documents (Lin Lina, 'Yongzheng chao zhu xiangrui fuying [Auspicious signs of the Yongzheng period]', *Harmony and Integrity: The Yongzheng Emperor and His Times*, National Palace Museum, Taipei, 2009, pp. 391-393). Auspicious motifs flourished in the Yongzheng period, probably due to the somewhat unusual circumstances that led the Emperor to the throne, which raised persistent questions over his right to rule and thus made him particularly receptive of these designs.

Dishes of this pattern are known in a variety of sizes ranging from 11 to 20 cm in diameter. A pair of closely related dishes from the collection of Madam L. Vente, was sold at Christie's Paris, 15th June 2004, lot 186, one of which was sold again in our Paris rooms, 9th June 2010, lot 84; a slightly larger one in the Hong Kong Museum of Art, was included in the Museum's exhibition *The Wonders of the Potter's Palette*, Hong Kong, 1984, cat. no. 45; and another from the Edward T. Chow collection, was sold in these rooms, 25th November 1980, lot 141. See also a pair of slightly smaller dishes of this design, included in the Min Chiu Society Silver Jubilee exhibition *Anthology of Chinese Art*, Hong Kong Museum of Art, Hong Kong, 1985, cat. no. 175; and another dish illustrated in Ye Peilang, *Beauty of Ceramics. Gems of the Doucai*, vol. 6, Taipei, 1993, pl. 104, and sold in these rooms, 30th April 1991, lot 120A.



大清
雍正
年製

3603

PROPERTY OF A LADY

**A SUPERBLY ENAMELLED PAIR OF DOUCAI
'EIGHT IMMORTALS' BOWLS
MARKS AND PERIOD OF YONGZHENG**

each elegantly potted with gently curved sides rising to a slightly flaring rim from a short footring, the exterior delicately painted in the *doucai* palette with the Eight Daoist Immortals in billowing robes surrounded by flowing scarves, all amidst multi-coloured scrolling clouds, the interior further decorated with a central medallion of the Three Star Gods beneath an overhanging pine tree, the recessed base inscribed in underglaze blue with a six-character reign mark within a double circle
10.7 cm, 4¼ in.

PROVENANCE

Collection of Choo Kia Peng (1881-1965), and thence by descent.

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

US\$ 510,000-765,000

清雍正 鬪彩八仙過海圖盃一對
《大清雍正年製》款

來源：

朱嘉炳（1881-1965年）收藏，此後家族傳承



Marks







Exquisitely painted with the Eight Daoist Immortals dressed in billowing robes illustrated crossing the rough sea after attending the Peach Festival of the Queen Mother of the West, these bowls testify to the great developments in porcelain production during the Yongzheng period. The precision of the cobalt pencilled lines and shading captured on the robes of the immortals reveals the refinement of the porcelain and the craftsmen's mastery over techniques and materials as a direct result of the Emperor's keen patronage.

Bowls of this type are rare and only four other pairs of bowls are known: one pair was sold in these rooms, 20th November 1984, lot 501; another pair was sold at Christie's London, 4th December 1995, lot 153; the third pair was sold twice at Christie's Hong Kong, 31st October 1994, lot 617, and again, 29th May 2007, lot 1462; and the fourth pair from the collection of Chutaro Nakano was sold at Christie's Hong Kong, 31st May 2010, lot 1876, and again in these rooms, 7th October 2015, lot 3637. This motif is also known painted in underglaze blue only, such as a bowl, from the Agatha and Irving Aronson collection, sold at Christie's New York, 21st-22nd March 2013, lot 1473; and another, but the interior roundel depicting Shoulao and his deer, from the collection of Sir Harry Garner, illustrated in Soame Jenyns, *Later Chinese Porcelain*, London, 1971, pl. LX.

The polychrome (*doucai*) colour scheme, where the outline is drawn in underglaze blue and filled with washes of underglaze blue and four different overglaze enamels, gained popularity with the Chenghua Emperor. The term *doucai*, which refers to the interaction of the colours (*cai*), is ambiguous since the term *dou* allows for the colours to be characterised as clashing or matching. Terms such as 'contrasting', 'contending', 'interlocking', 'joined', and 'dove-tailed' have been suggested as translations, the most satisfactory rendering perhaps being 'completion of colours' as used by Fang Chaoying in his biographical entry on the Chenghua Emperor in *Dictionary of Ming Biography 1368-1644*, New York, 1976, p. 302.

The *doucai* style is ideally suited for rendering this scene of the Eight Immortals. A perfect harmony of delicately pencilled underglaze-blue lines with vivid blocks of iron red, yellow, green and aubergine endow the scene with a sense of ethereality which is fitting to the subject. Furthermore, the *doucai* style, which was originally probably referred to as *wucai*, 'five colours', and the clouds surrounding the immortals carry further symbolic meaning. 'Rainbow-coloured' or five-coloured clouds (*wuse yun*) are considered highly auspicious portents of good omens. According to Therese Tse Bartholomew, in *Hidden Meanings in Chinese Art*, San Francisco, 2006, p. 105, clouds (*yun*) are used as a pun on the word 'fortune' and are considered benevolent because of their power to supply water. As seen on the present pair of bowls, auspicious rainbow-coloured clouds are often depicted in *lingzhi* (longevity fungus) shape, and the *lingzhi* itself has the form of the wish-granting *ruyi* ('according to your wish') sceptre. As Heir Apparent, the Yongzheng Emperor had himself portrayed in clay wearing a coat with five-coloured roundels over a cloud-decorated robe.

The clouds swirling between each Immortal indicates that this scene illustrates the story whereby they combined their powers to sail past the tempest rather than travelling by their clouds. The proverb is a lesson on how individual strengths and gifts can together be used to tackle the same obstacle. This image grew in popularity after the Yongzheng reign and was rendered in various different palettes; for example see a pair of Daoguang mark and period puce and underglaze blue decorated rounded bowls, from the Edward T. Chow collection, sold in these rooms, 19th May 1981, lot 530; and an exquisite pair of *famille-rose* decorated jars and covers, with Qianlong reign marks and of the period, sold twice at Christie's Hong Kong, 31st March 1992, lot 656, 1st May 1995, lot 675, and again in our New York rooms, 17th March 2009, lot 124. See also a *doucai* bowl of larger size and broader foot decorated with the Eight Immortals depicted in a landscape, sold in these rooms, 29th October 1991, lot 208.



鬪彩對盤所繪八仙，身著飄帶仙袍，赴王母蟠桃盛宴而歸，神態悠然，刻劃入微，展現雍正年間御瓷之精益求精，巧工妙製。釉下鈷青勾勒渾染，精準恰宜，盡現仙家袍服飄逸。如非有皇命大興瓷燒，難集細煉瓷土、巧工藝匠，成就如此佳飾雅瓷。

對盤極罕，目前已知與此尺寸紋飾相似、且又成對者，僅見另外四對：一對售於香港蘇富比1984年11月20日，編號501；第二對售於倫敦佳士得1995年12月4日，編號153；第三對曾兩度售於香港佳士得，分別於1994年10月31日，編號617及2007年5月59日，編號1462；中野忠太郎舊藏也有一對，曾先後售於香港佳士得2010年5月31日，編號1876，以及香港蘇富比2015年10月7日，編號3637。另有青花類例，如 Agatha and Irving Aronson 伉儷舊藏，售於紐約佳士得2013年3月21至22日，編號1473。另比一例，盤內繪壽星瑞鹿圖案，為迦納爵士雅藏，錄於詹甯斯，《Later Chinese Porcelain》，倫敦，1971年，圖版LX。

此對盤，巧思細作。以鈷青輪廓與明豔鐵紅、黃、綠、紫彩完美相合，輕盈靈動，與八仙主題高度契合。鬪彩瓷，創燒於明成化一朝，康熙時得以復興，雍正年間，工藝尤精。據成書於雍正年間之《南窯筆記》所云，鬪彩乃「青料畫其半體，復入彩料，湊其全體」。雍正曾仿摹成化鬪彩，而樣式亦有創新，此一對鬪彩盤，即屬雍正推陳出新之作。

青花作勾勒，滿填礬紅、黃、綠、紫彩，顏色搭配巧妙，不似在人間，是以鬪彩繪八仙，尤為合適。鬪彩，原為五彩之屬，盤上所飾彩色卷雲，遂又稱五色祥雲，是為禎符嘉兆，雲，濟世雨水之源也，音又近於運，有信能帶來佳運，見謝瑞華，《中國吉祥圖案》，三藩市，2006年，頁105。如對盤所見，祥雲常取靈芝之形，寓如意長壽。雍正帝為顯其正統，曾命製泥塑像，內穿杏黃地雲紋吉服袍，外罩石青地四團五彩雲紋吉服褂。

盤上所繪八仙，騰雲駕霧，相伴相隨，逆流而進。此一題材，自雍正帝以降日益流行，且紋飾著色趨於豐富。參考仇焱之舊藏一對清道光胭脂紅青花八仙圖盤，道光年製款，售於香港蘇富比1981年5月19日，編號530。另見一對清乾隆粉彩八仙圖蓋罐，乾隆年製款，曾兩度售於香港佳士得，分別為1992年3月31日，編號656，及1995年5月1日，編號675，後再售於紐約蘇富比2009年3月17日，編號124。再比較一鬪彩大盤，尺寸與底足皆大於本品，同飾八仙，卻不騰雲駕霧，售於香港蘇富比1991年10月29日，編號208。



3604

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

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

PROVENANCE

Christie's New York, 17th September 2008, lot 252.

HK\$ 400,000-600,000

US\$ 51,000-76,500

清康熙 五彩海棠花花神盃
《大清康熙年製》款

來源：
紐約佳士得2008年9月17日，編號252



Mark



Two Views

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.

此品應為二月花神盃，描繪一棵海棠樹，紅花盛開，綠葉疏朗，下有青花畫小石灌叢。詩題：「清香和宿雨，佳色出晴烟」，書三行六字款。

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。







FLOWERS OF YOUTH : A MAGNIFICENT 'PRUNUS AND LINGZHI' BOWL

DR HAJNI ELIAS

The elegant yet understated beauty of the present bowl epitomises traditional Chinese appreciation for flowers and the complex and multifaceted symbolism they stood for. Blooming throughout the four seasons, flowers were not only treasured for their beauty, fragrance and atmosphere, but also for being messengers of nature and change. They were seen as emblematic of the rhythm and order in nature and as such have long assumed a prominent position in Chinese art.

The famous couplet, 'Don't wait till there are no flowers, vainly to break branches' from the poem *The Robe of Golden Thread* (Jinlü yi) by the Tang dynasty poet Du Qiuniang or Lady Du Qiu (d. circa 825 CE) comes to mind, reminding us of how the ancient literati associated flowers with nature and the natural course of passing of time. The poem reads as follows,

I urge you, milord,
not to cherish your robe of golden thread;
Rather, milord, I urge you
to cherish the time of your youth,
When the flower is open and pluckable,
you simply must pluck it;
Don't wait till there are no flowers,
vainly to break branches.¹

Lady Du reminds us of the beautiful imagery of delicate blooms which need picking before they wither, a metaphor for making the most of life while young and enjoying nature's delights. Amongst flowers, the prunus blossom stands out for its prominent use in Chinese art. Traditionally, it has been seen as both a symbol of winter as well as harbinger of spring. The blooms are most vibrant when cold, standing out in the winter snow, when everything around them is bare and before any other plant or flower appear. They are

cherished as examples of resilience and perseverance in the face of adversity. Their elegance serves as a metaphor for inner beauty and humble display. Lady Du's wish in her poem that one should not cherish the robe of golden thread, a reference to one's material needs, but appreciate that which is born out of nature, is precisely how the Chinese were able to transform a simple subject, like the prunus, into a beautiful and auspicious metaphor. In art, the prunus is often depicted as a member of the 'Three Friends of Winter (*suihan sanyou*)', along with the pine and the bamboo, as well as being one of the 'Four Gentlemen (*sijunzi*)' with the orchid, bamboo, and chrysanthemum, symbolising nobility. However, its pairing with the *lingzhi* fungus, as seen on the present bowl, is unusual and will be examined in more detail below.

This bowl superbly represents the Yongzheng Emperor's aesthetic sensibility, distinctive taste and fondness for traditional Chinese motifs, as well as his demanding standards for refinement and sophistication. Bearing this in mind, let us take a closer look at the painterly decoration on the bowl. The prunus blossoms, in shades of snowy-white and pink, appear on leafless branches, suggesting the season of winter and thus symbolising rebirth and longevity.² The two gnarled boughs with knots and burls in the composition give a sense of age while the buds and blooms that issue out of the bare branches are refreshingly vivid and lively. The sharp contrast is deliberate and highlights the passing of winter and the imminent arrival of spring.

As mentioned earlier, the inclusion of the *lingzhi* fungus in the composition is interesting and warrants our attention. Of dark purple-brown colouration, wrinkled, and often stubby, the *lingzhi* may not be the most beautiful plant to look at but is certainly one of the most highly regarded motifs in Chinese





fig. 1
Small *famille-rose* bowl with prunus and *lingzhi*, mark and period of Yongzheng
© Collection of the Palace Museum, Beijing

圖一
清雍正 粉彩春梅靈芝小盃 《大清雍正年製》款
© 北京故宮博物院藏

art. Believed to hold magical powers, the *lingzhi* bestowed humans with physical and spiritual strength. It was also associated with special locations and sites of deep spiritual and religious significance. For example, eating fungus grown on the sacred mountains provided one with an intimate connection with nature. The *lingzhi*'s association with the teachings of the Daoist canons, as well as its presence in the context of the deity Shennong, the bearded sage shown holding a basket filled with *lingzhi*, shows its diverse appeal to different levels in society.

On the present bowl the *lingzhi* reiterates the wish for the pursuit of youth, as hinted upon in Lady Du's poem, and the Daoist concept of immortality. The Yongzheng Emperor was a keen practitioner of the Daoist teachings, as well as being versed in ancient poetry and would have been familiar with Lady Du's poem. Furthermore, considering that she was the only female poet whose work was included in the anthology *Tang shi sanbai shou* [Three Hundred Tang Poems] compiled

in the Qing period, it is most likely that the Emperor would have held it in high regard.

The pairing of the prunus and *lingzhi* appears to be an early Yongzheng period variation of the better known imagery of the prunus, *lingzhi* and bamboo, as well as a further composite which also includes peach blossoms and flowering camellia. See a slightly smaller bowl (diameter 9.2 cm), painted with branches of soft pink prunus blossoms and *lingzhi* on the exterior and three blossoms on the interior, which may have served as an inspiration for the present piece. The bowl is from the imperial collection and is included in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 70 (fig. 1). Prunus and *lingzhi* with the addition of green bamboo branches may be seen on a slightly larger pair of Yongzheng-marked bowls, in the Baur Collection, Geneva, illustrated in John Ayers, *Chinese Ceramics in the Baur*



fig. 2
One of a pair of *famille-rose* bowls with prunus, bamboo and *lingzhi*, mark and period of Yongzheng
© Baur Museum. Photo Marian Gérard.

圖二
清雍正 粉彩春梅靈芝盃一對之一 《大清雍正年製》款
© 鮑氏東方藝術館藏 Marian Gérard 攝



fig. 3
One of a pair of *famille-rose* cups with prunus, bamboo and *lingzhi*, mark and period of Yongzheng
© Baur Museum. Photo Marian Gérard.

圖三
清雍正 粉彩春梅靈芝盃一對之一 《大清雍正年製》款
© 鮑氏東方藝術館藏 Marian Gérard 攝

Collection, Geneva, 1999, nos A 590 and A 591 (fig. 2), together with a pair of matching cups, *ibid.*, A 592 and A 593. (fig. 3) In his cataloguing of the Baur bowls, Ayers mentions the present bowl as a closely comparable example. Another slightly larger bowl (fig. 4) finely painted with flowering prunus branches emanating from the base together with delicate tufts of bamboo leaves and a spray of *lingzhi* fungus, formerly in the collection of William Kenneth Slatcher C.V.O. (1926-1997), High Commissioner of the United Kingdom, was sold in our Paris rooms, 23rd June 2016, lot 93. A dish, also from the Baur collection, painted with variations of gnarled branches of flowering prunus, peach and camellia, accompanied by tufts of bamboo but lacking the *lingzhi* is included in *ibid.*, A589, and also on the front cover.

Also notable in the decoration of the bowl is the technique with which the flowers are rendered. The style of the blossoming branches is reminiscent of the work of Yun Shouping (1633-1690), one of the 'Six Masters' active in

the 17th and early 18th centuries. Also referred to as the 'Orthodox Masters', the group included the landscape artist, Wu Li (1632-1718), and the 'Four Wangs', Wang Shimin (1592-1680), Wang Jian (1598-1677), Wang Hui (1632-1717) and Wang Yuanqi (1642-1715) and Yun Shouping. The 'Six Masters' continued the tradition of the scholar-painter, following the precepts laid down by the late Ming artist and critique, Dong Qichang (1555-1636). Their paintings highlight the importance of the brushwork technique and display the beauty of the subject matter through the subtle and cautious application of ink. However, it was Yun who, for the first time in China's painting tradition, adopted the technique and approach of sketching from life, making his compositions more realistic and accurately life-like than many of his contemporaries and predecessors. For example, his floral paintings included in the *Album of Imitating Antiquity* display the use of mineral pigments for lead white to complement the rouge-pink in a similar fashion as seen on the blooms





fig. 4
Famille-rose bowl with prunus, bamboo and *lingzhi*, mark and period of Yongzheng
 Formerly in the collection of William Kenneth Slatcher C.V.O. (1926-1997)
 Sotheby's Paris, 23rd June 2016, lot 93

圖四
 清雍正 粉彩春梅靈芝盃 《大清雍正年製》款
 William Kenneth Slatcher C.V.O. (1926-1997年) 舊藏
 巴黎蘇富比2016年6月23日·編號93

of the prunus on the present bowl. The two prunus boughs, painted with the translucent pigments of contrasting colourations, pink and snow-white, express the tender grace of new shoots particularly enjoyed in the Spring.

The present bowl is also remarkable for its provenance history, having been in the collection of the prominent European Chinese art collector, Frederick Knight. Frederick was nephew to Henry Knight (d. 1971) who made his fortune in the insurance business in the Netherlands and became a major collector of Chinese art in the 20th century. According to Roger Bluett, Henry Knight built up the best collection of 18th century porcelains in Europe following his father's advice to purchase "Chinese taste" porcelains. He displayed his collection privately at his apartment in Scheveningen, outside the Hague, and it was only after the exhibition of Asian art at the Rijksmuseum in 1954, when the curator, Jan Fontein, included many of his Chinese art pieces, that his collection became public knowledge.³

Frederick Knight is described by Julian Thompson as perhaps one of the last of the group of European collectors and connoisseurs of Chinese art which has included Sir Percival David, Sir Harry Garner, King Gustaf VI Adolf of Sweden and Henry Knight. Frederick spent much of his youth in his uncle's home where he learnt about Chinese art. He must have been very close to his uncle as he was to

inherit one-third of Henry Knight's Chinese art collection upon his death.

Frederick started building up his own collection in the late 1960s, purchasing ceramics from the Tang dynasty to the Qing periods. In his forward to the Frederick Knight sale held at Sotheby's Hong Kong in May 1982, Julian Thompson mentions how the collection was notable for its range and for the care with which each object had been chosen, including the present bowl. Each piece adds something new to our understanding and knowledge of a particular type of ware and are well worthy of study.⁴ Frederick was known as a somewhat colourful character, albeit with a fine eye for quality and collected with great flair and determination. The present Yongzheng bowl is a testament to his discerning taste and knowledge of the imperial art of 18th century China.

¹ Translation by Victor H. Mair in Victor H. Mair ed., *The Shorter Colombia Anthology of Traditional Chinese Literature*, New York, 2000, p. 114. Mair notes that the 'robe of golden thread' is a reference to one's official career and dignity.

² See Fong Chow, 'Symbolism in Chinese Porcelain,' *The Metropolitan Museum of Art*, Summer 1962, p. 24.

³ Roy Davids and Dominic Jellinek, *Provenance. Collectors, Dealers and Scholars: Chinese Ceramics in Britain and America*, London, 2011, p. 276.

⁴ Julian Thompson, 'Foreword,' in *The Frederick Knight Collection Catalogue of Important Chinese Ceramics and Lacquer*, Sotheby's, Hong Kong, 1982.







如花韶華：粉彩春梅靈芝盃

薛好佩博士

本品典雅婉約，從中可見中國傳統對花卉之欣賞態度，以及背後繁複多面之含義。四時花卉，芬芳秀麗，營造氣氛，同時傳遞自然生態及季度變化，乃自然規律及節奏之符號象徵，因此，花卉在中國藝術當中地位顯著。唐代杜秋娘（約公元825年卒）〈金縷衣〉曰：「花開堪折直須折，莫待無花空折枝」¹，勸少年珍惜光陰，欣賞自然世界美好事物，從中可見古代文人視花卉為自然之代表，見證時日變化。

群芳之中，梅花常見於傳統藝術，象徵冬季，預示春來。嚴冬之際，萬物沉寂，草木花卉尚未發枝，冬雪遍地，唯梅花獨放，故此世人愛其刻苦耐寒，形態高雅，蘊藉謙遜。杜秋娘〈金縷衣〉以金縷華衣比喻名利，規勸少年人勿貪名利，應把握光陰，欣賞自然。中國文藝，常為簡單事物注入豐富想像，寓意美好吉祥。松、竹、梅並稱歲寒三友，梅、蘭、菊、竹則謂四君子，象徵高潔。梅芝並置，則甚鮮見。

雍正帝美學觸覺敏銳、品味獨到而喜愛傳統中國紋飾，同時追求品質卓越，本品正屬臻絕之例。本盃梅花紋飾畫意盎然，淨白及粉紅為主色，梅枝無葉，暗示梅花冬季綻放，意寓長壽、萬象更新。² 梅枝瘦嶺喻高壽，嫩芽花苞發自禿枝，生氣盎然。新舊對比，突顯冬往春來。

如前所述，畫匠以靈芝入畫，別具深意。靈芝色呈紫棕、表面滿佈皺痕，形狀粗短，外表不足稱美，卻屬最受歡迎中國藝術紋飾之一。傳統認為，靈芝乃仙草，長於仙際，能予凡人身心能量，食聖山靈芝，如聯繫自然。道教對靈芝尤為重視，仙家神農的圖像更多飾有靈芝滿籃，足見瑞芝深入人心。

本品靈芝紋飾，寄托追求長青之願望，與杜氏〈金縷衣〉及道教長生之說互相呼應。雍正帝奉行道教，熟讀古籍，對〈金縷衣〉亦應非常熟悉。再者，《唐詩三百首》僅杜氏一人為女性，故此可推斷〈金〉詩頗受皇帝重視。

梅芝之飾，製作時間早於較為人熟知的梅竹雙清靈芝或桃樹茶花的配搭。比較一例，尺寸較小（直徑9.2公分），外壁繪淺粉紅梅花靈芝，內壁則繪三花盛放，或為本品之靈感來源。該品屬清宮舊藏，曾展於《故宮博物院藏文物珍品全集·琺瑯彩·粉彩》，香港，1999年，圖版70（圖一）。梅竹靈芝紋飾可參考日內瓦鮑氏收藏一雍正對例，尺寸稍大，署款，載於約翰·艾爾斯，《Chinese Ceramics in the Baur Collection》，日內瓦，1999年，編號A590及A591（圖二），同書並載一對盃例，前述出處，A592及A593（圖三）。艾爾斯論鮑氏收藏盃例時，提及

這盃，指此為日內瓦所藏的近例。另一梅竹靈芝盃例，尺寸較大（圖四），曾屬英國高級專員 William Kenneth Slatcher C.V.O.（1926-1997年）收藏，售於巴黎蘇富比2016年6月23日，編號93。鮑氏收藏還有一盤，繪梅花、桃花及茶花紋飾，伴以翠竹，前述出處，載於A589及封面。

此盃花卉紋飾，隱有正統派清六家之一惲壽平（1633-1690年）的繪畫風格。清六家除惲壽平外，尚有吳歷（1632-1718年）、王時敏（1592-1680年）、王鑑（1598-1677年）、王翬（1632-1717年）及王原祁（1642-1715年）（後者又合稱四王），承文人畫家傳統，風格宗旨深受晚明董其昌（1555-1636年）影響，著重筆法技巧，用墨謹慎含蓄，以展示畫中主題事物之美。惲壽平乃中國首位採用寫生技巧及風格之畫家，作品之像真神似，前無古人，亦冠絕同儕。《惲壽平摹古冊》花卉畫作以礦物顏料鉛白配粉紅，風格與本品梅花相近，兩枝梅粉紅與雪白相對，色澤透亮，表現春季盛開花朵之嬌嫩秀雅。

本盃來源顯赫，曾屬著名中國藝術藏家弗雷德里克·奈特收藏。他活躍於歐洲，乃荷蘭保險業富商、二十世紀重要中國藝術藏家亨利·奈特（1971年卒）侄兒。據 Roger Bluett 述，亨利·奈特首先集成十八世紀歐洲瓷器收藏，再從父訓入藏中國風格瓷器，於海牙斯海弗寧恩公寓之內陳設收藏，1954年阿姆斯特丹國家博物館亞洲藝術展，策展人 Jan Fontein 挑選奈特收藏多件中國藝術品，典藏因而為世所識。³

據朱湯生指，弗雷德里克·奈特與大維德爵士、迦納爵士、瑞典王儲古斯塔夫六世·阿道夫及亨利·奈特等歐洲中國藝術鑑藏家同期。弗雷德里克年少時經常到訪伯父家，因而認識中國藝術。他後來更承繼伯父中國藝術收藏三份之一，由此可推斷二人關係密切。他於1960年代晚期開始建立個人收藏，購入多件唐至清代瓷器。香港蘇富比1982年5月呈獻其收藏之專場拍賣，朱湯生為拍賣圖錄撰寫引言，評論收藏涵蓋各式珍器，每品皆精心細選，本盃正屬其中。收藏當中每品均為佳例，有助認識該款藝術品之特色，研究價值極高。⁴ 弗雷德里克為人行事出眾，明辨善鑑而用心收藏，是次呈獻清雍正粉彩春梅靈芝盃，極能反映他對十八世紀中國宮廷藝術之品味及認識。

¹ 英譯見梅維恒，《The Shorter Columbia Anthology of Traditional Chinese Literature》，紐約，2000年，頁114。梅維恒表示，詩中金縷衣代表仕途榮華。

² 見周方，《Symbolism in Chinese Porcelain》，《紐約大都會藝術博物館》，1962年夏，頁24。

³ Roy Davids 及 Dominic Jellinek，《Provenance, Collectors, Dealers and Scholars: Chinese Ceramics in Britain and America》，倫敦，2011年，頁276。

⁴ 朱湯生，〈前言〉，《The Frederick Knight Collection Catalogue of Important Chinese Ceramics and Lacquer》，蘇富比，香港，1982年。





PROPERTY OF A GENTLEMAN

**A FINE AND EXCEPTIONAL FAMILLE-ROSE
'PRUNUS AND LINGZHI' BOWL
MARK AND PERIOD OF YONGZHENG**

delicately potted with deep rounded sides supported on a short foot, the exterior superbly and meticulously enamelled with two gnarled prunus boughs, one painted in brown with a forked trunk and windswept to the left, its knots, burls and uneven surface finely accentuated with darker tones of brown, depicted issuing pink buds and blossoms, the latter revealing exquisitely dotted yellow stamens, the other smaller grey bough similarly rendered gnarled and extending to the right across the vessel, issuing creamy buds and blossoms, the lush scene further portrayed with two *lingzhi* blooms growing near the turquoise-flecked boughs, each layered bloom skilfully highlighted with varying and transmuting shades of purple, the base inscribed in underglaze blue with a six-character reign mark within a double circle, wood stand
10.1 cm, 4 in.

PROVENANCE

Christie's London, 29th June 1964, lot 170.
Collection of Frederick Knight.
Sotheby's Hong Kong, 18th May 1982, lot 43.

HK\$ 12,000,000-15,000,000

US\$ 1,530,000-1,920,000

清雍正 粉彩春梅靈芝盃
《大清雍正年製》款

來源：

倫敦佳士得1964年6月29日，編號170
弗雷德里克·奈特收藏
香港蘇富比1982年5月18日，編號43



Mark







MAKING THE EMPEROR SEE HIDDEN DRAGONS

REGINA KRAHL

Almost no other blue-and-white design of the Xuande reign (1426-1435) represented such a perfect vehicle for Jingdezhen's potters to show off their prowess like this stem bowl and its rare companions. No previous or later porcelains have documented in any comparable way the artisans' newly acquired ability to play with cobalt tones at will, to mix and fire them so precisely that they evoke exactly the desired effects: an impressive deep royal blue to convey majestic and powerful animals contrasting with the subtlest shades of pale blue to suggest sweet, unthreatening waters. The efforts to create distinctive tones of cobalt blue were clearly following the tradition of ink painting, where depth, emphasis and even drama were always invoked through simple shades of black and grey.

And as if this was not admirable enough, the imperial kilns conjured up another trick, the still mysterious technique of creating a design that is hidden, *anhua*, and not obvious to the casual viewer, but takes some effort to be seen – a technique never successfully replicated in later periods. Since in the Xuande reign, the interest at court in the artefacts from Jingdezhen's imperial kilns had finally been fully aroused, the potters now strove not only to justify the attention they received, but to amplify it. To go to the extreme lengths of adding highly complex decoration that is all but invisible can have no other reason than trying to engage the Emperor directly with the porcelains delivered to the court, to get him to handle them, to look at them closely, to make him actively aware of the virtuosity of Jingdezhen's artisans, in short, to impress him.

The Xuande Emperor continued the patronage of the Tibetan Buddhist clergy, their monasteries and temples, which the Yongle Emperor (r. 1403-1424) had initiated on a grand scale. Stem bowls appear to have been used in Buddhist rituals and placed on Buddhist altars. Many stem bowls of this form, mainly in monochrome white, are known from the Yongle period and many different designs were commissioned by the Xuande Emperor. Those decorated with imperial five-clawed dragons and inscribed with the imperial reign mark left no doubt about the pious imperial donor who was thus immortalised. A number of stem bowls almost certainly bestowed by these two Emperors are still preserved in Tibet today, for example, in the Sakya (Sa-skya) Monastery in Xigaze (Shigatse) and in the Potala Palace in Lhasa, see the exhibition catalogue *Xueyu cangzhen. Xizang wenwu jinghua/Treasures from Snow Mountains. Gems of Tibetan Cultural Relics*, Shanghai Museum, Shanghai, 2001, cat. nos 93-97, which include a white Yongle example with incised dragons and a Xuande stem bowl with blue five-clawed dragons and polychrome lotus.

The present design is known from only three other pieces, all of Xuande mark and period, and four other examples of a close variant are recorded, most of them in museum collections. A very similar piece in the Capital Museum, Beijing, is illustrated in *Shoudu Bowuguan cang ci xuan* [Selection of porcelains from the Capital Museum], Beijing, 1991, pl. 101; another in the National Museum of China, Beijing, is published in *Zhongguo Guojia Bowuguan guancang wenwu yanjiu congshu / Studies on the Collections of the*



大明宣
德年製



fig. 1

Blue and white 'dragon' stem bowl, mark and period of Xuande
 © Collection of the Palace Museum, Beijing

圖一

明宣德 青花海水龍紋高足盃 《大明宣德年製》款
 © 北京故宮博物院藏

National Museum of China. Ciqi juan [Porcelain section]: *Mingdai* [Ming dynasty], Shanghai, 2007, pl. 40; and a third, from the Meiyintang collection and included in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 4, no. 1662, was sold at Christie's Hong Kong, 27th April 1997, lot 71 and in these rooms, 4th April 2012, lot 29.

A variant of the design has fewer rocks around the foot and a narrow border of curly ripples instead; a piece of that pattern in the Palace Museum, Beijing, is published in *Mingdai Xuande yuyao ciqu/Imperial Porcelains from the Reign of Xuande in the Ming Dynasty*, Beijing, 2015, pl. 28 (fig. 1); one in the National Palace Museum, Taipei, is illustrated in *Mingdai Xuande guanyao jinghua tezhan tulu /Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, cat. no. 108 (fig. 2); one, with the *anhua* inside either lacking or virtually invisible, is in the Musée Guimet, Paris, from the Grandidier collection, see Xavier Besse, *La Chine des porcelaines*, Paris, 2004, pl. 11; and another from the Xiling collection, at times on display at the Nelson Atkins Museum, Kansas City, was sold twice in these rooms, 28th April 1992, lot 32, and 9th October 2007, lot 1552, and once at Christie's Hong Kong 30th November 2016, lot 3310, and is illustrated on the dust

jacket of the Xiling collection catalogue (*Xiling Collection*, n.p., 2011, cat. no. 15).

Stem bowls with deep blue dragons on pale blue waves were also made with a larger number of smaller dragons; see a piece with five animals in the British Museum, London, in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, no. 4:14; another in Taiwan included in the Museum's 1998 exhibition, *op.cit.*, cat. no. 109; for one with nine dragons in Toronto see *Royal Ontario Museum. The T. T. Tsui Galleries of Chinese Art*, Toronto, 1996, pl. 104.

A similar effect, using softly shaded waves as a backdrop, was also employed on other shapes and designs; a dish with two similar blue dragons among waves on the outside, and a single blue and two *anhua* dragons inside is in the National Palace Museum, Taipei, also included in the Museum's Xuande exhibition 1998, *op.cit.*, cat. no. 187, together with a stem cup with fabulous sea creatures among pale waves, cat. no. 74, both of Xuande mark and period. Fragmentary stem cups with fabulous sea creatures, and bowls with fish among water plants, both with pale wave backgrounds, have been excavated from the kiln site at Jingdezhen and included in the exhibition *Jingdezhen chutu Ming Xuande guanyao ciqu /Xuande Imperial Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1998, cat. nos. 51-1 and 102-1.

潛龍天子見

康蕊君

除了此高足盃及少數相近例，宣德青花瓷中，幾乎沒有另一種飾紋，能如此充分展現當時景德鎮瓷匠的絕藝巧工。匠人妙採新技，心手相應，對鈷料的配方、燒造拿捏精準有度，成就恬水悍龍，淡藍濃青，深淺有致，剛柔並濟，達致出神入化之境，空前絕後。此法顯然倣仿傳統水墨，學其以濃灰黝黑表現深邃之處，且有助突出主題或戲劇效果。

猶若巧技如斯還未夠吸引，御窯能匠更添暗花龍紋。暗花之法，尚存神祕不解之處，後朝嘗學仿製，卻始終不得要領。自宣德肇始，景德鎮御窯在宮廷備受注目，保持一貫水準已不足夠，他們必須精益求精，期望更上層樓，聲名大噪。藝匠費力勞心，在供御瓷器上添飾隱約暗花，無非搏取龍顏欣悅，望得天子垂青，輕撫細賞，珍其絕妙巧工。

永樂年間，成祖力興藏傳佛教，供養藏僧，修建寺院，到了宣德一朝，宣宗續崇其教。器形與此相近的高足盃應曾用於佛教儀式及置壇前供奉，永樂年間便製有不少同類之器，多施單色白釉，素雅靜穆，宣宗也曾命製同類，然飾紋不一，五花八門。當中飾有五爪龍紋或署年款者，無疑乃屬皇家獻奉，以得超脫，永垂不朽。永宣二帝所供高足盃，西藏至今尚存多例，存於日喀則市薩迦寺及拉薩布達拉宮等地，部份曾在《雪域藏珍：西藏文物精華》展出，上海博物館，上海，2001年，編號93-97，其中包括永樂甜白暗刻龍紋高足盃，以及宣德五彩蓮池鴛鴦高足盃，其外壁還畫有青花五爪龍紋。

樣式與此相同之品，僅見另外三例，均署宣德年款，且有四器，與此類近，多屬博物館收藏。北京首都博物館存一極為相似之高足盃，收錄在《首都博物館藏瓷選》，北京，1991年，圖版101。北京中國國家博物館且有一例，載於《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40。第三例前屬玫茵堂所蓄，收錄在康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷4，編號1662，曾先後在香港佳士得及蘇富比拍出，分別為1997年4月27日，編號71及2012年4月4日，編號29。









fig. 2
Blue and white 'dragon' stem bowl, mark and period of Xuande
Qing court collection
Courtesy of the National Palace Museum, Taipei

圖二
明宣德 青花海水龍紋高足盃 《大明宣德年製》款 清宮舊藏
圖片鳴謝：台北國立故宮博物院

另一相類式樣，高足下方環繪一圈輕波細浪，石卻略少。北京故宮博物院藏例，正為此式，圖載於《明代宣德御窯瓷器》，北京，2015年，圖版28（圖一）；台北故宮博物院也有一器，見《明代宣德官窯菁華特展圖錄》，台北，1998年，編號108（圖二）。巴黎吉美國立亞洲藝術博物館又存一例，原屬 Grandier 典藏，但不確定是否有暗花，錄於 Xavier Besse, 《La Chine des porcelaines》，巴黎，2004年，圖版11。西陵典藏還有一件高足盃，偶展於堪薩斯城的納爾遜·阿特金斯藝術博物館，曾兩度在香港蘇富比拍出，分別為1992年4月28日，編號32及2007年10月9日，編號1552，2016年11月30日又在香港佳士得易手，編號3310，見西陵收藏圖錄封套（《Xiling Collection》，出版地不詳，2011年，編號15）。

還有一類高足盃，同樣以淡青海水配湛藍游龍，但龍的數目更多、身軀較小。參考倫敦大英博物館藏五龍高足盃，收入霍吉淑，《Ming Ceramics in the British Museum》，倫敦，2001年，編號4:14。台北且有一器，1998年曾在該院展出，前述出處，編號109。多倫多也存飾九龍者，見《皇家安大略省博物館徐展堂中國藝術館》，多倫多，1996年，圖版104。

以柔筆波濤烘托主題之法，也有用於不同器形或圖案之品。參考台北故宮博物院藏盤，外飾相類海水雙龍，盤內畫一青龍，另添暗花雙龍，見於該院1998年宣德展覽，前述出處，編號187，同場並有海獸紋高足盃，隙地同樣淡畫水波，編號74，兩者均書宣德年款。景德鎮窯址也有出土以淺色波浪為背景的海獸高足盃及魚藻紋盃殘器，見《景德鎮出土明宣德官窯瓷器》，鴻禧美術館，台北，1998年，編號51-1及102-1。

PROPERTY FROM A DISTINGUISHED ASIAN COLLECTION

**AN EXCEPTIONALLY RARE ANHUA-
DECORATED BLUE AND WHITE 'DRAGON'
STEM BOWL**

MARK AND PERIOD OF XUANDE

well potted with deep rounded sides rising to an everted rim supported on a tall hollow foot slightly flaring at the base, the exterior superbly painted in rich cobalt-blue tones with a pair of scaly five-clawed dragons soaring sinuously, one with its head turned back, the other with its head looking forward, above a band of jagged rocks and reserved against a meticulously rendered ground of pale blue turbulent waves, the stem similarly decorated with five jagged rocks rising from the base set against a pale blue wave ground, the interior inscribed in the centre with a six-character reign mark within a double circle, encircled by a pair of striding dragons rendered in the *anhua* technique around the sides d. 15.6 cm, 6 $\frac{1}{8}$ in.

PROVENANCE

Christie's London, 1st April 1968, lot 121.
Sotheby's Hong Kong, 24th November 1981, lot 65.
Collection of T.Y. Chao (1912-1999).
Sotheby's Hong Kong, 20th May 1986, lot 15.

LITERATURE

Adrian M. Joseph, *Ming Porcelains: their Origins and Development*, London, 1971, pl. 28.
Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, London, 1984, p. 120, fig. 1.
Sotheby's Hong Kong – Twenty Years, 1973-1993, Hong Kong, 1993, pl. 61.

Estimate Upon Request

估價待詢

明宣德 青花海水雲龍紋高足盃
《大明宣德年製》款

來源：

倫敦佳士得1968年4月1日，編號121
香港蘇富比1981年11月24日，編號65
趙從衍（1912-1999年）收藏
香港蘇富比1986年5月20日，編號15

出版：

Adrian M. Joseph, 《Ming Porcelains: their Origins and Development》, 倫敦, 1971年, 圖版28
Anthony du Boulay, 《Christie's Pictorial History of Chinese Ceramics》, 倫敦, 1984年, 頁120, 圖1
《香港蘇富比二十週年》, 香港, 1993年, 圖版61



Mark



3607

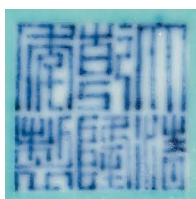
A FINE FAMILLE-ROSE MILLE-FLEURS TRAY
SEAL MARK AND PERIOD OF QIANLONG

清乾隆 粉彩萬花茶盤
《大清乾隆年製》款

of oval section, the shallow rounded sides raised on six feet, brilliantly enamelled on the interior in varying tones of pink, green, iron red, blue, yellow and lavender with a rich profusion of flowers centering on a large peony bloom in iron red, amid further blossoms including chrysanthemum, morning glory, rose, hibiscus and aster, all within a gilt rim border, the base enamelled turquoise save for a white square inscribed with a six-character seal mark in underglaze blue 19.3 cm, 7⁵/₈ in.

