THE IMPERIAL SALE IMPORTANT CHINESE CERAMICS AND WORKS OF ART

中國宮廷御製精品 重要中國瓷器及工藝精品

Hong Kong, 1 June 2016 香港 2016 年 6 月 1 日





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The Imperial Sale Important Chinese Ceramics AND Works of Art 中國宮廷御製藝術精品

WEDNESDAY 1 JUNE 2016 · 2016年6月1日 (星期三)

重要中國瓷器及工藝精品

AUCTION CODE AND NUMBER 拍賣名稱及編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as

KUNG-12555

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AUCTIONS · 拍賣

Wednesday 1 June · 6月1日 (星期三)

The Imperial Sale·中國宮廷御製藝術精品

11.15am (Lots 3201-3270) approximately, immediately following the sale of Classical Chinese Art from the Sui to the Song Dynasties

約上午11.15(拍賣品編號3201-3270),開元大觀拍賣後隨即舉行。

Important Chinese Ceramics and Works of Art・重要中國瓷器及工藝精品 2.30pm (Lots 3301-3416)・下午2.30 (拍賣品編號3301-3416)

Location: Convention Hall, Hong Kong Convention and Exhibition Centre,

No.1 Harbour Road, Wanchai, Hong Kong

地點:香港灣仔港灣道1號香港會議展覽中心會議廳 Tel 電話:+852 2760 1766 · Fax 傳真:+852 2760 1767

VIEWING·預展

HONG KONG, Hong Kong Convention and Exhibition Centre

香港,香港會議展覽中心

Thursday – Saturday, 26 – 28 May・5月26至28日 (星期四至六)

10.30am - 6.00pm

Sunday - Tuesday, 29 - 31 May · 5月29至31日 (星期日至二)

10.30am - 6.30pm

SELECTED VIEWING·精選拍品預展

BEIJING, Rosewood Hotel

北京,北京瑰麗酒店

Friday – Saturday, 13 – 14 May • 5月13至14日(星期五至六)

10.00am - 6.00pm

TAIPEI, Fubon International Convention Center

台北,富邦國際會議中心

Saturday – Sunday, 14 – 15 May · 5月14至15日(星期六至日)

11.00am - 6.00pm

AUCTIONEERS·拍賣官

Hugh Edmeades Leila de Vos Ronan Sulich

Please note that descriptions of Lots in this catalogue do not include references to conditions. Condition reports are available on request – please refer to the Important Notices at the back of the catalogue for further information.

敬請注意本拍賣目錄中沒有包括拍品狀況說明,若有需要,請向佳士得公司索取,本公司可以提供此報告。另外,敬請 留意閱讀拍賣目錄背頁之《重要通告及目錄編列方法之說明》。

CHRISTIE'S 佳士得



The following lots are to be featured in 以下拍品將被呈獻於

30 YEARS: THE SALE

《三十週年誌慶拍賣:世紀珍藏》

30 May 2016, 6:00pm 2016年5月30日,下午6:00



PROPERTY FROM A GERMAN FAMILY COLLECTION

This very rare bronze 'dragon' censer was in the collection of Hermann Dobrikow (d. Beijing 1928), a German diplomat to China in the early 20th century. Dobrikow developed a deep attachment to China and established a strong collection of Chinese antiques which encompassed many categories including pottery and porcelain from Tang to Qing dynasties, later bronzes, snuff bottles and textiles. Part of his collection was sold by Rudolph Lepke's Kunst-Auctions-Haus, Berlin in 1930.

德國家族珍藏

此件珍罕的雲龍紋簋式爐曾為德國駐華外交官Hermann Dobrikow (1928年卒於北京)之舊藏。Dobrikow在華 期間深受中華文化吸引,建立了豐富的文物收藏,品類 囊括唐至清五代的陶瓷、銅器、鼻煙壺及織繡等。其 部分珍藏於1930年由柏林Rudolph Lepke拍賣。

30 09

A VERY RARE IMPERIAL BRONZE 'DRAGON' CENSER

XUANDE CAST SIX-CHARACTER MARK AND OF THE PERIOD (1426-1435)

The censer is raised on a slightly splayed foot, and superbly cast in high relief around the exterior of its compressed globular body with a pair of three-clawed sinuous dragons striding amidst clouds, flanked by a pair of mask and ring handles on the sides. The base is cast with the reign mark within a recessed rectangular panel.

8 in. (20.5 cm.) wide, zitan cover

HK\$1,000,000-2,000,000 (US\$130,000-260,000)

明宣德 御製銅雲龍紋簋式爐 《大明宣德年製》六字楷書鑄款

PROVENANCE:

Hermann Dobrikow, (d. Beijing 1928), German diplomat to China

A German family collection

來源

德國駐華外交官Hermann Dobrikow (1928年卒於北京) 德國家族收藏 The present censer is distinguished by its high-relief casting which allows for a powerful and vivacious rendering of the dragon decoration. Censers of this type are extremely rare and only a few examples have been preserved in international collections. Compare a similar gilt-bronze censer included in the Oriental Ceramic Society of Hong Kong exhibition Arts from the Scholar's Studio, and illustrated in the Catalogue, Hong Kong, 1986, no. 139; and another parcel-gilt censer sold at Sotheby's Hong Kong, 5 October 2011, lot 1943. The style of the chilona and clouds on this censer are closely related to carved lacquer of the early Ming period, for example see a carved cinnabar 'chilong' dish in the Palace Museum, Beijing, illustrated in Lacquer Wares of the Yuan and Ming Dynasties, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2006, no. 58, where the style of the chilong, and the clouds on the cavetto are very similar to those on the current censer. The marks on the present censer and the aforementioned examples all follow the same style, which is very similar to that which appears on porcelain vessels of this period.

爐作簋式,外壁採高浮雕方式鑄以一對螭龍穿梭於卷雲之中,兩邊飾獸耳銜環,器外底鑄陽文「大明宣德年製」楷書款。此類高浮雕技法及雲龍紋未曾見於宣德以前的銅爐,近似例極少。比較1986年香港東方陶瓷學會《Arts from the Scholar's Studio》展出的一例,見該展圖錄圖版139號,及香港蘇富比2011年10月5日拍賣一件,拍品1943號。此爐的紋飾風格與明初剔紅漆器上的極為類似,比較北京故宮藏一剔紅螭龍紋盤,尤其是其龍紋和雲紋的表現,見故宮博物院藏文物珍品全集《元明漆器》圖版58號,香港,2006年,圖版58號。此三件銅爐款識的筆法基本雷同,亦與同期瓷器上的款識十分接近。





THE PROPERTY OF A DISTINGUISHED SWISS LADY

This truly outstanding blue and white porcelain jar originates from the collection of a distinguished French Swiss family and was inherited by the current owner in 1997 from her uncle, and godfather. The jar has been in the same private collection since the beginning of the 20th century, when it was acquired in China by a French gentleman.

重要瑞士私人收藏

此重要的宣德青花大罐源自一顯赫法裔瑞士家族,並由現任藏家於1997年繼承自其舅父 暨教父。此罐於二十世紀初由一名法國紳士在中國購藏,並一直在家族中流傳至今。

30 12

A MAGNIFICENT VERY RARE LARGE BLUE AND WHITE 'DRAGON' JAR, GUAN

XUANDE FOUR-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1426-1435)

The vessel is boldly painted in underglaze blue with a powerful five-clawed dragon amidst scrolling clouds, below four monster masks and a four-character Xuande mark written in one horizontal line on the shoulder. The neck is decorated with a band of clouds and the foot is surrounded by a petal border.

19 1/8 in. (48.5 cm.) high

HK\$ 60,000,000 - 80,000,000 (US\$ 7,800,000 - 10,000,000)

明宣德 青花五爪雲龍紋大罐 「宣德年製」四字楷書橫款

唇口、直頸、鼓腹、淺圈足。器內外施釉,圈足及底無釉。通體繪青花紋飾, 口沿外側繪朵雲紋;肩部繪四獸面紋,中間書「宣德年製」楷書橫款; 腹部畫一條雄赳五爪回龍遊戲於朵雲間,龍作回首狀,睜眉瞠目,炬眼炯炯, 張牙舞爪,剛勁有力;脛部繪一圈蓮瓣紋。青花發色濃艷青翠,濃處有鐵鏽斑痕。

PROVENANCE:

Mrs. M. Legrand (1883-1978), Paris, inherited circa 1926 By descent to the present owner's uncle (1908-1997) Bequeathed to the present owner and consignor, 1997

來源:

M. Legrand 女士(1883-1978),巴黎,約 1926 年繼承 現任藏家舅父(1908-1997)繼承 現任藏家,1997 年繼承

製年德宣

(mark)



(base)



PROPERTY FROM THE LINYUSHANREN COLLECTION

This superb Ding bowl is from the Linyushanren Collection. Linyushanren is the hall name of a private Japanese connoisseur who has collected Chinese ceramics since the 1970s, focusing almost entirely on Song ceramics after 1996. Over the past two decades, the Linyushanren Collection has become one of the most comprehensive collections of Song ceramics in private hands. The collection stands as a testament to the diligence and fine taste of the collector.

The present bowl was previously owned by the renowned Hosokawa clan. Spanning over 700 years, the Hosokawa clan has played a crucial role in the political and cultural development of Japanese society. The Hosokawa family has long been celebrated as great connoisseurs and patrons of art, especially for tea ceremony related objects. The 16th head of the clan, Hosokawa Moritatsu (1883-1970) was a keen collector of Chinese art and founded the Eisei Bunko Museum in 1950.

臨宇山人珍藏

本件定窯斗笠盌來自臨宇山人收藏。臨宇山人為日本私人藏家之堂號,此君敏求好古、精於鑑賞,於1970年代開始收藏中國陶瓷,並於1996年之後將收藏範圍集中為宋代瓷器。廿載以來,臨宇山人建立起了既廣且精的宋瓷收藏,反映出藏家的獨到慧眼以及滿腔熱忱。

本件斗笠盌曾為日本細川家族舊藏。細川氏舊時為熊本藩藩主,在長達七百年的家族歷史中始終在日本的政治、文化中佔據著舉足輕重的地位。雖以武將身份起家,細川氏在文化上亦孜孜以求,尤其以和茶道相關的活動著稱。細川家第十六代家督細川護立(1883-1970)鑑識過人,建立了包括眾多中國藝術精品在內的龐大收藏,並於1950年創辦了永青文庫博物館。

30 16

A RARE AND SUPERBLY CARVED DING 'LOTUS' CONICAL BOWL

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The bowl is delicately potted with straight flaring sides, supported on a short cylindrical foot. The interior is finely carved with meandering stems of lotus blooms and a lotus leaf, covered overall in a transparent ivory-tinged glaze pooling in the recesses. The rim is bound with a metal band.