HK\$ 2,400,000-3,200,000

US\$ 306,000-408,000



Mark





The *mille-fleurs* pattern – in Chinese *wan hua dui*, 'ten thousand flowers piled up', or *bai hua tu*, 'hundred flowers design' – with its joyful evocation of nature's abundance is such a universally appealing motif that it is extremely well known despite being exceedingly rare. This demanding design appears to originate from the imperial enamelling workshops in the Forbidden City in Beijing, where in the Kangxi reign it was tried out on a small copper vessel, a water pot of less than 3 cm height, which is still preserved in the Palace Museum today, and illustrated in *The Compendium of Collections in the Palace Museum, Enamels*, vol. 5: *Painted Enamels in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl. 32. By the Yongzheng period, the design began to be reproduced on porcelain, and its popularity continued to grow through to the 19th century. With its multitude of enamel colours, its complex densely interwoven layout, naturalistic representation of blooms and leaves with sophisticated shading and an astonishing attention to detail, this design must have been one of the most challenging for the imperial porcelain painters to master.

Qianlong mark and period trays of this oval form and painted with this sumptuous design are rare. Compare a Qianlong mark and period circular dish with this design, illustrated in Taji Shuichi, *Shindai no Jiki* [Porcelain of the Qing dynasty], Tokyo, 1983, col. pl. 39. See also a dish with scattered flowers and with a *Yanghe tang zhi* (Made for the Hall of Cultivation) hallmark in blue enamel, in the Shanghai Museum, illustrated in *Zhongguo taoci qunaji* [Complete collection of Chinese ceramics], vol. 21, Shanghai, 1981, pl. 119; a pair sold in these rooms, 25th April 2004, lot 232, and again at Christie's Hong Kong, 30th May 2012, lot 3993; a dish sold in these rooms, 27th October 1992, lot 143; and a further dish sold at Christie's Hong Kong, 29th September 1992, lot 597.

This sophisticated motif is also found painted on various types of objects, such as a Qianlong mark and period vase and a teapot illustrated in Alexandre Hougron, *La Céramique Chinoise Ancienne*, Paris, 2015, pp. 260 and 261, the first from the collection of Ernest Grandidier, now in the Musée Guimet, Paris, and the second in the Musée de l'Impératrice Eugénie, Château de Fontainebleau; a globular vase illustrated in Fujio Koyama, *Tōki zenshu* [Complete series on ceramics], vol. 16, Tokyo, 1958, pl. 49; a *gu*-shaped example, in the Liaoning Provincial Museum, illustrated in *Liaoning shen bowuguan* [Liaoning provincial museum], Beijing, 1983, col. pl. 181; a censer sold in our New York rooms, 18th/19th March 2014, lot 480; and a pair of cups from the Dreyfus collection, included in the exhibition *Ausstellung Chinesischer Kunst*, Gesellschaft für Ostasiatische Kunst, Berlin, 1929, cat. no. 1042, and sold in our London rooms, 11th December 1973, lot 432.

萬花堆，又謂百花圖，滿畫繁花盛綻，寓意百花呈瑞。萬花堆疊，初見於康熙北京銅胎畫琺瑯，參考北京故宮藏水丞，高不足三公分，圖見《故宮博物院藏品大系·琺瑯器編》，卷5：清畫琺瑯，北京，2011，圖版32。百花圖瓷器，花團錦簇，多彩並施，精妙細密，要求落筆準繩，毫釐不差。雍正始燒，此後延製，十九世紀各朝續有此式，卻終未成大宗，頗為稀有。

器形相類之乾隆年製帶款百花圖盤甚罕。參考一百花圖圓盤，收錄在田路周一，《清代乃瓷器》，東京，1983年，彩圖版39。上海博物館藏一盤，飾折枝花卉，署「養和堂製」藍料款，圖見《中國陶瓷全集》，卷21，上海，1981年，圖版119。香港蘇富比曾拍出一對例，2004年4月25日，編號232，後再售於香港佳士得2012年5月30日，編號3993。香港蘇富比1992年10月27日又有一例，編號143。香港佳士得還有一盤，1992年9月29日拍出，編號597。

其他器形之百花圖瓷，可參考巴黎吉美國立亞洲藝術博物館 Ernest Grandidier 舊藏瓶，以及楓丹白露宮歐仁妮皇后典藏茶壺，均署乾隆年款，圖見 Alexandre Hougron, 《La Céramique Chinoise Ancienne》，巴黎，2015年，頁260-261。另見一瓶，圖載於小山富士夫，《陶器全集》，卷16，東京，1958年，圖版49。遼寧省博物館藏觚，則見《遼寧省博物館》，北京，1983年，彩圖版181。紐約蘇富比曾拍出一爐，2014年3月18/19日，編號480。還有 Dreyfus 珍藏對盃，曾展於《Ausstellung Chinesischer Kunst [中國藝術展覽]》，Gesellschaft für Ostasiatische Kunst [東亞藝術學會]，柏林，1929年，編號1042，後在1973年12月11日售於倫敦蘇富比，編號432。







BREWING TEA BY THE HUI SPRING A FAMILLE-ROSE TEAPOT FOR THE QIANLONG EMPEROR

The Qianlong Emperor was a fervent tea lover and is said to have composed more than two hundred poems on the subject of tea. He expressed his appreciation of tea culture in his writings and many of his poems make reference to the plucking, processing and preparing of tea. The *Chonghua Dian* (Hall of Double Glory) within the Forbidden City was the palace hall where the Emperor's annual tea parties were held in the first lunar month, and where he invited his Grand Secretaries, ministers and members of the Imperial Academy to accompany him in drinking tea, writing poetry and pursuing other leisurely interests.

The idyllic outdoor scene on this vessel depicts a scholar seated in his garden at a stone table before an open handscroll, an attendant serving him tea brewed by a second assistant some distance away. Inscribed on the reverse is an imperial poem, entitled *Jihuiquan peng zhulu ge* (Brewing Tea by Hui Spring), which is included in *Qing Gaozong yuzhi shiwen quan ji* [Anthology of imperial Qianlong poems], *Yuzhi shi er ji* [Imperial poems, vol. 2], *juan 24*, p. 4 (fig. 1).

The painting and the poem celebrate the Qianlong Emperor's fondness for the Hui Spring in Wuxi, Jiangsu province and the legendary bamboo brazier which was used to prepare tea using water from the spring, both of which had been treasured by scholars for hundreds of years. The pure natural spring water from the Hui Mountain, appreciated by scholars since the Tang dynasty (618-907), was recorded in *Chajing* [The Classic of Tea] by Lu Yu (733-804), the highly respected 'Sage of Tea', who ranked it second among all natural springs. During the Ming dynasty, a well-known monk named Pu Zhen, *zi* Xinghai from the Hui Mountain Temple, commissioned artisans from Huzhou, Zhejiang province, to make a bamboo brazier, and served his guests tea made

with water from the Hui Spring boiled using this unique brazier. Over many years it became a tradition for scholars to gather on the Hui Mountain to liberate their literati spirit through drinking tea, writing poems, or painting landscapes. The paintings and writings left by these scholars were later compiled into several scrolls and were given the name *Zhulu tuyong* [Compendium of the 'Bamboo Brazier']. These scrolls, together with the bamboo brazier, were regarded as the two treasures of the Hui Mountain Temple. During the Qing dynasty, the Qianlong Emperor learned about the Hui Spring and the treasures of the Hui Mountain and visited during his Southern Inspection Tours. He was served tea prepared on the bamboo brazier whilst admiring the handscrolls, and later composed the poem inscribed on this teapot to commemorate his visit. Upon returning from the south, the Emperor ordered a replica of the Hui Mountain retreat to be built in Yuquan Mountain near the Forbidden City and instructed his workshops to produce a copy of the original Ming dynasty bamboo brazier with an imperial poem (dated 1751) inscribed to the base. This now resides in the Palace Museum, Beijing.

The original *Compendium of the Bamboo Brazier* was destroyed by fire in 1779. The following year the Qianlong Emperor commanded court painters to repaint the scrolls under his supervision. Upon completion, the Emperor gave the new *Compendium of the Bamboo Brazier* back to the Hui Mountain Temple and ordered that it be stored in a special room. In addition, he had the paintings and poems transferred onto a series of steles, also to be kept in the temple. In 1860 the Hui Mountain Temple was destroyed by fire, resulting in the loss of all the scrolls. Fortunately, some of the stele survived, including one engraved with a painting



fig. 1
 'Brewing Tea by Hui Spring,' *Qing Gaozong yuzhi shiwen quan ji* [Anthology of imperial Qianlong poems], *Yuzhi shi er ji* [imperial poems, vol. 2], *juan* 24, p. 4

圖一
 〈汲惠泉烹竹爐歌〉·《清高宗御製詩文全集·御製詩二集》，卷24·頁4



fig. 2
 Turquoise-ground *famille-rose* 'Hui Mountain Retreat' teapot and cover, seal mark and period of Qianlong formerly in the collection of Mrs Murrell R. Werth Sotheby's New York, 13th/14th September 2016, lot 261

圖二
 清乾隆 粉彩描金松石綠地惠山煮泉觀卷圖茶壺 《大清乾隆年製》款 Murrell R. Werth 夫人舊藏 紐約蘇富比2016年9月13/14日·編號261

by the Qianlong Emperor, *Zhulu zhucha tu* [Brewing Tea in a Retreat]. The remaining stele are now preserved inside the Hui Park in Wuxi City. Given the Qianlong Emperor's attachment to the Hui Mountain retreat, it seems likely that the scholar depicted in the painting on the present teapot is intended to represent the Emperor himself.

A closely related example from the collection of Mrs Murrell R. Werth was sold in our New York rooms, 13th/14th September 2016, lot 261 (fig. 2). A third teapot of this type, but with the outdoor pavilion scene and inscription panels surrounded by feathery iron-red scrolls and scattered flower heads, from the Qing Court collection and still in Beijing, is published in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 108. A distinguishing element of these three teapots is the knob, which is decorated on all three examples with a lotus in iron red and gilding.

Another Qianlong imperial teapot of this form, painted with figures drinking tea in a garden pavilion on one side and an imperial poem on the other, the two panels against a flower scroll-decorated yellow ground that continues onto the knob of the cover, sold in these rooms, 31st October 1974, lot 316, and subsequently in the K.S. Lo collection, is illustrated in Hugh Moss, *By Imperial Command*, Hong Kong, 1976, pl. 86. Moss notes that the distinctive nature and quality of this teapot suggest that it was clearly made for the court and possibly for the Emperor's own use illustrating the shift of imperial patronage from the Palace workshops in Beijing to the imperial kilns at Jingdezhen during the reign of Qianlong. He further notes that it may have been inspired by the artistic genius of Tang Ying (1682-1756), Superintendent of the Imperial Kilns at Jingdezhen (see p. 85). Compare also a teapot of domed form with flared neck, similarly decorated with a tea preparation scene and inscription on the reverse against a yellow ground adorned with flower scrolls, from the collection of Hong and David Cho, sold in our New York rooms, 22nd March 2000, lot 135, and again in these rooms, 9th October 2007, lot 1212.



沈惠泉某竹壚歌

惠山沈泉天下聞陸羽品後伯仲分
 冷江眼固應讓其餘有測誰能羣高僧
 竹壚增韻事隱使裴公慙後塵莊嚴金
 碧禮月相三間茗室清而文梅花天竺
 間紅白濛濛沐雨含奇芬平方木几一
 無有但有竹壚妥帖陳篋編密緻擬同
 篚體製古朴規虞敦叶玉乳寒潔早汲
 綆明松乾烈旋傳薪武火已過文火繼
 蟹眼初泛魚眼紛盧仝七椀慢習習趙
 州三甌休云云政和入貢勞致遠衛公
 置遞媿逞權叶巡躡偶然作清供聽松
 庵圖真蹟存名流傳詠四百載墨華殊
 彩猶鮮新山僧藏弄奉世寶視比衣鉢
 猶堪珍視比衣鉢猶堪珍後進君子先
 野人

惠山泉與竹罏

清乾隆粉彩惠山煮泉觀卷圖御製詩茶壺

乾隆帝好茶事，據傳曾御製頌茶詩二百逾首，從採茶、製茶以至煮茶無一不述。每年正月，並召內廷大學士、大臣、翰林等至紫禁城重華宮，御賜茶宴，品茗聯句，君臣同樂。

本品壺即以茶為題，妙工精作，綺麗致美，華彩明艷，壺身開光，正面以松庵為題，繪一清瀟高仕，案前賞卷，伴有童子二人，一人奉茶，一人烹茶。背面開光內題墨書辛未年（1751年）作〈汲惠泉烹竹罏歌〉御製詩一首，錄於《清高宗御製詩文全集·御製詩二集》，卷24，頁4（圖一）。

壺身詩中所云惠泉，出於惠山，地處江蘇無錫境內。唐陸羽撰《茶經》，定天下泉水二十等，惠泉獨其二，後漸名重天下，引文人茶客四方而至。唐衛公李德裕置遞取水，宋徽宗不勞致遠汲泉入貢，元大家趙孟頫更揮筆親題「天下第二泉」五字，保存至今。

至明代，惠山寺有主持，名普真，字性海，於山中置一茅舍，取名「聽松庵」，又請湖州竹匠編製竹罏一品，閒邀好友，取松木烹罏，煮惠泉飲茶，靜修致雅。由此而創竹罏文會之先河，於後百餘載，無數文人皆至此，松下品茗，花間聽泉，醉清風而吟詩，感天地而作畫，所留詩篇翰墨，經編撰歸結，成《竹罏圖詠》幾卷，珍存惠山寺內。

乾隆一朝，高宗尚雅，得知惠山寺藏竹罏及圖詠二珍，每次南巡必往，至聽松庵處，竹罏煮泉，品茗觀圖，暢行詩事以抒幽情，〈汲惠泉烹竹罏歌〉即為乾隆帝之初作，後陸續又作疊舊韻者數。巡遊已畢，高宗命人照仿竹罏，攜至回京，再於京城玉泉山旁造山房，俱照聽松庵之如數，每每閒訪，追憶彼時。今北京故宮博

物院仍存有乾隆仿製之竹罏，罏底刻御製詩一首，並題款「乾隆辛未春過惠山聽松庵見明僧性海所遺竹罏命倣製之並紀以詩御題」。

乾隆己亥（1779年），惠山當地邑令不慎火患，《竹罏圖詠》全卷俱毀，報至乾隆處，高宗惋惜備至。次年便親灑天筆，照舊圖補寫首卷，後命宮廷畫師繼之補全，仍賜於惠山寺保存，又製碑刻，皆存寺內。後至咸豐十年（1860年），惠山寺毀於兵火，新卷亦不復見，幸有數件石刻遺存至今，其中包括一件，刻乾隆御筆《竹罏煮茶圖》，現存無錫市錫惠公園竹爐山房秋雨堂內。

Murrell R. Werth 夫人舊藏一壺，與此極為相近，2016年9月13/14日售於紐約蘇富比，編號261（圖二）。另見清宮舊藏例，壺身以赭紅色為地，飾粉彩皮球花卉，雙面開光，一面繪雨中烹茶圖，一面書御製七言詩一首，現存北京故宮博物院，錄於《故宮博物院藏文物珍品全集·琺瑯彩·粉彩》，香港，1999年，圖版108。

再可參考一乾隆御製詩茶壺例，器形與本品相同，兩面開光，一面繪庭下高士品茶景，另一面墨書御題詩，壺身黃地繪花卉卷草紋，花紋延至壺鈕，售於香港蘇富比1974年10月31日，編號316，後入羅桂祥雅蓄，載於莫士搗，《御製》，香港，1976年，圖版86。作者指出，此壺形制獨特，造工精細，當為宮廷器物，或為帝皇御用，或承景德鎮御密廠督陶官唐英（1682-1756年）自創之工藝樣式（見頁85）。可比較另一茶壺例，雙面開光，正面繪庭院煮茶景，背面題詩，黃地花卉卷草紋，售於紐約蘇富比2000年3月22日，編號135，繼售於香港蘇富比2007年10月9日，編號1212。







置遞媿逞權叶巡蹕偶然作清供聽松
庵圖真蹟存名流傳詠四百載墨華殊
彩猶鮮新山僧藏弄奉世寶視比衣鉢
猶堪珍視比衣鉢猶堪珍後進君子先
野人



汲惠泉烹竹鑪歌

惠山九泉天下聞陸羽品後伯仲分中
冷江眼固應讓其餘有冽誰能羣高僧
竹鑪增韻事隱使裴公慙後座莊嚴金
碧禮月相三間茗室清而文梅花天竺
間紅白濛濛沐雨含竒芬平方木几一
無有但有竹鑪妥帖陳篋編密緻擬周
篚體製古朴規虞敦叶玉乳寒潔早汲
綆明松乾烈旋傳薪武火已過文火繼
蟹眼初泛魚眼紛盧仝七椀慢習習趙
州三甌休云云政和入貢勞致遠衛公

PROPERTY FROM AN IMPORTANT COLLECTION

**A RARE TURQUOISE-GROUND FAMILLE-ROSE
'HUI MOUNTAIN RETREAT' TEAPOT AND
COVER**

SEAL MARK AND PERIOD OF QIANLONG

the finely potted globular body on one side with a short angled upright spout, opposed by an elegant ear-shaped loop handle, brightly painted to the exterior with a gilt-bordered rectangular panel enclosing a garden scene of a scholar seated at a low stone table admiring a scroll, an aged pine and rocky outcrop concealing part of a pavilion in the background, with an attendant serving tea while another brews it on a stove set amid rocks in the foreground, a bridge leading over a canal to a walled garden on one side, the reverse with a similarly shaped panel framing an imperial poem by the Qianlong Emperor, *Jihuiquan peng zhulu ge* (Brewing Tea by Hui Spring), followed by two seals reading *Qian* and *Long*, all against a pale turquoise ground with a dense pencilled pattern of curled feathery leaves, with swooping and ascending bats grasping beribboned *wan* symbols amid leafy foliate scrolls, the stepped cover similarly decorated around a slightly raised yellow-ground floral disc supporting a spherical knob painted with finely shaded lotus flower on a gilt ground, the interior and base enamelled in turquoise, inscribed with a six-character seal mark in underglaze blue reserved in a white square 17.4 cm, 6⁷/₈ in.

PROVENANCE

An old Scottish private collection, since the 19th century.
Sotheby's Hong Kong, 27th October 1992, lot 156.
Sotheby's Hong Kong, 2nd May 2000, lot 646.

LITERATURE

Sotheby's Hong Kong – Twenty Years, 1973-1993, Hong Kong, 1993, pl. 305.
Sotheby's Thirty Years in Hong Kong: 1973-2003, Hong Kong, 2003, pl. 349.
Julian Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pl. 113.

HK\$ 12,000,000-15,000,000

US\$ 1,530,000-1,920,000

清乾隆 粉彩描金松石綠地開光御製詩
惠山煮泉觀卷圖茶壺
《大清乾隆年製》款

來源：

蘇格蘭私人舊藏，自十九世紀始
香港蘇富比1992年10月27日，編號156
香港蘇富比2000年5月2日，編號646

出版：

《香港蘇富比二十週年》，香港，1993年，圖版305
《香港蘇富比三十週年》，香港，2003年，圖版349
朱湯生，《中國瓷器—莊紹綏收藏》，香港，2009年，圖版113

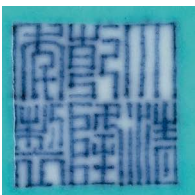
詩文：

汲惠泉烹竹罏歌

惠山汎泉天下聞，陸羽品後伯仲分。
中冷江眼固應讓，其餘有洌誰能羣。
高僧竹罏增韻事，隱使裴公慙後塵。
莊嚴金碧裡月相，三間茗室清而文。
梅花天竺間紅白，濛濛沐雨含奇芬。
平方木几一無有，但有竹罏妥帖陳。
篋編密緻擬周籬，體製古朴規虞敦（叶）。
玉乳寒凜早汲綆，明松乾烈旋傳薪。
武火已過文火繼，蟹眼初泛魚眼紛。
盧仝七椀慢習習，趙州三甌休云云。
政和入貢勞致遠，衛公置遞嫌惺權（叶）。
巡蹕偶然作清供，聽松庵圖真跡存。
名流傳詠四百載，墨華硃彩猶鮮新。
山僧藏弄奉世寶，視比衣鉢猶堪珍。
視比衣鉢猶堪珍，後進君子先野人。

印文：

「乾」、「隆」



Mark



3609

**A RARE PINK-GROUND SGRAFFIATO YANGCAI
SAUCER
SEAL MARK AND PERIOD OF QIANLONG**

the shallow rounded sides rising from a slightly tapered foot, the exterior brightly painted with four floral sprays, all reserved against a pink enamel ground incised with feathery scrolls, the interior left plain and the rim gilt, inscribed to the white base with a six-character seal mark in underglaze blue 11.1 cm, 4³/₈ in.

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

US\$ 102,000-153,000

清乾隆
胭脂紅地軋道洋彩折枝花卉紋盤
《大清乾隆年製》款

Exquisitely painted with luxuriant flower sprays scattered around its exterior, this striking saucer belongs a select group of porcelain produced at the imperial kilns in Jingdezhen for the Qianlong Emperor in the early years of his reign. Known as *yangcai* (Western colours) in Chinese, these wares were the most valued porcelain at the Qing court and were particularly admired by the Emperor himself, who had them displayed in the Qianqinggong (Palace of Heavenly Purity), his largest private quarters in the inner court of the Forbidden City.

No closely related dish appears to have been published, although the motif bears resemblance to a pair of dishes with floral sprays against a ruby ground, but painted on the interior with fruit sprays and with a four-character mark in blue enamel, in the National Palace Museum, Taipei, included in the exhibition *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, Taipei, 2008, cat. no. 5, together with a pair of bowls, also with an underglaze-blue seal mark, cat. no. 1.



PROPERTY OF A GENTLEMAN

**A RARE COPPER-RED 'PEONY' VASE,
YUHUCHUNPING
MING DYNASTY, HONGWU PERIOD**

of elegant classic pear shape supported on a short foot rising to a generous rounded body surmounted by a waisted neck flaring at the mouth, painted in copper red with a broad band of undulating stems of peony bearing four large blooms alternatively depicted in profile and full-faced, the flowers crowned by characteristically large and pointed foliage, each arched stem ending in a small subsidiary blossom, all between upright lappets at the base and a collar of trefoil pendants dangling from a band of *lingzhi* scrolls, all beneath a band of overlapping waves, a keyfret border, and upright plantain leaves at the neck, the inner mouthrim painted with classic scroll
32.7 cm, 12⁷/₈ in.

HK\$ 600,000-800,000

US\$ 76,500-102,000

Freely painted with a rhythmic peony scroll and bands of stylised motifs, the present piece is a rare and excellent example of 14th century red-decorated porcelain. Copper as a colouring agent is particularly unstable in the firing process, thus it carries a high possibility of becoming runny and leaving indistinct outlines or resulting in weak shades of red and pale grey tones. The strong copper tones and clearly-pencilled designs of this vase sets it apart as a highly successful and skilfully manufactured piece.

A closely related example from the Qing court collection in the Palace Museum, Beijing, is published in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglaze Red (III)*, Shanghai, 2000, pl. 197; and another in the Tokyo National Museum is illustrated in *Oriental Ceramics. The World's Great Collections*, vol. 1, Tokyo, 1982, pl. 112. Compare also vases decorated with various bands of decoration on the neck, such as one in the Palace Museum, Beijing, illustrated *op. cit.*, pl. 196; another from the collection of Sir Harry Garner, sold in our London rooms, 21st November 1961, lot 24; four bottles of this type published in *Mayuyama: Seventy Years*, Tokyo, 1976, pls 721-4; and another example sold in our New York rooms, 31st March 2005, lot 102.

Very little underglaze-red decorated Hongwu porcelain appears to have been excavated from the imperial kiln site at Jingdezhen, Jiangxi province. However, the peony scroll, keyfret, classic scroll and petal panel borders are all found on copper-red painted bowls attributed to the Hongwu period, excavated from the Zhushan site in Jingdezhen and included in the exhibition *Imperial Hongwu and Yongle Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1996, cat. nos 7-10.

明洪武 釉裏紅纏枝牡丹紋玉壺春瓶

本瓶纏枝牡丹紋飾風格靈動自然，乃十四世紀釉裏紅瓷器難得佳例。銅紅窯燒不穩，易見釉面流敞、紋飾線條模糊、或釉色黯淡。此瓶發色紅艷，紋飾清晰，實屬正色佳品，展現藝匠巧工。

比較一例，清宮舊藏，現存於北京故宮博物院，載於《故宮博物院藏文物珍品大系·青花釉裏紅》，卷1，上海，2000年，圖版197；另一例現藏於東京國立博物館，刊於《東洋陶磁大觀》，卷1，東京，1982年，圖版112。比較數例，瓶頸紋飾各異，其一現存北京故宮博物院，出處同上，圖版196；另一例出自迦納爵士故藏，1961年11月21日售於倫敦蘇富比，編號24；相類四例刊於《龍泉集芳：創業七十周年紀念》，東京，1971年，圖版721-4；紐約蘇富比亦售一例，2005年3月31日，編號102。

明洪武釉裏紅瓷，極少出土於江西景德鎮御窯遺址，然而景德鎮珠山卻曾出土牡丹、回紋、卷草及花瓣紋飾洪武釉裏紅盃，曾展於《景德鎮出土明初官窯瓷器》，鴻禧美術館，台北，1996年，編號7-10。



大明宣德年製







AN EARLY MING IMPERIAL FRUIT BOWL

Vigorous yet elegant, solid yet refined, this bowl exemplifies the taste in blue-and-white porcelain of the Xuande period (1426-1435).

Short, barely ten years, the reign of the Xuande Emperor (1426-1435) was stable and prosperous. He was an able, wise ruler and successfully maintained peace within his realm. It was, however, for his scholarly pursuits that he is particularly known. An accomplished poet and skilful painter, he has left a collection of poems, *Ming Xuanzong Huangdi yuzhiji* [Collection of poems by Ming Emperor Xuanzong], and paintings, some of which are preserved in the National Palace Museum in Taipei.

Due to the Emperor's enthusiastic interest in the arts, imperial patronage of the porcelain kilns at Jingdezhen, in Jiangxi province, was particularly strong. Many technical and artistic developments took place, raising the level of blue-and-white porcelain to new heights. The quality of the porcelain attained near perfection on account of the famous Gaoling clay. While earlier designs were newly interpreted into blue-and-white, many new shapes and patterns were created. Blue-and-white porcelain became an imperial ware with for the first time, the reign mark of the emperor standardised in *kaishu* ('regular script'), as written in six characters *Daming Xuande nianzhi* ('made in the Xuande period of the Great Ming dynasty') on the present bowl.

The vibrant, yet refined painting on the present bowl was conceived thanks to the imported *sumali* cobalt. It produced a rich blue, sometimes even inky paint, allowing for the famous 'heaped and piled' effect, celebrated and extensively imitated on later blue-and-white porcelain. The cobalt may have been first brought to China during the Yongle period (1403-1424), from the Middle East. The name was possibly derived from the Arabic word *sumawi* meaning 'sky-coloured' or 'azure'. Rich in iron oxide, it was previously blended with local manganese cobalts, but in the Xuande period probably used in a purer form or in a higher percentage in the mixture. It gave extraordinary depth to the painting, with the different blooms and leaves emerging into a range of blue tones.

The artist who painted the present bowl had probably used a fine brush to apply the colour directly onto the porcelain body, in overlapping, yet continuous strokes, thereby preserving a dynamic and vibrant flow. This sophisticated freestyle painting, *xieyi* ('sketching thoughts') as opposed to *gongbi* ('brush craftsmanship'), is skilfully executed. He created an admirably balanced composition, by painting the vessel's area without leaving any space vacant nor crowded. The overall impression is one of elegance and lightness, despite the sturdy potting of the vessel itself.

Xuande porcelains typically assume a wide range of shapes and decorative motifs. From plant and flower patterns to classic dragon and various figure and landscape scenes. Among these many pictorial elements, the flower motifs were particularly popular and they came in a variety of renderings, some naturalistic, others more stylised.

The lotus on this bowl is probably intended to represent the pink lotus, *nelumbo nucifera*, also known as Indian lotus. Connected with Buddhism and Buddha himself, it is considered a sacred flower with mystical qualities. As a plant growing in muddy ponds, but with its flower remaining clean and with a recurrent cycle of opening in the morning and closing in the evening, the lotus is associated with purity and rebirth. The different stages of bloom are synonymous with the various levels of spirituality attained. Fully opened lotus blooms, as seen on this piece would be a symbol of pure enlightenment.

While the lotus bloom is rendered in a nearly naturalistic manner, the undulating tendrils and pointed leaves do not bear any resemblance to those of the natural plant at all. Scrolling flowers and leaves as an ornamental pattern, appear to have come from the West. The idea had travelled from the Mediterranean countries to India, Central Asia and China. First used in architectural stone ornaments, seen on plinths of temples and on religious sculpture, it was gradually introduced on silverware for secular use and was finally exploited on porcelain, as a standard decorative pattern, see Jessica Rawson, *Chinese Ornament. The Lotus and the Dragon*. London, 1990.



fig. 1
Blue and white 'Indian lotus' fruit bowl, mark and period of Xuande
formerly in the Tianminlou collection
Sotheby's Hong Kong, 3rd April 2019, lot 7

圖一
明宣德 青花纏枝番蓮大盃 《大明宣德年製》款
天民樓舊藏
香港蘇富比2019年4月3日·編號7

On account of the bowl's solid potting, several ideas have been put forward regarding its use. Dice playing has been suggested since some bowls show unusual wear on the interior. The bowl's thick walls, plain white inside, would have been a perfect battleground for cricket fighting, traditionally a popular pastime in China. They may also have served as brush washers or as fruit bowls or simply have been multifunctional.

Bowls of this shape were popular in their time and were manufactured with a variety of designs, including composite flower scrolls, fruiting sprigs, *lingzhi*, lotus with Buddhist emblems and the 'three friends of winter'. Although mostly known from the Xuande period, they were already produced earlier, in the Yongle period. For a precursor of this type of bowl, compare an unmarked example painted with a beautiful rose design, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 4, no. 1654.

While blue-and-white porcelain production was abundant, quality control was extremely strict. Tons of shards of smashed pieces, deemed unsatisfactory, have been uncovered at the imperial kiln site at Jingdezhen, see *Jingdezhen Zhushan chutu Yongle Xuande guanyao ciqi zhanlan/Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong, 1989.

Not surprisingly, Xuande porcelains became desirable collector's items. Particularly during the late Ming period, they were regarded as status symbols, and were valuable commodities in the contemporary art market. Literature on connoisseurship invariably placed Xuande blue-and-white porcelain on top, before Chenghua, Jiajing and Wanli, see Clarence F. Shangraw, 'Fifteenth Century Blue-and-White Porcelain in the Asian Art Museum of San Francisco',

Chinese Ceramics. Selected articles from Orientations 1982-1998, Hong Kong, 1999, pp. 102-115, p. 106.

An identical bowl is in the National Palace Museum in Taipei, included in the Museum's exhibition *Mingdai Xuande guanyao jingcui tezhan tulu/ Catalogue of the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, cat. no. 43; another bowl is in the Ashmolean Museum in Oxford, illustrated in Stuart Young, 'An Analysis of Chinese Blue and White', *Oriental Art*, Summer 1956, New Series volume II, number 2, pl. 47, fig. 11, no. 36; a third example from the collection of C.T. Loo was included in the exhibition *Ming Blue-and-White*, Philadelphia Museum Bulletin, 1949, no. 64, probably the same bowl which was included in *Chinese Ceramics from the Prehistoric Period through Ch'ien Lung*, Los Angeles Museum, Los Angeles, 1952, no. 281; and a fourth piece is illustrated in *Sekai tōji zenshū: Ceramic Art of the World*, vol. 14: *Ming Dynasty*, Tokyo, 1976, pl. 150. At auction, a bowl from the collection of J.M. Hu, was sold in our New York rooms, 4th of June 1985, lot 6; another was sold in these rooms, 14th November 1989, lot 19; a third example from the Tianminlou collection was recently sold in these rooms, 3rd April 2019, lot 7 (fig. 1).

Two smaller bowls of the same pattern are in the National Palace Museum in Taipei, one included in *Illustrated Catalogue of Ming Dynasty Porcelain*, Taipei, 1977, no. 60; the other in *Porcelain of the National Palace Museum: Blue-and-White Ware of the Ming Dynasty*, book II (part 2), Hong Kong, 1983, no. 46. A closely related bowl is also found in the Palace Museum in Beijing, with a differently painted lotus scroll, and florets at the foot and rim, illustrated in Geng Baochang, *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 2, pl. 141, together with a bowl decorated with *lingzhi*, pl. 140.





大明宣德年製

ESKENAZI
LONDON
1858

ESKENAZI
LONDON
1872

佛蓮益清

青花纏枝番蓮紋大盃，造形簡潔有力，紋飾纖柔雅緻，展現大明宣德朝青花瓷之美善至臻。

宣朝雖只十年，君王賢能勤政，朝政安平，民生富足。宣德帝博學精通詩畫，《明宣宗皇帝御製集》及台北故宮博物院所藏宣宗繪畫，可見一斑。

宣宗擅藝好雅，江西景德鎮御窑瓷業興盛，質臻藝絕，以青花瓷尤為出眾，高嶺土瓷胎質高緻密，擷古創新，器形紋飾新穎多貌，落楷書年款於青花瓷，亦屬創舉，如此器所見《大明宣德年製》款。

此盃以蘇麻離青繪纏枝番蓮紋，濃麗耀眼，畫工細膩，蘇麻離青積料處經燒製後於器表凝結成黑斑，即所謂之「鐵鏽斑」，後代御瓷爭相倣之。蘇麻離青乃永樂一朝，自中亞傳入，其名或源自阿拉伯語「sumawi」，意為「天空色」或「天藍色」。此料富含鐵質，多與當地鈷青混合使用，宣窑所用蘇麻離青應更為純淨，燒製後青花發色明豔鮮麗，花葉紋飾層次豐富。

宣窑畫工臻熟超絕，以寫意取代工筆，取細筆層疊點染，線條連綿不斷，紋飾生意盎然，氣韻生動，佈局虛實錯落，整體清朗典雅，而規整端莊。

宣瓷之器形、紋飾，琳瑯滿目，卷草、花卉、游龍、人物、山水等，以花卉紋飾最是盛行，或自然擬真，或傳統樣式。

本品之纏枝蓮紋似取自睡蓮，亦稱為番蓮，多見於佛教經典之中，出於泥而不染，聖潔無瑕，晨開暮合，象徵輪迴重生。含苞至綻放，寓意修行之道的不同階段，此處所見蓮華盛開，圓滿輝煌，意喻證悟得道。

番蓮紋自然擬真，然嬌蕊間相連纏枝紋與卷葉紋卻非源自天地，纏枝花卉與卷葉紋飾乃借鏡西方，自地中海國度經由古印度、中亞，而傳至中國，始用於佛教建築或石雕紋飾，漸作於祭祀銀製禮器，最終成為瓷器紋飾，見羅森，《Chinese Ornament. The Lotus and the Dragon》，倫敦，1990年。

大盃厚實穩固，其確切用途有幾說：一為擲骰子用，因部份盃心內壁多有磨損；內壁素白，或為鬪蚰蚩用；或為筆洗，或盛器，皆有可能。

此類器形甚是盛行，存世可見多樣紋飾作例，纏枝

花卉紋、折枝花卉紋、靈芝紋、蓮托八吉祥紋、歲寒三友紋等，雖多為宣德御瓷，永樂一朝已有。比較一件永樂作例，綴月季花紋，無年款，錄於康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷4，編號1654。

宣窑青花瓷產量豐，督陶嚴謹，景德鎮御窑遺址出土大量殘器，乃燒造成果不佳者，見《景德鎮珠山出土永樂宣德官窑瓷器展覽》，香港，1989年。

宣瓷深得當朝鑑藏家傾慕，晚明時期已成身份權位象徵，珍貴難求。文獻論其最上，凌駕成化、嘉靖、萬曆官窑，參考 Clarence F. Shangraw，〈Fifteenth Century Blue-and-White Porcelain in the Asian Art Museum of San Francisco〉，《Chinese Ceramics. Selected articles from Orientations 1982-1998》，香港，1999年，頁102-115，頁106。

台北故宮博物院藏一件相似大盃，展出於《明代宣德官窑精萃特展圖錄》，台北，1998年，編號43；另一例，藏牛津艾許莫林博物館，刊於 Stuart Young，〈An Analysis of Chinese Blue and White〉，《Oriental Art》，1956年夏，卷2，號2，圖版47，圖11，編號36。盧芹齋舊藏一盃，展於〈Ming Blue-and-White〉，《Philadelphia Museum Bulletin》，1949年，編號64，或與《Chinese Ceramics from the Prehistoric Period through Ch'ien Lung》，洛杉磯博物館，洛杉磯，1952年，編號281，為同一件。第四例錄於《世界陶磁全集》，卷14，東京，1976年，圖版150。胡惠春舊藏一例，1985年6月4日售於紐約蘇富比，編號6。另一盃於香港蘇富比1989年11月14日售出，編號19。天民樓藏也有一例，近售於香港蘇富比2019年4月3日，編號7（圖一）。

台北故宮博物院藏二件紋飾相同，尺寸略小瓷盃，載於《故宮明瓷圖錄》，台北，1977年，編號60。另一例，《故宮藏瓷·明青花瓷》，卷2，香港，1989年，編號46。北京故宮博物院藏一件相類大盃，蓮紋略異，口沿與盃足綴花卉紋，刊於耿寶昌，《故宮博物院藏明初青花瓷》，北京，2002年，下冊，圖版141，同錄一件靈芝紋大盃，圖版140。

AN OUTSTANDING AND LARGE BLUE AND WHITE 'INDIAN LOTUS' FRUIT BOWL MARK AND PERIOD OF XUANDE

sturdily potted with deep rounded sides resting on a short foot, the exterior superbly painted in rich cobalt-blue tones with eight lotus blooms borne on an undulating scroll bearing furled leaves above a border of upright lappets, all between two bands enclosing detached scrollwork encircling the rim and foot, the interior and base left white, the footring unglazed, inscribed with a six-character horizontal reign mark below the rim
29.9 cm, 11¾ in.

PROVENANCE

S.H. Chan & Co., 27th April 1992.
Eskenazi Ltd, London, 1994, no. C1508.
Rui Fang Collection, USA.
A New York private collection.
Ezkenazi Ltd, London, 2015, no. C4922.

EXHIBITED

Yuan and Early Ming Blue and White Porcelain, Eskenazi Ltd, London, 1994, cat. no. 21.
Middlebury College Museum of Art, Vermont, USA, 2006-2015, on loan.
Azure Skies and Pure Snows: Chinese Blue-and-White Porcelains of the Ming (1368-1644) and Qing (1644-1911) Dynasties from the Rui Fang and Barbara P. and Robert P.'64 Youngman Collections, Middlebury College Museum of Art, Vermont, USA, 2007.

LITERATURE

Giuseppe Eskenazi in collaboration with Hajni Elias, *A Dealer's Hand. The Chinese Art World through the Eyes of Giuseppe Eskenazi*, London, 2012; Chinese version, Shanghai, 2015, reprint, 2017, pl. 366.