8 ¼ in. (21 cm.) diam.

HK\$3,000,000-5,000,000 (US\$390,000-650,000)

北宋 定窯劃花蓮荷紋斗笠盌

PROVENANCE:

The Hosokawa Family Collection until the 1990s Kochukyo, Tokyo

EXHIBITED:

Japanese Ceramics Society, *Exhibition of the Masterpieces of Song Ceramics: Ding and Cizhou Wares*, Nihonbashi Shirokiya, Tokyo, 7-12 December 1962, Catalogue, no. 17

Kochukyo, Soji (Song Ceramics), Tokyo, 2-4 October 1998, Catalogue, no. 5

Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22-27 November 2012; New York, 15-20 March 2013; London, 10-14 May 2013, Catalogue, no. 4

LITERATURE:

Japanese Ceramics Society, Exhibition of the Masterpieces of Song Ceramics: Ding and Cizhou Wares, Tokyo, 1962, no. 17

Kochukyo, Soji (Song Ceramics), Tokyo, 1998, no. 5

Christie's, The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection, Hong Kong, 2012, pp. 28-29, no. 4

來源

1990年代以前由日本細川家族珍藏 泰中居,東京

展覽:

日本陶瓷協會,《宋磁名品展:定窯、磁州窯》,東京日本橋 白木屋,1962年12月7日至12日,圖錄編號17

壺中居,《宋磁》,東京,1998年10月2日至4日,圖錄編號5

佳士得,《古韻天成:臨宇山人宋瓷珍藏展覽》,香港,2012年 11月22至27日;紐約,2013年3月15至20日;倫敦,2013年5月10至 14日,圖錄編號4

文獻:

日本陶瓷協會,《宋磁名品展:定窯、磁州窯》,東京,1962年, 編號17

壺中居,《宋磁》,東京,1998年,編號5

佳士得,《古韻天成:臨宇山人宋瓷珍藏展覽》,香港,2012年,28-29頁,編號4





The present bowl as illustrated in *Exhibition of the Masterpieces of Song Ceramics: Ding and Cizhou Wares*, Tokyo, 1962, no. 17 此盌於1962年東京出版 《宋磁名品展 定窯 磁州窯》 中之著錄



THE PROPERTY OF A GENTLEMAN

The Crystalite Collection in Arizona assembled a fine collection of jade and jadeite carvings in the 70s and 80s, some of which, such as the present lot, were exhibited in the Los Angeles County Museum of Art, while some were included in well-known publications on jade or gemstones.

亞歷桑納的Crystalite珍藏以精美的玉器及翡翠為主,建立於70至80年代之間。其中部份藏品,如本拍品,曾於洛杉磯郡立美術館展出過,其他的則出版於一些知名的玉器或寶石類的專業書籍當中。

30 21

A VERY RARE IMPERIAL INSCRIBED WHITE JADE 'LUOHAN' GROTTO QIANLONG INCISED SIX-CHARACTER MARK, THE INSCRIPTION DATED TO WUYIN CYCLICAL YEAR, CORRESPONDING TO 1758 AND OF THE PERIOD

The boulder is carved in the round depicting the Luohan Abhedya seated on a rock in a grotto holding a sutra in one hand. On one side is an incense burner and incense box placed on a rock table. On the back is incised an inscription reading 'The Sixteenth Luohan Abhedya, wuyin year', followed by an Imperial poem eulogising the Sixteen Luohan. The base is incised with the character yin, a Qianlong reign mark, and the characters reading 'sixteen' in one line. The stone has a pale greenish-white tone with concentrated areas of milky mottling and dark brown spots.

8 1/4 in. (21 cm.) high

HK\$8,000,000-15,000,000 (US\$1,100,000-2,000,000)

清乾隆戊寅年(1758) 白玉御製贊阿必達尊者山子 《寅》、《大清乾隆年造》、《十六》楷書刻款

PROVENANCE:

Crystalite Collection, Arizona, acquired prior to 1976

EXHIBITED:

Los Angeles County Museum of Art, *Chinese Jade from Southern California Collections*, Los Angeles, 26 October 1976-6 February 1977, catalogue no. 33

來源:

美國亞歷桑納Crystalite珍藏,入藏於1976年以前

展覽:

洛杉磯郡立美術館,《Chinese Jade from Southern California Collections, Los Angeles》,1976年10月26日-1977年2月6日,圖錄圖版33號

The inscription can be translated:

Sixteenth Arhat Abhedya

Wuyin year

Holding a sutra and lighting incense, thus he made his offering Forsaking his self and his will, with a flick of his fingers Guan Xiu painted his image, Guan Peng drew his likeness Yellow flowers and green bamboo, his prevailing omnipresence.

刻文:

第十六阿必達尊者

戊寅

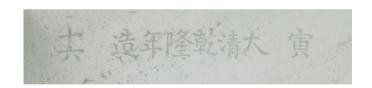
擎經炷香,供養如是

能所兩忘,於一彈指

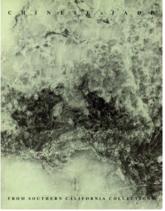
貫休作像,觀鵬摹真

黄花翠竹, 萬億化身

(御製贊出自《欽定四庫全書·御製文初集·二十九·贊》)







The present lot as illustrated in *Chinese Jade from Southern California Collections*, Los Angeles, 1976, no. 33

此拍品於1976年洛杉磯出版 Chinese Jade from Southern California Collections 中之著錄



A MAGNIFICENT IMPERIAL INSCRIBED CLOISONNE ENAMEL AND GILT-BRONZE RUYI-SHAPED PANEL

QIANLONG PERIOD (1736-1795)

The *myi*-shaped plaque is delicately enamelled in multiple colours, depicting various precious objects including a Jun flower pot; a bronze *hu*; a quatrefoil jardiniére; and a raised red-glazed dish, all below an Imperial poem enamelled in black, followed by an inscription and a seal in red, all enclosed within an

elaborate gilt-bronze frame.

41 ¾ in. (106 cm.) wide

HK\$12,000,000-15,000,000 (US\$1,600,000-1,900,000)

清乾隆 掐絲琺瑯鎏金銅御製詩萬年如意掛屏 PROVENANCE:

The Heber R. Bishop (1840-1902) Collection The Anderson Galleries, New York, early 1900s Sold at Bonhams London, 11 July 2005, lot 58

EXHIBITED:

Suzhou Museum, Colorful, Elegant, and Exquisite-A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection, 28 December 2007-8 May 2008, Catalogue, pp. 50-51.

LITERATURE:

Colorful, Elegant, and Exquisite- A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection, Suzhou, 2007, pp. 50-51.

來源:

紐約 畢曉普(Heber R. Bishop) (1840-1902) 珍藏 紐約The Anderson Galleries,購於1900年代初 倫敦邦瀚斯,2005年7月11日,拍品58號 張宗憲先生珍藏

展覽:

蘇州博物館、《Suzhou Museum, Colorful, Elegant, and Exquisite- A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection》 28 December 2007-8 May 2008, catalogue, pp. 50-51.

題字:彤庭增喜氣,綠野遍春光

御製句

臣于敏中敬書

印:

臣于敏中

(原詩為「御製新正重華宮侍皇太后宴詩」,收錄在《欽定四庫全書》內《國朝宮史》卷十三)







THE IMPERIAL SALE 中國宮延御製精品





VARIOUS PROPERTIES

3201

A FINE RARE BLUE AND WHITE 'DRAGON' JAR

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The ovoid body is well painted with two leaping three-clawed dragons pursuing flaming pearls amidst fire scrolls. 3 % in. (8.6 cm.) high, box

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Carl Alfred Jensen (1886-1953), Denmark

Carl Alfred Jensen was a Danish engineer who worked for the Great Northern Telegraph Company in Denmark. He was stationed in various cities in China with his family between 1911 and 1927.

Compare with several identical examples including one in the National Palace Museum Taipei, included in *Illustrated Catalogue of Ch'ing Dynasty Porcelain*, Taipei, 1980, pl. 9; one in the Baur Collection, illustrated in the *Catalogue*, vol. IV, no. A513; one sold at Christie's Hong Kong, 1 October 1991, lot 821; a pair with covers from the Jung Hsing Hsiang Collection, sold at Sotheby's New York, 6 December 1989, lot 195; one with cover sold at Sotheby's Hong Kong, 26 October 1993, lot 163.

清康熙 青花龍戲珠紋小罐 雙圈六字楷書款

來源

丹麥 Carl Alfred Jensen (1886-1953)

Carl Alfred Jensen為丹麥工程師,曾任職於丹麥Great Northern Telegraph Company,並於1911至1927年被派駐中國各城市工作。

可參考數件相同例子,包括台北國立故宮博物院藏一件, 見1980年台北出版《Illustrated Catalogue of Ch'ing Dynasty Porcelain》,圖版9號;瑞士鮑氏珍藏一件,見圖錄A513號; 一件於1991年10月1日於香港佳士得拍賣,拍品821號;Jung Hsing Hsiang舊藏一對連蓋,1989年12月6日於紐約蘇富比拍 賣,拍品195號;另一帶蓋例子於1993年10月26日於香港蘇富 比拍賣,拍品163號。





A BLUE AND WHITE 'FLOWERS OF THE FOUR SEASONS' CONJOINED VASE

QIANLONG FOUR-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The vessel is skilfully potted in the shape of four conjoined cylindrical vases, each tapering from the shoulder to a delicately waisted neck and a flared mouth rim, painted in deep shades of blue with a flower of the four season on each cylinder, including lotus, chrysanthemum, prunus and peony. The base of each cylinder is inscribed with a different character of the reign mark. 3 ¾ in. (9.5 cm.) high

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

A Welsh family collection, acquired in London in the 1950s

Conjoined vases of this form decorated in underglaze blue are extremely rare. One identical example is known in the Shanghai Museum, illustrated by Liu Liang-yu, *Ch'ing Official and Popular Wares*, A Survey of Chinese Ceramics, vol. 5, Taipei, 1991, p. 151. Another Qianlong-marked vase of the same shape by covered with a *Ge*-type glaze was sold at Christie's London, 11 May 2005, lot 9.