HK\$ 8,000,000-12,000,000

US\$ 1,020,000-1,530,000

明宣德 青花纏枝番蓮大盃
《大明宣德年製》款

來源：

S.H. Chan & Co., 1992年4月27日
埃斯卡納齊，倫敦，1994年，編號C1508
美國 Rui Fang 收藏
紐約私人收藏
埃斯卡納齊，倫敦，2015年，編號C4922

展覽：

《Yuan and Early Ming Blue and White Porcelain》，埃斯卡納齊古董行，倫敦，1994年，編號 21
米德爾伯里學院藝術館，佛蒙特州，美國，2006-2015年，借展
《Azure Skies and Pure Snows: Chinese Blue-and-White Porcelains of the Ming (1368-1644) and Qing (1644-1911) Dynasties from the Rui Fang and Barbara P. and Robert P.'64 Youngman Collections》，米德爾伯里學院藝術館，佛蒙特州，2007年

出版：

朱塞佩·埃斯卡納齊，薛好佩整理，《中國藝術品經眼錄：埃斯卡納齊的回憶》，倫敦，2012年；中譯版，上海，2015年，加印版，2017年，圖版366



**A DINGYAO MOULDED 'BOY' DISH
SONG – JIN DYNASTY**

well potted with rounded sides rising from a flat, countersunken base, finely moulded to the centre on the interior with a boy clad in loose robes, his bald head turned to one side and his arms outstretched clasping onto a leafy spray of lotus pod, his body curled amidst lush lotus blooms, leaves, arrowheads and millet sprays, all enclosed within a classic scroll band, the curved well decorated with a further foliate scroll below a key-fret border, covered overall in a creamy ivory glaze, the rim bound in copper
17.2 cm, 6¾ in.

PROVENANCE

Collection of Dr Carl Kempe (1884-1967).
Sotheby's London, 14th May 2008, lot 265.

EXHIBITED

Kinas kunst i svensk og dansk eje [Chinese art in Swedish and Danish collections], Danske kunstindustrimuseum, Copenhagen, 1950, cat. no. 307.

LITERATURE

Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 461.
Jan Wirgin, *Sung Ceramic Designs*, Stockholm, 1970, pl. 88a, fig. 21d.

HK\$ 2,400,000-3,200,000

US\$ 306,000-408,000

宋至金 定窑白釉持蓮童子紋盤

來源：

卡爾肯普博士（1884-1967年）
倫敦蘇富比2008年5月14日，編號265

展覽：

《Kinas kunst i svensk og dansk eje [瑞典及丹麥珍藏中國藝術品]》，Danske kunstindustrimuseum，哥本哈根，1950年，編號307

出版：

Bo Gyllensvärd，《Chinese Ceramics in the Carl Kempe Collection》，斯德哥爾摩，1964年，圖版461
Jan Wirgin，《Sung Ceramic Designs》，斯德哥爾摩，1970年，圖版88a，圖21d





This dish is outstanding for its intricately rendered scene of a boy seamlessly flying through lotus flowers and leaves. The depth and clarity of the design, from the naturalistic modelling of the flowers and leaves to the detailed rendering of the boy's features and his clothing, makes this dish particularly special and rare. Dishes with such sophisticated designs were made using a mould, a technique that began to be used at the Ding kilns in the late 11th or early 12th century and one that allowed for greater precision. These moulds were similar to those used for casting metal vessels, and indeed many designs on moulded Dingyao are also found on contemporary metalware. While no metal counterpart of this exact design appears to be known, a bronze mirror with boys flying through scrolling vines, unearthed in Changchun, Jilin province, now in the Jilin Provincial Museum, Changchun, is illustrated in *Zhongguo qingtongqi quanji* [Complete collection of Chinese archaic bronzes], vol. 16, Beijing, 1998, pl. 195.

Depictions of boys with lotus leaves and flowers represent a classic motif of the Song dynasty, known on a variety of objects and media including silver, bronze textile and various types of ceramics. Ann Barrott Wicks in *Children in Chinese Art*, Honolulu, 2002, pp. 6-15, traces the origins of this motif back to the decorative arts of the Roman Empire, and in particular to depictions of putti, plump boys that later came to be associated with paradise in Christian art. These designs were adopted in Sasanian and Central Asian art and were brought to China through the Silk Road. See for example a gilt-bronze cup, supposedly imported from Central Asia and attributed to the 5th century AD, unearthed in Datong, Shanxi province, and illustrated in Jessica Rawson, *Chinese Ornament. The Lotus and The Dragon*, London, 1984, fig. 15.

The motif was quickly adapted to suit Chinese religious and philosophical beliefs, and by the Tang dynasty (618-907) it had developed into a fertility symbol. In Chinese Buddhism the souls of those residing in Maitreya's Pure Land, were believed to have been reborn through the calyx of a lotus flower. This theory may well have been influenced by the Shangqing school of Daoism and the belief that the visualisation of one's embryonic state could lead to rebirth. In the eighth century, depictions of boys and lotus began to appear outside religious contexts, and by the Song period they were believed to encourage the birth of sons and the continuation of a family line.

Dingyao dishes of this form and moulded with such lively and detailed motifs are rare. Two Dingyao bowls moulded with boys among scrolling vines, in the National Palace Museum, Taipei, were included in the Museum's *Special Exhibition of Ting Ware White Porcelain*, Taipei, 1987, cat. nos 65 and 66; another from the collection of H.J. Oppenheim, in the British Museum, London, is illustrated in *Oriental Ceramics. The World's Great Collections*, vol. 5, Tokyo, 1981, pl. 61; and a fourth bowl also from the Carl Kempe collection, illustrated in Bo Gyllensvärd, *op.cit.*, pl. 457, was sold in our London rooms, 14th May 2008, lot 264.

本品巧飾童子紋，繚繞池蓮花葉。紋飾深淺清晰分明，花葉形態自然，童子五官與衣衫鉅細靡遺，難得罕見。如此精巧構圖之盤均為模製，北宋十一世紀末或十二世紀初，定窯始採模印之法，令圖紋更為細緻。此類模具與銅器鑄模相類，兩者國案也有接近之處。雖尚沒有發現飾紋與此相同之銅盤，但吉林長春出土一面銅鏡，上飾童子繞藤圖，可資參考，現藏吉林省博物院，圖載於《中國青銅器全集》，卷16，北京，1998年，圖版195。

持蓮童子紋，屬宋代典型飾樣，見飾於各類器物，形形色色，如銀器、青銅、織品與各類瓷器。Ann Barrott Wicks 在《Children in Chinese Art》(檀香山，2002年，頁6-15)中追溯此紋飾之源，認為始於羅馬帝國，尤見於小男童天使像，小天使後與基督教藝術中的天國意境息息相關。此類圖像被引入薩珊王朝與中亞藝術，再經絲綢之路進中土。例見山西大同出土銅鑲金盃，應自中亞進口，傳為公元五世紀製，圖載於羅森，《Chinese Ornament. The Lotus and The Dragon》，倫敦，1984年，圖15。

童子圖隨即融入中國三教紋樣，至唐代發展成多子多孫之象徵。釋曰彌勒淨土之靈，乃經蓮萼輪迴轉世。此論或受道教上清派與投胎重生之說影響。公元八世紀，持蓮童子最先見於非宗教畫像，至宋代有連生貴子、傳宗接代之意。

模印如此生動細膩之定窯圓盤，實為罕見。台北故宮博物院藏兩件定模印嬰戲圖盃，繞飾藤蔓，收錄於該院之《定窯白瓷特展圖錄》，台北，1987年，編號65-66。倫敦大英博物館 H.J. Oppenheim 舊藏且有一例，圖載於《東洋陶磁大觀》，卷5，東京，1981年，圖版61。卡爾肯普博士舊藏還有盃，圖載於 Bo Gyllensvärd，前述出處，圖版457，2008年5月14日售於倫敦蘇富比，編號264。

**A SMALL INCISED CELADON-GLAZED DISH
MARK AND PERIOD OF XUANDE**

the shallow sides rising from a tapered wedge-shaped foot to a flared barbed rim, faintly incised to the interior with stylised *lingzhi* scrolls encircling a six-character reign mark in underglaze blue, applied overall with a thick celadon glaze of sea-green tone, save for the unglazed footring fired to buff-orange
8.8 cm, 3½ in.

PROVENANCE

Collection of Edward T. Chow (1910-1980).
Sotheby's Hong Kong, 19th May 1981, lot 490.
Collection of Frederick Knight.
Weisbrod & Dy Ltd, New York.

EXHIBITED

Michael B. Weisbrod, *Tenth Anniversary Selected Chinese Works of Art*, New York, 1986, cat. no. 48.

HK\$ 150,000-200,000

US\$ 19,200-25,500

明宣德 青釉暗花花口小盤
《大明宣德年製》款

來源：

仇焱之（1910-1980年）收藏
香港蘇富比1981年5月19日，編號490
費德雷里克·奈特收藏
Weisbrod & Dy Ltd，紐約

展覽：

Michael B. Weisbrod，《Tenth Anniversary Selected Chinese Works of Art》，紐約，1986年，編號48

During the early Ming period, the Longquan kilns appear to have worked closely with the imperial kilns at Jingdezhen, thus making wares of similar form and decoration, perhaps under imperial instruction. Other celadon-glazed dishes of this pronounced form, with underglaze-blue Xuande marks and of the period, decorated with incised flower scrolls, in the National Palace Museum, Taipei, included in the Museum's exhibition *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2009, cat. no. 162. A pair, from the collection of Carl Kempe, illustrated in *Kinesiska Keramiska Mästerverk. I urval från Ulricehamns Östasiatiska Museum, inkluderande Dr. Carl Kempes samling / Chinese Ceramic Treasures. A Selection from Ulricehamn East Asian Museum, including The Carl Kempe Collection, Ulricehamn, 2002, p. 294, pl. 379.*



3614

**A LARGE LONGQUAN CELADON AND BISCUIT
'FLORAL' BOWL
YUAN DYNASTY**

元 龍泉青釉內劃蓮紋露胎團花束口蓮瓣盃

with deep rounded sides resting on a short foot, the exterior moulded with slender upright lotus petals below a concave band encircling the rim, the cavetto of the interior carved with an undulating leafy stem bearing three large lotus blooms, encircling an applied flower in biscuit, the centre of the base with a circular recess, covered overall save for the unglazed footring with a sage-green glaze
34.8 cm, 13⁵/₈ in.

HK\$ 600,000-800,000

US\$ 76,500-102,000





Notable for its broad proportions and confidently incised lines on the interior, bowls of such large size and with bold sprig-moulded motifs reserved on the biscuit are archetypal products of the Longquan kilns during the Yuan dynasty. The rise in popularity of blue and white porcelain made at Jingdezhen, fostered radical changes at the Longquan kilns. In order to cater for the newly established Mongol court and their preference for exuberant and bold designs, the potters of Longquan began producing wares with more prominent decoration that added interest to the otherwise monochrome vessels. Combining moulded, incised and sprig-moulded motifs on a single piece, this bowl testifies to this trend.

The large proportions of this bowl suggest it was made for export to the Middle East, where large bowls of this type were used for communal eating. Large bowls of related form with moulded floral medallions on the interior, but covered by the celadon glaze are in the Topkapi Saray Museum, Istanbul, are illustrated in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, London, 1986, vol. 1, pls 23, 30 and 31. See also a rounder bowl of related proportions, but with a band of petals on the interior, from the Sir Percival David collection, now in the British Museum, London, illustrated in Margaret Medley, *Yuan Porcelain and Stoneware*, London, 1977, pl. 72; another with a barbed rim, in the Idemitsu Museum of Arts, Tokyo, published in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 608; and a third from the collection of Shah Abbas (r. 1588-1629), preserved in the Ardabil Shrine in Iran, illustrated in T. Misugi, *Chinese Porcelain Collections in the Near East. Topkapi and Ardebil*, Hong Kong, 1981, vol. 3, pl. A226. A further bowl of related form but smaller size and lacking the floret on the interior, from the collection of Sir Percival David, in the British Museum, London, is published *op.cit.*, pl. 60b.

The form of this piece is believed to have been inspired by Persian metal prototypes, such as the bowl attributed to the 12th-13th century, in the Victoria and Albert Museum, London, illustrated in Margaret Medley, *Metalwork and Chinese Ceramics*, London, 1972, pl. 15.

PROPERTY FROM AN IMPORTANT COLLECTION

**A RARE GE-TYPE GARLIC-MOUTH MOONFLASK
MING DYNASTY**

modelled on a Middle Eastern metalwork prototype, with a flattened spherical body with two domed sides resting on a rectangular footring, surmounted by a waisted neck and garlic-shaped mouth, flanked by a pair of arched handles extending from the upper neck and terminating at the shoulders with a broad *ruyi*-shaped tab, covered overall in a thick creamy-beige glaze suffused with a matrix of iron-wire crackle with a few golden threads, the glaze stopping neatly above the foot revealing the brown-dressed unglazed footring
19.3 cm, 7½ in.

PROVENANCE

Collection of Lord Cunliffe (1899-1963).
A Japanese private collection.
Sotheby's Hong Kong, 10th April 2006, lot 1615.

EXHIBITED

The Oriental Ceramic Society Exhibition of Ju and Kuan Wares: Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date, London, 1952, cat. no. 82, unillustrated

LITERATURE

Julian Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pl. 27.

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

US\$ 510,000-765,000

明 仿哥釉雙耳葫蘆扁壺

來源：

Cunliffe 勳爵 (1899-1963年) 收藏
日本私人收藏
香港蘇富比2006年4月10日，編號1615

展覽：

《The Oriental Ceramic Society Exhibition of Ju and Kuan Wares: Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date》，倫敦，1952年，編號82，缺圖

出版：

朱湯生，《中國瓷器—莊紹綏收藏》，香港，2009年，圖版27

仿哥釉雙耳葫蘆扁壺，融合早明御瓷經典器形與宋代名窯釉色，敦樸素雅，極為罕見，與當朝多數瓷作相異，或為特製，獨一無二之例。





This exceptionally rare flask exudes an enigmatic elegance in its usual combination of an iconic form and glaze. Deeply rooted in imperial wares of the Song (960-1279) and early Ming (1368-1644) dynasties, it is probably a unique piece created upon a specific order and quite unlike the majority of its contemporaneous wares.

The most striking aspect of this flask is its unctuous glaze that varies in tone from a pale white to a brownish hue and displays a dazzling pattern of irregular crackles that evokes textures found in nature such as opaque jade which was popular for producing archaic carvings. Inspired by the celebrated *ge* wares of the Song and Yuan (1279-1368) dynasties, its precise origins are still a matter of debate. Its name derives from the term *gege*, literally 'elder brother', in reference to an anecdote that circulated in the Jiajing period (1522-1566) about a family of potters who lived in Zhu prefecture, Zhejiang province. The elder brother, Zhang Shengyi, supposedly owned a kiln in the Longquan area during the Southern Song period (1127-1279), where crackled wares were made. The precise place of manufacture of these wares has however remained a mystery. Archaeological excavations have unearthed fragments of crackled wares resembling descriptions of *ge* in classical texts at the Laohudong kilns, Hangzhou, while further crackled wares were discovered at kilns in Longquan.

These understated wares mask the extremely complicated process through which they were made. Their thinly potted body was covered in multiple layers of glaze and successive firings, and their distinctive crackles were created during a meticulously controlled cooling process that allowed the glaze to contract more than the body. Attempts at reproducing the crackled glaze of *geyao* at kilns in Jingdezhen, Jiangxi province, began already in the early 15th century, and examples of wares covered in *ge*-type glaze are known with Xuande reign (1426-1435) marks. The crackles of these *ge*-type wares were often stained to enhance their prominence and where the white porcelain body was visible at the foot a dark-brown slip was applied to recreate the so-called 'iron foot', characteristic of the prototypes.

Crackled wares of the Song dynasty feature in Ming texts, including Cao Zhao's *Gegu Yaolun* [Essential criteria of antiquities], from 1388, the most influential guidebook on the connoisseurship of artefacts. The serendipitous character of the crackled glaze evoked nature and its unpredictability and thus became a favourite among scholar officials. It is in the Ming dynasty that poetic remarks about this glaze began to appear. These include *baijisui* (hundred crackles), *jinsi tiexian* (golden threads and iron wires), alluding to the overlaying of smaller and larger crackles of different colour, 'accumulated foam and stringed beads', referring to the tiny bubbles in the glaze, and 'purple mouth and iron foot'. These describe characteristics that were expected to be found also on reproductions of Song *geyao*, such as this piece.

The crackled *ge* glaze is seldom found on vessels of this shape and indeed this piece appears to be unique, making its attribution difficult. In *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, p. 100, Julian Thompson discusses the dating of this piece, noting that its roughly-cut foot, together with its combination of a well-known early 15th century shape and the much-admired *ge* crackled glaze, suggest an attribution to the latter part of the Ming dynasty.

The form of this piece was well-known in the early 15th century and was inspired by Middle Eastern prototypes in metal or pottery. Two Yongle period (1403-1424) flasks of this form, covered in a white glaze are illustrated in *Imperial Porcelains from the Hongwu and Yongle Reigns in the Ming Dynasty*, Beijing, 2015, pls 71 and 72, the first in the Palace Museum, Beijing, and the second unearthed at Jingdezhen, together with three blue and white examples, pls 68-70.

This flask was once in the collection of the Rt. Hon. Rolf, 2nd Baron Cunliffe of Headley (1899-1963), or Lord Cunliffe, one of the most important collectors of Chinese art in England and a prominent member of the Oriental Ceramic Society. He began collecting in the 1940s and over the years amassed a vast collection of ceramics of all periods as well as archaic bronzes, jades and snuff bottles. Roy Davids and Dominic Jellinek in *Provenance. Collectors, Dealers and Scholars: Chinese Ceramics in Britain and America*, Great Haseley, 2011, pp. 132-133, recall his playful and informal approach to displaying his collection.

扁壺釉色厚實，色調淺白至棕褐，襯托周身開片，開枝散葉，生趣盎然，宛若高古玉雕鈣化乳潤之感。取材宋元哥窯名瓷，雖此窯原址未定，其名得自「哥哥」，嘉靖年間傳說此乃南宋浙江處州兩瓷作兄弟，兄名章生一，設窯於龍泉，遂稱哥窯，所造之瓷釉面開片。至今，哥窯確切位置仍未知，相關考古發掘則已於杭州老虎洞窯出土類同史料記載哥窯瓷之殘片，龍泉窯遺址亦見釉面開片殘器。

哥瓷秀緻內斂，燒造過程繁縟，胎骨纖薄，復施多層釉藥，數度入窯，出窯後精準控制其冷卻速度，利用胎骨及厚釉間收縮係數差異，得出釉面開片紋。江西景德鎮自十五世紀初期開始試燒仿哥釉，如宣德仿哥釉器，器身書年款，開片紋染深色更顯奪目，胎骨淺白，圈足露胎處以深褐護胎釉塗之，以倣宋元哥窯「鐵足」之特徵。

明代關於宋代哥窯瓷記載，如曹昭《格古要論》，撰於明洪武二十一年（1388年），深深影響當朝及後世對於文物之鑑賞與審美。哥瓷釉面開片紋自然迷人，深得文人學士青睞，明代詩詞已見詠哥釉者，「百圾碎」、「金絲鐵線」都是用以形容其片紋層層疊疊、或疏或密，片紋色彩對比，釉質滿佈細小氣泡，乃「聚沫攢珠」，器身「紫口鐵足」。以上皆屬哥瓷及仿哥釉之特點，即如本品。

雙耳葫蘆扁壺仿哥釉者，極為珍罕，似為孤品，斷代不易。《中國瓷器—莊紹綏收藏》，香港，2009年，頁100，朱湯生指，綜觀其圈足、器形、仿哥釉，應為明代晚期之作。

葫蘆扁壺器形盛行於十五世紀初，源自中亞金屬器及陶器雜本，二件永樂甜白釉葫蘆扁壺，刊於《明代洪武永樂御窯瓷器》，北京，2015年，圖版71，前者為北京故宮博物院藏品，後者出土於以景德鎮，亦見三青花作例，圖版68-70。

本品曾為 Cunliffe 勳爵（1899-1963年）珍藏，其為東方陶瓷學會之重要會員，其收藏亦是盛名遠播，自1940年代開始收藏，經年累月下建構出體系完整之中國陶瓷收藏，雅蓄數量甚豐，亦包含中國青銅器、玉雕、鼻煙壺等。Roy Davids 與 Dominic Jelinek，《Provenance. Collectors, Dealers and Scholars: Chinese Ceramics in Britain and America》，Great Haseley，2011年，頁132-133，憶及 Cunliffe 勳爵深具知識性亦別具趣味之藏品陳設。



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

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

of quatrefoil section, well potted with a flattened body elegantly rising from a splayed foot to a waisted neck gently flaring at the rim, flanked by a pair of stylised dragon handles, covered overall save for the footring with a greyish glaze suffused with a dense network of 'iron-wire' and golden crackles stopping neatly above the foot revealing the brown-dressed unglazed footring, the base inscribed with a six-character seal mark in underglaze blue, wood stand 31 cm, 12 $\frac{1}{8}$ in.

PROVENANCE

Collection of T.Y. Chao (1912-1999).
Sotheby's Hong Kong, 18th November 1986, lot 88.
Christie's Hong Kong, 31st March 1992, lot 577.

EXHIBITED

Ch'ing Porcelain from the Wah Kwong Collection, Art Gallery, Chinese University of Hong Kong, Hong Kong, 1973, cat. no. 20.

HK\$ 2,400,000-2,600,000

US\$ 306,000-332,000

清乾隆 仿哥釉海棠式雙龍耳扁瓶
《大清乾隆年製》款

來源：

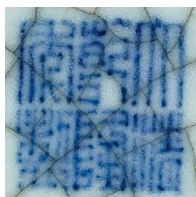
趙從衍（1912-1999年）收藏

香港蘇富比1986年11月18日，編號88

香港佳士得1992年3月31日，編號577

展覽：

《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20



Mark





The current vase, with its outstanding crackled *ge*-type glaze and well-proportioned form, is an exceptional example of not only the Qianlong Emperor's predilection for celebrated wares of the past – in particular the imperial wares of the Song (960-1279) dynasty and the Yongle – Xuande reigns (1403-1435) of the Ming dynasty – but also the technical developments in ceramic production as well as the creativity and level of innovation of the craftsmen working under the supervision of Tang Ying (1682-1756), Superintendent of the Imperial kilns in Jingdezhen. Under the rigorous standards that the Emperor upheld, craftsmen were prompted to search for and realise ever new designs that enabled them to showcase their technical proficiency and ability to hark back to antiquity.

Superbly decorated with an even glaze marked with an attractive matrix of 'iron-wire' and golden crackles, the present vase belongs to a group of vessels inspired by the celebrated *ge* wares of the Song and Yuan (1279-1368) dynasties. In addition to the crackles, which were often stained to enhance their prominence, these archaic vessels were often dressed on the unglazed bodies with a dark brown slip, as seen on the footring of the present vase, to simulate the so-called 'iron foot' characteristic of the stoneware prototypes.

The form of the vase also reflects elements borrowed from archaic bronze vessels and this is particularly evident in the skilful incorporation of the stylised dragon handles. With their heads sharply turned backwards, they evoke late Spring and Autumn period vessels, including two illustrated in *Special Exhibition of Shang and Chou Dynasty Bronze Wine Vessels*, National Palace Museum, Taipei, 1989, pls 69 and 70.

The current vase is very rare and only two closely related examples appear to have been sold at auction, the first sold in these rooms, 28th November 1978, lot 201, and later included in *A Selection of Ming and Qing Porcelains*, Eskenazi Ltd, London, 2004, cat. no. 17; and the other sold at Christie's Hong Kong, 30th May 2006, lot 1365.

For a related, albeit smaller, *guan*-type vessel, demonstrating the Qianlong Emperor's fascination with the past, see one similarly modelled with a quatrelobed body but bearing an underglaze-blue Qianlong imperial inscription eulogising the handled *guan*-type vase, published in *Obtaining Refined Enjoyment: The Qianlong Emperor's Taste in Ceramics*, National Palace Museum, Taipei, 2011, cat. no. 76.

See also a Ming dynasty *ge*-type moonflask offered in this sale, **lot 3615**.

仿哥釉雙龍耳扁瓶，釉色瑩潔，片紋密織，造形端秀，富麗典雅，不僅彰顯乾隆帝尚古之情，尤珍宋代名瓷與明永宣御瓷，且印證清代景德鎮御窯廠督陶官唐英（1682-1756年）領導之下，製瓷技術之突飛猛進，汲古創新，以迎合君主的高度審美要求。

此瓶釉潤均勻，通器遍佈「金絲鐵線」開片紋，細緻動人，別具生趣，清代仿哥釉瓷倣擬宋元哥窯，開片紋加以染色，襯托青瓷釉色，更顯對比強烈。無釉處亦施黑褐色護胎汁，如本器圈足，以類哥窯「鐵足」特徵。

扁瓶器形源自高古青銅器，龍形雙耳更顯瓷工巧能，取材春秋晚期青銅器，如台北故宮博物院藏二例，刊於《商周青銅酒器特展圖錄》，台北，1989年，圖版69及70。

類同作例珍稀罕有，拍賣會僅見二例，其一售於香港蘇富比1978年11月28日，編號201，後錄於《A Selection of Ming and Qing Porcelains》，埃斯卡納齊，倫敦，2004年，編號17；另一例售於香港佳士得2006年5月30日，編號1365。

參考一件仿官釉類同作例，尺寸較小，瓶底鐫刻乾隆皇帝御製詩〈詠雙耳官窯瓶〉，錄於《得佳趣：乾隆皇帝的陶瓷品味》，台北，2012年，編號76。

並參考本次拍賣明代仿哥釉雙耳葫蘆扁壺，拍品編號3615。

3617

**A RARE MOULDED CELADON-GLAZED ZHADOU
SEAL MARK AND PERIOD OF YONGZHENG**

the compressed globular body rising from a straight foot to a wide trumpet neck with lipped rim, set atop with four loop handles, the shoulder and foot encircled by bands of moulded overlapping lappets, covered overall in a pale celadon glaze pooling at the recesses, the base inscribed with a six-character seal mark in underglaze blue
15.8 cm, 6¼ in.

PROVENANCE

Sotheby's Hong Kong, 9th November 1982, lot 230.
Christie's Hong Kong, 27th April 1997, lot 722.

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

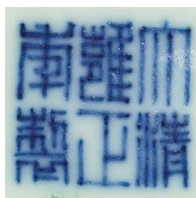
US\$ 192,000-255,000

清雍正 粉青釉菊瓣紋花籃尊
《大清雍正年製》款

來源：

香港蘇富比1982年11月9日，編號230

香港佳士得1997年4月27日，編號722



Mark





This vase exudes an air of serene elegance through its luminous celadon glaze and seemingly simple form. It encapsulates the Yongzheng Emperor's admiration for celebrated wares of the past and his penchant for contemporary designs, which resulted in a piece that is both familiar and innovative. While its form derives from archaic bronze wine vessels, *zun*, the bands of moulded chrysanthemum petals on the neck, shoulder and above the foot were an innovation of the Yongzheng reign.

A symbol of autumn and of the 9th month of the year, the chrysanthemum flower provided much inspiration to potters and craftsmen from as early as the Song dynasty (960-1279). Bands of moulded chrysanthemum petals are known on vases of the preceding Kangxi reign (r. 1662-1722), although on these wares they are ubiquitously found above the foot. The Yongzheng Emperor must have found this motif particularly appealing, as evidenced by the numerous porcelain wares that feature this design. Hajni Elias in 'In the path of Tao Qian: "Chrysanthemum" wares of the Yongzheng emperor', *Arts of Asia*, May-June 2015, pp. 72-85, discusses these wares and suggests that they may reveal the Emperor's admiration for Tao Qian (365-427), one of China's most famous poets. Having retired from his official position in 405, Tao Qian's humble and modest life in tune with nature embodied the Daoist ideal of retirement that resonated not only among scholar-officials but also with the Yongzheng Emperor, who was a devout Daoist.

The small loop handles on the interior of the mouth make this piece unusual and suggest it may have been used as a hanging basket. While no other closely related example appears to have been published, a line drawing of a vase of this type but from the Qianlong period, is illustrated in Geng Baochang, *Ming Qing ciqi jiangding* [Appraisal of Ming and Qing porcelain], Hong Kong, 1993, pl. 452, no. 3.

花籃尊線條簡約，形可上溯高古銅壺，頸、肩與足上妙添菊瓣，單施青釉柔和悅目，樸雅中見靈秀，透視雍正窯匠心獨運，藝通古今。

秋菊乃九月之花，清雅引思，宋朝已有以菊為飾之品，康熙瓷瓶也有足上模印菊瓣紋者。到了雍正一朝，世宗尤好菊紋，圖案常見於瓷器之上。薛好佩曾在專文中，指雍正帝或景仰著名詩人陶潛（365-427年），是以在位期間，多製菊紋之器，詳見〈In the path of Tao Qian: 'Chrysanthemum' wares of the Yongzheng emperor〉，《Arts of Asia》，2015年5-6月，頁72-85。東晉義熙元年（405年），陶潛辭官歸隱，遠離煩囂，躬耕自足，品酒賞菊，活出道家崇尚的逍遙自在，讓文士嚮慕。世祖崇道，對隨遇而安的生活，更是神往。

據花籃尊口內綴四繫，可猜或曾懸掛作花籃之用，極為獨特。雖無近例可資參考，但耿寶昌《明清瓷器鑑定》載一線描圖，畫有乾隆年間之花籃尊，堪作參考（香港，1993年，圖版452，編號3）。

**A FINE FAMILLE-ROSE AND DOUCAI BOWL
MARK AND PERIOD OF YONGZHENG**

of conical form, the steep flaring sides supported on a straight foot, brightly painted in vivid enamels within an underglaze-blue outline, the exterior depicting four medallions comprising flowers of the four seasons, namely peony, lotus, chrysanthemum and prunus, each framed and divided by stylised foliate scrolls accentuated with demi-florets, the interior with a central medallion enclosing two butterflies in flight amidst floral sprays, inscribed to the base with a six-character reign mark within a double circle
22.2 cm, 8¾ in.

PROVENANCE

A Californian private collection.
Christie's Hong Kong, 8th October 1990, lot 504.
A European private collection.
Christie's Hong Kong, 29th May 2013, lot 2113.

HK\$ 1,800,000-2,500,000

US\$ 230,000-319,000

清雍正 鬪彩四季團花笠式盃
《大清雍正年製》款

來源：
加州私人收藏
香港佳士得1990年10月8日，編號504
歐洲私人收藏
香港佳士得2013年5月29日，編號2113



Mark



This bowl is remarkable for its delicately painted floral roundels in a novel combination of *famille-rose* enamels and *doucai* palette. While inspired by *doucai* porcelain of the Chenghua period (1465-1487), this bowl was given a fresh modern look through its dramatic flared shape and the delicate enamelling of the flowers, which displays an exceptional attention to details. Two *doucai* bowls with Chenghua marks and of the period, painted with stylised floral roundels similarly separated by leafy scrolls, were recovered from the Chenghua strata at the site of the imperial kiln factory in Jingdezhen, Jiangxi province, and illustrated in *Imperial Porcelains from the Reign of Chenghua in the Ming Dynasty II*, Beijing, 2016, pls 155 and 156.

Each floral roundel on this piece is painted with the flowers of the four seasons – peony, lotus, chrysanthemum, and prunus. This grouping first emerged in the Song dynasty (960-1279) and became a popular porcelain pattern from the Yuan period (1279-1368).

A closely related bowl in the Palace Museum, Beijing is illustrated in *Kangxi, Yongzheng, Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, pl. 31; another in the Nelson-Atkins Museum of Art, Kansas City, is published in *Sekai tōji zenshū/ Catalogue of World's Ceramics*, vol. 12, Tokyo, 1956, pl. 64 bottom; a third, in the Meiyintang collection, is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. IV, pt. II, no. 1747; and an additional example, in the Gulbenkian Museum of Oriental Art and Archaeology, University of Durham, is illustrated in Ireneus Laszlo Legeza, *A Descriptive and Illustrated Catalogue of the Malcom Macdonald Collection of Chinese Art*, London, 1972, pl. CXXXIX.

This motif is also found painted in underglaze blue, such as a Yongzheng mark and period bowl from the Ernst Ohlmer collection, now in the Roemer Museum, Hildesheim, illustrated in Ulrich Wiesner, *Chinesisches Porzellan*, Mainz am Rhein, 1981, pl. 45.

此盃妙繪團花，鬪彩粉粉二技並施，雅致悅目。鬪彩之藝，成化創始，至雍正一朝，巧匠古為今用，志在青出於藍，不論器形、敷彩，皆精益求精，細膩入微。參考江西景德鎮御窯遺址成化地層出土署款鬪彩盃兩件，團花之間同樣間綴卷草紋，圖見《明代成化御窯瓷器：景德鎮御窯遺址出土與故宮博物院藏傳世瓷器（下）》，北京，2016年，圖版155及156。團紋畫牡丹、夏荷、秋菊、冬梅，盡展四季之美。四季花卉圖案，宋朝初見，元代風行。

北京故宮博物院藏相類盃，見《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，圖版31。堪薩斯城納爾遜·阿特金斯藝術博物館也藏一例，收錄在《世界陶磁全集》，卷12，東京，1956年，圖版64下方。玫茵堂舊藏盃，也可資比較，圖見康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010，卷4，編號1747。英國杜倫大學吉賓金藝術和考古博物館藏例，則見 Ireneus Laszlo Legeza，《A Descriptive and Illustrated Catalogue of the Malcom Macdonald Collection of Chinese Art》，倫敦，1972年，圖版CXXXIX。

另參考只飾青花之例，如阿理文（Ernst Ohlmer）舊藏雍正年製署款青花團花紋盃，現貯德國希爾德斯海之姆羅埃默博物館，見韋斯納（Ulrich Wiesner），《Chinesisches Porzellan [中國瓷器]》，美因茨，1981年，圖版45。



大清
雍正
年製

**A FINE AND RARE DOUCAI 'BUTTERFLY' DISH
MARK AND PERIOD OF YONGZHENG**

superbly potted with rounded sides rising from a straight foot to a flared rim, finely painted in vivid enamels within an underglaze-blue outline, the interior with a central medallion enclosing butterflies of various patterns and designs in flight amidst scattered leafy sprigs of peony, orchid, camellia, pink, peach, prunus and bamboo, the exterior similarly decorated with further butterflies and floral sprays, inscribed to the base with a six-character reign mark within a double circle 20.9 cm, 8¼ in.

PROVENANCE

Collection of Mrs Mary Jane Morgan (d. 1885), New York.
Catalogue of the Art Collection formed by the late Mrs. Mary J. Morgan, The American Art Galleries, New York, 8th-15th March 1886, lot 429.
Christie's London, 16th April 1980, lot 104.
A Japanese private collection.
A European private collection formed in the 1980s and 1990s.
Christie's Hong Kong, 29th May 2013, lot 2112.

HK\$ 2,800,000-3,800,000
US\$ 357,000-485,000

清雍正 鬪彩蝶戀花盤
《大清雍正年製》款

來源：

Mary Jane Morgan 夫人（1885年卒）收藏，紐約
《Catalogue of the Art Collection formed by the late Mrs. Mary J. Morgan》，The American Art Galleries，紐約，1886年3月8至15日，編號429
倫敦佳士得1980年4月16日，編號104
日本私人收藏
歐洲私人收藏，1980-90年代集成
香港佳士得2013年5月29日，編號2112



Mark



Exquisitely painted with a delightful motif of butterflies and scattered flower sprays, this dish is an archetypal example of Yongzheng porcelain and captures the graceful and refined character of these wares. The technical proficiency and creativity achieved by craftsmen active at the imperial kilns in Jingdezhen, Jiangxi province, in the 18th century is evidenced in their ability to create highly vibrant compositions as on the present dish, by manipulating the restricted *doucai* palette and thereby creating a variety of colours and textures. This is evidenced in the detailed rendering of the butterflies, their wings rendered in subtle tones and minute details to capture their fragile nature while their bodies and antennae meticulously painted with very fine cobalt pencilled lines.

The Yongzheng Emperor took a keen interest in the production of porcelain at the Jingdezhen imperial kilns, and his personal taste greatly influenced the workshop's artistic direction. The Emperor's preference for harmonious proportions, sophisticated and yet uncontrived designs resulted in the development of a distinctive style celebrated for its subdued elegance and material refinement. While butterflies are a relatively common theme on porcelain of the Kangxi period (1662-1722), the motif was given here a fresh modern aesthetic through the generous spacing of each design element and the exceptional level of detail.

Dishes painted with this motif are very rare and no other closely related example appears to have been published. Compare a Yongzheng mark and period dish, painted in *doucai* and *famille-rose* enamels with roundels of butterflies on the exterior and five butterflies on the interior, sold in our London rooms, 7th June 2000, lot 129. See also a *doucai* bowl painted with this motif, but lacking the reign mark, from the collection of Edward T. Chow, sold in these rooms, 19th May 1981, lot 559.

This motif is also known painted in underglaze blue, such as a Yongzheng mark and period dish, in the Nanjing Museum, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 149; and a smaller dish sold in these rooms, 19th November 1986, lot 228, and again at Christie's New York, 15th September 2011, lot 934, from the collection of Xu Hanqing.

For a prototype of this design, compare a *famille-verte* dish with butterflies among fruiting sprays, with a spurious Chenghua reign mark and attributed to the Kangxi period, illustrated in Michel Beurdeley and Guy Raindre, *Qing Porcelain, Famille Verte, Famille Rose*, London, 1987, pl. 94, and sold in these rooms, 3rd May 1994, lot 209.

本品妙繪彩蝶戀花，展現雍正瓷器之高雅。清代江西景德鎮官窯之瓷匠兼具技藝與創造力，在像本品如此生動構圖上匠心獨運，鬪彩設色掌握自如，多采多姿。其技藝之高見於工筆繪彩蝶，翼呈淡色，細節精密，展其纖薄婉柔，身與觸角則以青花勾畫，相得益彰。

雍正帝喜好和諧勻稱、品質高雅、渾然天成之品，其個人品味大大影響官窯瓷藝發展，發展出以素雅與材美著稱之獨特風格。康熙年間，蝶紋已常見飾瓷上，本品紋飾雖延先朝之風，卻不墨守，推陳出新，飛蝶之間巧留白，筆工入微。

與此相類之蝶戀花紋盤甚為罕見，並無同式載錄於冊，但仍可參考有相關例子，如雍正年製署款鬪彩加粉彩外團蝶紋盤，內綴五蝶，售於倫敦蘇富比2000年6月7日，編號129。另見仇焱之舊藏無款鬪彩蝶戀花盤，售於蘇富比1981年5月19日，編號559。

蝶戀花圖，有只飾青花者，如南京博物院藏雍正年款盤，圖載於《宮廷珍藏：中國清代官窯瓷器》，上海，2003年，圖版149。許漢卿舊藏另一較小例，售於蘇富比1986年11月19日，編號228，後再售於紐約佳士得，2011年9月15日，編號934。

康熙年製雜例，可比較五彩果蝶紋盤，署成化年製仿款，圖載於 Michel Beurdeley 與 Guy Raindre，《Qing Porcelain, Famille Verte, Famille Rose》，倫敦，1987年，圖版94，售於蘇富比1994年5月3日，編號209。



大清
雍正
年製







EXQUISITE REVERENCE A PAIR OF DOUCAI TIBETAN-STYLE EWERS

The Qianlong reign (1736-1795) was a splendid period during which Tibetan Buddhism and its ritual played an important role. It was a time when imperial patronage of this doctrine was highest, sparking an unprecedented artistic brilliancy. This pair of exquisitely decorated ewers encapsulates the spirit of this enthused creativity, radiating a spiritual elegance and opulence characteristic of many Tibetan Buddhist artworks of the Qianlong era.

As a zealous follower of the religion, the Qianlong Emperor did not spare any effort or expense on the renovation and construction of monasteries and temples in Beijing, the Yuanmingyuan Summer Palace and Chengde, in the far northeast of Hebei province, where the Manchu rulers had established their summer capital. At Chengde, for example, the Emperor built the magnificent Putuozongcheng miao, a replica of the Lhasa Potala palace on a smaller scale, where he received the Dalai and Panchen Lamas from Tibet with great pomp and splendor.

Within the confines of the Forbidden City, the Qianlong Emperor, likewise, erected many Tibetan Buddhist places of worship. One of the most private chapels seems to have been the Yuhuage (Pavillion of Raining Flowers) in the northwestern part of the inner city, where he is believed to have held ritual performances on behalf of the imperial family, in particular his beloved mother, the Empress Dowager Xiaosheng (1691-1771), who was a profound devotee. Among the many religious art objects housed there, were remarkable *thangkas* depicting the Emperor as an emanation of Manjushri, the Bodhisattva of Wisdom.

These *thangkas* show the Qianlong Emperor's commitment to Tibetan Buddhism and how he saw himself not only as a Chinese monarch, but also as a Tibetan religious leader. A similar *thangka*, now in the Palace Museum, Beijing, but once kept in the Puning si (Temple of Universal Tranquility), one of the Wai ba miao (Eight Outer Temples) at Chengde, was

included in the exhibition *China. The Three Emperors 1662-1795*, Royal Academy of Arts, London, 2005, cat. no. 47. The painting portrays him seated at the centre of an assembly of Buddhist deities, wearing the monastic robes and hat of the Tibetan Gelugpa (Yellow Hat order) and holding the wheel of law in his left hand while forming the gesture of argument with his right. The attributes of Manjushri, a sword and the sutra of Wisdom are painted above his shoulders.

Such an elaborate iconography clearly required the contribution of Tibetan experts who worked jointly with Chinese artists at the imperial workshops. The palace administration of the phenomenal production of Tibetan Buddhist artworks, which was in the hands of Manchu officials from the Neiwufu (Imperial Household) and Tibetan and Mongolian lamas, was centralized at the Zhongzheng dian (Hall of Central Righteousness), in the northwestern corner of the Forbidden City. Artisans at the various workshops were overwhelmed by the great number of commissions on the part of the Qing court. At the imperial kilns at Jingdezhen, craftsmen were equally submerged by the thousands of orders of ritual objects to furnish the numerous temples and shrines and to produce gifts for family and court members as well as for Tibetan prelates.

The present ewers were important ceremonial implements used in purification ceremonies, to sprinkle blessed water dipped with saffron over Buddhist initiates. Modelled after Tibetan metal prototypes which would have been offered as diplomatic gifts to the Emperor, they were of the highest quality and craftsmanship, compare, for example, a gold ewer with carved design, illustrated in *Shenyang Gugong Bowuyuan wenwu jingpin huicui/The Gathering of Select Gems from Shenyang Imperial Palace Museum Collection*, Liaoning, 1991, p.43; and a pair of 17th-century silver and gilt copper vessels, finely decorated with *bajixiang* emblems and gilt beaded bands, included in the exhibition of Sotheby's and Rossi & Rossi, *Sacred Symbols. The Ritual Art of Tibet*, The Fuller Building, New York, 1999, cat. no. 13.

When not in use, these vessels would be kept on altars, attired with a coloured vestment, see for such an example the exhibition catalogue *Xue yu cangzhen. Xizang wenwu jinghua/Treasures from Snow Mountains. Gems of Tibetan Cultural Relics*, Shanghai Museum, Shanghai, 2001, no. 74.

Challenged to imitate these extremely complex metal forms, the Jingdezhen craftsmen strove to meet the demanding requirements of the Qianlong Emperor. The present ewers with their typical shape of round, curved and angled profiles are distinctively striking. The gilt beading, a direct reference to their metal prototype, make them even more extravagant, yet extremely refined, with their sophisticated *doucai* design, celebrating the Chenghua (1465-1487) style of polychrome washes in red, yellow, green and purple within finely drawn outlines in underglaze blue.

The current ewers' design of ribbon-tied Buddhist emblems borne on lotus sprays is also known of Chenghua porcelain, compare, for example, a *doucai* bowl with this decoration excavated from the imperial kiln site at Jingdezhen, included in the exhibition *The Emperor's broken china. Reconstructing Chenghua porcelain*, Sotheby's, London, 1995, cat. no. 18.

Doucai ewers of this type appear to be exceedingly rare and it is even more unusual to find a matching pair such as the present example. One individual *doucai* vessel from the collection of the Asian Art Museum, San Francisco, is illustrated in He Li, *Chinese Ceramics*, London, 1996, pl. 162, with a large flower scroll as main design and different embellished spout and *makara* head; another was sold in these rooms, 2nd May 2000, lot 677, similar to the present lot, but with a painted spout.

From the Qing court collection, similar ewers with various related decorations are known, in iron-red and underglaze blue; in *famille-rose* with gilt on a green ground; in gold relief on a green ground; and in gold on a dark-blue ground, illustrated in *Jin yin tong fojiao gongju tezhan/A Special Exhibition of Buddhist Gilt Votive Objects*, National Palace Museum, Taipei, 1998, cat. no. 95.

Other examples exist in underglaze-blue and iron-red with dragons, included in the exhibition *Tianminlou cang ci/ Chinese Porcelain. The S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 118; in *famille-rose* on a green ground in the Victoria and Albert Museum, London, illustrated in Rose Kerr, *Chinese Ceramics. Porcelain of the Qing Dynasty 1644-1911*, London, 1986, pl. 101; and in *famille-rose* on a gold ground, included in the exhibition *The Wonders of the Potter's Palette*, Hong Kong Museum of Art, Hong Kong, 1984, cat. no. 68, from the collection of K.S. Lo.

At auction were sold in these rooms, three *famille-rose* white-ground ewers, 26th October 1993, lot 254; 1st November 1994, lot 194; and 8th October, 2006, lot 1122; and two *famille-rose* gold-ground examples, 25th November 1981, lot 275; and 19th November 1986, lot 272 and again 26th October 2003, lot 107.

For later examples, compare two *famille-rose* Daoguang-marked (1821-1850) ewers, from the Simon Kwan collection, included in the exhibition *Joined Colors. Decoration and Meaning in Chinese Porcelain*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., cat. no. 50; the other sold in these rooms, 2nd May 2000, lot 723.

Compare also altar vases of related form known as 'grass storage jars' (*bumpa*), which were used to contain sacred plants for Tibetan Buddhist rituals. They share with the present ewers the globular body and drum-like upper section, but lack spouts. See, for example, a pair of *famille-rose bumpa* jars sold in our New York rooms, 24th March 1998, lot 637; another single vessel on a pink ground from the Fonthill Heirlooms, illustrated in Hugh Moss, *Yuzhi/ By Imperial Command. An Introduction to Ch'ing Imperial Painted Enamels*, Hong Kong, 1976, pl. 84; and a silver example with gold plaiting, covered in cloth, from the Qing court collection, included in the exhibition *Gugong zhencang Zang chuan fojiao wenwu/Tibetan Buddhism Relics of the Palace Museum. Lightness of Essence*, Macao Museum of Art, Macao, 2003, cat. no. 86.





莊嚴殊麗：鬪彩番蓮八寶紋賁巴壺一對

乾隆盛世，朝廷奉信藏傳佛教，各式祭典成為當朝信仰中心，激發前所未見的工藝成就。此對鬪彩賁八壺，富麗耀眼，莊嚴殊聖，為乾隆朝工藝結晶，反映當朝對於藏傳佛教之虔敬與重視。

弘曆禮佛虔誠，大舉翻修建設京司、圓明園、承德避暑山莊之佛寺廟宇，倣仿拉薩布達拉宮，於承德建普陀宗乘廟，雄偉輝煌，乾隆帝數度於此接見西藏達賴、班禪喇嘛。

紫禁城內亦建多處祭壇，其中以西北處的雨花閣，最為隱密，用於舉行皇家宗族祭典，尤以乾隆帝生母，孝聖憲皇太后（1691-1771年）最是虔誠。此處珍藏皇家佛器，包含一幅唐卡，繪乾隆為文殊菩薩，象徵君主佛慧無邊。

唐卡意象強調弘曆虔心修習藏傳佛教，不僅為大清帝王，亦是西藏宗教領袖，北京故宮博物院藏〈乾隆皇帝佛裝像唐卡〉，與此類似，曾一度存於承德外八廟之一普寧寺，錄於《盛世華章》，皇家藝術學院，倫敦，2005年，編號47，繪乾隆端坐畫心，眾神環繞，弘曆著僧衣，帶班智達帽，左手托法輪，右手結說法印，雙肩上蓮華托慧劍、般若經，皆為文殊菩薩之法器。

如此繁複之圖像，乃西藏佛學專家與中國匠師合作而成。清宮藏傳佛教器物，統一於紫禁城西北角中正殿製作，由內務府督造。宮廷對於佛器需求量極大，造辦處作坊與景德鎮御窯廠均受命製造數以千計的供具、法器，用於寺院、廟宇、賞賜皇族朝臣，及供施西藏寺院。

此對賁巴壺為淨水法器，用於灑番紅花淨水於新入佛門之弟子，造形沿襲西藏金屬器，或為進貢大清之物，如一件刻花金壺，刊於《瀋陽故宮博物院文物精品薈萃》，遼寧，1991年，頁43；還有一對十七世紀銀鍍金銅賁巴壺，綴八吉祥紋，錄於蘇富比與Rossi & Rossi 出版展覽圖錄，《Sacred Symbols. The Ritual Art of Tibet》，紐約，1999年，編號13。

非祭典時，賁巴壺供於佛壇，罩錦衣，參考《雪域藏珍：西藏文物精華》，上海博物館，上海，2001年，編號74。

金屬賁巴壺造形極為繁複，以瓷複製，艱難不易，景德鎮工匠高能巧心，方能迎合帝王要求，此對賁巴壺，造形圓潤柔和，結合口、肩、足規整角度，相映合宜，別出心裁。描金珠串紋，倣擬金屬器雛本，細緻典雅，更添華貴之氣，成化風格鬪彩，釉上鑲紅、

黃、綠、紫彩，與釉下青花，相互托襯，光彩輝耀。

八寶紋飾，綴飄帶，纏枝番蓮紋相繞，取材明代成化瓷，可比較一例鬪彩蓮托八寶紋盤，出土於景德鎮明代官窯遺址，載於《The Emperor's broken china. Reconstructing Chenghua porcelain》，蘇富比，倫敦，1995年，編號18。

存世鬪彩賁巴壺，珍稀非凡，如此成對者，更是鳳毛麟角。舊金山亞洲藝術博物館藏一例，刊於賀利，《Chinese Ceramics》，倫敦，1996年，圖版162，纏枝花卉為主紋飾，壺流造形與本品相異；另一例售於香港蘇富比2000年5月2日，編號677，造形與本品大致相似，唯流以繪畫相綴。

清宮舊藏數例相類紋飾者，色彩各異，如青花鑲紅、綠地粉彩描金、綠地描金浮雕、霽藍描金等，錄於《金銅佛教供具特展》，國立故宮博物院，台北，1998年，編號95。

青花鑲紅賁巴壺，可參考一例，展出於《天民樓藏瓷》，香港藝術館，香港，1987年，編號118；倫敦維多利亞與艾伯特博物館藏一件綠地粉彩作例，刊於柯玫瑰，《Chinese Ceramics. Porcelain of the Qing Dynasty 1644-1911》，倫敦，1986年，圖版101；羅桂祥舊藏一金地粉彩賁巴壺，載於《清瓷薈萃：香港藝術館藏清代陶瓷》，香港藝術館，香港，1984年，編號68。

香港蘇富比曾售出三件白地粉彩賁巴壺，分別於1993年10月26日，編號254；1994年11月1日，編號194；2006年10月8日，編號275。又曾拍出兩件金地粉彩壺，1981年11月25日，編號275；以及1986年11月19日，編號272，後再度於2003年10月26日售出，編號107。

晚清類例，如關善明珍藏二件道光粉彩賁巴壺，展出於《Joined Colors. Decoration and Meaning in Chinese Porcelain》，賽克勒美術館，華盛頓特區，1993年，編號50。香港蘇富比又曾售出一例，2000年5月2日，編號723。

比較造形類似供具「藏草瓶」，用於法會儀式裝盛香草，圓腹，上部盤口鼓形，無流，參考紐約蘇富比售出一對粉彩藏草瓶，1998年3月24日，編號637；放山居舊藏胭脂紅地藏草瓶，錄於莫士搗，《御製》，香港，1976年，圖84。清宮舊藏銀鑲金例，刊於《故宮珍藏藏傳佛教文物》，澳門美術館，澳門，2003年，編號86。

3620

PROPERTY OF A GENTLEMAN

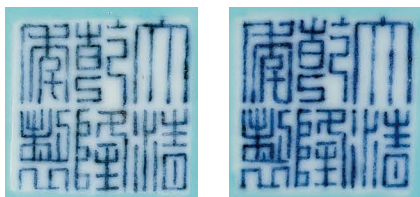
**AN EXCEPTIONAL AND RARE PAIR OF DOUCAI
TIBETAN-STYLE EWERS
SEAL MARKS AND PERIOD OF QIANLONG**

清乾隆 鬪彩番蓮八寶紋賁巴壺一對
《大清乾隆年製》款

each with a compressed globular body rising from a high splayed foot to a shaped neck, all below a gilt beaded-edged disc-shaped mouth of angled profile, one side of the globular body with a curved S-shaped spout with a gilt beaded rim and superbly rendered issuing from the moulded jaws of a makara head, the main body exquisitely decorated in vibrant colours with two main registers, each with four of the *bajixiang* emblems, depicted beribboned and alternating with four lotus blooms borne on scrolling foliage, all between *ruyi* bands, the mouth with a gently recessed band decorated with further *bajixiang* emblems interspersed with lotus scrolls, the neck and foot further detailed with further elaborate friezes, the latter skirted with two gilt beaded bands, the interior of the mouth and base enamelled turquoise, the latter centred with a white-ground cartouche inscribed in underglaze blue with a six-character seal mark 19.2 cm, 7½ in.

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

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



Marks



3621

**A RARE MING-STYLE BLUE AND WHITE
FACETTED VASE
MARK AND PERIOD OF YONGZHENG**

the square body with chamfered corners richly painted on each side in cobalt blue with a morning glory borne on a continuous foliate scroll, supported on a splayed foot encircled by a band of pendent *ruyi*-lappets enclosing floral sprays, the wide cylindrical neck decorated with similar elongated upright lappets below pendent trefoils and a key-fret border around the thick lipped rim, the neck further flanked by a pair of curved handles issuing from the mouths of moulded dragon heads with short horns, bulging eyes and sharp fangs, the base inscribed with a six-character reign mark within a double circle
17 cm, 6¾in.

PROVENANCE

Christie's London, 3rd November 2009, lot 297.
Sotheby's Hong Kong, 9th October 2012, lot 3082.

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

US\$ 102,000-153,000

清雍正 青花牽牛花紋折方瓶
《大清雍正年製》款

來源：

倫敦佳士得2009年11月3日，編號297

香港蘇富比2012年10月9日，編號3082



Mark





This early Ming shape appears to have been a particular favourite of the Yongzheng Emperor, although the Ming prototypes mostly differ in design, with morning glories covering the whole vessel. Two extant handscrolls of the Yongzheng period, dated in accordance with 1728 and 1729, respectively, depicting works of art from the imperial collection include two such vases each, all four shown on different wooden stands; see Regina Krahl, 'Art in the Yongzheng Period: Legacy of an Eccentric Art Lover', *Oriental Art*, November/December 2005, pp. 65-66. A veritable 'portrait' of yet another such vase holding an auspicious branch of peony with twin blooms was executed by the court painter Giuseppe Castiglione; see Wang Yaoting, *Xin shi jie. Lang Shining yu Qinggong xiyang feng/New Visions at the Ch'ing Court. Giuseppe Castiglione and Western-Style Trends*, Taipei, 2007, pl. 16. In the exhibition catalogue of *Shenbi danqing: Lang Shining lai hua sanbai nian tezhan/Portrayals from a Brush Divine: A Special Exhibition on the Tricentennial of Giuseppe Castiglione's Arrival in China*, several 'morning glory' vases in the National Palace Museum, Taipei, are published alongside with details of Castiglione's painting and the Yongzheng handscrolls, Taipei, 2015, cat. no. 1-13.

The complex geometric shape, which does not come naturally to a potter, was clearly influenced by metal prototypes, probably of Middle Eastern origin, where faceted shapes are not uncommon. Basil Gray, 'The Influence of Near Eastern Metalwork on Chinese Ceramics', *Transactions of the Oriental Ceramic Society*, vol. 18, 1940-41, pl. 6c and d, compares a porcelain vase of this form to an earlier Persian bronze rose-water sprinkler in the Victoria and Albert Museum, London, which is illustrated and discussed also in Assadullah Souren Melikian-Chirvani, *Islamic Metalwork from the Iranian World. 8th-18th Centuries*, London, 1982, pl. 5.

A very similar vase of Yongzheng mark and period from the Qing court collection in the Palace Museum, Beijing, is illustrated in Geng Baochang, ed., *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 2, pl. 186, together with a prototype of Xuande mark and period, vol. 1, pl. 83. Two similar vases were sold in these rooms: one on 31st October 2004, lot 181, the other from the Meiyintang collection, 5th October 2011, lot 30. A Yongzheng vase of this pattern decorated in overglaze-yellow and green enamels is in the Baur Collection, Geneva, illustrated in John Ayers, *Chinese Ceramics in the Baur Collection*, Geneva, 1999, vol. 2, pl. 212.

This design was in the Yongzheng period more common in a slightly different version, with scrolls of morning glory also covering the blank areas of the neck; compare an example of this design in the National Palace Museum, Taipei, included in the exhibition *Ming Xuande ciqi tezhan mulu/Catalogue of a Special Exhibition of Hsuan-te Period Porcelain*, Taipei, 1980, cat. no. 5.

青花龍耳折方瓶，器形始見於明初，其時多通體遍飾牽牛。至清之時，甚得雍正帝垂青，命燒相類之器。兩幅分別繪於雍正六年（1728年）及七年（1729年）描繪宮藏文玩珍寶之《古玩圖卷》，各繪相類折方瓶二件，並連木座，圖見康蕊君，〈Art in the Yongzheng Period: Legacy of an Eccentric Art Lover〉，《Orientations》，2005年11/12月，頁65-66。清宮畫家郎世寧筆下，曾繪另一相仿之器，盛以牡丹成雙，圖見於王耀庭，《新視界—郎世寧與清宮西洋風》，台北，2007年，圖版16。在《神筆丹青—郎世寧來華三百年特展》圖錄中，刊錄台北故宮藏數件青花牽牛花紋方折瓶，並載郎世寧《瓶花圖》及《古玩圖卷》相應局部以便對比，台北，2015年，編號I-13。

折方瓶外形複雜多稜，有別於一般圓器琢器，明顯受到金屬器的影響。中東一帶，多稜之器並不罕有，因此折方瓶器形源流或可遠追中東。參見 Basil Gray, 〈The Influence of Near Eastern Metalwork on Chinese Ceramics〉，《東方陶瓷學會彙刊》，卷18，1940-1941年，圖版6c及6d，作者把一件折方瓷瓶，與倫敦維多利亞與艾伯特博物館藏早期波斯青銅花澆作對比，其後 Assadullah Souren Melikian-Chirvani 再就此發表研究，圖文並茂，見《Islamic Metalwork from the Iranian World. 8th - 18th Centuries》，倫敦，1982年，圖版5。

北京故宮博物院清宮舊藏有一雍正年款折方瓶與本品十分相似，圖見耿寶昌編，《故宮博物院藏明初青花瓷》，北京，2002年，下冊，圖版186，同書並載相關宣德年款器，參見上冊，圖版83。參考香港蘇富比拍出兩例，分別為2004年10月31日，編號181及2011年10月5日，編號30，後者原屬玫茵堂寶蓄。日內瓦鮑氏典藏也有雍正折方瓶，紋與此同，但加飾黃綠彩，見於約翰·艾爾斯，《Chinese Ceramics in the Baur Collection》，日內瓦，1999年，卷2，圖版212。

本品瓶頸環飾如意雲頭，中間留白，然雍正年間，較多見中間處滿繪牽牛花之器，如台北故宮博物院藏品，見於《明宣德瓷器特展目錄》，台北，1980年，編號5。

A FINE BLUE AND WHITE HANDLED VASE
SEAL MARK AND PERIOD OF QIANLONG

well potted with an ovoid body rising to a cylindrical neck and galleried rim, flanked by a pair of lug handles, the body finely painted in rich cobalt-blue tones with flame-like foliate motifs wreathed in an undulating scroll with trefoil leaves, all between bands of overlapping plantain lappets, the neck and handles encircled by a key-fret band between cresting waves, inscribed to the base with a six-character seal mark 19.7 cm, 7¾ in.

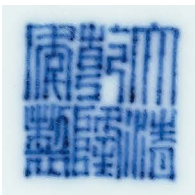
HK\$ 1,200,000-1,800,000

US\$ 153,000-230,000

清乾隆 青花卷草紋貫耳瓶
《大清乾隆年製》款

The present vase is an archetypal example of the archaistic style favoured by the Qianlong Emperor as it follows imperial porcelain designs of the Xuande reign, which were in turn inspired by archaic bronze vessels. A closely related vase from the Qing court collection and still in Beijing, is published in *Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art in London*, Shanghai, 1936, pl. 263; another in the National Palace Museum, Taipei, is illustrated in *Blue-and-White Ware of the Ch'ing Dynasty*, Hong Kong, 1968, vol. II, pl. 7; a third in the Nanjing Museum, Nanjing, is illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 140; and a further example was sold at Christie's Hong Kong, 30th May 2006, lot 1408, and twice in these rooms, 8th October 2010, lot 2780, and 3rd October 2017, lot 3686. For the Xuande prototype of this vase, see one in the National Palace Museum, Taipei, included in the Museum's *Special Exhibition of Hsuan-Te Wares*, Taipei, 1980, cat. no. 8.

Vases of this elegant form are known as arrow vases on account of their similarity with archaic bronze vessels used for *touhu*, a 'pitch-pot' game. *Touhu* was a contest between players who had to throw arrows into the mouth or tubular handles of the vase which was placed at an equal distance between two mats on which the players knelt. *Touhu* or arrow vases continued to be produced in the Song dynasty and later, and were made in various media including bronze, cloisonné and ceramics. This particular design appears to have been first reproduced in the Yongzheng reign; see for example a Yongzheng mark and period vase, in the Palace Museum, Beijing, illustrated in *Qingdai yuyao ciqu* [Qing porcelains from the imperial kilns preserved in the Palace Museum], vol. 1, pt. II, Beijing, 2005, pl. 22.



Mark



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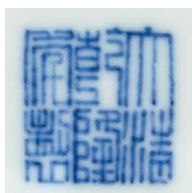
**A BLUE AND WHITE VASE, HU
SEAL MARK AND PERIOD OF QIANLONG**

the ovoid body rising from a splayed foot to a waisted neck, set on the shoulder with a pair of animal mask handles suspending mock rings, the body painted with a composite floral scroll between an undulating lotus scroll and a band of tumultuous waves, all divided by raised double horizontal fillets, the shoulder encircled by overlapping plantain lappets, the rim and foot bordered by a band of waves and pendent lappets respectively, inscribed to the base with a six-character seal mark
25 cm, 9 $\frac{7}{8}$ in.

清乾隆 青花纏枝花卉紋鋪首銜環耳壺
《大清乾隆年製》款

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

US\$ 153,000-230,000



Mark





This vase belongs to a distinct group of blue and white wares from the Qianlong period with motifs adapted from early 15th century porcelain on forms inspired by bronze prototypes. Vases of this form were first produced at the imperial kilns in Jingdezhen during the Yongzheng reign (r. 1723-1735), but their popularity peaked in the Qianlong period.

Qianlong mark and period vases of this form and design are held in important museums and private collections worldwide; a vase in the National Palace Museum, Taipei, is illustrated in *Porcelain of the National Palace Museum. Blue and White Ware of the Ch'ing Dynasty*, Hong Kong, 1968, pl. 2; another in the Nanjing Museum, is published in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 235; a third was sold in these rooms, 12th/13th May 1976, lot 160; and a further vase was sold in our London rooms, 17th November 1970, lot 108.

Vases of this form continued to be made in the succeeding reigns; see for example a Daoguang mark and period version illustrated in Geng Baochang ed., *Ming Qing ciqi jian ding* [Connoisseurship of Ming and Qing Porcelains], Hong Kong, 1993, pl. 510.

此類青花壺，器形慕古，紋飾仿明十五世紀初御瓷，典麗大方，雍正始燒，乾隆盛行。相類乾隆年製署款青花壺，世界各大公私收藏有見，如台北故宮博物院藏品，見《故宮藏瓷：清青花瓷》，香港，1968年，圖版2。南京博物院藏例，見《中國清代官窯瓷器》，上海，2003年，圖版235。蘇富比也有例可參，如香港 1976年5月12/13日，編號160或倫敦1970年11月17日，編號108。

此式之壺，後朝續製，如道光年製署款例，見耿寶昌編，《明清瓷器鑑定》，香港，1993年，圖版510。

**A FINE AND RARE BLUE AND WHITE 'EIGHT IMMORTALS' BOWL
MARK AND PERIOD OF YONGZHENG**

the deep rounded sides rising from a straight foot to a flared rim, painted around the exterior with the Eight Immortals, each rendered holding their respective attribute and supported on scrolling *ruyi* clouds, the interior with a medallion enclosing the three Star Gods beneath an overhanging pine tree, inscribed to the base with a six-character reign mark within a double circle
14.9 cm, 5⁷/₈ in.

PROVENANCE

A Japanese private collection.

HK\$ 700,000-900,000

US\$ 89,500-115,000

It is rare to find a bowl of this design with a Yongzheng reign mark, although similar decoration is well known on bowls with Qianlong and later reign marks. One Yongzheng example from the Garner collection is illustrated in Soame Jenyns, *Later Chinese Porcelain. The Ch'ing Dynasty (1644-1912)*, London, 1951, pl. LX; a set of four Yongzheng bowls was sold in our New York rooms, 7th December 1983, lot 352; and another was sold in these rooms, 29th October 1991, lot 134.

Compare a rare prototype of this design of Wanli mark and period in the Shanghai Museum illustrated in Lu Minghua, *Mingdai guanyao ciqu* [Ming imperial porcelain], Shanghai, 2007, pl. 4-26.

清雍正 青花八仙過海圖盃
《大清雍正年製》款

來源：
日本私人收藏

雖然乾隆爾後青花八仙過海盃為數不少，但雍正年製並不多見。雍正罕例，可參考迦納爵士舊藏，見詹甯斯，《Later Chinese Porcelain. The Ch'ing Dynasty (1644-1912)》，倫敦，1951年，圖版LX。紐約蘇富比在1983年12月7日又曾拍出一組四盃，編號352。還有一盃，售於香港蘇富比1991年10月29日，編號134。

八仙過海圖盃，明已有之，參考上海博物館藏萬曆年製署款青花罕例，圖見陸明華，《明代官窯瓷器》，上海，2007年，圖版4-26。



Mark



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PROPERTY OF A GENTLEMAN

**A RARE EARLY GANDHARAN-STYLE GILT-
BRONZE VOTIVE FIGURE OF SHAKYAMUNI
BUDDHA**

**SIXTEEN KINGDOMS, 4TH – EARLY 5TH
CENTURY**

cast seated in *dhyanasana* on a slightly trapezoidal plinth with the hands held in *dhyanamudra*, clad in a monastic robe falling in geometricised banded layers of drapery inspired by Guptan figures, the serene face surmounted by a high domed *usnisha* before a halo, the recessed reverse with a loop for attachment to the fitted wood stand
the figure 12.3 cm, 4 $\frac{7}{8}$ in.

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

US\$ 115,000-153,000

十六國四至五世紀初
鎏金銅犍陀羅式釋迦牟尼佛坐像





This rare gilt-bronze figure of Shakyamuni Buddha represents one of the classic images of early Chinese Buddhist sculpture, where the 'Awakened One' is depicted seated on a throne, the hands held in the *dhyanamudra*, the gesture of meditation, wearing a monastic robe that falls gently over the lap and with a facial expression of complete calmness and confidence. The strong influence of the art of Gandhara is evident, although the iconography of the throne is Chinese. The formal position and simple, almost abstract rendering of the folds make these early highly stylised sculptures particularly powerful. Compare an Indian green schist figure of similar proportions, but much larger in size, carved in the Gandharan tradition and attributed to the 3rd-4th century, and believed to have come from Barikot, now in the collection of the Matsuoka Museum of Art, illustrated in *Ancient Asian Sculptures from the Matsuoka Collection*, Tokyo, 1994, cat. no. 8.

The present figure is therefore among the finest examples of a small series of early Chinese Buddhist bronzes that incorporate the new iconography borrowed from votive images in India executed in the Gandharan and Gupta style. Among the largest and most impressive of these figures is the famous Buddha from the Avery Brundage collection, illustrated in *The Asian Art Museum of San Francisco. Selected Works*, San Francisco, 1994, p. 91. This large figure, which measures 39.5 cm high, bears a fragmentary inscription dated 338. This was during the Jianwu reign of Emperor Shi Hu of the later Zhao dynasty, which only briefly controlled a large portion of north China from 329-350, and which was of a non-Chinese tribe, the Jie from the northern Steppes. Unlike the more languid and staple political structure of south China, which bred a version of Buddhism more favoured towards political discourse, the numerous political upheavals and rapidly changing social structure in northern China nurtured fervent religiosity and an adherence to source Indian texts, a desire to return to fundamental principles both in doctrine and in iconography; hence the rapid absorption of Indian sculptural models, as expressed on the present sculpture in the geometricised drapery inspired by Gupta figures, and in the squared features with large eyes and wavy hair, which hint at Central Asian facial proportions.

The current sculpture, however, is much more closely related to the famous image originally acquired from Yamanaka by Grenville Winthrop, and now in the Arthur M. Sackler Museum, Harvard University, Cambridge, object no. 1943.53.80. Both figures are deeply influenced by Gandharan sculpture, with similar treatment of the facial features, moustache, hair and robes. The iconography of both seated figures is almost identical, only differing in that the base of the Harvard example is flanked by lions and donors, whereas the current example is decorated with leaves. The Harvard example is illustrated and discussed by the scholar collector Leopold Swergold in *Thoughts on Chinese Buddhist Gilt Bronzes* (n.p., 2014), p. 16, ill. p. 17, where he notes that experts from Harvard University Museum believe it to predate the Brundage Buddha.

For other 4th/early 5th century gilt-bronze figures of Shakyamuni sold at auction, see one from the collection of Muneichi Nitta, sold in our New York rooms, 21st September, 2006, lot 111; and another from the Sakamoto Goro collection, sold in these rooms, 5th October 2016, lot 3201.

本尊釋迦牟尼佛乃中國佛像經典形像之一，佛作坐姿，結禪定印，佛袍蓋膝，面容安謐寧定，展現犍陀羅藝術風格，唯底座造型明顯為中式。此類早期造像以風格化為特質，佛像型態肅，佛袍刻劃簡樸近乎抽象，更顯佛相威嚴。比較一印度綠片岩作例，比例相近，尺寸遠較本像為大，犍陀羅傳統風格，斷代三至四世紀，相信來自巴里果德，現存於松岡美術館，圖載於《館藏古代東洋彫刻》，東京，1994年，編號8。

故此，本像屬於少數早期中國銅製佛像臻絕之例，融合犍陀羅及笈多風格印度宗教形像。比較布倫戴奇典藏著名作例，尺寸屬同類當中最大之一，圖載於《The Asian Art Museum of San Francisco. Selected Works》，三藩市，1994年，頁91。該像高39.5公分，銘文有殘缺，但仍可斷代338年，即後趙石虎帝建武年間。後趙，屬羯族，329-350年間統治中國北方大半疆土。中國南方政治相對穩定，故此當地佛教發展對政治論述有利為主，但北方時局動盪，人民寄情宗教，信眾偏向忠於佛教原義及形像，遵從印度經文，因此製於北方之佛像亦迅速吸收印度雕像風格，如本像佛袍刻劃即取靈感自笈多佛像，而眼形正方、頭髮捲曲，則帶中亞面容特色。

本像風格，更接近 Grenville Winthrop 購自山中商會著名作例，該例現藏劍橋哈佛大學賽克勒博物館，編號1943.53.80。兩像均深受犍陀羅造像風格影響，面容、鬍鬚、頭髮及佛袍處理手法相近，兩尊坐像採用圖像幾乎完全相同，唯一分別乃哈佛作例底座刻劃靈獅及供奉之善信，本像則飾葉紋。哈佛作例圖載於學者兼鑑藏家 Leopold Swergold，《Thoughts on Chinese Buddhist Gilt Bronzes》，出版地不詳，2014年，頁16，圖載於頁17，作者論述，哈佛大學美術館專家認為其年代較布倫戴奇舊藏佛像為早。

比較其他售於拍賣會之四至五世紀鎏金銅釋迦牟尼佛像，其一出自新田棟一收藏，售於紐約蘇富比2006年9月21日，編號111；其二出自坂本五郎典藏，售於香港蘇富比2016年10月5日，編號3201。

PROPERTY OF A GENTLEMAN

**A RARE GILT-BRONZE FIGURE OF PENSIVE
BODHISATTVA
NORTHERN QI DYNASTY**

cast seated in *rajalilasana*, the right elbow rested on the raised right knee, clad in a long dhoti falling into neat pleats and draped over with a shawl, the face with a benevolent expression, crowned with a three-leaf diadem extended to long tassels falling down the sides of the figure, the reverse of the head with a loop for the attachment of a *mandorla*, all supported on a cylindrical base, fitted gilt wood stand
the figure 8.2 cm, 3¼ in.

EXHIBITED

The Crucible of Compassion and Wisdom. Special Exhibition Catalog of the Buddhist Bronzes from the Nitta Group Collection, National Palace Museum, Taipei, 1985, pl. 69.

LITERATURE

Matsubara Saburō, *Chūgoku bukkyō chōkoku shiron*/The Path of Chinese Buddhist Sculpture, Tokyo, 1995, vol. 2, pl. 484a.

HK\$ 700,000-900,000

US\$ 89,500-115,000

北齊 鎏金銅半跏思惟佛像

展覽：

《金銅佛造像特展圖錄》，國立故宮博物院，台北，1985年，圖版69

出版：

松原三郎，《中國仏教彫刻史論》，東京，1995年，卷2，圖版484a



The Northern Qi dynasty (550-577) was one of the most vibrant periods in the history of Chinese art, both religious and secular, as its openness towards foreigners, their ideas, beliefs and goods immensely enriched the local cultural climate. It was within this cosmopolitan climate that Buddhist sculpture experienced perhaps its most glorious moment. While in the Northern Wei dynasty (386-534), manners of depiction were adapted from traditional South and Central Asian prototypes, in the Northern Qi they had matured and developed into distinctive native styles. However they still emanate the seriousness of strong religious beliefs, which were rooted in the political instability of the mid-6th century, and had not yet moved towards the pleasant and more decorative imagery of the Tang dynasty (618-907).

The iconography of this exquisite gilt-bronze figure, depicted seated with one leg down and the other crossed with the foot resting on the other knee, is known as the 'pensive pose'. The iconography appeared in Buddhist art from Gandhara, but had its roots in the Classical West, where representations of thinkers and mourners in Greece are depicted with head raised, and finger extended to the face. The identity of figures seated in this particular pose has been the subject of debate and has traditionally been recognised as either Prince Siddhartha (later the Buddha Shakyamuni) or the bodhisattva Maitreya. While in the 4th and 5th centuries this pose was indeed used to represent the former, after 550 it was increasingly used in conjunction with Maitreya worship (see the catalogue to the exhibition *China: Dawn of a Golden Age, 200-750 AD*, The Metropolitan Museum of Art, New York, 2004, p. 266). A Northern Wei period carving of a princely figure seated in the 'pensive' pose was carved in cave 6 at Yungang, illustrated in Mizuno Seiichi and Nagahiro Toshio, *Yun-kang*, Kyoto, 1951-56, vol. 3, pl. 5, and in Junghee Lee, 'The Origins and Development of the Pensive Bodhisattva Images of Asia', *Artibus Asiae*, vol. 53, no. 3/4, 1993, fig. 12. Often referred to as the Future Buddha, Maitreya is a bodhisattva in the 'pensive' pose; in this position he is contemplating his impending final reincarnation and future enlightenment. For further discussion, see the catalogue to the exhibition *China: Dawn of a Golden Age, 200-750 AD*, The Metropolitan Museum of Art, New York, 2004, p. 266.

A Tang bronze figure of a pensive bodhisattva in the Shanghai Museum is illustrated in *Zhongguo Meishu Quanji. Diaosu bian* [The complete series on Chinese art. Sculpture], vol. 4: *Sui Tang Diaosu* [Sculptures from the Sui and Tang dynasties], Beijing, 1988, pl. 55. For an example in stone, see the Northern Qi white marble triad of a pensive bodhisattva flanked by two attendants, dated to 559, sold in our New York rooms, 12th September 2018, lot 6.

北齊一朝，兼容並蓄外族文化、思想及信仰，本土風貌因而大為充盈，無論宗教或非宗教藝術方面，均乃中國藝術史上最氣象鬱勃時期之一，佛教造像輝煌成就在此一朝可謂登峰造極。北魏造像手法惟承南亞、中亞範式，時至北齊乃臻成熟，自成一格。然鑑觀北齊造像，仍顯虔敬莊嚴，慈靜平和，尚未見唐代造像明快、婀娜之態。

本像一腳舒腿下垂，另一腿盤起擱於下垂腿近膝處，作半跏思惟姿。希臘沉思或哀悼雕像，早採相類托腮撫臉之態，犍陀羅佛教造像也有見之。然採此類造型之佛像身份一直未有定論，說法主要有二，一為悉達多太子、二為乃彌勒菩薩。四至五世紀造像多屬前者，但天保元年（550年）後隨著謨拜彌勒佛的興起，菩薩塑像逐漸增加（見《走向盛唐》，大都會藝術博物館，紐約，2004年，頁266）。雲岡第6窟有一採相近作半跏思惟姿之北魏雕像，應為悉達多太子，圖見水野清一及長廣敏雄，《雲岡石窟》，京都，1951-56年，卷3，圖版5，以及 Junghee Lee, 'The Origins and Development of the Pensive Bodhisattva Images of Asia', 《Artibus Asiae》，卷53，第3/4期，1993年，圖12。彌勒佛，也作未來佛，採半跏思惟姿，冥想最後一道輪迴即將到臨，以及未來得道之事。更多詳細討論，請見展覽圖錄《走向盛唐》，前述出處，頁266。

參考上海博物館藏唐代青銅半跏思惟菩薩像，圖載於《中國美術全集·雕塑編》，卷4：隋唐雕塑，北京，1988，圖版55。另可比較經紐約蘇富比拍出之北齊大理石雕思惟菩薩像，弟子立兩旁，據銘文乃製於天保十年（559年），2018年9月12日，編號6。



PROPERTY OF A GENTLEMAN

北魏 銅彌勒菩薩坐像

**A BRONZE VOTIVE FIGURE OF MAITREYA
NORTHERN WEI DYNASTY**

cast seated on a raised rectangular plinth, the figure with the right arm raised and the left lowered in *abhayavarada*, clad in long robes falling into cascading folds around the legs, the elongated face flanked by a pair of pendulous ears, detailed with downcast eyes, an arched nose and a gentle smile below hair piled up in a chignon
10.6 cm, 4 $\frac{1}{8}$ in.

HK\$ 80,000-100,000

US\$ 10,200-12,800

This finely cast Northern Wei votive bronze figure depicts Maitreya, the future Buddha, seated with legs pendent in the so-called 'Western' pose with hands in *abhayavaradamudras*. Its iconography is closely related to contemporaneous sculptures in stone period

Compare the iconography on a carved stone figure of Maitreya, excavated from the Longmen site, illustrated in *Zhongguo meishu quanji: diaosu bian* [Complete series on Chinese art: Sculpture section], vol. 11: *Longmen shiku diaoke* [Sculptures of the Longmen Caves], Beijing, 1988, fig. 49. See also a limestone figure of Maitreya from the collection of Mr and Mrs Malcolm McPherson, sold at Christie's New York, 17th September 2008, lot 573.

此尊北魏銅彌勒佛像，展現未來佛之莊嚴慈相，垂足倚坐，施無畏、與願印，姿態與同代石雕佛像相類。參考龍門石雕彌勒佛像，圖見《中國美術全集·雕塑篇》，卷11：龍門雕刻，北京，1988年，圖49。Malcolm McPherson 伉儷舊藏石灰石雕彌勒佛，也可資比較，2008年9月17日在紐約佳士得拍出，編號573。





“HE WHO HAS SEEN LITTLE, MARVELS MUCH” A RARELY SEEN EARLY BLOWN GLASS BOWL

REGINA KRAHL

Considering the proficiency achieved by Chinese artisans working with glass since the Bronze Age, it remains one of art history's great surprises that glass did not become more widely used in Chinese society. Chinese glass from before the Qing dynasty (1644-1911) is exceedingly rare, and the present piece, which is unique, would seem to represent one of the finest examples preserved.

Chinese potters had worked with glass-like glazes since the early Bronze Age, and in the later Bronze Age glass artisans quickly learned to copy foreign glass 'eye beads', that is, beads inlaid with complex eye patterns in different colours that had arrived from Central or Western Asia. They also fashioned custom-made polychrome glass plaques with similar patterns to be inlaid into bronze vessels and smaller bronze items, thereby creating some of the most desirable luxury goods of the time.