The unusual shape seen on the present vase follows similar shapes from the Yongzheng period. Compare this to a Yongzheng mark and period Ru-type vase in the collection of the National Palace Museum, Taipei, included in the exhibition *Qing Monochrome Porcelain*, National Palace Museum, Taipei, 1981, no. 77. Also see a celadon-glazed vase from the J.M. Hu collection, sold at Sotheby's New York, 4 June 1985, lot 40; and a *Guan*-type vase from the James W. and Marilyn Alsdorf Collection, sold at Christie's Hong Kong, 23 March 1993, lot 735, and again on 2 November 1999, lot 524.

清乾隆 青花四季花卉紋四聯瓶 四字篆書款

來源

威爾斯家族珍藏,1950年代購於倫敦

繪青花紋飾的同類四聯瓶非常稀有,已知一例藏上海博物館,紋飾、造形及大小均與本瓶一樣,著錄於劉良佑著1991年台北出版《中國歷代陶瓷鑑賞-5-清官窯及民窯》,圖版151號。另有一件器形一樣的乾隆瓶,罩仿哥釉,2015年5月11日於倫敦佳士得拍賣,拍品9號。

亦可參考一件書雍正款的同類例子,施仿汝釉,藏國立故宮 博物院,著錄於1981年台北出版《清代單色釉瓷特展目錄》, 圖版77號。



A FINE CELADON-GLAZED DOUBLE-GOURD FORM LOBED VASE

YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

The lower section of the vase is subtly moulded with five lobes, supporting the bulbous upper section which narrows to a small mouth. The vessel is covered overall in a soft celadon glaze, with the recessed base bearing the archaistic reign mark. 6 % in. (16.2 cm.) high

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

US\$110,000-190,000

PROVENANCE

Paul Freeman, London, acquired in the late 1980s

Yongzheng double-gourd vases of this lobed form are very rare. Compare to an almost identical example, also bearing a Yongzheng seal mark, sold at Sotheby's New York, 22 March 2001, lot 122.

清雍正 粉青釉瓜棱式葫蘆小瓶 六字篆書款

來源

Paul Freeman, 倫敦, 入藏於1980年代晚期

此類棱式葫蘆小瓶為數不多,紐約蘇富比曾於2001年3月22日 拍賣一件相似例,同樣書雍正篆書款,可資參考,拍品122 號。





A RARE MOULDED CELADON-GLAZED PEAR-SHAPED ARCHAISTIC 'DRAGON' VASE

YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

The vase is finely potted with a full rounded body rising to a waisted cylindrical neck, the shoulder is applied with two dragon handles with mock rings, and a horizontal bow string. The body and neck are moulded with sinuous interlaced dragons and scrolls, the neck has a continuous band of wavy lines above six incised *ruyi*-heads at the shoulder, the foot with a single wavy line, covered in an even pale green glaze which stops at the rounded foot revealing the smooth pale body.

7 % in. (19.5 cm.) high

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

US\$130,000-190,000

PROVENANCE

A Welsh family collection, acquired in London in the 1950s

A nearly identical Yongzheng example is in the Palace Museum, Beijing, illustrated in *Kangxi, Yongzheng, Qianlong*, Hong Kong, 1989, p. 276, no. 105 (**fig. 1**). A futher example is also be found in the National Palace Museum, Taipei (acquisition no. *zhong-ci*-000325-N000000000). Vases of this form, design and glaze also continued to be made during the Qianlong period, such as the Qianlong-marked example formerly in the W. W. Winkworth and Robert Chang collections, sold at Christie's Hong Kong, 27 May 2008, lot 1590.

The form and decorative motifs on this vase originated from Western Zhou bronzes such as the examples illustrated by W. Watson, *Ancient Chinese Bronzes*, nos. 52 and 53. During the Qing dynasty this design was appropriated onto various media such as porcelain, jade and enamel wares. Refer for example to a *champlevé* and gilt-bronze vase dating to the Qianlong period, enamelled with the same archaisitic scrolling design, sold at Christie's Hong Kong, 29 May 2013, lot 2068.



清雍正 冬青釉拱花仿古夔龍紋鳩耳尊

六字篆書款

來源

威爾斯家族珍藏,1950年代購於倫敦

北京故宮博物院藏一件相同的雍正例子,著錄於1989年香港出版《故宮珍藏康雍乾瓷器圖錄》,圖版105號(圖一)。國立故宮博物院亦藏數例(典藏編號中-瓷-000325-N000000000)。此形制的尊至乾隆年間亦有續燒,如張宗憲舊藏一件書乾隆款冬青釉例子,紋飾與器形與本瓶一致,2008年5月27日於香港佳士得拍賣,拍品1590號。

本拍品的造形及紋飾均承襲古青銅器,除見於各類單色釉瓷以外,在御製玉器及琺瑯器上亦能看見,如香港佳士得於2013年5月29日曾拍賣一件乾隆鏨胎填琺瑯壺,上飾同樣仿古紋,拍品2068號。

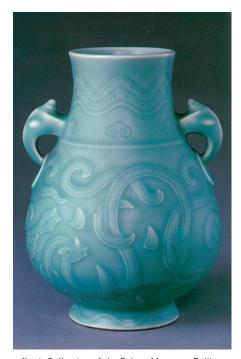


fig. 1 Collection of the Palace Museum, Beijing (圖一)北京故宮博物院藏品





Treasure from the Imperial Court – Legacy of Prince Kung

Luo Suizu
West Beijing
The Eighteenth day of the third month of Bingshen year

Aisin Gioro Yixin (1833-1898) was a legendary figure in the history of Qing Dynasty. He had bestowed upon him the title 'Prince of the First Rank' by the Daoguang Emperor in a posthumous edict, and was one of the most important statesmen during the Xianfeng, Tongzhi and Guangxu periods. Directly involved in instigating the Xinyou Coup in 1861, he was appointed Prince-Regent afterwards. He was compelled to sign the Convention of Peking, which set the scene for an era later known as the 'Tongzhi Restoration'. Personally urging the Qing Empire to reform its foreign diplomacy, he launched the Self-Strengthening Movement, but was criticised by the conservative Qing-liu school and ridiculed as 'Devil Number Six' (for Prince Kung was the sixth son of the Daoguang Emperor). His contention for the throne against his half-brother Yizhu (who became the Xianfeng Emperor) was a tale which fascinated people, who have painstakingly combed both the official Qing archive and apocryphal accounts for riveting details of palace intrigue. Today, as one of the few preserved imperial mansions, the Prince Kung Mansion on the south bank of Beihai receives throngs of tourists every day.

A re-discovered treasure of this pivotal historical figure that recalls his extraordinary life has appeared on the art market after nearly 150 years: Prince Kung's 'Dragon and Phoenix' *tianhuang* seals. The pair of seals are 1½ in. (3.3 cm.) square and nearly 9 cm high, each weighing just over 200 grams. They are very well preserved, have an illustrious provenance and are unquestionably important in terms of their academic, artistic and historic value.

These tianhuang seals have been cut from a single rough boulder which would have been covered by a layer of outer skin, and signs of the preliminary cleaving marks can be seen on one of the seals. The stone is of excellent quality, lustrous and unctuous with red fissures and characteristic "radish veining" clearly visible. In the old days, fine stones such as tianhuang, chicken-blood, hongfurong or baifurong only commanded high prices if they could be cut into seals of square section. A portion of each of the current seals has been fashioned into a square section. Each finial has been decorated in 'surface-relief' carving and still retains the natural colour pigmentation. One of the corners of each seal face is canted owing to the natural formation of the material, where the original outer skin can be seen. While modern tianhuang carvings are often presented with their skin intact to indicate that the boulder has been collected from the field, in the past stones were prized for 'indication without retention' - that is the removal of most of the skin, leaving only a subtle pointer to denote its presence. The thoughtful and artistic treatment of the material seen on these seals can only have been done by an experienced master carver.

皇六子遺珍 清宗室瑰寶

時丙申年三月十八日羅隨祖草於京西寓舍

愛新覺羅·奕訢在清代275年的歷史中,是一位傳奇性的重要人物。他被道光帝遺詔封「親王」,是咸豐、同治、光緒三朝的依國重臣,權傾朝野;也是「辛酉政變」的直接策劃者,被授予「議政王」之銜;他臨危受命簽訂《北京條約》,爭得「同治中興」;同時他力薦清代外交變革,推動了「洋務運動」,被「清流派」譏為「鬼子六」。而道光時期他與皇四子奕詝爭儲的故事,則最為人津津樂道,不論是清宮檔案或野史筆記,故紙叢中早已被好事者翻爛。而今,北海南岸的恭王府,遊人如織,成為很少保存完整面貌的王府之一。

這樣一位重要的歷史人物,關乎他傳奇一生的一件重要歷史遺珍,在將近150年後現身藝術品市場,這就是一對田黃石印章「皇六子和碩恭親王」、「御賜為國藩輔」。這一對印章,有3.3公分見方,高約近9公分,分重208及205克。其保存完好,載傳有序,所具有的學術、藝術及重要性價值,不言而喻。

這一對田黃石印章,剖自同一塊帶皮的「田石」籽料,其中一塊尚存試切下刀的痕跡,石質極佳,油潤光潔,金燦奪目,其中「紅筋」及「蘿蔔絲紋」清晰可見。在過去,極佳的石材,如田黃、雞血、紅白芙蓉之類,只有破方雕鈕開成印章石料,才能獲取高估值。此印石料只做了儘量少的切方規正,做薄意雕的一面,皮色微存。兩石印面的一側上角,也因籽料的關係,略缺而保有斑駁的石表。現代作品田黃多留皮,以表示這是「田石」,而過去貴石在「留意不留皮」,就是儘量將皮去乾淨,只留其「意表」。這樣精心而藝術、恰到好處的處理,非雕琢高手、藝術巨匠不可能為之。