After these promising beginnings, the medium had a less successful interim period in the Han dynasty (206 BC – AD 220). One of the reasons that glass did not experience the meteoric rise in popularity one might have expected, may be that its quality as a medium in its own right was not fully realised. Instead, its usefulness as a suitable material to simulate jade and other precious or semi-precious stones was discovered, which thus could be replaced by a cheaper alternative. Although the use of glass became more widespread, this usage as a substitute of more precious materials temporarily very likely reduced its appreciation and prestige.

A new chapter began with the significant influx of Central Asian and Middle Eastern foreigners, their goods and their tastes via the Silk Route, particularly in the Nanbeichao period (Southern and Northern Dynasties, 420-589) and the centuries thereafter. Glass vessels were among the luxuries brought across the Central Asian desert from Iran, Syria and other parts of the Roman Empire, and these new transparent vessels, seemingly insubstantial, yet fully functional, were greatly admired. Glass achieved an elevated status and was produced in China once more, inspired by the technology imported by foreign artisans.

Occasional references in contemporary texts attest to its preciousness. In *Jin shu* [History of the Jin dynasty], for example, one biography states about the person “The emperor's favours were often bestowed on his house He was supplied with abundant food, all stored inside glass vessels” (An Jiayao, 'Glass Vessels and Ornaments of the Wei, Jin and Northern and Southern Dynasties Periods', in Cecilia Braghin, ed., *Chinese Glass. Archaeological Studies on the Uses and Social Context of Glass Artefacts from the Warring States to the Northern Song Period*, *Orientalia Venetiana* XIV, Florence, 2002, p. 58).

The material and the secrets of its manufacture were long shrouded in mystery, which undoubtedly contributed to its aura. The fourth-century Daoist scholar and alchemist Ge Hong stated “In foreign countries ... people make bowls of glass (lit. rock crystal, *shui ching* [*shui jing*]) by combining five sorts of ash. Nowadays in our southern coastal provinces, Chiaochoh [Jiaozhou] and Kuangchow [Guangzhou], many have obtained knowledge of this art, and engage in such a smelting to produce it... But when they speak of it (as rock crystal) ordinary people will not believe them, saying that rock crystal is a substance found only in Nature ... belonging to the category of jade ... He who has seen little, marvels much – that is the way of the world.” (Joseph Needham with Lu Gwei-Djen, *Science and Civilisation in China*, vol. 5: *Chemistry and Chemical Technology*, part II: *Spagyric Discovery and Invention: Magisteries of Gold and Immortality*, Cambridge, 1974, p. 64).

Even throughout the Tang (618-907), glass seems to have remained rare and was not much used in daily life, not even at court, but appears to have been largely reserved for use in a Buddhist context. Although Schafer talks about several foreign missions bringing gifts of glass to the Tang court in Chang'an, and even states that Emperor's Xuanzong's (r. 713-756) notorious concubine Yang Guifei is reputed to have drunk grape wine from a glass cup, that cup was apparently decorated with the Seven Treasures of Buddhism (Edward H. Schafer, *The Golden Peaches of Samarkand*, Berkeley/Los Angeles, 1963, p. 143 and pp. 234-6).

In her study of the Silk Road, Susan Whitfield states: "During the Chinese Tang and Northern Song periods (618-907 and 960-1127 respectively), glass was still little known in China, and used almost exclusively by Buddhist communities. Glass was cherished because of its origin in the west, like Buddhism, and for its transparency, which was associated with purity. Glass was also regarded as one of the Seven Treasures of the Buddhist Paradise, hence an appropriate material for offerings and religious accessories. Glass vessels in Buddhist stupas served two different purposes: they were used as reliquaries, to hold the precious remains of the historical Buddha Śākyamuni and important monks; or they were given as offerings by devotees." (Susan Whitfield, *The Silk Road, Trade, Travel, War and Faith*, London, 2004, p. 157).

The Tang dynasty and the centuries proceeding it saw an unequalled flowering of the Buddhist doctrine, which exerted a major influence on all strata of Chinese society right up to the court. In spite of repeated controversies that unfolded around the growing popularity of this religion, the increasing riches of temples and the explosion of the number of monasteries, Buddhism continued to grow in popularity. Emperors, who had a much closer affinity to Daoism and undertook repeated efforts to curtail the expansion of the Buddhist religion, such as Emperor Xuanzong, for example, were nevertheless fascinated and attracted by Esoteric Buddhism with its mystical practices, as was Tang aristocracy in general. Even the radical prosecution of Buddhists in 845 only seems to have sparked off a temporary setback, of fairly short duration, for Buddhist beliefs.

Glass vessels have been found in various Buddhist contexts, in *sarira* (Buddha relic) tombs, in pagoda foundations, in Buddhist cave temples, and are depicted not only in many wall paintings at Buddhist cave temples, particularly in Dunhuang in Gansu province, but also on Buddhist textile banners of silk or hemp found there and elsewhere. Takashi Taniichi has been able to locate over eighty glass vessels in wall paintings of fifty Dunhuang caves, dating from the Sui (581-618) to the Yuan dynasty (1279-1368), in form of cups and stemmed cups, dishes, bowls and deep bowls, as well as bottles (Takashi Taniichi, 'Roman and Post-Roman Glass Vessels Depicted in Asian Wall Paintings', *Orient*, vol. 22, 1986, pp. 128-142).

Glass vessels are generally shown seemingly empty, that is, perhaps meant to be filled with holy water, but are also shown holding lotus stems. They are generally held

by Bodhisattvas, sometimes also by the Buddha, and occasionally by his disciples. Their transparency is often very effectively rendered, with the hands holding the vessel being completely shown, including parts behind or underneath the object. This total transparency gave glass vessels something miraculous. Joseph Needham states that even in the Tang, naturalists still entertained the idea that they consisted of water or ice which had congealed after thousands of years in the earth (Joseph Needham, with Wang Ling and Kenneth Girdwood Robinson, *Science and Civilisation in China*, vol. 4: *Physics and Physical Technology*, part I: *Physics*, Cambridge, 1962, p. 106).

Susan Whitfield (*op.cit.*) talks particularly about foreign glass, mainly imported from Iran, since Chinese glass was so much rarer; and a silk banner of the late ninth century in the collection of the British Museum clearly shows a Bodhisattva holding a globular faceted bowl of foreign design, probably of Sasanian workmanship (Roderick Whitfield and Anne Farrer, *Caves of the Thousand Buddhas. Chinese Art from the Silk Route*, the British Museum, London, 1990, cat. no. 39) (**fig. 1**). Similar faceted bowls have been excavated in China and included, for example, in the exhibition *China. Dawn of a Golden Age, 200-750 AD*, The Metropolitan Museum of Art, New York, 2004-5, cat. nos 65 and 117).

Most Buddhist paintings, however, depict glass vessels of more neutral shapes, which could be of local manufacture. A kneeling Bodhisattva holding a large globular bowl, probably of glass, can be seen, for example, in a wall painting of cave 334, dating from the early Tang period (*Zhongguo shiku. Dunhuang Mogaoku* [Grottoes of China. The Mogao Grottoes in Dunhuang], Beijing, 1987, vol. 3, pl. 79) (**fig. 2**); one of Buddha's disciples is depicted with a blue glass bowl in cave 57, also of the early Tang (*op.cit.*, vol. 3, pl. 12); a mid-Tang wall painting in cave 112 depicts a Bodhisattva with a lotus flower in a glass cup (*op.cit.*, vol. 4, pl. 57); and a Bodhisattva holding a glass dish appears in a painted silk banner of the late eighth/first half ninth century (Jacques Giès, ed., *Les arts de l'Asie centrale. La collection Paul Pelliot du musée national des arts asiatiques – Guimet*, Paris, 1995, vol. 2, no. 27).

The technique of glass blowing was transmitted to China through foreigners and led to glass vessels of high quality to be produced in China. As An Jiayao states (*China. Dawn of a Golden Age, op.cit.*, p.58) "Except for the making of glass itself, glassblowing is the most significant invention in the history of glass production." What makes blown glass shapes like that seen here so fascinating, is that they seem

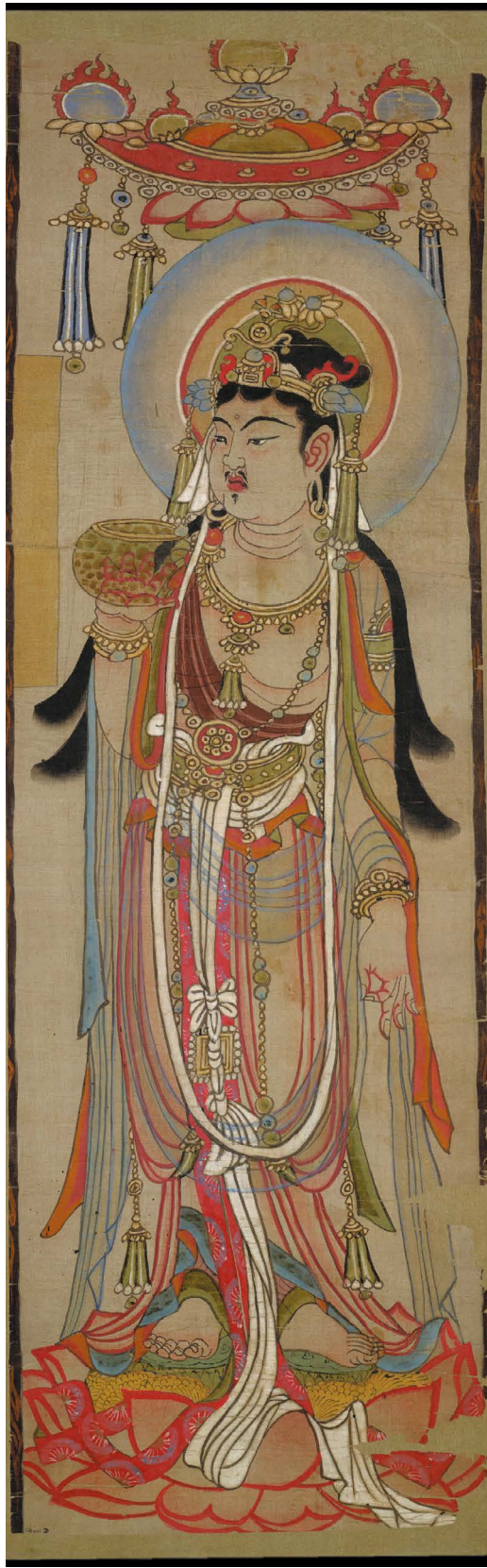


Fig. 1
Banner of a bodhisattva with a glass bowl standing under a canopy
on a lotus, Tang dynasty, late 9th century
© The Trustees of the British Museum
圖一
唐九世紀末 持磨花琉璃鉢菩薩畫幅
© 大英博物館信託基金會



Fig. 2
Kneeling Bodhisattva holding a large globular bowl, probably of glass, Northern wall painting of
Vimalakirti in the Western niche of Mogao cave 334, early Tang dynasty
Courtesy of the Dunhuang Academy China, photo by Sun Zhijun
圖二
唐初 半蹲持鉢香積菩薩 莫高第334窟西壁龕內北側維摩詰經變
圖片由敦煌研究院提供 孫志軍攝

to capture and retain, as if frozen in time, the fluidity of the material at the moment of their creation. When the present bowl was blown, the huge glass bubble created its own distinctive, slightly undulating outline, as the material was slightly sagging due to its own weight. The craftsmanship in blowing such a huge vessel is remarkable and clearly did not constitute an every-day task for the artisan who created it.

Actual glass vessels of the Tang dynasty are few and far between and no example approaching the monumentality of the present piece appears to have been published. One of the most important pieces would seem to be a large (29 cm) stem tray, whose use in ceremonies in the Tōdai-ji, Nara, is recorded for the year 752. It is preserved in the Shōsō-in, Nara, the storehouse of the personal belongings of Emperor Shōmu (r. 724-749), whose personal effects were donated to the Great Buddha at Tōdai-ji. Although according to Ellen Johnston Laing, there are different opinions as to its provenance, its shape so closely replicates contemporary Chinese ceramic forms, that a Chinese origin would seem most likely. The yellowish tone of the glass seems to be similar to that of the present bowl, and it shows a similar domed centre, caused by the way it was blown or removed from the blowpipe (Shen Congwen, *Boli shihua/History of Glassware*, ed. Li Zhitan, Shenyang, 2004, p. 166; and Ellen Johnston Laing, 'A Report on Western Asian Glassware in the Far East', *Bulletin of the Asia Institute*, New Series, vol. 5, 1991, p. 117, fig. 22).

Sometime before 874, exquisite glass vessels, both of foreign origin and of utterly Chinese shape and make, were selected by the imperial household to be donated to the Famen Temple near Xi'an, one of the Empire's most important temples, since it held a Buddha bone, one of the holiest Buddhist relics. Several times during the Tang dynasty was this bone transported with great pomp to the imperial palace and, after a short stay there, returned to the Temple in a lavish procession together with rich imperial gifts. The imperial donations it received were clearly chosen for their sumptuousness and rarity, representing the best to be had. Besides large quantities of gold and silver, silk brocades, and the finest 'secret colour' (*mi se*) porcelains, the Tang emperors' gifts included twenty pieces of foreign and Chinese glass. Among them is a light blue glass dish with a similar emphasised lip and domed centre with corresponding pontil mark on the base (fig. 3). A bowl with straight sides (fig. 4) and the famous tea cup and cup stand, which is obviously of Chinese workmanship, all have a similar yellowish tint as the present bowl (*Famensi kaogu*

fajue baogao/Report of Archaeological Excavation at Famen Temple, Beijing, 2007, vol. 1, p. 212, fig. 141: 1 and p. 218, fig. 145: 2, and vol. 2, col. pls 182, 189: 1 and 191: 2).

While no close glass comparison for this shape can be cited, ceramic vessels of this alms bowl shape were created already before the Tang dynasty, for example, by the Xingtai kilns of Hebei in the Sui dynasty (*Xingtai Suidai Xing yao* [The Xing kilns of the Sui dynasty at Xingtai], Beijing, 2006, pp. 69-73 and col. pl. 4).

Paul Houo-Ming-Tse [Huo Mingzhi, alias Paul Houo] (1880?-1949?), the former owner of this bowl, was an orphan, who grew up in Tianjin where he was educated by French missionaries. In 1906 he became a dealer in antiques and curios and opened his Ta-kou-tchai [Daguzhai, Studio for Understanding Antiquity] store in Beijing. Dealing in a very wide array of antiques, many of them procured in Shanxi province, he quickly gained knowledge and expertise in many different fields. He aimed at being seen as a scholar and to teach his clients, both about genuine articles and forgeries, a subject he also published a small book about, both in Chinese and French. In 1932 he sold part of his collection, including the present bowl, at Hôtel Drouot in Paris, and another part through J.C. Morgenthau & Co in New York, where concurrently he exhibited a group of fakes for educational purposes (see Susan Naquin, 'Paul Houo, A Dealer in Antiquities in Early Twentieth Century Peking', *Études chinoises, Revue de l'Association française d'études chinoises*, vol. XXXIV, no. 2, 2015, pp. 203-244).

André Portier (?-1963) founded Cabinet Portier & Associés, an appraisal firm for Asian art still in existence today in Paris, as part of the company Henri Portier & Co, who since the 19th century specialised in the import of silk from East Asia. In 1908, André Portier organised his first sale of Chinese art. Japanese prints and ceramics from his collection were sold through Beaussant Lefèvre and Christie's at Hôtel Drouot, Paris, 21st June 2016, and the catalogue contains the following statement by his three grandsons: "We have learnt to love Asian art with our grandfather, André Portier, not having known Henri Portier, our great-grandfather. In his apartment, 9 rue Vignon, right under the flat of Jean Cocteau and Jean Marais, a room was dedicated to Asia. This room was opened to us when we were still very young, a museum where touching the objects was allowed. Japanese and Chinese legends came to life in the stories told by our grandfather and through these Asian objects that we could manipulate as we pleased."

“What makes blown glass shapes like that seen here so fascinating, is that they seem to capture and retain, as if frozen in time, the fluidity of the material at the moment of their creation. When the present bowl was blown, the huge glass bubble created its own distinctive, slightly undulating outline, as the material was slightly sagging due to its own weight.”

「正如此鉢，吹製而成，彷彿能把本來尚在流動變化的，瞬間凝住。形狀固定了，時間停頓了。」



Mural of Buddha of Medicine Bhaishajyaguru (detail), Yuan dynasty, c.1319
Gift of Arthur M. Sackler, in honor of his parents, Isaac and Sophie Sackler, 1965
The Metropolitan Museum of Art accession no. 65.29.2
Image Copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY
元約1319年 藥師佛壁畫(局部)
1965年賽克勒(Arthur M. Sackler)以父母 Isaac and Sophie Sackler 名義惠贈
紐約大都會藝術博物館藏品編號65.29.2
圖片版權 © 紐約大都會藝術博物館 圖片提供: ART RESOURCE, NY









僅見稱奇：古代珍罕琉璃鉢

康蕊君

琉璃，自青銅時代中國巧匠已擅其製，但年月並沒有讓琉璃普及，滿清以前，琉璃之器彷彿鳳毛麟角，極為珍稀。如此寶鉢，獨一無二，當屬傳世佳例。

琉璃似的釉藥，中國陶工自青銅時代早期已有採用，到了青銅時代晚期，彩色斑駁的蜻蜓眼紋琉璃珠從中西亞傳入，不久中國匠人便仿效之，且有特製飾紋相近之彩色琉璃，嵌綴青銅器皿或小物上，成品華麗出眾，讓人趨之若鶩。

精彩光明的引首，並沒有讓琉璃風靡，卻只迎來崎嶇黯淡。究其因，或其質之美未獲充分展現。在漢代，古人發現可以琉璃仿玉石，廉宜不失美觀，縱然廣見，但既為替代品，琉璃頓失其珍，乏人賞識。

然而，隨著中亞、中東等地胡人遷入，琉璃的發展翻開了全新的一章，特別是南北朝以及此後數百載，異風華物藉由絲綢之路傳進。從伊朗、敘利亞與羅馬帝國其他地區經大漠抵達中原的珍寶，當中便包括了琉璃器皿。這些嶄新的透明器皿，看似虛幻不實，卻可載物，世人無不稱奇，珍慕心賞。受胡匠東傳技藝的影響下，中原遂複製琉璃。

琉璃器物，古代文獻偶有載之，足見其珍，例如《晉書·王濟傳》中有載：「帝嘗幸其宅，供饌甚豐，悉貯琉璃器中」（英譯見安家瑤，〈Glass Vessels and Ornaments of the Wei, Jin and Northern and Southern Dynasties Periods〉，Cecilia Braghin 編，《Chinese Glass. Archaeological Studies on the Uses and Social Context of Glass Artefacts from the Warring States to the Northern Song Period, *Orientalia Venetiana XIV*》，佛羅倫斯，2002年，頁58）。

琉璃製作所需材料和配方，密而不宣，讓其更形神秘。四世紀道教名士葛洪，擅煉丹藥，在《抱朴子·論仙》中云：「外國作水精碗，實是合五種灰以作

之，今交廣（即中國南方交、廣二州）多有得其法而鑄作之者。今以此語俗人殊不肯信，乃云水精本自然之法，玉石之類……夫所見少，則所怪多，世之常也」（英譯見李約瑟，魯桂珍協助，《中國科學技術史》，卷5：化學及相關技術，第二分冊：煉丹術的發明和發展—金丹與長生，劍橋，1974年，頁64）。

薛愛華雖有寫道，曾有邦國使節來訪長安，屢以琉璃贈大唐，但李唐一朝，琉璃似乎甚罕，且以供佛為主，鮮有用諸日常生活，宮廷亦如是。玄宗寵妾楊貴妃嘗「持玻璃七寶盃，酌西涼州葡萄酒」，盃上所綴七寶，也是佛教紋飾（薛愛華，《The Golden Peaches of Samarkand》，柏克萊／洛杉磯，1963年，頁143、234-6）。

魏泓在她的絲綢之路研究中指，李唐、北宋年間，中原對琉璃的知識甚貧，實物幾乎只為佛教所用。琉璃，自西方傳入，源與佛教同，其透明清澈，予人純淨之感。琉璃且乃佛教西方極樂世界七寶之一，法器、供奉皆宜。佛塔內，琉璃器既可以供奉佛祖或重要僧人的舍利子，信眾獻貢尤適（魏泓，《The Silk Road, Trade, Travel, War and Faith》，倫敦，2004年，頁157）。

李唐崇佛，上及天子，下至庶民，無遠弗屆，縱然屢有寺院暴增、僧尼斂財等事，仍然盛況空前，風行不減。有以道教為專之唐朝帝君，多次抑佛，但仍受密教的玄奧秘法所吸引，玄宗正為一例，李唐貴族亦然。即使會昌五年（845年）武宗滅佛，對佛學的影響也甚短暫。

在舍利墓、佛塔地宮、洞窟佛殿等處也有發現琉璃器。而繪畫有琉璃器者，除了在甘肅敦煌等地的洞窟佛殿壁畫，還有敦煌及其他地區發現的佛教畫幡。谷一尚在敦煌從隋至元五十洞窟的壁畫上，發現至少



Fig. 3
Light blue glass dish, Tang dynasty
Excavated from Famen Temple
© Shaanxi Archaeology Institute
圖三
唐 素面淺藍琉璃盤 編號FD5:006
法門寺地宮出土
© 陝西省考古研究院

八十件琉璃器，器形包括盃、高足盃、盤、盃、鉢、瓶（谷一尚，〈Roman and Post-Roman Glass Vessels Depicted in Asian Wall Paintings〉，《Orient》，卷22，1986年，頁128-142）。

洞窟內、畫幡上，所繪琉璃器內雖偶見蓮花，但多空無一物，或為盛載淨水之皿，多置菩薩掌中，但也有見於佛陀或其弟子手上。其描繪多甚逼真，細畫器皿背面或底下的景物，以佛像指掌清激，側寫琉璃透澈。琉璃透明，光色映徹，玄妙神秘。李約瑟指，唐代尚有博物之士，以為琉璃本乃水冰之類，地理千年，結精而成（李約瑟，王鈴及羅賓遜（Kenneth Girdwood Robinson）協助，《中國科學技術史》，卷4：物理學及相關技術，第一分冊：物理學，劍橋，1962年，頁106）。

中國琉璃稀少，魏泓（前述出處）遂專研多從伊朗傳入之進口玻璃。大英博物館藏一幅九世紀晚期畫幡上，菩薩手中所持磨花琉璃鉢，顯然帶有異國藝風，或為薩珊工匠所製（見韋陀及龍安妮，《Caves of the Thousand Buddhas. Chinese Art from the Silk Route》，大英博物館，倫敦，1990年，編號39；圖一）。同類磨花琉璃鉢，中國也有出土，例見《走向盛唐》，大都會藝術博物館，紐約，2004-5年，編號65及117。

佛教繪畫上之琉璃器，形狀多較簡約，或屬大唐國產。莫高第334窟內初唐菩薩，半蹲，雙手捧鉢，其形渾圓，看似琉璃（見《中國石窟：敦煌莫高窟》，

北京，1987年，卷3，圖版79；圖二）。第57窟初唐南壁壁畫上，一佛弟子持淡藍琉璃寶鉢（前述出處，卷3，圖版12）。第112窟內中唐壁畫則繪菩薩手托琉璃盃，盃內盛放蓮花一枝（前述出處，卷4，圖版57）。一幅八世紀晚期至九世紀上半葉之菩薩畫幡上，也繪有琉璃盤（Jacques Giès 編，《Les arts de l'Asie centrale. La collection Paul Pelliot du musée national des arts asiatiques - Guimet》，巴黎，1995年，卷2，編號27）。

琉璃吹造技術，經胡人傳入中原，大唐匠人學其藝、精其製。安家瑤指，除了琉璃原料配方，其吹製技術在琉璃發展史上也極其重要（《走向盛唐》，前述出處，頁58）。正如此鉢，吹製而成，彷彿能把本來尚在流動變化的，瞬間凝住。形狀固定了，時間停頓了。匠人吹製此鉢時，琉璃大泡漸漸成形，圓渾曲弧，卻因體重微微下墜。如此大鉢製造，絕非平常閑作，必需能匠巧工。

傳世唐代琉璃器極罕，各有不同，往往大相逕庭。此器素雅大方，出版文獻卻無一近例可考。唐代罕例之中，重器要數奈良正倉院藏一尺寸碩大之高足盤（29公分），公元752年記載該器曾用於奈良東大寺的儀典。聖武天皇（724-749年間在位）篤信佛教，建造東大寺大佛，且蓄珍納寶，私藏悉貯正倉院。梁莊愛倫指，學界對其來源眾說紛紜，但由於與同代中國陶瓷器形接近，極有可能從中國傳入。正倉院高足盤泛黃，且盤心微凸，應乃吹製時因黏附棒管而形成之疤



Fig. 4
Straight-sided bowl with a yellowish tint, Tang dynasty
Excavated from Famen Temple
© Shaanxi Archaeology Institute
圖四
唐 素面淡黃直筒琉璃鉢 編號FD5:032
法門寺地宮出土
© 陝西省考古研究院

痕，種種均與此鉢相似（沈從文，《玻璃史話》，李之檀編，瀋陽，2004年，頁166；以及梁莊愛倫，〈A Report on Western Asian Glassware in the Far East〉，《Bulletin of the Asia Institute》，新系列卷5，1991年，頁117，圖22）。

大唐李室嘗挑中外琉璃雅器，供奉法門寺，最後一次為咸通十五年（874年）。法門寺，鄰近西安，藏釋迦牟尼佛指舍利，故屬大唐重要寺塔。有唐一朝，曾多次下旨迎奉舍利，大張旗鼓請至皇城供養，未幾送還，又添御賜華物，場面盛大莊嚴。選中御賜供奉之物，悉為珍罕至極之品，除大量金銀、織錦及上佳秘色瓷，大唐天子所贈還包括二十件中外琉璃。法門寺地宮發現一淺藍琉璃盤，圓唇與此近，盤心微隆，器底有相應之吹管痕跡（圖三）。另有淡黃琉璃器，其色與此器近，包括一直壁鉢（圖四）以及一套著名之茶盞與托，後者明顯出自中國藝匠之手（《法門寺考古發掘報告》，北京，2007年，上冊，頁212，圖141:1、頁218，圖145:2，以及下冊，彩圖版182、189:1及191:2）。

雖無器形與此相近之琉璃器例，但形與此類之陶瓷器，唐前已有，例可參見隋朝河北刑窑所製（《刑台隋代刑窑》，北京，2006年，頁69-73及彩圖版4）。

此鉢屬宗傑霍明志（霍明志，1880?-1949?年）舊藏。明志生於天津，雙親早歿，受學於當地法人開辦之教堂。1906年，他在北京創立達古齋，經營古董珍玩買

賣，以山西所出為大宗，但涉獵範疇甚廣，博學旁通。又待客以誠，傳授辨別真偽之法，並就此出版中法雙語小品，期望樹立學者形象。1932年，他在巴黎德魯奧大樓出售部分收藏，當中便包括此鉢，另一部分藏品則在紐約透過 J.C. Morgenthau & Co 易手，同一時間他更在市內舉辦贗品展覽，藉此教育民眾（見 Susan Naquin，〈Paul Houo, A Dealer in Antiquities in Early Twentieth Century Peking〉，《Études chinoises, Revue de l'Association française d'études chinoises》，卷XXXIV，第2期，2015年，頁203-244）。

安德烈·波特爾（André Portier，?-1963年）自十九世紀始，專營東亞絲綢貿易，又創立亞洲藝術鑑定公司 Cabinet Portier & Associés，至今仍屹立巴黎。早在1908年，安德烈籌辦首場中國藝術專場。2016年6月21日 Beaussant Lefèvre 與佳士得在巴黎德魯奧大樓拍賣他的日本版畫及陶瓷收藏，拍賣圖錄中，安德烈的三名孫兒寫道，他們學會了與祖父安德烈·波特爾一起珍賞亞洲藝術，當時卻不知道曾祖父亨利·波特爾（Henri Portier）的喜好。原來他的公寓中，一房以亞洲為題，位處維尼翁道（rue Vignon）9號，樓上正是尚·考克多（Jean Cocteau）與尚·馬利（Jean Marais）的單位。孫子們自幼進出亞洲寶閣，每每猶如步入博物館，藏品卻可任意觸摸，祖父更利用那些亞洲雅器，把中日故事傳說娓娓道來。

**A HIGHLY IMPORTANT AND POSSIBLY UNIQUE
LARGE GLASS HOLY BOWL
TANG DYNASTY**

of generous proportions, the sublime vessel with deep rounded sides marked with a soft undulating outline, sweeping up from a domed base centred with a pontil mark corresponding on the interior to a broad rounded shoulder and emphasised lip, the translucent glistening glass of a yellowish tone
w. 31 cm, 12¼ in.

PROVENANCE

Ta-kou-tchai [Daguzhai, Studio for Understanding Antiquity] of Paul Houo-Ming-Tse [Houo Mingzhi, alias Paul Huo] (1880?-1949?), Beijing, 1930 or earlier.
Hôtel Drouot, Paris, 15th February 1932, lot 153.
Collection of André Portier (d. 1963).
Christie's London, 16th April 1985, lot 284.

LITERATURE

Paul Houo-Ming-Tse, *Preuves des Antiquites de Chine*, Pékin, 1930, p. 409 bottom.

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

US\$ 510,000-765,000

唐 琉璃寶鉢

來源：

達古齋主人宗傑霍明志（1880?-1949?年）收藏，北京，1930年或更早

巴黎德魯奧大樓，1932年2月15日，編號153

安德烈·波特爾（1963年卒）收藏

倫敦佳士得1985年4月16日，編號284

出版：

宗傑霍明志，《達古齋古證錄》，北京，1930年，頁409下







SPIRITUAL MONUMENTALITY IN A TURBULENT ERA

This large and impressive sculpture of Shakyamuni Buddha, imbued with the uttermost spirituality and tranquillity, provides a window into a golden age of Buddhist history in China, when Buddhism flourished amidst an unstable backdrop of chaos and war under the Jin dynasty (1115-1234), and a profusion of sculptures was created in wood, particularly for the pre-eminent centres of religious activity in Taiyuan and Wutaishan. Naturalistic in its sensitive rendering of the figure, but carved on a grand scale, the full-bodied image is conveyed with aristocratic countenance on the softly delineated face, set in an expression of intense serenity. The treatment of the long flowing robes, picked out in varying levels of relief, produce a dramatic dichotomy between shadow and highlight, captivating the viewer with an impression of realism and deep humanity. Preserved in good condition after nearly a millennium, with traces of its original pigments, it is a sublime creation.

The depth of support for Buddhism in the Jin dynasty is evident from the numbers of surviving sutras carved on stone tablets, and by the ambitious production of a new official printed edition of the Buddhist canon, completed in Shanxi in 1192, as expounded by Tao-chung Yao, 'Buddhism and Taoism under the Chin', in Hoyt Cleveland Tillman and Stephen H. West (eds), *China under Jurchen Rule: Essays on Chin Intellectual and Cultural History*, New York, 1995, p. 174. It is also evident from the sheer quality and stature of the surviving sculptures of the period. Such large wooden statues, originally with rich painted surfaces, were created for Buddhist temples in north China under the different dynasties that ruled in the 10th-13th centuries. Many temples in northern China were as extensive as palaces, and contained a series of courtyards with magnificent buildings devoted to worship, teaching and monks' living quarters. The Jurchen rules of the Jin dynasty built on this tradition, gradually adopting Buddhism as the state religion in place of shamanism, and establishing a rich legacy of temples, tombs and artefacts. The deeply carved drapery and the heavy ornamentation on figures of this size, coupled with the preserved pigments, hint at the original sumptuousness and overwhelming visual effect that awaited temple visitors. They

would have encountered this image in an elaborate stage set with painted murals covering the walls, along with many other sculptures of deities and *luohan*, all brightly coloured and gilded.

Carved wood Buddhist figures from the Jin dynasty, of which this is such a fine example, reveal the deep level of influence from the artistic style of the Indian Gupta Empire (320-647), itself imbued with resonances of the Hellenistic tradition. Looking at the Buddha, the eye is drawn not only to the form of the figure itself, but also to the graceful folds of the robes, distinctly Hellenistic in their adherence to the contours of a realistically conceived body as they flow freely down. The treatment of the dynamic muscular body, gentle S-curves and features such as the exposed chest do not stem from Han Chinese traditions, where little of the naked body was ever depicted, but pay homage to the external influences that crossed the Silk Road to China during and before the Tang dynasty. The carvers of the Jin dynasty were not only just inspired by this tradition, but further developed it in their own unique style, as demonstrated by areas such as the face, where the plumper, more fleshier treatment of the expression assumed a greater delicacy of articulation, and a softness of modelling matching the outlook of the confident, culturally sophisticated but politically inept court. It epitomises the new humanism imbued in Buddhist sculpture from the 11th-12th century onwards. The figure is majestic, yet it also exudes a benign calm and warmth that draw in the viewer, creating an impression of greater approachability and emotional connection.

Other large scale wood sculptures from the Jin dynasty are known, mostly preserved in museum collections, but of these, the vast majority are images of *bodhisattva*, particularly of Avalokiteshvara. It is much rarer to find a sculpture of Shakyamuni Buddha. The only other recorded example appears to be one sold at Christie's Hong Kong, 30th/31st October 1994, lot 388, and included in the same landmark exhibition as the current lot – *The Splendour of Buddhist Statuaries. Chinese Buddhist Wooden Sculpture from Sung and Yuan Dynasties*, National Museum of History, Taipei, 1997, pp. 38-39, and illustrated on the cover.





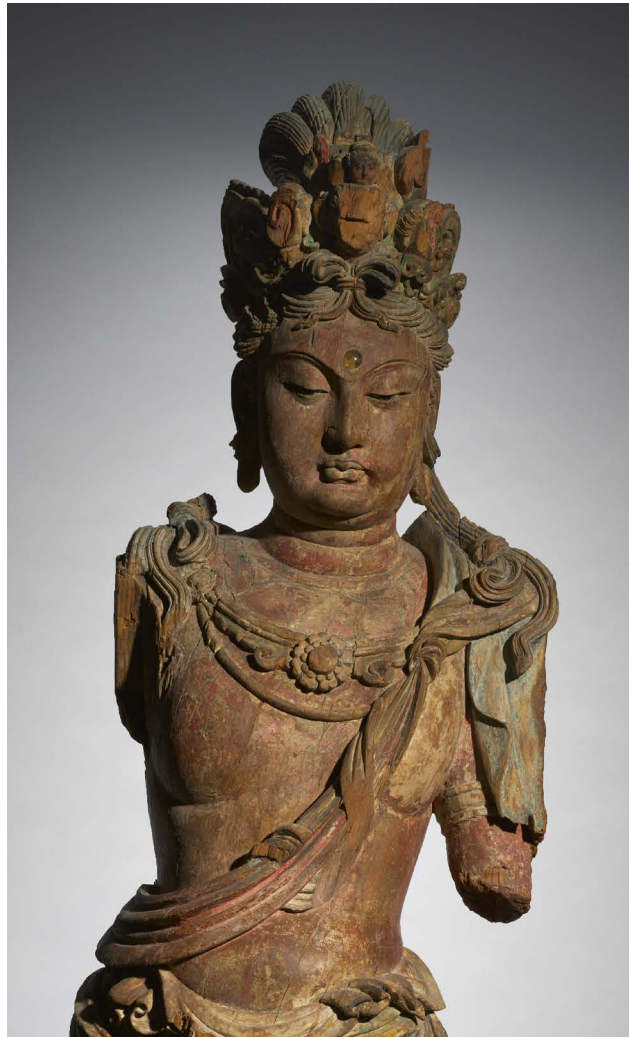


fig. 1
Eleven-headed wood figure of Avalokiteshvara(detail), late Northern Song – Jin
dynasty
Purchase from the J. H. Wade Fund
Courtesy of Cleveland Museum of Art, Cleveland

圖一
北宋末年至金 木雕十一面觀音立像(局部)
J.H. Wade 基金購藏
圖片鳴謝：克里夫蘭藝術博物館

Of the famous life size wood sculptures of *bodhisattvas* preserved in museum collections, one of the finest is the large Song – Jin dynasty wood figure of Avalokiteshvara, illustrated in *Masterworks of Asian Art. The Cleveland Museum of Art, Cleveland, 1998, p. 56 (fig. 1)*. It shares several distinct stylistic features with the current lot, especially the treatment of the face, softly carved with fleshy modelling, skilful rendering of naturalistic details including the creases at the mouth, the slightly plump cheeks, and the prominent brow. Several features, including the precise manner in which the upper torsos are rendered on both figures, through skilful curved lines highlighting the exposed muscle, are so similar that it could be conjectured that both figures were created by the same carver or workshop. Compare also the treatment of the face, robes and exposed body on a monumental polychrome wood figure in the Nelson Atkins Museum of Art, Kansas, illustrated in Robert E. Fisher, *Buddhist Art and Architecture*, London, 1993, pl.

106, and on the cover. See also similar stylistic elements on the famous pair of large wood figures of *bodhisattvas* in the Royal Ontario Museum, Toronto. Reportedly found in Linfen, Shanxi province, before they entered the George Crofts collection, one of them is notable for the dedicatory inscription on the inside dating it to 1195; see Denise Patry Leidy and Donna Strahan, *Wisdom Embodied. Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, p. 19, fig. 20.

For other examples of Jin wood carved figures sold at auction, see a Liao – Jin polychrome wood figure of Water Moon Guanyin from the collections of Martin Erdmann and Brodie Lodge, sold in our London rooms, 7th June 1988, lot 48, to Eskenazi, and recently sold at Christie's Hong Kong, 30th May 2018, lot 2858, and a large Song – Jin dynasty figure of a Bodhisattva from the collection of Robert Hatfield Ellsworth, sold at Christie's New York, 17th March 2015, lot 58.



佛相莊嚴

釋迦牟尼佛坐像，雄偉莊嚴，震懾人心，觀者得以一窺金代中國佛教造像藝術發展之輝煌成就。當時戰亂紛擾不絕，佛教給予百姓心靈寄托，遂蓬勃發展，此類木雕大型造像尤以宗教中心太原、五台山最盛。此釋迦牟尼佛坐像，雕刻技術純熟，姿態自然如生，尺寸碩大，沉穩尊貴，面容表情寧靜慈悲，佛身衣袍柔軟飄逸，衣褶層疊豐美，光影下栩栩如生，震撼動人。時過千載，仍可見些微礦彩，保存良好，難能可貴。

金代佛教深植人心，金明昌三年（1192年），於山西雕造大量佛教經典石碑，參考姚道中，〈Buddhism and Taoism under the Chin〉，Hoyt Cleveland Tillman 與 Stephen H. West 編，《China under Jurchen Rule: Essays on Chin Intellectual and Cultural History》，紐約，1995年，頁174。十至十三世紀間，此類大型繪彩造像，乃為中國北方寺院所造，許多寺院幅員廣大，建築華麗，庭園錯落，宛若宮殿。金代君主以此為礎，逐漸接納佛教為國教，如此風氣下，金代佛寺、墓葬、佛教文物更顯豐富多貌。如此大型佛像，生動逼真，色彩濃重，金彩相綴，供於寺院佛龕壁畫前，伴隨其他神祇、羅漢造像，光碧輝煌，華美殊勝。

金代木刻佛教造像，得印度笈多王朝（320-647年）風格影響甚深，亦略現希臘化時代傳統，此像衣褶豐厚輕盈，彷彿輕風吹拂，自然典雅，類同後者造像特徵。佛身厚實，袒胸，略顯折腰曲線，非漢式造像傳統，應屬唐代以前自絲路傳入的異邦風格。金代造像不僅取材傳統，且發展出獨特風格，面容更顯豐滿圓潤，表情描寫細緻入裡，技法成熟而柔和，集十一至十二世紀造像藝術精髓，反映當時藝術文化發展之高度。此像尊貴超凡，卻亦祥靜溫暖，深深觸動觀者心靈。

存世金代大型佛教造像，多為博物館收藏，其中大部分為菩薩雕像，又以觀音菩薩最多，佛造像甚為少見，著錄僅見一例，售於香港佳士得1994年10月30 / 31日，編號388，與本品同展於《佛雕之美—宋元木雕佛像精品展》，國立歷史博物館，台北，1994年，頁38-39，及封面。

博物館藏品中，最揚名千里的，要屬克利夫蘭藝術博物館收藏大型宋至金木雕十一面觀音像，錄於《Masterworks of Asian Art. The Cleveland Museum of Art》，克利夫蘭藝術博物館，克利夫蘭，1998年，頁56（圖一）。此例與本品風格甚是相似，如面部描寫，豐潤而線條自然，唇部、面頰、眉目，均甚相似。二者頸背身軀之雕刻手法亦是相近，以細微起伏表現肌骨，幾似出自同一工匠、作坊。比較納爾遜·阿特金斯藝術博物館藏大型木雕加彩水月觀音像之佛面、衣袍及身形，刊於 Robert E. Fisher，《Buddhist Art and Architecture》，倫敦，1993年，圖版106、封面。參考多倫多皇家安大略博物館藏一對菩薩立像，亦可見相類雕刻風格，傳出自山西臨汾，後入 George Crofts 收藏，其一銘文紀年1195年，圖載於 Denise Patry Leidy 及 Donna Strahan，《Wisdom Embodied. Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art》，紐約，2010年，頁19，圖20。

拍賣場之金代木雕造像，如 Martin Erdmann、Brodie Lodge 遞藏遼至金代木雕水月觀音，1988年6月7日售於倫敦蘇富比，編號48，入埃斯卡納齊收藏，2018年5月30日售於香港佳士得，編號2858。安思遠收藏大型宋至金代木雕菩薩像，2015年3月17日售於紐約佳士得，編號58。



PROPERTY OF A GENTLEMAN

**AN EXTREMELY RARE LARGE POLYCHROME
WOOD FIGURE OF SHAKYAMUNI BUDDHA
JIN DYNASTY**

superbly and sensitively sculpted in the form of Shakyamuni Buddha seated in *vajraparyankasana*, portrayed with a sensuous full face accentuated with slender bow-shaped eyes and hooded eyelids casting a meditative and powerful aura with downcast pupils, all below well-defined arched eyebrows flanking a central recess for an *urna*, the curved contours of the eyebrows juxtaposed with the prominent nose above softly and realistically delineated lips, all framed by neatly arranged rows of ringlet curls and a pair of long pendulous earlobes, the domed head further depicted with an *ushnisha*, the dignified and sublime figure rendered clad in long flowing robes subtly picked out in relief with floral borders, the voluminous drapery elegantly cascading in folds and baring the upper right torso, the reverse of the head and torso left with a rectangular aperture, traces of original polychrome pigments
122 cm, 48 in.