The 'dragon' seal is carved in 'surface-relief' with two dragons on the top; the lower left is carved in relief with the characters Cangmen. Incised on the cleft side is a seven-character stanza followed by a signature, Lin Ji (1660-1722), dated 11th day of the ninth month of yihai year, corresponding to 1719. The poem was composed by an early Ming poet Wang Boyun (dates unknown) and can be translated: 'The east wind flutters the curtain of the red chamber; the spring pear blossoms beckon the golden pigeons. Once a jade beauty held a phoenix flute, hidden by flowers, quietly played Xiaoliangzhou.' The seal face inscription is formal and angular, carved in intaglio using short 'chop cuts' 切刀 with deep indentations, leaving prominent knife marks. The character gong is missing the upper right due to the canted corner. There are no join marks at the turning points of the strokes, giving the impression of continuous knife work. The inscription style is not affected or laboured, but classic and elegant.

The phoenix seal is carved in 'surface-relief' depicting two phoenixes; the lower left corner also bears the signature Cangmen. The cleft side is incised with a five-character stanza, followed by a signature, Ziwei Neishi. The poem is composed by another early Ming scholar Yuan Zhongche (1377-1459) and can be translated: 'The evening clouds subdue the residual sunlight; on tree tops the returning birds gather. Clear sounds of chimes reverberate in the woods; woodcutters' songs echo beyond the mountain peaks. Remembering the person by the Southern Dipper, the Milkyway is wet from the descending dew. The beautiful flowers have returned in spring, but who to pick them with, deep inside the mountains?'The seal face has a complex composition. It is carved with two chilong dragons in relief, flanking two characters yuci (Imperially bestowed) in relief above a four-character inscription weiguo fanfu (Guardian Vassal of the State) in intaglio. The seal carving technique is exactly the same as that on the dragon seal. The composition recalls Han bronze seals, while the use of two chilong dragons and the characters yuci is commonly seen on seals given to imperial family members from the Kangxi and Yongzheng periods onwards as a sign of honour and favour. Many of Qianlong emperor's own seals adopt this format.

The 'Cangmen' who carved the finials of these seals refers to Dong Hanyu of Fujian province, whose style name is Cangmen. According to records, he specialized in ink stones, seal carving as well as painting pine and bamboo. He was a contemporary of Wei Rufen and Yang Yuxuan, and pioneered a new carving style in the early Qing period. Lin Ji is also known by his style name Ji Ren and sobriquets Lu Yuan, Ziwei Neishi and Tong Di. He was awarded the Jinshi degree in 1713 for his services at court. He was a noted poet and calligrapher, specializing in *xiaokai* (small regular script), seal and cleric scripts. He had a substantial collection of rare and fine books in his library the Puxuezhai. He also had an illustrious student Huang Ren (1683–1768), who was known as an 'Inkstone aficionado'. Huang Ren employed Dong Cangmen as his personal inkstone maker for many years, and once lamented his passing in a poem:

Dong's illness followed by Yang's passing; who else could tackle these stones for me? (My friends Dong Cangmen and Yang Dongyi both specialized in making inkstones and carving seals. They were in my employment for three years. Now Dong is sick and old, while Dongyi is buried among grass).

Lin Ji also praised Cangmen: 'good at carving seals and finials'. It is evident that both Lin Ji and Dong Cangmen were renowned talents

「皇六子和碩恭親王」印,薄意雕作雙龍,左下角留皮作朱文「滄門」二字。二印相剖開之一面,雕明初王伯輝七言詩一首:「東風簾卷小紅樓,三月梨花喚錦鳩。曾記玉人將鳳管,隔花低按小梁州。已亥重九後二日鹿原林信」。而印文規矩方正,刻白文,多用切刀,鏟底較深,刀痕明顯。「恭」字因石皮略陷一角;印文鐫刻折角處不接刀,有大刀闊斧,一氣呵成之勢。而其整體印文,不見矯揉造作,又不失端莊典雅。

「御賜為國藩輔」印,薄意雕雙鳳,左下亦有朱文帶皮「滄門」款。印側亦刻明初袁忠徹五言詩一首:「夕雲斂餘暉,稍稍歸鳥集。清磐林際浮,樵歌峰外急。懷人南斗邊,露下銀漢濕。瑤草春復生,深山共誰拾。紫微內史」。印面琢刻繁複:四周作朱文雙螭中拱護「御賜」二字,中間四方刻白文「為國藩輔」四字,篆刻手法與上一印同出一轍。而這樣仿漢銅印,印文側琢雙螭紋用「御賜」等字樣,是康、雍以來宗室大臣,以示恩寵有加,而特別喜愛的一種印文方式,就連乾隆帝的常用印,不止一方使用雙螭紋。