PROVENANCE

Acquired in 1994.

EXHIBITED

The Splendour of Buddhist Statuaries. Chinese Buddhist Wooden Sculpture from Sung and Yuan Dynasties, National Museum of History, Taipei, 1997, pp. 34-37.

LITERATURE

Bulletin of the National Museum of History, 1997, vol. VII, no. 6, cover and inside cover.

HK\$ 16,000,000-18,000,000

US\$ 2,040,000-2,300,000

金 木雕加彩釋迦牟尼佛坐像

來源：

1994年入藏

展覽：

《佛雕之美—宋元木雕佛像精品展》，國立歷史博物館，台北，1997年，頁34-37

出版：

《歷史文物月刊》，1997年，第7卷，第6期，封面及封面內頁







3630

**A MAGNIFICENT AND RARE LARGE IMPERIAL
KASHMIR-STYLE PARCEL-GILT LACQUER
COPPER ALLOY FIGURE OF SHAKYAMUNI
BUDDHA
QING DYNASTY, QIANLONG PERIOD**

boldly cast in repoussé technique, depicted seated in *vajraparyankasana* with the hands held in *dharmacakra mudra*, dressed in loose robes draped over the left shoulder and leaving the right chest bare, the serene face depicted with downcast eyes beneath elongated arched brows and an *urna*, flanked by a pair of pierced pendulous earlobes, all below tightly knotted hair surmounted by an *ushnisha*, the revealed skin brilliantly gilt
75 cm, 29½ in.

PROVENANCE

A French private collection, by repute.

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

US\$ 640,000-895,000

清乾隆 御製局部漆金銅喀什米爾式
釋迦牟尼佛坐像

來源：
傳法國私人收藏





fig. 1

Kashmiri-style bronze figure of Shakyamuni, Qing dynasty,
Qianlong period
Qing court collection
© Collection of the Palace Museum, Beijing

圖一
清乾隆 局部飾金銅喀什米爾式釋迦牟尼佛坐像
清宮舊藏
© 北京故宮博物院藏

This magnificent and impressively large figure of Shakyamuni Buddha, depicted at the moment of his first sermon after enlightenment, is likely to have been commissioned by the Qianlong Emperor in homage of a treasured 7th-8th century Kashmiri bronze figure housed in the Yonghegong. Boldly created in repoussé technique, the partial gilding of a brilliant tone, with powerfully conceived folds in the robes an exaggeration of the prototype, it is a superb example of Imperial metalwork, and far larger in size than another Qianlong mark and period example still preserved in the Palace Museum, Beijing.

In the Qianlong era, where there was considerable interchange between high lamas and the Imperial court, a number of rare early sculptures from Tibetan monastic collections was brought to Beijing by high lamas and bestowed on the emperor. Those that he particularly appreciated he ordered the Palace Workshops to make high quality copies. Foremost among these is the famous Kashmir figure in the Yonghegong, illustrated in *Buddhist Statues in Yonghegong*, Beijing, 2001, pl. 40, which has a Qing gilt-lacquered stand and *prabha mandorla*, inscribed in Manchu, Mongolian, Chinese and Tibetan, stating that on the 22nd day of the 2nd month of the 10th year of the Qianlong period

(1745), the 7th Dalai Lama presented it to the Qianlong Emperor, and on the 20th day of the 10th month it was placed inside the newly renovated Yonghegong Temple, and that later on it was copied at the Palace Workshops.

A Qianlong period Kashmiri-style bronze figure of Shakyamuni from the Qing court collection, preserved in the Palace Museum, Beijing was created in the style of the Yonghegong sculpture and placed on a reign-marked stand. See *Classics of the Forbidden City. Tibetan Buddhist Sculptures*, Beijing, 2012, no. 63 (**fig. 1**). A comparison between the two shows just how faithfully the iconography on early figures was copied, differing only in terms of the larger size of the Qianlong example, and the sharper casting and more pointed details on the face and robes.

The current sculpture is very closely related in form, style and iconography, suggesting that it emanates from the same workshop. At 74 cm high, it was created on a much grander scale than the Palace Museum example, which still retaining its original base, is only 69 cm high. It is however nearly identical, strongly pointing to it being an Imperial commission in the same period, which would probably originally have had a stand with similar iconography and Qianlong reign mark to the one still in Beijing.





The iconography relates to Shakyamuni Buddha's first sermon after his enlightenment given at Mrigadava, the deer park at Sarnath, where he set in motion the Wheel of Dharma: the episode is personified in the *dharmachakra* hand gestures. This iconographic representation, together with the standing Buddha image where the right hand is held in a gesture of reassurance, *abhayamudra*, are the two most popular forms of Buddha found in early Kashmir art. Works such as this made their way to Tibet upon the demise of Buddhism in Kashmir and were highly prized: the 11th century royal monk Nagaraja had a large collection of Kashmir bronzes as well as locally made western Tibetan works.

Kashmiri sculptures of this type were always thought to date from the 9th century. However, the discovery within the last twenty years of an important inscribed Kashmir bronze in a Tibetan monastery collection has prompted a re-evaluation of Kashmir sculpture that has allowed rare images of this form to be re-dated to the 7th century. The inscribed bronze

that revolutionised the dating of Kashmir sculpture is a standing Buddha with similar robe style, physiognomic details and pedestal to the one in Beijing, and datable both by palaeography and reference in the inscription to the founder of the Karkota dynasty Durlabhavardhana (r. ca. 600-636) see Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. 1, pp. 126-29, pls 28A-D.

For other examples of prototypes to the current sculpture, see a 7th–8th century Kashmir figure of Buddha with similar iconography from the Qing court collection, now preserved in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City. Tibetan Buddhist Sculptures, op.cit.*, 2012, no. 53; one in Los Angeles County Museum of Art, originally in the collection of Nasli and Alice Heeramanek, M.69.13.5, illustrated online; and a third without the elaborate openwork base, formerly in the collection of Professor Samuel Eilenberg and Simon Digby, sold in these rooms, 7th October 2015, lot 3101.

本尊釋迦牟尼佛像尺寸龐大，刻劃釋迦牟尼佛初轉法輪，為眾說法，相信乃乾隆皇帝御令，按照雍和宮一尊七世紀喀什米爾銅像特製。造型凸紋流暢利落，局部鑲金光華閃亮，佛袍褶皺氣勢逼人，實乃宮廷金屬器藝匠傑作，北京故宮博物院現藏另一乾隆例，尺寸遠較本尊為小。

乾隆年間，宮廷與喇嘛領袖交流甚密，故此有西藏佛寺收藏珍罕早期造像經喇嘛領袖傳至皇帝收藏，最得乾隆帝青睞者，則由宮廷作坊精心複製，其中包括一件清宮舊藏喀什米爾造像，圖載於《雍和宮佛像寶典》，北京，2001年，圖版40，帶鑲金底座及背光，刻滿文、蒙文、漢文及藏文，記載乾隆十年（1745年）二月二十二日，達賴喇嘛七世呈該像予乾隆皇帝，後由宮廷作坊仿製。

北京故宮博物院清宮舊藏一喀什米爾風格坐佛，圖載於《故宮經典：藏傳佛教造像》，北京，2012年，編號63（圖一）。比較兩者，可見造像模仿仔細入微，乾隆作例僅尺寸稍大，鑄工較精確，面容及佛袍輪廓更為分明。此尊高74公分，比故宮收藏作例編製更為龐大，後者連底座，僅高69公分。然而，此像完全相同，憑此可推斷為同期宮廷御令製作，原本多數連底座，其樣式應與現存於北京之例相近，並署乾隆年款。

此像雙手結說法印，寄念釋迦牟尼佛鹿野苑初轉法輪，為眾說法。喀什米爾初期造像，以雙手結說法印者與右手施無畏印之立佛兩種最為普及。如此銅像上所見之喀什米爾典型塑像風格，對爾後十一世紀藏西藝術影響良多。十一世紀吐蕃王族僧人那嘎拉咱收藏中，除藏西佛像，有眾多喀什米爾銅像，可見其隨佛教傳入西藏，為人所珍。如此佛像上之雙目若杏、飾嵌如銀等珍貴金屬者，後漸演變成藏西製喀什米爾風格佛像之典型特徵。

此類喀什米爾造像，過往多認為乃製於九世紀。然而，過去二十年研究發現西藏佛寺收藏一尊附銘之重要喀什米爾造像，引發學者從新審視喀什米爾造像，發現部份珍罕作例年代應為七世紀。

上文提及附銘之重要喀什米爾造像，乃一銅立佛，其袈裟、輪廓、底座皆與此風格相類，據古文字學及銘文內容，可推斷立像製於羯迦吒迦王朝初祖杜拉巴瓦爾達納在位年間（約600-636年），詳見烏爾里希·馮·施羅德，《西藏佛教雕塑》，香港，2001年，卷1，頁126-29，圖版28A-D。

其他七至八世紀喀什米爾佛像雛本，可參見北京故宮博物院清宮舊藏像，收錄在《故宮經典：藏傳佛教造像》，前述出處，編號53。洛杉磯郡立藝術博物館 Nasli and Alice Heeramanek 伉儷舊藏也有一例，見該館官方網站，編號M.69.13.5。尚可比較 Samuel Eilenberg 教授及 Simon Digby 舊藏例，底座無鏤空，售於香港蘇富比2015年10月7日，編號3101。



乾清宮御用



3631

PROPERTY OF A GENTLEMAN

**AN IMPERIAL SILK AND METALLIC
THREAD CARPET**
QING DYNASTY, 19TH CENTURY

woven in the centre with a Bodhisattva seated atop a lotus pedestal before a flaming *mandorla*, below a pair of confronting dragons contesting a flaming pearl amidst stylised cloud scrolls and floral sprays, all encircled by twelve shaped cartouches variously enclosing auspicious symbols and the Buddhist emblems reserved on a geometric diaper band, the top inscribed *Qianqing Gong yuyong* (For Imperial use in the Hall of Heavenly Purity) approx. 212 by 125.5 cm, 83½ by 49¾ in.

HK\$ 250,000-300,000

US\$ 31,900-38,300

清十九世紀

絲織金線佛像掛毯
《乾清宮御用》款



Mark

3632

**A SILVER-INLAID BRONZE FIGURE
OF GUANYIN**
SHISOU MARK, 17TH CENTURY

depicted seated, the right knee raised supporting both hands with one holding a scroll, clad in long flowing robes falling into voluminous folds and draped over by a shawl, the garments embellished by silver wire-inlaid lotus scrolls and stylised clouds, opening to reveal the bare chest adorned by a bejewelled beaded necklace, the serene face turned gently to one side, with hair neatly piled up to form a chignon secured by a pin, the reverse inlaid with a Shisou mark in silver wire, accompanied by a letter and box inscribed by Hata Zouroku dating to 34th year of Meiji period, in accordance with 1901

21.3 cm, 8¾ in.

HK\$ 500,000-700,000

US\$ 64,000-89,500

PROVENANCE

The Ryushido Collection.
Collection of Mitsumura Toshimo (1877-1955),
according to box inscription.

十七世紀
銅嵌銀絲觀音菩薩坐像
《石叟》款

附秦藏六書於明治三十四年（1901年）之
信件及日本木盒

來源：
龍獅堂收藏
光村利藻（1877-1955年）收藏
（盒上標籤）



A RARE CARVED AND GILT LAPIS LAZULI
HEART SUTRA
MARK AND PERIOD OF QIANLONG

of square form, one side worked in relief to the centre with a figure of Shakyamuni Buddha seated before a flaming *mandorla*, surrounded by thirty-four smaller figures of buddhas and flying *apsaras*, their faces gilt, the reverse incised and filled with gold with the *Heart Sutra*, accompanied by an inscription dated to the Qianlong *gengwu* year (in accordance with 1750) followed by two seals reading *Qian* and *Long* respectively
6.5 cm, 2⁵/₈ in.

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

US\$ 102,000-153,000

清乾隆
御製青金石描金刻
「般若波羅密多心經」佛牌
《乾》、《隆》款



Mark



This square sutra plaque is made from lazurite with a dark-blue tone and gold flecks. One side of it is carved, as a central icon, with Shakyamuni Buddha dressed in drapery and seated on a pedestal in the meditative lotus pose. The Buddha rests his right hand resting on his right knee and points his right index pointing downwards in the *bhumisparsa* or “earth-touching” *mudra* (also known as “evil-subduing” *mudra*). Around him are myriad other buddhas in different seated poses. The faces of all the buddhas are intricately carved and gold-leaved, creating a solemn atmosphere. On the other side of the plaque, the text of the *Heart Sutra* is engraved and filled in gold inside a double square frame. It ends with a dated signature reading *Qianlong gengwu dong shanghuan yubi* (imperially brushed by Qianlong in the first third of the eleventh month of the *gengwu* year [1750]) and two seal impressions reading respectively *Qian* and *Long*.

Also known as *lapis lazuli*, lazurite is one of the seven treasures of Buddhism. In classical Chinese thought, it was considered a symbol of the utmost authority of Heaven. Lazurite was documented already during the Warring States period in the “Yugong” chapter of the *Shangshu*, where it is called *qiulin*. According to this chapter, Yong Province (present-day northwestern China) sent *qiulin* as a tribute to the court of the Xia Dynasty. The character *lin* in *qiulin*, referring originally to beautiful glue and green jade, is part of a common Chinese phrase that describing something dazzlingly beautiful. According to *Qing huidian tukao* (Illustrated Collected Statues of the Qing Dynasty), the emperor was to wear a lazurite belt as part of his ritual attire for his sacrifices to Heaven because “the colour of lazurite resembles that of Heaven.” Indeed, lazurite was material fitting for the Son of Heaven.

The Qing emperors promoted Buddhism, adopting the Han Chinese’s syncretism of the three traditions of Confucianism, Buddhism, and Daoism. The Qianlong Emperor in particular was an avid student of Buddhism, regarding himself as an incarnation of Manjushri and ordering thangka artists at his court to paint his own visage into their works. Buddhist shrines built by his order were everywhere in the Forbidden City. Every day, Qianlong conducted the Buddhist rituals of burning incense, venerating icons, and chanting sutras.

Copying sutras was a requisite form of Buddhist religious practice for lay believers and clergy alike. Seeking wisdom and insight as rulers, the Kangxi, Yongzheng, and Qianlong Emperors all found time in their busy schedules to recite and copy sutras. *Midian zhulin*, a catalogue of Buddhist texts in the Qianlong court, records as many as seven hundred volumes-worth of copies of the *Heart Sutra* made by the Emperor himself since he ascended the throne in 1735. Qianlong Emperor also frequently copied the *Diamond Sutra*, the *Infinite Life Sutra*, and the *Sutra of Perfect Enlightenment*, etc. According to historical documents, in his early years Qianlong Emperor tended to copy sutras on the first day of the year and on the Buddha’s Birthday (eighth day of the fourth month). After the 40th year of his reign, he copied the *Heart Sutra* on the first and the 15th day of every month without exception. Among the hundreds of sutra copies that Qianlong made during his lifetime, the majority are of the *Heart Sutra*.

In October 1978, a group of important Buddhist artefacts was discovered in the underground chamber of the White Pagoda of Miaoying Temple on Fuchengmen neidajie in Beijing. Among them, Qianlong Emperor’s copy of the *Heart Sutra* was a highlight. This object was interred in the White Pagoda in 1753 during a repair, although is dated to the *gengwu* year or 1750. In style and format, the calligraphy on the lot on offer is almost identical to the White Pagoda *Heart Sutra*. Both appear to be Qianlong Emperor’s close copies of the renowned Tang-dynasty calligrapher Ouyang Xun’s (557-641) rendition of the same text.

Consisting of only 260 characters, the *Heart Sutra* is so named because it is a distillation of the 600-volume *Prajñāpāramitā Sutra* (Perfect of Wisdom Sutra). In this invaluable artefact, the Qianlong Emperor has not only copied the text but also had it engraved on precious lazurite, giving beautiful material form to his religious devotion and his lifelong pursuit of the Bodhisattva ideal of wisdom articulated in the text.

佛牌正方，青金石質，色澤深藍，帶金星。一面中心雕主尊釋迦牟尼佛，右手心蓋住盤腿的右膝，將手指直垂向下，做觸地印（又稱降魔印），全跏趺坐於蓮座上；周圍眾佛坐姿各異，佛面描金，雕琢精細，莊嚴肅穆。另一面描金，雙方框內書「般若波羅蜜多心經」，後署「乾隆庚午仲冬上浣御筆」，鈐「乾」、「隆」印。

青金石，佛教稱為吠努離或璧琉璃，屬佛教七寶之一，被古代帝視作為上天威嚴崇高的象徵。古代稱青金石為璆琳，戰國時魏人大禹著《尚書·禹貢》已有記載，夏代時，位於西方的雍州曾向中央王朝進貢「璆琳」，而「琳琅滿目」的「琳」字，指的正是青金石。據《清會典圖考》記載：「皇帝朝帶，其飾天壇用青金石。」因為「青金石色相如天」，天子所用之材也。

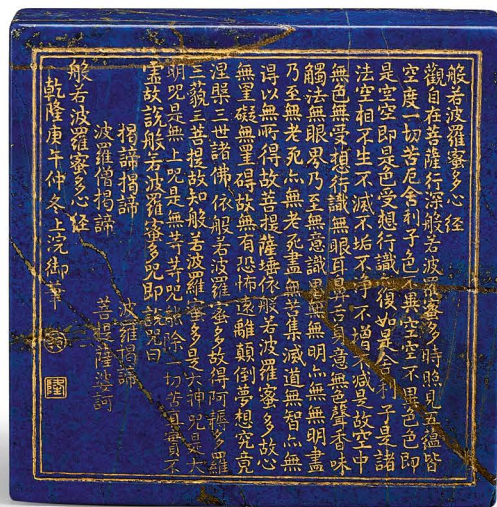
清朝皇帝推崇佛教，對漢人傳統的儒、釋、道三家文化採取了三教一家，融會貫通，三教合流。乾隆皇帝精研佛學，更以文殊菩薩自況，命宮廷畫師把自己繪入唐卡之中。清宮佛樓處處可見，拈香敬佛念佛珠是乾隆皇帝每天必修的「功課」。

抄寫經書是佛教僧眾和修行者必修的修行之一。清朝康熙、雍正、乾隆三帝，為求佛學修為，以得齊家、治國、平天下的大智慧，於日理萬機之暇，誦經刻

典，抄寫經書。《秘殿珠林》著錄了他登基以來手寫的《心經》就有七百多冊。除《心經》外，他還經常抄寫《金剛般若波羅蜜經》、《無量壽經》、《大方廣圓覺修多羅了義經》等。據記載，乾隆早年多於元旦及四月初八浴佛日寫經，乾隆四十年以後，他堅持每月初一、十五抄寫《心經》一部，從不間斷。乾隆帝一生寫有經文數百篇，其中以《心經》居多。

1978年10月，北京阜成門內大街妙應寺白塔塔剎（天宮）內，被發現了一批重要佛教文物，其中乾隆皇帝御筆的《般若波羅蜜多心經》最為引人注目。這件御筆《心經》清乾隆十八年（1753年）修塔時放入塔中，然本品紀年為「乾隆庚午」，即1750年，乾隆十八年，前後相差三年。觀本品與妙應寺白塔天宮內發現的御筆《般若波羅蜜多心經》，字跡、格式如出一轍，應是臨唐歐陽詢書《般若波羅蜜多心經》帖而書。

《心經》，即《般若波羅蜜多心經》，全文僅260字，是600卷《般若波羅蜜經》的濃縮精華。乾隆皇帝不但抄寫《心經》，更把《心經》鑄刻於珍貴的青金石上，從此體現了乾隆皇帝在佛學修養上的意趣及其對《心經》裡所闡述之佛菩薩般若（智慧）思想的執著及追求，實難能可貴。



3634

**A SUPERBLY CARVED TIANHUANG 'RECLINING
BOY' BRUSHREST
17TH CENTURY**

exceptionally carved as a boy reclining on his left side with the knees bent, portrayed with a large cicada on his right calf, the cherubic figure further depicted with plump cheeks and a subtle smile, rendered resting his head on his extended left arm with two scrolls beneath his wrist, with floral and auspicious motifs meticulously gilt-incised to the loose robes, the stone of a lustrous yellowish-orange colour, traces of gilding
6.3 cm, 2½ in.
25.08 gr.

PROVENANCE

Mayuyama & Co Ltd, Tokyo.

HK\$ 600,000-800,000

US\$ 76,500-102,000

十七世紀 田黃雕枕書全蟬童子筆擱

來源：

繭山龍泉堂，東京





Although unsigned, this exquisite *tianhuang* brushrest, intricately carved as a reclining boy with a cicada resting on his leg, is clearly the work of a master craftsman, possibly one of the great carvers active in the early Qing dynasty, such as Zhou Bin and Yang Yuxuan. According to Gerald Tsang and Hugh Moss in the catalogue to the exhibition *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, p. 86, the early soapstone master carvers are set apart by one key feature: every figure is conceived as an individual work of art. This characteristic is evident in the present carving, which is notable not only for the outstanding piece of *tianhuang* it has been fashioned from but also in the careful and sensitive consideration of his facial expression and details to convey his spirit and individuality, as well as the masterfully conceived robes, which fall naturalistically around his body, and are intricately incised and gilded with floral and auspicious motifs. The golden hue of the precious stone further imbues this figure with a sense of vitality and playfulness.

The same precise texture of *tianhuang*, suffused with identical crimson-red inclusions in the stone, can be seen on a *tianhuang* 'bixie' seal sold in these rooms, 8th April 2016, lot 3690. For another example of *tianhuang* figural carving, see the figure of Maitreya by Zhou Bin in the Palace Museum, Beijing, illustrated in *Zhongguo meishu quanji* [The complete collection of Chinese art], vol. 6, Beijing, 1988, pl. 158.

A boy with cicada (*Jinchan tongzi*) is symbolic of wealth. In traditional mythology, the boy with cicada is a reincarnation of the golden cicada, and a previous manifestation of the Tang monk, traveller and Xuanzang.

此田黃枕書童子筆擱，雖無款，但雕刻靈動如生，以足上夏蟬，交代納涼酣睡，又可解讀為「金蟬童子」，乃財富的象徵。匠心獨運，想必出自清初能工巧手，絕藝高技，不亞周彬、楊玉璇。據曾柱昭與莫士搆，早期田黃雕刻名家拒絕墨守成規，作品千變萬化，無二盡同，詳見《文玩萃珍》，香港大學馮平山博物館，香港，1986年，頁86。此筆擱選材上乘，雕刻入微，童子五官精緻可愛，臥姿自然如生，完全吻合前述特質。孩童所穿華衣，以描金花卉祥雲為飾，加上石料金黃之色，更添佳趣。

此田黃石含紅絲，材質極佳。石質與此相近之例，可參考香港蘇富比在2016年4月8日拍出之田黃辟邪，編號3690。另可參考其他田黃人物雕像，如北京故宮博物院藏周彬雕文殊菩薩，收錄在《中國美術全集》，卷6，北京，1988年，圖版158。

AN INSCRIBED ZITAN STAND OF A ZHOU
BRONZE GU
SEAL MARK AND PERIOD OF QIANLONG

of circular section, the top hollowed with a groove encircling a slightly domed centre to fit its bronze *gu*, the rounded sides carved in relief with diagonal wavy leaf-form lappets, all supported on five feet, the base incised and filled in gilt with four characters reading *Zhou leiwen gu* followed by two single characters reading *er* (two) and *yi* (B Grade), flanking a recessed centre inscribed with a seal mark reading *Qianlong yu jian* (For the imperial appreciation of Qianlong) 16.5 cm, 6½ in.

HK\$ 60,000-80,000

US\$ 7,700-10,200

It is likely to be the fitted stand of a bronze *gu* vase, attributed to the Zhou dynasty and recorded in *Xiqing gujian* [Chinese ritual bronzes in the collection of Qianlong Emperor], vol. 24, p. 28 (fig. 1).

清乾隆 御製紫檀「周雷紋觚二」底座
《乾隆御鑑》、《乙》款

乾隆《西清古鑑》錄一件周雷紋觚二（圖一），應為此座之原件，見卷24，頁28。

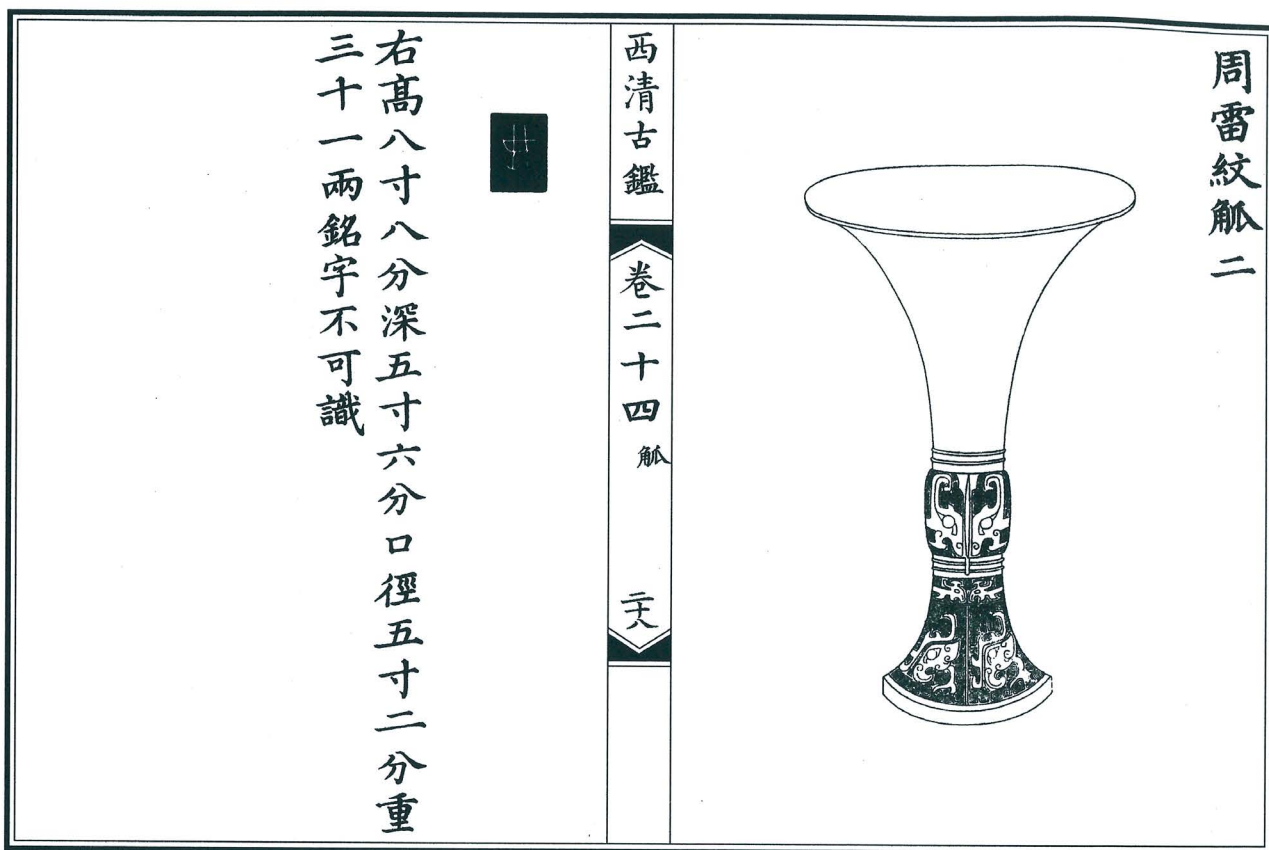


fig. 1

Xiqing gujian [Chinese ritual bronzes in the collection of Qianlong Emperor], vol. 24, p. 28

圖一

《西清古鑑》·卷24·頁28



Two Views



3636

**AN INSCRIBED BRONZE INCENSE TRAY
SEAL MARK AND PERIOD OF QIANLONG**

of oval section, the shallow sides rising from four *ruyi*-shaped feet to an everted rim, cast to the interior with a rectangular cartouche inscribed with the *Yuzhi xiangpan ci* (Poem to the imperial incense tray) followed by two square seals of the emperor
12.6 cm, 5 in.

HK\$ 200,000-400,000

US\$ 25,500-51,000

A closely related incense tray in the National Palace Museum, Taipei, is included in *Gugong lidai xiangju tulu/A Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, Taipei, 1994, cat. no. 93.

清乾隆 銅「御製香盤詞」蓮紋香盤
《惟精惟一》、《乾隆宸翰》款

銘文：

御製香盤詞

豎可窮三界，橫將遍十方。一微塵裏法輪王，香參來，鼻觀忘。篆烟上，好結就卍字光（右調金字經）。

台北故宮博物院藏同式香盤，見《故宮歷代香具圖錄》，台北，1994年，編號93。



3637

**A RARE RETICULATED POLYCHROME
LACQUER BOX AND COVER
MARK AND PERIOD OF YONGZHENG**

清雍正 彩漆鏤空花卉紋熏盒
《雍正年製》款

of compressed globular shape supported on a short foot, the pierced domed cover brightly painted and enhanced with gilt, depicting in the central medallion a red flower and other smaller florets borne on a network of foliate scrolls and palmette leaves, all encircled by a brown-ground gilt key-fret band, the sides of the cover and the box similarly decorated with florets and leafy scrolls, bordered by brown-ground gilt trellis bands at the rims and foot, the interior gilt, the base applied with brown lacquer and finely painted with a leafy spray of succulent peaches below a gilt horizontal four-character reign mark 10.1 cm, 4 in.

HK\$ 250,000-300,000

US\$ 31,900-38,300

This luxuriantly decorated box and cover, skilfully reticulated with a design of flowers, foliate scrolls and palmette leaves, is a rare work of art encapsulating the Yongzheng court's tendency towards innovation. The articulation of the succulent peaches on the base, suspended from leafy sprays, is reminiscent of that on a Yongzheng mark and period enamel box and cover from Alice Boney, illustrated in Fang Jing Pei *et al.*, *Treasures of the Chinese Scholar*, New York, 1997, fig. 108, and sold in these rooms, 7th October 2015, lot 3783.

For a larger Yongzheng period gilded lacquer box of closely related form, but without reticulation, but decorated with similar foliate scrolls in the National Palace Museum, Taipei, see *Harmony and Integrity. The Yongzheng Emperor and His Times*, Taipei, 2009, cat. no. II-96. The same unusual Yongzheng four-character mark, written in a horizontal line, is also seen on enamelled works of art, including a black-ground box imitating Japanese *inro*, illustrated *ibid.*, cat. no. II-92.



Mark

A RARE REALGAR GLASS SEAL PASTE BOX AND COVER
MARK AND PERIOD OF YONGZHENG

清雍正 雄黃料印盒
《雍正年製》款

of compressed globular form, supported on a straight foot, the opaque variegated brilliant orange and ochre-yellow glass swirled together to resemble the mineral, the base with a wheelcut four-character reign mark within a square 5.9 cm, 2 $\frac{3}{8}$ in.

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

US\$ 102,000-153,000

The attractive variegated swirls on this box were made in imitation of the orange-red coloured arsenic sulphide mineral realgar (*xionghuang*). Found in the southern provinces of China, this poisonous mineral was believed to contain the essence of gold and thus became a popular ingredient in Daoist recipes for longevity. Realgar has a soft crumbly texture and is highly toxic, hence its attractive natural pattern of swirls was reproduced in glass.

Realgar glass appears to be an innovation of the early 18th century, and Yongzheng mark and period wares of this type are rare. Of the twelve glass objects inscribed with Yongzheng reign marks in the Palace Museum, Beijing, only a bottle vase appears to be made in imitation of realgar (accession no. gu00107602). Unmarked examples of realgar glass are more commonly known, such as a pair of faceted vases made prior to 1753, when they entered the collection of the British Museum, London, one of which illustrated in Soame Jenyns and William Watson, *Chinese Art. The Minor*

Arts II, London, 1965, pl. 81; and a set of ten glass cups acquired in Guangzhou and brought to Europe in 1732, now in the Nationalmuseet, Copenhagen, published in Bente Dam Mikkelsen et. al., *Ethnographic Objects in the Royal Danish Kunstkammer, 1650-1800*, Copenhagen, 1980, p. 218, nos Ebc 71-82.

Realgar glass boxes inscribed with Qianlong reign marks are known: one in the Palace Museum, Beijing, is illustrated in *Zhongguo jin yin boli falangqi quanji* [Complete collection of Chinese gold, silver, glass and cloisonné enamel], vol. 4, Shijiazhuang, 2004, pl. 186; and another in the Andrew K. F. Lee collection, was included in the exhibition *Elegance and Radiance*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2000, cat. no. 134. Compare also a realgar box, lacking the reign mark but attributed to the Qianlong reign, in the Palace Museum, Beijing, illustrated in Zhang Rong, *Lustre of Autumn Water. Glass of the Imperial Workshop*, Beijing, 2005, pl. 39.



Mark







**AN EXTREMELY RARE CARVED CINNABAR
LACQUER 'PHOENIX' LOW TABLE
MING DYNASTY, XUANDE PERIOD**

the flat rectangular top with raised ends, supported on a constricted waist above four cabriole legs skirted with a cusped apron, the top exuberantly carved in various levels of relief with a lobed cartouche enclosing a pair of phoenix in flight amidst stylised lotus blooms borne on leafy sprays above rocky mountains, framed at each of the four corners with a further phoenix amidst leafy blooms of the four seasons, the raised ends and sides further decorated with floral blooms amid broad leaves, encircled by a trellis band along the constricted waist, the four legs and apron similarly decorated with further phoenix in flight amid floral blooms below a lappet band, the reverse lacquered in black
18.8 by 61.7 by 37 cm, 7³/₈ by 24¹/₄ by 14⁵/₈ in.

PROVENANCE

Collection of Kenzo Hasegawa (1886-1957), founder of the Kaisendo Museum, c. 1950.
Collection of Kaisendo Museum, Yamagata.

LITERATURE

Hirokazu Arakawa, *Bijutsu senjū* [Selection of artworks], vol. 8: *Choshitsu* [Carved lacquer], Tokyo, 1974, pl. 76 and p. 163.

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

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

明宣德 剔紅鳳穿蓮紋炕几

來源：

蟹仙洞博物館創始人長谷川賢三（1886-1957年）收藏，約1950年

山形縣蟹仙洞博物館收藏

出版：

荒川浩和，《美術撰集（第八卷）·彫漆》，東京，1974年，圖版76及頁163









fig. 1
Carved cinnabar lacquer table with phoenix, mark and period of Xuande
© Collection of the Victoria and Albert Museum, London

圖一
明宣德 剔紅穿花龍鳳紋帶屨案 《大明宣德年製》款
© 倫敦維多利亞與艾伯特博物館藏



fig. 2
Carved cinnabar lacquer square tray with phoenix, mark and period of Xuande
Sotheby's Hong Kong, 3rd October 2018, lot 3402

圖二
明宣德 剔紅穿花雙鳳紋倭角方盤 《大明宣德年製》款
香港蘇富比2018年10月3日·編號3402

This superbly carved lacquer table, treasured in a Japanese museum collection for over 50 years, is an exceptional example of early Ming lacquer, preserved in extraordinarily good condition. The sensitive, naturalistic rendering of the complex design of phoenix depicted opposing each other in flight, the luxuriance of the interwoven lotus design, and the large size of the piece are of very high quality. The shape of the low table is elegant, supported on four cabriole legs springing from an intricately formed barbed apron. Its production, probably in the official lacquer workshops of the Guoyuan chang in Beijing would have been an extremely ambitious undertaking, and the precision of form and successful finish is a credit to the craftsmen working there.

The superb thick lacquer layer assembled for this table from numerous individual coatings was only rarely recreated in later periods. The soft, well-polished finish and the smooth, rounded outlines of the various motifs are also characteristic of the wares created at that time; the exuberance and complexity of the present design, however, are exceptional. The creation of a piece of this scale and quality would have been a highly ambitious undertaking, given the time-consuming process of building up a thick enough layer of lacquer by adding and preparing multiple thin coatings, each of which needs to dry before it can be polished and the next one applied, and finally carving the design into it – a process that can stretch over years.

The meticulous design of phoenixes on the current tray is very closely related to that found on arguably the greatest extant piece of early Ming lacquer - the Xuande mark and period table in the Victoria and Albert Museum, London, illustrated in *Ming: Fifty Years That Changed China*, The British Museum, London, 2014, pp. 106-7, fig. 97 (fig. 1). The precision and carving of the design on the upper surface of the table of a dragon and phoenix soaring amidst a dense

ground of lotuses and foliage amidst quatrefoil panels precisely matches that of the phoenixes on the current table, enabling a precise dating of it to the Xuande period. The stylistic elements are so similar – the precise treatment of the feathers, wings and tails of the phoenix, and the depiction of phoenix in reserve on the four corners – that it is likely to have been carved by the same team of artisans. The identical design can also be seen on a Xuande mark and period lacquer tray formerly in the collections of Sir Percival David, Mrs Walter Sedgwick and Edward T. Chow, sold in these rooms, 3rd October 2018, lot 3402, from the Speelman collection (fig. 2).

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

The phoenix emblem was also a regularly used design motif on the highest quality blue and white porcelain produced at the Imperial kilns of Jingdezhen in the Xuande period. For a Xuande reign-marked brushwasher painted with two phoenix from the Qing court collection, preserved in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (I)*, Shanghai, 2000, pl. 129.

本剔紅炕几為日本博物館收藏逾五十載，品相良好，極為出眾，紋飾秀麗精細，巧雕鳳凰成雙，相對騰飛，細膩豐美，蓮紋蜿蜒交錯，自然像生，而且尺寸碩大，堪稱一絕。炕几器形優雅，牙板形狀精細，承接三彎腿，相信乃製於北京果園廠，精工準確，打磨圓滑，足見藝匠雄心絕技。

此几表面打磨柔潤，紋飾輪廓圓滑，屬當時特色。本品紋飾豐富繁複，更見珍稀。且尺寸龐大，質素上乘，如此製作，漆層疊施，每髹一層，需時日待乾。反復無數，至相當厚度才可，方可始雕，再加修磨，完品方成。漆藝費工耗時，住住需要數年之久才可成器，即使後朝也極少製作。

英國維多利亞與艾伯特博物館藏宣德款剔紅穿花龍鳳紋帶匾案，同屬漆器名例，面雕菱花式開光，龍鳳翔於纏枝蓮間，造型精妙，雕工細緻，圖案與本品相類，錄於《明：皇朝盛世五十年》，大英博物館，倫敦，2014年，頁106-7，圖97（圖一）。剔紅案雖雕龍鳳呈祥，整體雕漆風格與此品如出一轍，其鳳凰羽翼、尾部精準刻劃，開光外四角飾隙皆各添一鳳，可見兩器或出一門藝匠。另比一例，紋飾與本品相同，宣德年器並款，曾屬大維德爵士、Walter Sedgwick、仇焱之及史博曼遞藏，售於香港蘇富比2018年10月3日，編號3402（圖二）。

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

鳳凰圖案，常見於景德鎮御窯宣德青花佳瓷，參考北京故宮博物院清宮舊藏宣德年款雙鳳筆洗，載於《故宮博物院藏文物珍品大系·青花釉裏紅（上）》，上海，2000年，圖版129。





A PAIR OF CARVED CINNABAR LACQUER
LOBED 'LANDSCAPE' VASES
QING DYNASTY, QIANLONG PERIOD

each of quatrelobed form, the baluster body rising from a splayed foot to a waisted neck and flared rim, each lobed side of the main body decorated with a cusped cartouche enclosing a scene of figures engaging in various activities against tranquil landscapes, interrupted by lotus scrolls against a dense diapered ground, between plantain and lappet borders encircling the neck and lower body, the rim and foot bordered with key-fret friezes
31.7 cm, 12½ in.

HK\$ 420,000-500,000
US\$ 54,000-64,000

清乾隆

剔紅開光山水人物圖海棠式瓶一對





3641

**A MAGNIFICENT AND RARE LARGE CLOISONNE
ENAMEL 'DRAGON' TIANQIUPING
QING DYNASTY, 18TH CENTURY**

robustly cast with a globular body surmounted by a cylindrical neck with lipped rim, brightly enamelled against a turquoise ground with a ferocious red dragon and its young, their scaly bodies terminating in muscular limbs and sharp claws, powerfully writhing amongst scrolling clouds in pursuit of a flaming pearl, all above tumultuous cresting waves crashing against stylised mountains, the recessed base and the rim gilt
55.3 cm, 21¾ in.

PROVENANCE

Collection of Helen Phelps Stokes Merrill (1905-2004), probably acquired from her father, Isaac Newton Phelps Stokes (1867-1944), a famous New York architect, and thence by descent.

HK\$ 1,800,000-2,500,000

US\$ 230,000-319,000

清十八世紀

掐絲琺瑯蒼龍教子紋天球瓶

來源：

Helen Phelps Stokes Merrill 收藏（1905-2004年），應得自其父，即著名紐約建築師 Isaac Newton Phelps Stokes（1867-1944年），自此家族傳承





This vase is remarkable in many ways: its powerful and dynamic depiction of dragons chasing a flaming pearl, its fine workmanship and above all its monumental size. It displays the great technical advancements made in the 18th century in the production of cloisonné ware, which resulted in the development of numerous enamel colours, including more than 20 opaque ones. Here the writhing scaly bodies of the mighty dragons are painted in tones of red and pink, while billowing clouds are rendered in two tones of blue against a light blue ground.

The lively composition of this piece and the remarkable shading in the reds and blues, were clearly inspired by a painted porcelain piece. *Tianqiuping* painted with dragons were made in the Yongzheng (r. 1723-1735) and Qianlong (r. 1736-1795) reigns and were in turn inspired by early Ming (1368-1644) prototypes. Two Qianlong mark and period *tianqiuping*, painted with a related motif in underglaze blue and copper red, in the Palace Museum, Beijing, are illustrated in *The Complete Collection of Treasures in the Palace Museum. Blue and White Porcelain with Underglaze Red (III)*, Shanghai, 2000, pls 210 and 211, the latter of similar proportions to the present piece.

Cloisonné enamel vases of such large proportions and decorated with this motif are unusual and no other closely related example appears to be recorded. A vase of similar dimensions, but the dragons rendered in a more painterly manner, was sold in these rooms, 3rd October 2017, lot 9; and another with blue dragons among clouds of various colours, from the collection of Sir Peter Moores, was sold twice in our London rooms, 12th June 1990, lot 52, and 9th November 2011, lot 401. A smaller vase of this form and with red dragons against blue and white clouds, in the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum. Enamels, vol. 3, Cloisonné in the Qing Dynasty*, Beijing, 2011, pl. 102; and two much smaller examples were sold in these rooms, the first from the collections of Kenneth Malcolm and Roger Keverne, 5th October 2016, lot 9, and the second, 1st June 2015, lot 658.

Cloisonné enamel vases of this shape and decoration continued to be produced throughout the Qing dynasty. See for example a *tianqiuping* with the Nine Dragons motif against waves, attributed to the late Qing dynasty, illustrated in *Zhongguo jin yin boli falangqi quanji* [Complete collection of Chinese gold, silver, glass and enamel objects], Shijiazhuang, 2002, pl. 278.

此瓶出類拔萃，飾蒼龍教子，波瀾壯闊，氣勢磅礴，工藝臻美超群，器形沉穩巨碩。十八世紀銅胎掐絲琺瑯器製作工藝突飛猛進，皆因琺瑯彩顏色推陳出新，包括逾二十種不透明色彩。龍軀矯健，密披紅鱗，或濃或淡，湛藍地上祥雲翻捲，藍色染疊，深淺不一。

瓶身圖案栩栩如生，紅藍兩色美輪美奐，顯然受彩繪瓷器啟發。雍乾兩朝，龍紋天球瓶倣擬明初式樣，兩尊乾隆年間青花釉裏紅龍紋天球瓶，現藏北京故宮博物院，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210-211，後者與本品比例相似。

如此大尊的雙龍趕珠紋銅胎掐絲琺瑯瓶不可多得，現存記錄中並無近例。有一尺寸相仿的天球瓶，飾雲龍紋，略顯靈動隨性，2017年10月3日售於香港蘇富比，編號9。Peter Moores 爵士舊藏一天球瓶，青龍穿梭彩雲間，兩度售於倫敦蘇富比，分別為1990年6月12日，編號52及2011年11月9日，編號401。北京故宮博物院又藏一例，紅龍翔飛，藍白祥雲縈繞，器形與此相同，尺寸較小，錄於《故宮博物院藏品大系·琺瑯器編 3·清掐絲琺瑯》，北京，2011年，圖版102。香港蘇富比另有兩件更小的瓶例，其中一件為 Kenneth Malcolm 及 Roger Keverne 遞藏，售於2016年10月5日，編號9，另外一件則在2015年6月1日拍出，編號658。

掐絲琺瑯龍紋天球瓶，在清代延燒不絕，見一件應為晚清之九龍逐浪紋天球瓶，載於《中國金銀玻璃琺瑯器全集》，石家莊，2002年，圖版278。

**A MAGNIFICENT LARGE CLOISSONNE ENAMEL
'LOTUS' VASE
QING DYNASTY, QIANLONG PERIOD**

the baluster body rising from a splayed foot to a waisted neck, flanked by a pair of loop handles issuing from gilt-bronze archaic dragon masks suspending loose rings, the body bright decorated against a turquoise ground with large lotus blooms amongst interlocking foliate strapwork, below pendent *ruyi*-shaped lappets enclosing flying bats, the neck similarly decorated with lotus scrolls below stylised *ruyi* lappets, all divided by a band of *kui* dragon scrolls encircling the shoulder, above pendent *ruyi* lappets and foliate motifs along the foot, the rim and foot gilt and incised with keyfret 41.3 cm, 16¼ in.

PROVENANCE

Christie's London, 15th May 2007, lot 163.

A European private collection.

Christie's Hong Kong, 29th May 2013, lot 2071.

HK\$ 700,000-900,000

US\$ 89,500-115,000

The archaic form and stylised *chilong* on this superbly enamelled vase encapsulates the Qianlong Emperor's reverence for antiquity. The enamelled decoration is rich and vivid; the striking decoration of a pair of handles issuing from *taotie* masks is particularly powerful and of high quality. Vases of this shape have their roots in archaic ritual bronze *hu* vessels. However, the Qing craftsmen added their own design elements and made liberal changes to the prototype, thus creating pieces that were contemporary and unique.

The Qianlong Emperor was an avid collector of objects that were modelled after relics from antiquity, so pieces such as this vase would have satisfied his idiosyncratic taste for the old and new. The return to archaic designs highlights the Qing emperors' desire to be aligned with the past and thus reaffirm their legitimacy to the Chinese throne. The form is based on the archaic bronze *hu* ritual vessel, a form that was revived in ceramic wares during the Song period. While

清乾隆

掐絲琺瑯如意蓮紋雙龍活環耳尊

來源：

倫敦佳士得2007年5月15日，編號163

歐洲私人收藏

香港佳士得2013年5月29日，編號2071

the overall symmetrical composition and floral blooms are rendered in the typical Ming style, but the depiction of leaves and 'C' scrolls on the present vase is more closely related to European Baroque foliate scrolls that gained popularity in the Qing court.

Compare Qianlong vases of this type, but with varying handles, such as a larger pair said to have been made as part of a set of tableware used by the Qianlong Emperor for formal banquets, illustrated in Chuimei Ho and Bennet Bronson, *Splendors of China's Forbidden City. The Glorious Reign of Emperor Qianlong*, London, 2004, pl. 244. Compare also a Qianlong period cloisonné enamel vase decorated with lotus flowers, from the Qing court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, pl. 96.



3643

**A LARGE CLOISONNE ENAMEL PEACH-SHAPED
BASIN
QING DYNASTY, 18TH CENTURY**

of peach-shaped with generous rounded sides and a lipped rim, supported on a base formed from gilt-bronze gnarled intertwined branches extended on one side forming the handle, brightly enamelled overall with bats in flight amidst multicoloured cloud scrolls, *wan* symbols and stylised *shou* characters, all reserved on a rich turquoise ground, the rim gilt
55.7 cm, 21 $\frac{7}{8}$ in.

PROVENANCE

Christie's Hong Kong, 28th May 2014, lot 3022.

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

US\$ 128,000-255,000

清十八世紀

掐絲琺瑯萬福海壽紋桃式大盆

來源：

香港佳士得2014年5月28日，編號3022







Superbly cast in the shape of a peach, this impressive basin is remarkable for its large size, colourful enamels and naturalistically cast handle which takes the form of a gnarled branch. Cloisonné vessels in the form of peaches are unusual and only a few examples are known; one with a slightly incurved rim was included in the exhibition *Colourful, Elegant and Exquisite: A Special Exhibition of Imperial Enamel Ware from Mr Robert Chang's Collection*, Suzhou Museum, Suzhou, 2007, cat. no. 122; another from the collections of Sir John Buchanan-Jardine and T.B. Kitson, included in the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935-1936, cat. no. 2019, was sold in our London rooms, 18th October 1960; and a third was sold in our New York rooms, 23rd March 1998, lot 111.

This piece was probably inspired by much smaller fruit-shaped vessels made for the scholar's desk, which were popular throughout the early Qing dynasty. These are known in a variety of media, including porcelain; see a washer covered in a *guan*-type glaze, and with a Yongzheng reign mark and of the period, in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City. Scholar's Paraphernalia*, Beijing, 2015, pl. 85, together with two Qianlong mark and period examples, pls 86 and 87, the first covered in a Jun-type glaze and the second in a Ru-type glaze.

The form and design of this basin brim with auspicious wishes, from the numerous bats (*fu*), which are homophonous with the word for blessings (*fu*), to the alternating swastikas (*wan*) and longevity (*shou*) characters, expressing the wish *wanshou wujiang* (may you have ten thousand longevities without boundary), and the colourful clouds (*yun*). The auspicious message is further strengthened by its shape that depicts a peach, one of China's most auspicious fruit, symbolic of long life and harbinger of happiness.

桃式盆尺寸碩大，器形吸引，加綴桃枝為蓋，別出心裁，且色彩絢爛，祥瑞華麗。掐絲琺瑯桃式盆造型獨特，僅見數例與此相類，其一口沿略往內斂，展於《絢麗·華貴·至尊：香港張宗憲先生珍藏御製宮廷掐絲琺瑯器特展》，蘇州博物館，蘇州，2007年，編號122。John Buchanan-Jardine 爵士及 T.B. Kitson 遞藏之例，則可見於《參加倫敦中國藝術國際展覽會出品圖說》，英國皇家藝術學院，倫敦，1935-1936年，編號2019，曾於1960年10月18日經倫敦蘇富比拍出。紐約蘇富比且有一例，1998年3月23日，編號111。

藝匠應受清初常見瑞果式文房小品啟思，其材質不一。例見北京故宮博物院藏雍正署款官釉桃式洗，見《故宮經典：文房清供》，北京，2015年，圖版85，並見乾隆鈞釉及汝釉洗共二，均署年款，圖版86及87。

**A RARE CLOISSONNE ENAMEL SQUARE VASE,
CONG
QING DYNASTY, QIANLONG PERIOD**

the square-sectioned body rising from a splayed foot and surmounted by a tapered neck, each facet brightly enamelled with a landscape scene, variously depicting tiered pavilions nestled amongst jagged cliffs and trees below vaporous clouds, the foot and neck similarly decorated with stylised lotus scrolls against a turquoise ground, the borders covered in gilt
29.5 cm, 11⁵/₈ in.

PROVENANCE

Roger Keverne, London.
A European private collection.
Christie's Hong Kong, 29th May 2013, lot 2075.

EXHIBITED

Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics*, London, November 2006, no. 78.

HK\$ 420,000-500,000

US\$ 54,000-64,000

This rare cloisonné enamel vase is in the form of a Neolithic jade *cong*, encapsulating the Qianlong emperor's reverence for antiquity. Another closely related cloisonné vase of *cong* form, from the Qing court collection, preserved in the Palace Museum, Beijing, similarly enamelled with pavilions in a swirling landscape, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Metal-bodied Enamel Ware*, Hong Kong, 2002, pl. 145. Compare also two other cloisonné enamel *cong* vases, one sold at Sotheby's London, 14th November 1967, lot 46 and again at Christie's Paris, 21st/22nd June 2016, lot 285, from the collection of Drs Rosemary and Gordon Fryers; and another enamelled with the Eight Trigrams and five bats, sold at Christie's Paris, 10th September 2018, lot 77, from the collection of Juan de Beistegui.

清乾隆 掐絲琺瑯山水紋琮式瓶

來源：

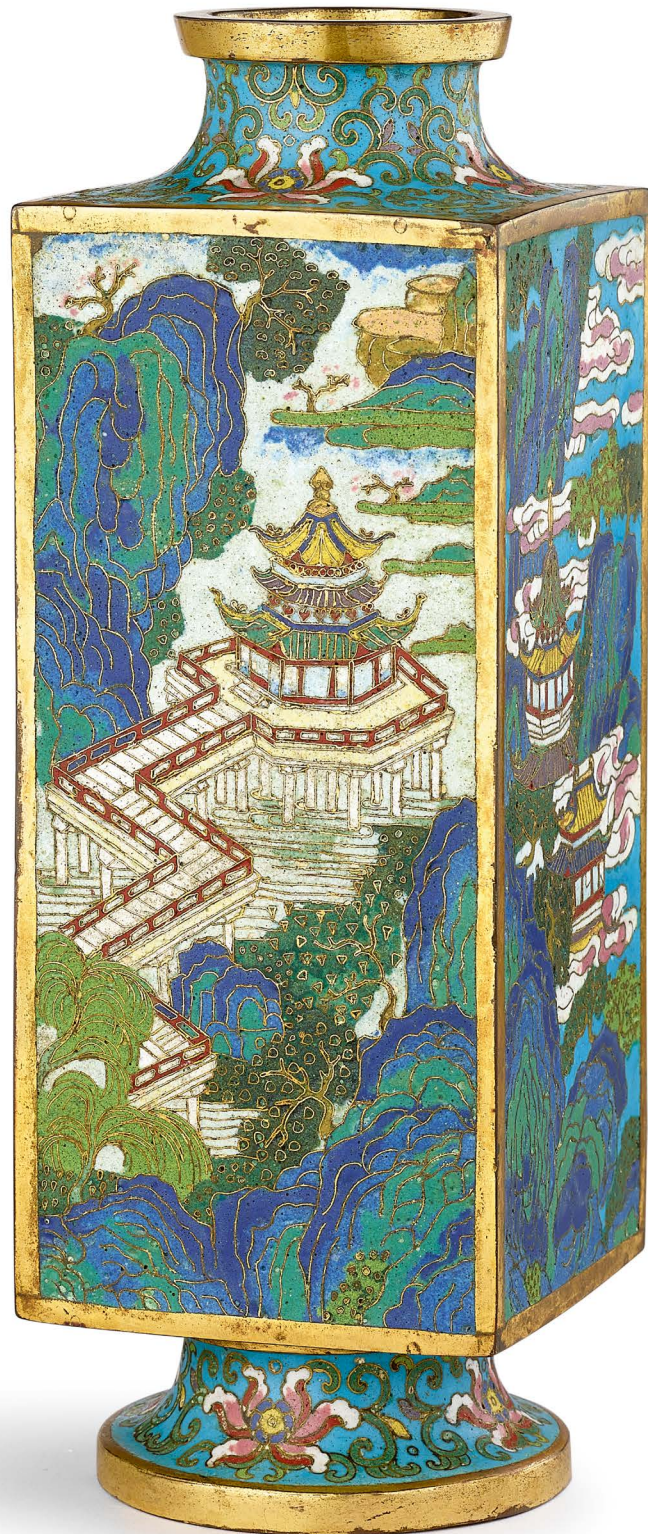
Roger Keverne，倫敦

歐洲私人收藏

香港佳士得2013年5月29日，編號2075

展覽：

Roger Keverne，《Fine and Rare Chinese Works of Art and Ceramics》，倫敦，2006年11月，編號78



A RARE CLOISSONNE ENAMEL ARCHAISTIC VASE, GU

MARK AND PERIOD OF QIANLONG

the central bulbous section rising from a splayed foot to a tall trumpet neck, each section divided into four sections by vertical flanges incised with key fret, brightly decorated against a turquoise ground, the central section with stylised floral sprays below archaistic zoomorphic scrolls, the long neck with upright plantain lappets below stylised foliate scrolls, all divided by bands of foliate strapwork, key fret, lappets, foliate and classic scrolls against white, dark blue and red grounds, the rim and feet gilt, incised to the base with a four-character reign mark within a double square 26.5 cm, 10½ in.

PROVENANCE

Sotheby's London, 11th December 2003, lot 175.

Marchant, London, 2005.

A European private collection.

Christie's Hong Kong, 29th May 2013, lot 2052.

HK\$ 700,000-900,000

US\$ 89,500-115,000

Superbly enamelled with a rich design on a stylised interpretation of an archaic bronze *gu* vessel, this vase embodies the various sources of inspiration available to the craftsmen in order to satisfy the Qianlong Emperor's taste for the exotic and reverence for the past. Craftsmen working in all media, from jade and porcelain to metal and wood, were encouraged to study archaic vessels and use these as the basis for shapes and designs. Every aspect of the design has been carefully planned and executed to the highest standard, as evident in the skilful application of different coloured enamels.

The luminous and luxurious nature of cloisonné enamel was particularly suited to the personal taste of the Qianlong Emperor, who commissioned an increasing number of cloisonné furnishings for the Palace, as well as objects for display and for the scholar's desk. As a result, in order to meet the Emperor's demands, on the sixth year of his reign, corresponding to 1741, the Enamel Workshop was

清乾隆 掐絲琺瑯蓮紋出戟觚
《乾隆年製》款

來源：

倫敦蘇富比2003年12月11日，編號175

Marchant，倫敦，2005年

歐洲私人收藏

香港佳士得2013年5月29日，編號2052

significantly expanded and allocated a further six locations. Wares of such fine workmanship as the present were either created in one of the Enamel Workshops within the Zaobanchu (Imperial Palace Workshop), located within the Forbidden City in Beijing, or were a tributary item made for the emperor in one of the important workshops located in Guangzhou. Most craftsmen working in this medium in the Palace Workshop were recruited from Guangzhou where there was an established tradition of cloisonné enamel production.

The current vase is extremely rare, and no other closely related example is known in any private or museum collection. However, for the more commonly found *gu*-form vases, which have pronounced flaring rims and flanges, see three examples from the Qing court collection, preserved in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum. Enamels, vol. 2 Cloisonne in the Qing Dynasty (1644-1911)*, Beijing, 2011, pls. 130-132.



Mark



A PRIVATE COLLECTION OF GOLD-SPLASHED INCENSE BURNERS

LOTS 3646-3659

The diverse range of shapes and the brilliance of the abstract gold splashes on this carefully selected group of incense burners reveal the true connoisseurship of the collector. Their forms take inspiration from antiquity, each distinct from the other, but they are united by the irregular spots and flakes of gold that cover their well-patinated bodies. These seem to emerge from the alloy at different angles, in the random fashion that minerals such as gold are discovered in their natural state. This gives a most pleasing overall appearance, the gold splashes not distracting from the overall forms of the vessels but subtly reinforcing their distinct individuality. For in contrast to archaic ritual bronzes, primarily made for ceremonial use or for the tomb, these brilliant legacies of late Ming and early Qing China were a celebration of life, to be used in daily settings and for bringing warmth and rich colour to a scholar's desk.

The origin of gilt-bronze splash remains a source of speculation. Gerard Tsang and Hugh Moss in *Arts from the Scholar's Studio*, Hong Kong, 1986, p. 184, mention that the popularity of this surface decoration was fostered by Xuande bronzes of the Ming dynasty, where the appearance of the gold splashes was caused by the uneven surface patination of the vessel. Some scholars have linked gold-splashed decoration on bronzes to *qingbai* and Longquan wares of the Song, Yuan and Ming dynasties. In the exhibition catalogue *China's Renaissance in Bronze*, Phoenix Art Museum, Phoenix, 1993, p. 169, Robert Mowry mentions the appearance of fine paper enlivened with flecks of gold and silver from the early 15th century and suggests that this 'might have also played a role in the creation of such abstract decoration, either directly inspiring those who designed the bronzes or indirectly moulding taste to appreciate objects sprinkled with gold and silver'.



私人珍藏鎏金銅香爐

拍品編號 3646-3659

此組香爐灑金紋靈動多變，彰顯藏家品味高雅。其器形取材自高古器，各具特色，然均施以不規則灑金紋及精細工藝。灑金分佈不依單一規律，恍如自然金礦石，角度多變，精彩紛呈，卻沒喧賓奪主，襯托香爐器形樸雅。高古青銅多為供器或明器，此類晚明至清初之銅器則作日常用，潤飾文士書閣。

灑金銅來源尚未可確定，在曾柱昭及莫士搆著作《文玩萃珍》中，作者論述，明代宣德銅器包漿表面微帶

起伏，故此呈現金斑效果，灑金紋飾之流行，或源於此（香港，1986年，頁184）。部份學者則認為，灑金銅與宋、元、明代青白瓷及龍泉瓷器相關。參考展覽圖錄《China's Renaissance in Bronze》，Phoenix Art Museum，鳳凰城，1993年，頁169，毛瑞（Robert Mowry）論述，十五世紀早期出現閃金、銀之紙張，或直接啟發銅匠製作相近抽象效果，或間接促成欣賞閃金、銀工藝之品味。



**A LARGE GOLD-SPLASHED BRONZE
RECTANGULAR INCENSE BURNER
QING DYNASTY, 17TH – 18TH CENTURY**

well cast with rounded sides rising to a waisted neck and gently everted rim, the rim surmounted by a pair of upright loop handles, all supported on four tapering legs, the base centred with a recessed panel enclosing an apocryphal six-character Xuande mark, the exterior of the copper-brown body liberally splashed overall save for the mark with gold 20.8 cm, 8 $\frac{1}{8}$ in.

HK\$ 300,000-400,000

US\$ 38,300-51,000

The enduring question as to which of the large production of bronze incense burners cast with Xuande reign marks are indeed of the period and which are apocryphal is discussed by Gerard Tsang and Hugh Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, p. 150, where it is concluded that the textual evidence is unreliable, and that 'accurate identification ... must therefore rest largely on the wares themselves'.

Ulrich Hausmann, the scholar and collector of later Chinese bronzes, discusses Xuande reign-marked bronzes from the late Ming dynasty in his essay, 'In Search of Later Bronzes', ed. Paul Moss, *Documentary Chinese Works of Art in Scholar's Taste*, Sydney L. Moss Ltd, London, 1983, p. 232:

"The end of the Ming dynasty, for many a period of decadence and decline, saw a surprising variety of new creations and proves to be a much underrated period which produced fine and often highly original metalwork. Many pieces show an uninhibited display of differing designs and unusual shapes which probably make this period the most individualistic of all the later periods. Because of the diversity of appearance, sometimes rather fancy, many of these pieces are wrongly ascribed to the eighteenth century, rather than one hundred years earlier".

The current incense burner, of stylised archaic *fangding* form modified into a pleasing gently rounded body, of great simplicity, but highly tactile, fits perfectly into Hausmann's description. However, as with many of the fine examples in this group of incense burners, commissioned for wealthy merchants and created at flourishing private workshops, it is difficult to date precisely, hence the relatively broad attribution of 17th or 18th century, encapsulating the end of the Ming dynasty and early Qing dynasty.

清十七至十八世紀 銅灑金冲天耳方爐
《大明宣德年製》仿款

銅香爐當中，帶宣德款者眾，如何分辨仿款之品。曾柱昭與莫士搆認為，分辨需憑香爐本身，文字證據並不可靠（《文玩萃珍》，香港，1986年，頁150）。

中國晚期銅器學者兼鑑藏家郝思曼曾撰文，論述帶宣德款之晚明銅器，指明末，世道衰亡，卻創思層出，所成金屬器精美卓越，然而常被低估忽視。其中多例紋飾器型新穎，展現自由創意，不受限制，可謂晚期各階段當中最具個人風格。皆因此時期之器獨特紛呈，頗為花巧，不少誤認為一百年後，即十八世紀製作（見〈In Search of Later Bronzes〉，Paul Moss 編，〈Documentary Chinese Works of Art in Scholar's Taste〉，Sydney L. Moss Ltd，倫敦，1983年，頁232）。

本品器形近仿古方鼎，然而爐身渾圓，簡約優雅，觸感極佳，吻合郝思曼描述。然而，此類香爐製於私人作坊，由富商委約，準確斷代極難，僅可斷代十七至十八世紀、明末清初之時。



Mark



AN INSCRIBED GOLD-SPLASHED BRONZE
TRIPOD INCENSE BURNER
QING DYNASTY, 18TH CENTURY

sturdily cast with a *bombé* body rising from three tapering legs to a gently everted rim and surmounted by a pair of upright handles, the base centred with a recessed cartouche enclosing an inscription reading *Chenxing banzhu mingxiang*, liberally and densely decorated overall with gold splashes 18.5 cm, 7¼ in.

PROVENANCE

Christie's London, 10th April 1984, lot 319.

HK\$ 150,000-250,000

US\$ 19,200-31,900

It is rare to find a gold-splashed incense burner with an inscription in seal script. *Chenxing banzhu mingxiang* can be translated as 'Waking up to discover there is still half an incense unburnt'. This is adapted from Su Dongpo's sixteen enjoyable things in life, here referring to early in the morning.

清十八世紀 銅灑金橋耳三足爐
《晨興半炷名香》款

來源：

倫敦佳士得1984年4月10日，編號319



Mark



**A GOLD-SPLASHED BRONZE 'MYTHICAL BEAST' TRIPOD INCENSE BURNER
QING DYNASTY, 17TH - 18TH CENTURY**

of *ding* form, cast with a cylindrical body supported on three tall cylindrical legs and rising to a constricted neck and wide galleried rim, the neck flanked by a pair of stylised mythical beast mask handles, each with a mock ring extending over the main body, the gently raised centre of the base with a recessed panel enclosing an apocryphal six-character Xuande mark, the exterior densely decorated overall save for the mark with gold splashes
15.5 cm, 6 in.

HK\$ 250,000-350,000

US\$ 31,900-44,600

清十七至十八世紀
銅灑金鋪首銜環圓鼎式爐
《大明宣德年製》仿款



Mark



A GOLD-SPLASHED BRONZE TRIPOD INCENSE
BURNER
16TH - 17TH CENTURY

十六至十七世紀 銅灑金押經爐
《宣德年》仿款

well cast with a *bombé* body flanked by a pair of handles, each with a small everted tab, all supported on three tapering legs, the base with a recessed cartouche enclosing an apocryphal three-character Xuande seal mark, liberally decorated overall save for the mark with gold splashes
17.3 cm, 6¾ in.

HK\$ 150,000-250,000

US\$ 19,200-31,900

A closely related but slightly smaller gold-splashed incense burner from the J. de Lopes bequest and now in the Victoria and Albert Museum, London, is illustrated in Rose Kerr, *Later Chinese Bronzes*, London, 1990, pl. 7, catalogued as 16th-17th century.



Mark



3650

**A GOLD-SPLASHED BRONZE GLOBULAR
TRIPOD INCENSE BURNER
QING DYNASTY, 18TH CENTURY**

清十八世紀 銅灑金橋耳三足爐
《宣德》仿款

with a globular body rising from three cabriole legs to a gently raised waisted neck and everted rim, surmounted by a pair of flaring upright handles, the base with a recessed cartouche enclosing an apocryphal two-character Xuande seal mark, the exterior liberally splashed with gold mottles w. 16 cm, 6¼ in.

HK\$ 150,000-250,000

US\$ 19,200-31,900



Mark



3651

**A GOLD-SPLASHED BRONZE RECTANGULAR
INCENSE BURNER
16TH – 17TH CENTURY**

well cast with a tapering body rising from four straight legs to a gently flared rim, flanked by a pair of handles, each modelled with an everted arrowhead tip to the straight upper edge, the gently convex base centred with a recessed rectangular cartouche enclosing an apocryphal six-character Xuande mark, the exterior decorated liberally overall save for the mark with gold splashes
18.7 cm, 7³/₈ in.

PROVENANCE

Sotheby's London, 12th June 1990, lot 38.

HK\$ 300,000-400,000

US\$ 38,300-51,000

This superbly cast gold-splashed incense burner is of archaic *fangding* form, but the classic shape has been skilfully modified with exaggerated geometric handles and a gently curved underside. Another pair of incense burners of the same distinct form, from the collection of Lord Clark of Saltwood was sold in our London rooms, 27th June 1984, lot 6.

For other gold-splashed incense burners of similar high quality, compare the bronze tripod incense from the J. de Lopes bequest and now in the Victoria and Albert Museum, London, illustrated in Rose Kerr, *Later Chinese Bronzes*, London, 1990, pl. 15 right, dated as 16th/17th century. See also a gold-splashed tripod incense burner from the collection of Ulrich Hausmann, sold in these rooms, 8th October 2014, lot 3407.

十六至十七世紀 銅灑金臺几爐
《大明宣德年製》仿款

來源：

倫敦蘇富比1990年6月12日，編號38



Mark



**A GOLD-SPLASHED BRONZE TRIPOD
'C'-SHAPED HANDLED INCENSE BURNER
LATE MING DYNASTY**

of archaistic *ding* form, sturdily cast with a compressed globular body resting on three cabriole legs, each with a stylised *ruyi* bloom to the bulging upper section, the sides flanked by a pair of C-shaped handles, each with a ribbed outer surface pierced with a lobed cartouche and ending with a defined lobed upper edge decorated with *ruyi* scrolls, the body bordered with eight studs, each with a central medallion wreathed by scrollwork, the base centred with a recessed cartouche enclosing an apocryphal six-character Xuande mark, the vessel decorated overall save for the interior and mark with attractive gold splashes
28.6 cm, 11¼ in.

PROVENANCE

Sotheby's London, 4th May 1984, lot 443.

HK\$ 150,000-250,000

US\$ 19,200-31,900

Ulrich Hausmann, the scholar and collector of later Chinese bronzes, discusses Xuande reign-marked bronzes from the late Ming dynasty in his essay, 'In Search of Later Bronzes', ed. Paul Moss, *Documentary Chinese Works of Art in Scholar's Taste*, Sydney L. Moss Ltd, London, 1983, p. 232:

"The end of the Ming dynasty, for many a period of decadence and decline, saw a surprising variety of new creations and proves to be a much underrated period which produced fine and often highly original metalwork. Many pieces show an uninhibited display of differing designs and unusual shapes which probably make this period the most individualistic of all the later periods. Because of the diversity of appearance, sometimes rather fancy, many of these pieces are wrongly ascribed to the eighteenth century, rather than one hundred years earlier".

The archaistic *ding* form of the current incense burner, which fits with Hausmann's description, is reminiscent of Wanli dated porcelain examples. See a Wanli blue and white examples of similar compressed form with handles curving upwards, from the Edward T. Chow collection, sold in these rooms 19th May 1981, lot 422, and an example dated to 1586, sold in our New York rooms, 13th September 2017, lot 63. The current incense burner is particularly innovative with its elegant 'C'-shaped handles.

明末 銅灑金朝冠耳三足爐
《大明宣德年製》仿款

來源：

倫敦蘇富比1984年5月4日，編號443



Mark



A GOLD-SPLASHED BRONZE HALBERD-
HANDLED TRIPOD INCENSE BURNER
QING DYNASTY, 17TH - 18TH CENTURY

清十七至十八世紀 銅灑金戟耳三足爐
《宣德年製》仿款

with a rounded lower body rising to a waisted neck flanked by a pair of handles cast in the form of stylised halberd, all supported on three tapering feet, the base with a recessed cartouche enclosing an apocryphal four-character Xuande mark, the bronze patinated to a warm copper-brown colour and liberally applied with gold splashes
23 cm, 9 $\frac{1}{8}$ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

Another bronze incense burner cast with stylised halberd handles was sold in these rooms, 8th October 2014, lot 3304, from the collection of Ulrich Hausmann. See also a prototype of related form, illustrated in the *Xuande yiqi tupu* [Illustrated catalogue of the ritual vessels of the Xuande period], Beijing, 2006, p. 246.



Mark



**A GOLD-SPLASHED BRONZE 'LION' INCENSE
BURNER**
16TH - 17TH CENTURY

of archaistic *gui* form, cast with a compressed body rising from a short foot to a short neck bordered with thin raised bands, the shoulder flanked by a pair of lion masks, the base with a recessed cartouche enclosing an apocryphal six-character Xuande mark, the exterior liberally splashed with gold
16.4 cm, 6³/₈ in.

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

A closely related gold-splashed incense burner of similar archaistic *gui* form from the J. de Lopes bequest and now in the Victoria and Albert Museum, London, with similar lion-mask handles is illustrated in Rose Kerr, *Later Chinese Bronzes*, London, 1990, pl. 15 left, dated as 16th/17th century.



Mark

十六至十七世紀 銅灑金獅耳簋式爐
《大明宣德年製》仿款



**A GOLD-SPLASHED BRONZE DRAGON-
HANDLED INCENSE BURNER
16TH – 17TH CENTURY**

with an ovoid body rising from three cabriole legs to a raised shoulder and constricted straight rim, the sides flanked by a pair of handles, each skilfully cast in the form of a scaly dragon clambering on the shoulder of the vessel with the long tail extending across the exterior, the flat base centred with an apocryphal two-character Xuande seal mark, the exterior liberally decorated overall save for the mark with gold splashes
24.1 cm, 9½ in.

PROVENANCE

Christie's London, 12th October 1978, lot 167.
Bonhams London, 16th June 1982, lot 13.

HK\$ 80,000-120,000

US\$ 10,200-15,300

The articulation of the dragons on the handles of this late Ming incense burner closely relates to the dragons on an unglazed incense burner from the collection of Robert Kresko, powerfully cast all over with dragons, sold in these rooms, 27th October 1992, lot 192, and illustrated in Philip K. Hu, *Later Chinese Bronzes – The Saint Louis Art Museum and Robert Kresko Collections*, St. Louis, 2008, cat. no. 24.

十六至十七世紀 銅灑金雙龍耳三足爐
《宣德》仿款

來源：

倫敦佳士得1978年10月12日，編號167

倫敦邦瀚斯1982年6月16日，編號13



Mark



A GOLD-SPLASHED BRONZE VASE
QING DYNASTY, 17TH – 18TH CENTURY

of *bu* form, sturdily cast with an ovoid body rising from a flat base to a waisted neck and everted rim, the shoulder flanked by a pair of loop handles, each modelled in the form of a mythical beast mask, the well-patinated surface with attractive gold splashes
20.2 cm, 7⁷/₈ in.

HK\$ 150,000-250,000

US\$ 19,200-31,900

Gold splashed vases of this form appear to be an early Qing innovation. See a related ovoid form vessel, cast with a six-character Kangxi reign mark on its base, illustrated in Robert D. Mowry, *China's Renaissance in Bronze*, Phoenix, 1994, pl. 34, from the Robert H. Clague collection. See also a gold-splashed archaistic vase decorated with dragons, illustrated in *The Minor Arts of China*, Spink & Son Ltd, London, 1983, p. 40, no. 51, and sold in these rooms, 8th April 2013, lot 137, from the Water, Pine and Stone Retreat collection.

清十七至十八世紀
銅灑金鋪首銜環耳甌式爐



**A GOLD-SPLASHED BRONZE TRIPOD INCENSE
BURNER AND STAND**
QING DYNASTY, 17TH - 18TH CENTURY

cast with a *bombé* body rising from three tapering legs to a waisted neck and everted rim, all surmounted by a pair of handles, the base centred with a recessed cartouche enclosing an apocryphal four-character Xuande seal mark, the exterior decorated overall save for the mark with gold splashes, the well cast circular stand with a central circular finial and supported on three incurved *ruyi*-shaped legs, similarly decorated on the upper surface and sides with gold splashes
16.3 cm, 6 $\frac{3}{8}$ in.

HK\$ 150,000-250,000

US\$ 19,200-31,900

It is rare to find a large gold-splashed incense burner preserved with its matching stand, which adds an element of softness to the overall object. The elegant stand derives its form from a stylised mallow flower with overlapping petals. A near identical stand is illustrated in Philip K. Hu, *Later Chinese Bronzes - The Saint Louis Art Museum and Robert Kresko Collections*, St. Louis, 2008, cat. no. 28 and cover.

清十七至十八世紀
銅灑金橋耳三足爐及座
《宣德年製》仿款



Mark



A GOLD-SPLASHED BRONZE TRIPOD INCENSE
BURNER
QING DYNASTY, 18TH CENTURY

清十八世紀 銅灑金冲天耳三足爐
《大明宣德年製》仿款

with a compressed body rising to a waisted neck and everted rim surmounted by a pair of upright handles, all supported on three tapering legs, the base centred with a recessed cartouche enclosing an apocryphal six-character Xuande mark, the exterior of the vessel decorated liberally overall save for the mark with gold splashes
25.3 cm, 9⁷/₈ in.

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



Mark



3659

**A GOLD-SPLASHED BRONZE TRIPOD INCENSE
BURNER**
QING DYNASTY, 17TH - 18TH CENTURY

清十七至十八世紀 銅灑金橋耳三足爐
《宣德》仿款

well cast with a *bombé* body resting on three tapering legs, the rim surmounted by a pair of arched handles, the base with a recessed cartouche enclosing an apocryphal two-character Xuande seal mark, the exterior decorated with large gold splashes
15.5 cm, 6 $\frac{1}{8}$ in.

HK\$ 60,000-80,000

US\$ 7,700-10,200



Mark



3660

PROPERTY FROM AN OLD HONG KONG COLLECTION

**A RARE YIXING SLIP-DECORATED BRUSHPOT
BY YANG JICHU, QING DYNASTY, QIANLONG
PERIOD**

of cylindrical form, the exterior delicately decorated in coloured slip in the manner of ink painting, depicting a continuous landscape with a sage clad in blue robes carrying a staff below two gnarled trees, holding the hands of a small boy and slowly journeying towards plateaued mountains in a distance, in the foreground some scattered shrubs growing from rocky ledges below birds in flight, the stoneware of a mottled beige-brown tone, the recessed base with a square seal signed Yang Jichu
d. 20.3 cm, 8 in.

PROVENANCE

Tsui Museum of Art, Hong Kong.

HK\$ 400,000-600,000

US\$ 51,000-76,500

Yang Jichu was a ceramic artist famous for his exquisitely created Yixing stoneware brushpots, particularly slip-decorated ones. Recorded in *Chongkan jingxi xianzhi* [The republished Jingxi gazetteer] compiled by Tang Zhongmian during the Qing dynasty, Yang Jichu was said to have being active in the Yongzheng and Qianlong periods, at the same time as the Yixing master Chen Hanwen. On the current brushpot, Yang Jichu skilfully utilised a combination of intricate slip-decoration in various colours and overall negative space to depict a vivid windswept landscape scene.

A number of brushpots by Yang Jichu, both bearing his seal mark and with Qianlong reign mark, is preserved in the Palace Museum, Beijing. For a brushpot with related composition and similar Yang Jichu seal mark in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum. Purple Sandy Ware*, Hong Kong, 2008, p. 145, pl. 115. Compare also a Qianlong mark and period Yixing stoneware brushpot which is clearly by the hand of Yang Jichu, illustrated *ibid.*, p. 143, pl. 113.

For closely related brushpots by Yang Jichu sold at auction, see one from the collection of Jimmy Sha, sold at Bonhams Hong Kong, 27th May 2012, lot 548; another from the Robert H. Blumenfeld collection, sold at Christie's New York, 22nd March 2012, lot 1246; and a third from the Mr and Mrs Gerard Hawthorn collection, sold at Bonhams Hong Kong, 28th November 2011, lot 208.

清乾隆

楊季初段泥彩繪打棗圖筆筒

《楊季初》款

來源：

徐氏藝術館，香港



Mark



**A RARE LAPIS LAZULI BRUSHPOT
QING DYNASTY, QIANLONG PERIOD**

of cylindrical form, the exterior carved in various levels of relief with an idyllic riverside landscape, depicting two figures sheltered within a tiered pavilion amongst rocky cliffs and trees by a river, the stone of a rich indigo-blue tone accentuated with streaks of gold flecks and milky-white inclusions

11.5 cm, 4½ in.

PROVENANCE

A Monaco private collection, acquired in Hong Kong in the 1980s, by repute.

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

US\$ 102,000-128,000

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

Symbolic of purity and rarity, lapis lazuli appears to have been named *qingjinshi* (blue gold stone) during the Qing dynasty. The aura of mystery that surrounded this stone may have been due to the virtually inaccessible location of its principle mines in the remote Badakshan region of northeast Afghanistan behind the Hindu Kush. According to Ming Wilson in 'The Colour of Stones', *Transactions of the Oriental Ceramic Society*, vol. 62, 1997-1998, p. 34, there are no known records identifying this stone before the Qing period although beads attributed to the Western Han period have been excavated. Its natural smoothness allowed it to be polished to a high degree which highlighted the brilliance of its blue colour and contrasting natural inclusions. Carvings fashioned from lapis lazuli are comparatively uncommon and were reserved for the imperial court.

清乾隆 青金石雕攜琴訪友圖筆筒

來源：

傳摩納哥私人收藏，1980年代購於香港

There is little doubt that lapis lazuli was highly prized during the Qianlong period, as evidenced by numerous objects and carvings dyed to imitate the natural stone, such as an 18th-century carved stone table screen dyed to mimic lapis lazuli, in the Asian Art Museum of San Francisco, published in Michael Knight *et al.*, *Later Chinese Jades, Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco*, San Francisco, 2007, no. 102. In fact, the craftsmen even went to the lengths of inserting small bits of metal to simulate the pyrite inclusions in the natural mineral.

Due to its granular yet relatively softer nature, lapis lazuli can hardly be worked with exquisite fine details and equally delineated outlines as nephrite jades. The deep undercutting and high-relief carving on the present brushpot, decorated with an idyllic landscape, epitomises this.

For other examples of lapis lazuli carving created in the Qianlong era, see a three-piece garniture, illustrated in *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 6, Beijing, 1991, pl. 95; and an archaistic censor in the Palace Museum, Beijing, published in *Chinese Jade Throughout the Ages. Qing Dynasty*, vol. 12, Hong Kong, 1997, pl. 100. Compare also the similar texture of the stone, with the same striations of colour and similarly brilliant gold flecks, on an Imperial lapis lazuli vase inscribed with a poem by the Qianlong Emperor on the subject of Zou Yigui's *Sanyi tu*, sold at Christie's London, 21st October 1974, lot 84 and again in our London rooms, 9th November 2011, lot 129.



**A WHITE JADE FIGURE OF A MYTHICAL BEAST
QING DYNASTY, 18TH CENTURY**

清十八世紀 白玉臥獸

worked recumbent with legs tucked underneath its body and tail curled alongside its rear haunches, its head rested on its front paws, detailed with a pair of almond-shaped eyes, flaring nostrils and funnel-shaped ears flanking a pair of long horns, the stone of an even white tone flecked with russet 7.3 cm, 2⁷/₈ in.

HK\$ 400,000-600,000

US\$ 51,000-76,500

Finely carved in the round, this piece is notable for its sense of playfulness which is captured in the beast's facial expression and pose, and accentuated by its large paws and curly locks of fur. The attractive deep russet on its reverse has been skilfully incorporated into the rendering of its back.

Small animal carvings of this type were highly appreciated by the literati who considered them both as utilitarian paperweights and as objects of aesthetic pleasure. Another jade mythological beast is illustrated in Thomas Fok, *The Splendour of Jade. The Songzhutang Collection of Jade*, Hong Kong, 2011, pl. 124; a larger example was sold in these rooms, 30th March 2005, lot 111.



**A MUGHAL WHITE JADE BOWL AND COVER
18TH CENTURY**

of oval section, the deep rounded sides worked on either side with broad acanthus leaves rising up the rim and curling to form a pair of bud-form handles, the foot encircled by a band of low-relief acanthus leaves, all supported on an oval rosette forming the base, the gently domed cover similarly worked with wavy flutes radiating from a central rosette, surmounted by a finial in the form of a round floret
17 cm, 6 $\frac{5}{8}$ in.

PROVENANCE

A Scottish noble family collection, formed between 1890 and 1930.

Christie's London, 10th May 2011, lot 25.

HK\$ 180,000-280,000

US\$ 23,000-35,700

十八世紀 白玉痕都斯坦花耳蓋盃

來源：

蘇格蘭貴族家族收藏，1890-1930年間集成
倫敦佳士得2011年5月10日，編號25



**A FINELY CARVED WHITE JADE 'LION' VASE
GROUP
QING DYNASTY, QIANLONG PERIOD**

worked in the form of a lion seated beside a faceted *gu* vase, the beast with legs tucked underneath its body and tail curled alongside its rear haunches, its head facing forward detailed with bulging eyes beneath curled eyebrows, flaring nostrils and a bushy mane, the vase carved in low relief with stylised *taotie* masks between cicada lappets, the stone of a translucent white tone, carved *zitan* stand 9.5 cm, 3¾ in.

PROVENANCE

C.C. Tih Gallery, Hong Kong, 1973.
An American private collection.

HK\$ 300,000-500,000

US\$ 38,300-64,000

Finely carved in the round in the form of a mythical animal carrying a vase in the form of an archaic bronze *zun* vessel on its back, this fine jade carving displays the Qianlong Emperor's penchant for innovative objects that were rooted in archaism. The original *zitan* wood stand is skilfully carved in openwork with *lingzhi*, and precisely fitted.

Compare a vessel modelled in the form of a mythological animal standing on four feet and carrying a vase on its back, in the National Palace Museum, Taipei, illustrated in *Masterworks of Chinese Jade in the National Palace Museum*, Taipei, 1973, pl. 29. See also a yellow jade vessel in the form of a mythical beast supporting a *guang* vessel, sold in these rooms, 3rd April 2018, lot 3636.

A white jade vase and cover in the form of a mythical beast supporting a vase, originally in the collection of Walter L. Behrens (1861-1913), was sold in these rooms, 5th October 2016, lot 3705. See also a larger vase of this type, with Qianlong mark and of the period, included in the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935, cat. no. 2831.

清乾隆 白玉雕瑞獅方觚花插

來源：

C.C. Tih Gallery, 香港, 1973年
美國私人收藏



3665

A WHITE JADE FIGURE OF A DEER
QING DYNASTY, 18TH CENTURY

清十八世紀 白玉仙鹿靈芝把件

worked recumbent with one foreleg raised, the animal looking straight on, grasping a large spray of *lingzhi* in its mouth, detailed with a pair of horns sprung behind funnel-shaped ears, the stone of an even white tone with occasional creamy and caramel-brown inclusions
7.8 cm, 3 $\frac{1}{8}$ in.

HK\$ 180,000-220,000

US\$ 23,000-28,100



**A LARGE WHITE JADE FIGURE OF A PHOENIX
QING DYNASTY, 18TH CENTURY**

the substantial boulder intricately worked in the form of a recumbent phoenix, its webbed feet tucked underneath its body and its long plumed tail curled behind, the wings folded on the side, carved with an archaic dragon in low relief and finely incised with feathers, the crowned head turned slightly to its right, detailed with eyes in slits and a long combed beard, its curved beak grasping a gnarled leafy branch extended to the bird's back and issuing a pair of succulent peaches, the stone of an event white tone, carved wood stand

15.5 cm, 6 $\frac{1}{8}$ in.

PROVENANCE

Douglas Wright, London.
Sotheby's London, 15th April 1983, lot 166.
Collection of Alan and Simone Hartman.
Christie's Hong Kong, 28th November 2006, lot 1426.

LITERATURE

Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 199.

HK\$ 300,000-500,000

US\$ 38,300-64,000

十八世紀 白玉鳳銜壽桃把件

來源：

Douglas Wright, 倫敦
倫敦蘇富比1983年4月15日, 編號166
哈特曼伉儷收藏
香港佳士得2006年11月28日, 編號1426

出版：

Robert Kleiner, 《哈特曼收藏中國玉器》, 香港, 1996年, 圖版199



**A LARGE JADEITE FIGURE OF AN IMMORTAL
LATE QING DYNASTY**

the female deity depicted standing, her arms raised holding a leafy sprig of *lingzhi*, clad in long billowing robes and draped over with a celestial scarf, her face with a serene expression below hair piled up in an elaborate chignon, the figure slightly turned to her left towards a horse standing beside, the animal issuing from its mouth a stream of vaporous clouds rising up to the figure's shoulder supporting a *yinyang* symbol, the variegated stone of apple-green, emerald and caramel-russet tones cleverly incorporated into the design
30.2 cm, 11 $\frac{7}{8}$ in.

PROVENANCE

An Asian private collection.
Christie's Hong Kong, 29th May 2013, lot 2196.

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

US\$ 153,000-230,000

清末 翠玉仙女獻壽立像

來源：
亞洲私人收藏
香港佳士得2013年5月29日，編號2196

It is rare to find a jadeite figure of such large proportions and fine stone quality. The natural variegation of the colours in the stone has been skilfully utilised to render different areas of the design, including the rich reddish-brown *lingzhi* head, and the brilliant apple-green clouds. Similarly carved figures include a figure of Guanyin, illustrated in Stanley Charles Nott, *Voices from the Flowery Kingdom*, New York, 1947, pl. LXXIV; and another sold in these rooms, 29th October 2001, lot 719, and sold again at Christie's New York, 24th/25th March 2011, lot 1515. Compare also a figure of Magu holding a *jia* wine vessel, in the National Museum of History, Taipei, illustrated in *The Jade Carving of the Ch'ing Dynasty*, Taipei, 1990, pp. 108-109.

End of Sale





ZHANG DAQIAN
Dunhuang Figure, 1951

Zhang Daqian: The Master

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CHRONOLOGY 中國歷代年表

新石器時代	NEOLITHIC	10th-early 1st millennium BC
商	SHANG DYNASTY	16th century - c.1046 BC
周	ZHOU DYNASTY	c.1046 - 221 BC
西周	Western Zhou	c.1046 - 771 BC
東周	Eastern Zhou	770 - 256 BC
春秋	Spring and Autumn	770 - 476 BC
戰國	Warring States	475 - 221 BC
秦	QIN DYNASTY	221 - 206 BC
漢	HAN DYNASTY	206 BC - AD 220
西漢	Western Han	206 BC - AD 9
東漢	Eastern Han	AD 25 - 220
三國	THREE KINGDOMS	220 - 265
晉	JIN DYNASTY	265 - 420
西晉	Western Jin	265 - 316
東晉	Eastern Jin	317 - 420
南北朝	SOUTHERN AND NORTHERN DYNASTIES	420 - 589
宋	Song	420 - 479
齊	Qi	479 - 502
梁	Liang	502 - 557
陳	Chen	557 - 589
北魏	Northern Wei	386 - 534
東魏	Eastern Wei	534 - 550
西魏	Western Wei	535 - 557
北齊	Northern Qi	550 - 577
北周	Northern Zhou	557 - 581
隋	SUI DYNASTY	581 - 618
唐	TANG DYNASTY	618 - 907
五代	FIVE DYNASTIES	907 - 960
遼	LIAO DYNASTY	907 - 1125
宋	SONG DYNASTY	960 - 1279
北宋	Northern Song	960 - 1127
南宋	Southern Song	1127 - 1279
夏	XIA DYNASTY	1038 - 1227
金	JIN DYNASTY	1115 - 1234
元	YUAN DYNASTY	1279 - 1368
明	MING DYNASTY	1368 - 1644
洪武	Hongwu	1368 - 1398
永樂	Yongle	1403 - 1424
宣德	Xuande	1426 - 1435
正統	Zhengtong	1436 - 1449
景泰	Jingtai	1450 - 1456
天順	Tianshun	1457 - 1464
成化	Chenghua	1465 - 1487
弘治	Hongzhi	1488 - 1505
正德	Zhengde	1506 - 1521
嘉靖	Jiajing	1522 - 1566
隆慶	Longqing	1567 - 1572
萬曆	Wanli	1573 - 1620
天啟	Tianqi	1621 - 1627
崇禎	Chongzhen	1628 - 1644
清	QING DYNASTY	1644 - 1911
順治	Shunzhi	1644 - 1661
康熙	Kangxi	1662 - 1722
雍正	Yongzheng	1723 - 1735
乾隆	Qianlong	1736 - 1795
嘉慶	Jiaqing	1796 - 1820
道光	Daoguang	1821 - 1850
咸豐	Xianfeng	1851 - 1861
同治	Tongzhi	1862 - 1874
光緒	Guangxu	1875 - 1908
宣統	Xuantong	1909 - 1911
中華民國	REPUBLIC OF CHINA	1912 -
洪憲	Hongxian	1915 - 1916
中華人民共和國	PEOPLE'S REPUBLIC OF CHINA	1949 -

GLOSSARY FOR CHINESE WORKS OF ART

The following are examples of the terminology used in this catalogue. Please note that all statements are made subject to the provisions of the Conditions of Business and Authenticity Guarantee.

1. When a piece is in our opinion of a certain period, reign or dynasty, this attribution appears in bold type, directly below the heading of the catalogue entry for every lot

e.g. A blue and white dish in our opinion of the Jiajing period of the Ming dynasty is catalogued as:
A Blue and White Dish, Ming Dynasty, Jiajing period

2. No firm attribution to a period is intended by any work in a description not confirmed by an attribution in bold type after the heading of the lot.

3. Where attribution is given in the heading for a lot and there is more than one piece in the lot, all the pieces in the lot belong in our opinion to the period in bold unless specifically stated to be otherwise.

4. Where no attribution is given to a piece, it is of doubtful period in our opinion or of 19th or 20th century date.

5. With respect to Asian hardwoods, the terms "Huanghuali", "Huali" "Hongmu" "Zitan" and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific scientific species.

IMPORTANT NOTICE

Please note that all lots are sold subject to our Conditions of Business for Buyers and Authenticity Guarantee, which are set forth at the back of this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Guide for Prospective Buyers. Nevertheless, prospective buyers are reminded that all lots are sold as shown and their attention is drawn to Condition 3 of Conditions of Business for Buyers printed in this catalogue.

Ivory Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

GUIDE FOR PROSPECTIVE BUYERS

Buying at Auction The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including HK\$3,500,000, 20% of any amount in excess of HK\$3,500,000 up to and including HK\$31,000,000, and 13.9% of any amount in excess of HK\$31,000,000.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring (852) 2822 8142.

Deposit If you wish to bid on (🔒) lots in the printed catalogue and (🔗) lots in the eCatalogue, you may be requested by Sotheby's to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby's reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$1,000,000 or such higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$500,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, all lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium.

Symbol Key The following key explains the symbols you may see inside this catalogue.

🔒 Premium Lots

In order to bid on "Premium Lots" (🔒 in print catalogue, 🔗 in eCatalogue), Sotheby's may request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

🔒 Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's, by a third party or jointly by Sotheby's and a third party. A guarantee may be in the form of an irrevocable bid provided by a third party. Third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot. If a third party providing or participating in a guarantee is the successful bidder for the guaranteed lot, they will be required to pay the full Buyer's Premium.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest. If all lots in the catalogue are lots in which Sotheby's has an ownership interest, a Special Notice will be included to this effect and the triangle symbol will not be used.

🔒 Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium

and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

🔒 Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate including 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 online. Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid. Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Identification Card, it will facilitate the registration process. If you wish to register to bid on a Premium Lot, please see the paragraph above.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately. All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and Sotheby's commissions. In the event of identical bids, the earliest received will take precedence. Always indicate a "top limit" - the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue. Telephoned absentee bids must be confirmed before the sale by letter or fax. Fax number for bids only: (852) 2522 1063. To ensure a satisfactory service, please ensure that we receive your bids at least 24 hours before the sale.

Bidding by Telephone If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of HK\$40,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale.

We also suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Multi-lingual staff are available to execute bids for you. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

Online Bidding If you cannot attend the auction, it is possible to bid online. This service is free and confidential. For information about registering to bid online, please refer to sothebys.com. Bidders bidding online are subject to the Conditions of Business for Live Online Bidding, which can

be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The online bidding service is not available for premium lots.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. US buyers will please note that US persons are generally prohibited from selling, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

3. THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business for Sellers and Buyers and the Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the sale room that interested parties may bid on the lot. In certain circumstances, interested parties may have knowledge of the reserves.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

4. AFTER THE AUCTION

Payment Payment is due in HKdollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa).

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK\$80,000.

It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation. Cheques and drafts should be made payable to Sotheby's Hong Kong Limited. Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property

will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong. If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000. Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services if you have any questions concerning clearance.

Collection and Storage All items from this sale must be collected from HKCEC within one hour after the sale finishes on the last day of sale, failing which, the items will be sent back to Sotheby's where they will incur storage charge one month after the date of the auction at the following rate:

Storage charge: HK\$1,200 per lot per month.

To arrange shipping or collection, please contact:

Post Sale Services

As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm).

Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Guide for Prospective Buyers, Sotheby's can advise buyers on exporting and shipping property, and arranging delivery.

For assistance, please contact:
Post Sale Services (Mon to Fri 9:30a.m. to 6:00 p.m.)
+852 2822 5533
FAX +852 2501 4266
hkpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies must be notified to Sotheby's immediately.

Export The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong. Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as rosewood, coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside Hong Kong. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

5. ADDITIONAL SERVICES

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information please contact Sotheby's Financial Services in 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切有關工藝品之分類，則表示無法確定該工藝品的所屬年代。

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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。準買家應查閱業務規則、保證書及給準買家之指引。然而，謹此提醒準買家，所有拍賣品均按本圖錄所載之買家業務規則第3條出售，務請垂注有關業務規則。保存狀況報告請參閱英文註解

象牙 本拍賣有部分拍品包含象牙，其出口及進口可能受到限制。此外，非洲象牙不能進口至美國。請參閱圖錄內「給準買家之指引」下的「瀕危物種」條目。另務請閣下細閱「買家之業務規則」第10條。

給準買家之指引

於拍賣會上購買 下文旨在給予閣下有關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；閣下尤其應查閱載於本圖錄之業務規則第3條及第4條。準買家應參閱sothebys.com有關此圖錄的拍賣品之最新資料。

展品之處 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有關資料。但基於不同理由，賣方或上物主之身份或不會被揭露，如因應賣方要求將其身份保密或因展品年代久遠以致上物主之身份不詳等。

買家酬金 買家應支付本公司酬金。拍賣品「落鎊價」為港幣 3,500,000 元或以下，酬金以「落鎊價」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位估價為何，蘇富比有權要求準買家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）的準買家完成預先登記程序及交付蘇富比港幣 5,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或/及其他由蘇富比可全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

○ **保證項目** 附上○符號之拍賣品表示賣家獲本公司保證可在一次或一連串拍賣中得到最低售出價。此保證可由蘇富比、為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種確保拍賣品定能拍出的價格執行。

該不可撤銷競投方可以超過不可撤銷投標的價格競投。如該方競投不成功，該方將會得到以最後落鎊價作基準的補償。倘不可撤銷競投方競投成功，則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標於在拍賣圖錄印製後才接獲，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。

如不可撤銷競投方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷競投方必須向該人士披露己方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

∨ 有利關係的各方

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鎊價，且絕對機密。拍賣品不會以低於該售價出售。底價通常以低位估價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以□符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

◎ 受限制物料

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

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標進行，亦可在拍賣前以書面形式參加或通過電話或網上進行競投。拍賣過程需時各有不同，但平均為每小時50至120件拍賣品。每次出價通常較前一次出價高約10%。請參閱印於本圖錄之買家業務規則第5及6條。

親身競投 親身競投之人士須在拍賣會開始前登記及領取號碼板，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，請確定拍賣官看到閣下之號碼板及叫出閣下

之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼板之人士及其地址，而不得轉讓予他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣官。拍賣完結時，請將號碼板交回登記席。

缺席競投 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下親身出席拍賣會將會作出之落鎊價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則第5條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：(852)25221063。為確保獲得滿意之服務，請確保本公司在拍賣前最少24小時收到閣下確認競投之指示。

電話競投 如閣下未能出席拍賣會，可透過電話競投低位估價最低為港幣40,000元之拍賣品。由於電話線路有限，因此必須於拍賣前24小時安排此項服務。本公司亦建議閣下表明最高限價，以便當本公司不能以電話聯絡閣下時可代表閣下競投。本公司有多位通曉多國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第5條。

網上競投 如閣下未能出席拍賣會，或可透過網上競投。此項服務乃免費及保密。有關登記進行網上競投之詳情，請參考蘇富比網頁http://www.sothebys.com。使用網上競投之競投人受即時網上競投業務規則(可參閱蘇富比網頁http://www.sothebys.com)以及適用於該拍賣之業務規則所規限。網上競投不適用於高估價拍賣品。

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買家及準買家之間之各方面的關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可經在拍賣會場張貼通告或由拍賣官作出公佈之方式進行修改。

有利關係各方之公告 倘獲準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 (透過出示帶有照片並由政府發出之證明, 如護照、身份證或駕駛執照) 並確認固定地址。多謝合作。

支票及匯票請以蘇富比為抬頭人。雖然以香港銀行港幣開出之個人及公司支票均獲接納, 惟敬請留意, 除非閣下已預先安排支票受納設施, 否則本公司須待支票兌現後方會將閣下所購得之物品交付。如欲作出是項安排, 請向位於香港之財務部索取表格辦理。若以信用卡 (American Express, MasterCard, Union Pay & Visa) 結賬, 請親身持咭到本公司付款本公司及信用卡公司保留是否接納該等付款之權利。如該等付款不被接納或撤回, 閣下仍須承擔付款責任。信用卡付款之上限為港幣 1,000,000 元。

請注意除記錄上的買家之外, 蘇富比有權拒絕接納任何其他人士之付款, 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於香港會議展覽中心領取, 否則將轉運至蘇富比, 而由拍賣後一個月起, 閣下須支付儲存費, 儲存費以下列計算:

儲存費: 每件每月港幣 1,200 元。
如欲安排付運或收取貨品, 請聯絡:

售後服務部
列印於此圖錄之前部份

蘇富比收到全數結清之貨款、附有相片之身份證明文件, 及蘇富比提供之領貨單, 會將拍賣品交付予閣下或閣下所授權之代表。(辦公時間為星期一至五上午 9 時 30 分至下午 6 時) 請預先致電以節省等候時間。請參閱載於本圖錄之買家業務規則第 7 條。

損失或損壞 買家應注意, 蘇富比對拍賣品損失或損壞之責任期限最多為及至拍賣後三十 (30) 天。請參閱載於本圖錄之買家業務規則第 7 條。

付運 蘇富比提供全面的付運服務。除本「給準買家之指引」另有標示外, 蘇富比可就拍賣品之出口、付運及送貨安排向買家提供意見。

如需協助, 請聯絡:
售後服務部 (星期一至星期五上午 9 時 30 分 - 下午 6 時)
+852 2822 5533
傳真: +852 2501 4266
hkpostsaleservices@sothebys.com

我們會向閣下提供付運服務報價單。該報價單可能包含運送風險保險費用。如您接受我們提供的報價單, 我們將為閣下安排付運, 並在收到閣下對報價單條款之書面同意, 結清貨款及任何可能需要之出口許可證或證書後盡快發送拍賣品。付運所需費用概由買家支付。蘇富比可能收取安排付運之手續費。

所有付運貨品交貨之時應打開包裝檢查, 如有任何不符之處, 閣下必須立即通知蘇富比。

出口 任何拍賣品都可能需要一或多個許可證方可自香港出口或由其他國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證, 均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比可應要求申請牌照, 將閣下之拍賣品出口至香港境外, 惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件 (包括許可證), 在某些國家閣下可能須向政府當局出示此類文件。

瀕危物種 由植物或動物材料 (如紅木、珊瑚、鱷魚、象牙、鯨骨、玳瑁等) 製成或含有植物或動物材料之物品, 不論其年份或價值, 均可能須申領許可證或證書方可出口至香港境外, 且由香港境外國家進口時可能須申領其他許可證或證書。務請注意, 能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書, 反之亦然。例如, 進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書, 以及任何其他所需文件 (請參閱載於本圖錄之買家業務規則第 10 條)。

5. 其他服務

財務服務 蘇富比向客戶提供多種財務服務, 其中包括為委託提供預付款、及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構成建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料, 請致電倫敦的蘇富比財務服務部, 電話號碼是 +44 20 7293 6005。

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

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

TAX INFORMATION FOR BUYERS

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance), of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be

charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

買家稅務信息

買家請注意, 當進口物品時, 或須繳付當地之銷售稅或使用稅 (例如進口物品至美國並付運到某些州份時, 或需繳付使用稅)。買家應自行就此方面尋求稅務意見。

蘇富比付運本次拍賣之物品目的地為美國而蘇富比在此美國州登記為美國銷售稅納稅人時, 蘇富比必須徵收並繳交當地之銷售或使用稅, 該稅項根據成交總額而定 (總額包括落槌價、買家佣金、運送服務費用及保險), 買家不論居住國家或國籍為何, 必須繳付相關稅項。如買家於蘇富比付運物品前, 向蘇富比提供有效之轉售豁免證明 (Resale Exemption Certificate), 蘇富比將不會向買家收取有關稅項。閣下如欲提供與本次交易相關之轉售豁免證明 (Resale Exemption Certificate), 請聯絡售後服務部。

閣下如欲透過蘇富比將物品付運至美國, 可於付運前, 按載於圖錄所載之電話號碼聯絡售後服務部。

CONDITIONS OF BUSINESS

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, in each case as amended by any saleroom notice or auctioneer's announcement at the auction; and
- (v) in respect of online bidding via the internet, the Conditions of Business for Live Online Bidding 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. Online bids are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions for Live Online Bidding 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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. 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.

11. 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.

12. 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.

13. DATA PROTECTION

Sotheby's 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, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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.

蘇富比之香港業務規則

買家之業務規則

蘇富比、賣家與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競投前檢查拍賣品,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) 賣家業務規則展示在拍賣會場(可於蘇富比之香港拍賣會場或致電(852) 2524 8121索取);
- (iii) 銷售圖錄所載之蘇富比真品保證;及
- (iv) 銷售圖錄所載之任何附加通知及條款,包括「給準買家之指引」。在各情況下按任何拍賣會場通知或拍賣官於拍賣時所公佈而修訂;及
- (v) 就透過互聯網進行網上競投而言,則參照蘇富比網站的即時網上競投業務規則。在各情況下按任何拍賣會場通知或拍賣官於拍賣時所公佈而修訂。

(b) 蘇富比作為拍賣官,以賣家之代理身份行事。賣家與買家直接訂立銷售合約。然而,蘇富比可能擁有拍賣品(及在該情況下以主事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「給準買家之指引」所載費率買家按落錘價應付之佣金;
「廢品」指蘇富比真品保證所定之涵蓋;
「落錘價」指拍賣官以擊槌接納之最高競投價(倘為葡萄酒,則參考該批拍賣品內可個別識別之物品數目按合適比例),或倘為拍賣後銷售,則為協定出售價;
「買入價」指落錘價加上合適之買家酬金;
「底價」指買家同意出售拍賣品之最低落錘價(保密);
「賣家」指提供拍賣品出售之人士(包括其代理(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,以使彼等對可能感興趣之拍賣品感到滿意。

(b) 蘇富比提呈出售之各拍賣品於出售前可供競投人檢查。在競投人(鑑於有關拍賣品之性質及價值及競投人之專業知識而言屬合適者,以及代表彼等之獨立專家)已當作在投標前全面檢驗拍賣品,並滿意拍賣品之狀況及其描述之準確性,蘇富比才會接受競投人對拍賣品之競投。

(c) 競投人明白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。圖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圖錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途,將不會載有拍賣品實際狀況之全部資料。

(d) 提供予競投人有關於任何拍賣品之資料包括任何估價(無論為書面或口述)及包括任何圖錄所載資料、規則或其他報告、評論或估值,該等資料並非事實之陳述,而是蘇富比所持確實意見之聲明,故不應依賴任何估價作為拍賣品售價或價值之估價,且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概不就任何拍賣品是否受任何版權限制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,蘇富比在圖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關於拍賣品之拍賣官身份相符合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,在各情況下以作出明示之時為準。

4. 對買家之責任豁免及限制

(a) 倘蘇富比認為拍賣品為贗品並符合真品保證內各條件,將向買家退回買入價。

(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,蘇富比公司或賣家均毋須:

(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,無論是由於疏忽或其他原因引致,惟上文規則第3(f)條所載者除外;

(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條件則不包括在內(惟法律規定不可免除之責任除外);

(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應而生的損失。

(e) 本規則第4條概不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任何人參與拍賣會。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。除獲蘇富比事先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事。競投人須對出價負上個人責任;如以代理身份出價,則須共同及分別向其主事人負責。

(b) 蘇富比建議競投人出席拍賣會,但仍會協助執行缺席競投人以港幣作出以蘇富比認為指示清晰且於拍賣開始前一段充裕時間接獲之書面競投,盡力確保在出現相同書面競投價時以最先收到者享有優先權。

(c) 如許可,蘇富比可免費提供書面、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合理謹慎地進行。蘇富比毋須就未能作出該競投承擔責任,除非在不合理的情況

下。電話及網上競投可能會被錄音。網上競投受即時網上競投業務規則約束,該規則可在蘇富比的網站查閱或按閣下要求提供。本業務規則及即時網上競投業務規則同時適用於網上競投。

6. 拍賣之進行

(a) 除另有訂明外,否則所有拍賣品均訂有底價,底價不得高於拍賣前時的最低估價。

(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,惟以拍賣品底價為限,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,買家與賣家之間的合約於拍賣官擊槌時訂立,擊槌時買家即有責任支付買入價。

(e) 於拍賣會後出售任何在拍賣會上出售之拍賣品,本規則亦適用,猶如出售在拍賣會上。

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。蘇富比概無責任在拍賣品之擁有權轉移及合適之證明經已提供前將拍賣品交給買家,而提早交付拍賣品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。已購買之拍賣品由(i)領取;或(ii)拍賣會後第三十一天(以較早日期為準)起之風險由買家承擔(因此購買保險為其個人之責任)。直至風險轉移前,蘇富比將就拍賣品之任何損失或損毀向買家作出賠償,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下,倘買家在未預先協定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(經知會賣家)作出以下一項或多項補救方法:

(a) 將拍賣品存放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討損害賠償之權利;

(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)條重售時買入價與買家之費用之間任何差額(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)條重售時買入價與買家之費用之間任何差額(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)。為免生疑問,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,以及將所得款項用於彌補結欠蘇富比之金額,及/或抵銷拍賣品根據以下規則第8(h)條重售時買入價與買家之費用之間任何差額(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);

(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,連同是次重售產生之一切費用;

(i) 展開法律訴訟,以追討該拍賣品之買入價及買家之費用,或就買家違約對買家提出損害賠償申索,連同利息及完全彌償該訴訟之費用;或

(j) 向買家透露買家之名稱及地址,使賣家得以展開法律訴訟,以追討欠款,或就買家違約對買家提出損害賠償申索,及法律費用。蘇富比在向賣家透露該等資料前,將採取合理步驟知會買家。

9. 競投人 / 買家的保證

(a) 競投人和 / 或買家在其開展業務的司法管轄區內、以及在歐盟法律、英格蘭及威爾斯法律或美國法律及法規之下,不受貿易制裁、禁運或任何其他交易限制,而且非由該等受制裁人士(統稱「受制裁人士」)擁有(或部分擁有)或控制。

(b) 在作為代理人的情況下,委託人並非受制裁人士,亦非由受制裁人士擁有(或部分擁有)或控制。

(c) 競投人和 / 或買家承諾任何買入價均非來源於任何受制裁人士,或任何參與該交易的一方包括金融機構、貨運代理商或其他貨運代理人或任何其他人士並非受制裁人士或由受制裁人士擁有(或部分擁有)或控制,除非該等活動由對該交易具司法權的政府機關以書面形式或適用法律或法規授權。

10. 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。

11. 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,以及填妥任何必要進出口提單、清單或文件。銷售圖錄中任何符號或提示反映蘇富比於編制圖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,蘇富比及賣家概不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。

12. 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,由蘇富比酌情決定之用途。

(b) 向蘇富比發出通知應以書面作出,註明出售之負責部門及銷售圖錄開端指定之參考號碼。向蘇富比客戶發出通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由由無法執行本業務規則之任何條文,則其他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,任何買家不得本業務規則,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各方之間就此本文所列主題之整份協議及理解。各方已協定,除具有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。

13. 資料保護

蘇富比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。

14. 法例及司法權

監管法例 本業務規則及其有關或適用之所有事宜、交易或爭議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爭議。各方均同意蘇富比保留權利在香港法院以外之任何法院提出訴訟。

送達法律程序文件 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法權區之法例允許之其他方式,將有關任何法院訴訟之法律程序文件或任何其他文件送發至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

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.

真品保證

本公司對閣下提供之一般保證：

倘蘇富比所出售之物品其後被發現為「贗品」，根據下文之條款，蘇富比將取消該銷售，並將買家就該物品支付予蘇富比之總金額，以原銷售之貨幣退還予買家。

就此而言，根據蘇富比合理之意見，「贗品」指仿製之拍賣品，欺騙作品出處、原產地、日期、產出年數、年期、文化或來源等各方面，而上述各項之正確描述並無收錄於目錄內容（考慮任何專有詞彙）。拍賣品之任何損毀及/ 或任何類型之復元品及/ 或修改品（包括重新塗漆或在其上塗漆），不應視為贗品。

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

(i) 目錄內容乃根據學者及專家於拍賣日期獲普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或

(ii) 於拍賣日期，證明該物品乃贗品之唯一方法，是有關工序並非當時普遍可用或認可、價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）令拍賣品喪失價值之方法；或

(iii) 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後五(5)年，純粹提供給買家之獨享利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：—

(i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及

(ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自拍賣日期後並無出現任何第三方申索之物品退還予蘇富比。

蘇富比可酌情決定豁免上述任何規定。蘇富比可要求買家索取兩名為蘇富比及買家雙方接納之獨立及行內認可專家之報告，費用由買家承擔。蘇富比毋須受買家出示之任何報告所規限，並保留權利尋求額外之專家意見，費用由蘇富比自行承擔。倘蘇富比決定根據本保證取消銷售，蘇富比或會將最多為兩份經雙方審批之獨立專家報告所需之合理費用退還予買家。

GUIDE FOR ABSENTEE BIDDERS

ABSENTEE BIDS

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

USING THE ABSENTEE BIDS

Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers. Bids must be placed in the same order as the lot numbers appear in the catalogue.

Each absentee bid form should contain bids for one sale only; the sale number and code name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments.

SUCCESSFUL BIDS

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

DATA PROTECTION

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

給缺席競投人指引

缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不超出閣下所指示之最高

價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為 (852) 2522 1063。

使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高落槌價。「購買」或無限價競投將不獲接納。可於拍賣品編號之間以「或」字作兩者中擇一競投。競投須根據目錄內所示拍賣品編號之相同次序作出。

每份缺席競投表應僅供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

成功競投

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

資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途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 HK0894 | **Sale Title** IMPORTANT CHINESE ART | **Sale Date** 8 OCTOBER 2019

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

PLEASE INDICATE HOW YOU WOULD LIKE TO RECEIVE YOUR SALE CORRESPONDENCE (PLEASE TICK ONE ONLY): EMAIL POST/MAIL *REQUIRED FIELDS

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) 1) _____ 2) _____

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. BIDS SHOULD BE SUBMITTED IN HK DOLLARS AT LEAST 24 HOURS BEFORE THE AUCTION.

IMPORTANT

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise.

Please note that we may contact new clients to request a bank reference.

Sotheby's will require sight of government issued ID and proof of address prior to collection of purchases (do not send originals).

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM HK DOLLAR PRICE (EXCLUDING PREMIUM) OR TICK FOR PHONE BID
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

IMPORTANT NOTICE - PREMIUM LOT (🏆)

In order to bid on "Premium Lots" (🏆) you must complete the required pre-registration application and deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require for your bid. Sotheby's decision whether to accept any pre-registration application shall be final. A Special Notice, instead of a paddle symbol, will be used if all lots in a sale are "Premium Lots". The 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 _____

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.

Country _____ Postal Code _____

- 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 HK0894 | 拍賣名稱 中國藝術珍品 | 拍賣日期 2019年10月8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\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

重要通告—估價拍賣品 (🔒)

為對「高估價拍賣品」(🔒) 作出競投，閣下必須填妥拍賣品預先登記申請表，並向蘇富比交付所需的財政狀況證明、擔保、存款證明及/ 或蘇富比可絕對酌情要求閣下為競投須作出的其他抵押。蘇富比對是否接受任何預先登記申請有最終決定權。

本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格，或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一拍賣中之所有拍賣品均為高估價拍賣品，則會就此作出特別提示而不會使用此符號。網上競投服務上不適用於高估價拍賣品。

我們會向閣下發出運送服務報價單，除非閣下選擇以下任何一個選項。如運送地址與上述地址不同，請提供資料。

地址

城市 _____ 州份/ 省份 _____

國家 _____ 郵編 _____

- 本人/ 本人之代理人將親身領取拍賣品。
- 本人之付運人將代表領取拍賣品。
- 保存上述選項以作往後拍賣之用

買家應支付本公司酬金，拍賣品「落槌價」為港幣 3,500,000 元或以下，酬金以「落槌價」之25% 計算；超過港幣 3,500,000 至31,000,000 元之部份，則以20% 計算；超過港幣31,000,000 元之部份，則以13.9% 計算。

本人同意接受蘇富比拍賣圖錄內列明之買家業務規則、給準買家之指引及給缺席競投人指引。

蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

- 本人不希望收到蘇富比發出的推廣資訊。

簽署 _____ 日期 _____

付款方式

拍賣後須即時以下列方法以港元付款：現金 (每場拍賣上限為80,000港元)、銀行匯票、支票、電匯或親身以信用卡付款 (美國運通、萬事達、銀聯或維薩卡)。我們保留查驗所收到款項來源的權利，並可拒絕不能接受的款項。成功競投人將收到發票，上面載有其購買品之資料和付款及交收貨品之指示。

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

SALE # 拍賣編號 HK _____

LOT # 拍賣品編號 _____

*First Name 名

*Last Name 姓

Client Account # 蘇富比賬戶號碼

*Address 通訊地址

*City 城市 Country 國家

*Telephone 電話

Fax 傳真

*Email Address 電子郵件

Client I.D./Passport 身份證或護照編號

Please attach a copy of your ID Card/Passport for identification purpose
請附上身份證或護照影印本以作核對用途

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

閣下曾否於蘇富比登記投標? 有 沒有

If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2810 6238 or mail to the following address in either case to reach Sotheby's no later than 3 working days prior to the day of sale:

Sotheby's Hong Kong Limited
5th Floor, One Pacific Place
88 Queensway, Hong Kong
Tel: (852) 2822 8142
Fax: (852) 2810 6238

如閣下計劃出席是次拍賣並投標拍賣品，請填妥以下表格及於拍賣日前3個工作天傳真至 (852) 2810 6238 或郵寄到：

香港蘇富比有限公司
香港金鐘道88號
太古廣場一期5樓
電話：(852) 2822 8142
傳真：(852) 2810 6238

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

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

I hereby confirm my intention and application to bid on the above lot. I agree to deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require as security for my bid. Please refer to the "Guide for Prospective Buyers" and "Important Notices to Buyers" for details of the requirement. I agree that Sotheby's has no obligation to accept this pre-registration application and that Sotheby's decision in this regard shall be final. I shall not assume Sotheby's acceptance of my pre-registration application unless I have received a written confirmation from Sotheby's to that effect or a bidding paddle.

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Please note that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller.

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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。

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