這琢鈕的「滄門」為福建閩中巧作董漢禹,字滄門。據記載其精治硯,工篆刻,還善寫松竹,與魏汝奮、楊玉璿齊名。林信,字吉人,號鹿原,別號紫微內史、侗弟。康熙五十一年進士,官中書舍人。工于詩文,通書法,精於小楷和篆隸書,《清史列傳》有傳記。他家藏極富,藏書樓名「樸學齋」,多孤本和珍善之本。林信還有一位家學顯赫,且為「硯癡」的名士弟子一黃任,黃任曾禮聘董滄門於其府邸中製硯多年,在其《秋江集》中有「董生病後楊生歿,誰複他山我錯攻」的詩句。(原注:余友董滄門、楊洞一,皆善製硯,兼工篆刻,客餘署中三載。今滄門病且老,而洞一宿草芊矣。)而林信於《樸學齋稿》稱董滄門「善刻印、能製鈕。」由此可見這雕鈕的「滄門」、擅詩的林信,都是清康熙時期的文宿才俊,他們的作品集于一對田黃石之上,實在是鮮見的。

而此對印裝裹,則全是清宮內府的手工,且保存十分完好。二印立擺於紅木几上敷黃色雙包綢襯湖藍匣座之上,其上再覆以厚錦匣蓋,匣外表包襯明黃色四季花卉暗花綢,內通體包裹雙襯軟臥囊,匣蓋、底合上以後,





fig. 2 Impression of the current 'dragon' seal on the above painting
(圖二) 「皇六子和碩恭親王」鑑藏印記



fig. 3 'Battle at the River Honbasi', Pacification of the Zhang Ge'er Rebellion, 1828.

Collection of the Lushun Museum
(圖三) 《平定張格爾叛亂圖》卷(共十卷)
首卷《渾巴什河之戰》 旅順博物館藏品





fig. 4 Impressions of the current seals on the frontispiece of the above painting (圖四) 「皇六子和碩恭親王」及「御賜為國藩輔」鑑藏印記

in the Kangxi period, and their collaboration on this pair of *tianhuang* seals is an extraordinarily rare example.

The packaging for these seals was made in the Imperial Household Department at the Qing court, and is still remarkably well-preserved. Each seal is secured by a fitted yellow damask-lined support at the base, which in turn is placed on a *hongmu* stand, all protected by a fitted cover lined on the exterior with an imperial-yellow damask with patterns of the 'Flowers of the Four Seasons', and on the interior with a soft padding, which would help absorb shock and thus provide the stones with adequate protection from impact. These are all further secured by a fitted *hongmu* box with a sliding cover and an arched handle that has been meticulously crafted. Both the carving of the seals and their careful packaging exemplify the craftsmanship of the Imperial Household.

印章在內可以紋絲不動,同時由於是軟臥囊,即防衝撞,也不會磨損印石。外面再襯以紅木提梁立插蓋的定制木盒,這是清宮內府最考究的做法。無論是印石雕工、裝潢用料,可以說這是清內府製作的標準器。

說到乾隆鼎盛時期的田黃印,當一提曾被溥儀藏於夾 襖衣襟中的「乾隆田黃三連印」,此印我曾多次手扶觀 察、研究。其一,它不是田黃石;其二,它也不是由一塊 整料琢成。簡言之,石材堅硬,印面四邊鋒刃,相連石鏈 碰擊聲音清脆;而其中一印的環形鈕是巧妙粘上去的, On the subject of tianhuang seals of the Qing dynasty, Qianlong's 'tianhuang triple linked seals' are worthy of discussion. These linked seals comprise of three small seals connected by chains, and were smuggled out of the Palace in Puyi's jacket when he was evicted in 1924. Puyi called these seals tianhuang when he returned them to the Chinese government in 1950. Their nomenclature has remained until today along with the belief that the seals were carved from a single pebble. I have closely observed and researched these seals on numerous occasions. First of all, they are not made of tianghuang; secondly, they are not carved from a single boulder. In summary, the hardness of the stone, the sharp edges and the clinking sound made by the links are not characteristic of tianhuang; and one of the circular finials was made separately and skilfully attached with glue, so they are by no means carved from one stone. I am inclined to think they are made of yellow chalcedony. Since these seals are stored in the warehouse of another department, I have requested the relative specialists to conduct a scientific assessment of its material. There are many other such linked seals in the Palace. Puyi's claim of them being tianhuang should not be taken at face value, as he was proven to be inaccurate on several occasions.

The finials of this pair of seals are carved by Dong Cangmen, who was active during the Kangxi period, and was a contemporary of Lin Ji and Huang Ren, who were all natives of Fujian. This pair of seals was made in late Kangxi period when all three of them were residing in Fuzhou and later entered the Imperial collection. The fact that they were not inscribed with Imperial poems indicates that the seals were only presented to the court after they had been carved. The careful packaging, crafted in accordance with court standards, clearly reflects their importance in the eyes of the new imperial owner. In the fourth month of the second year of the Xianfeng reign (1852), the residence once belonging to Prince Qing was bestowed upon Yixing by the Xianfeng Emperor. In the eighth month of the same year, the Emperor visited Yixing's garden, the Langrunyuan. He personally inscribed the garden name and composed poems for it, showering the new prince with attention. It is perhaps also around this time that the Emperor selected these seals and commissioned the Imperial Household Department to carve the seal faces for Prince Kung. Despite the seal faces having been carved later, at the time these seals were already treasures from over a century ago. They are, in my opinion, the paradigm of tianhuang seals in the early Qing period.

Prince Kung was born on the twenty-first day of the eleventh month of the twelfth year of the Daoguang reign, corresponding to 1833. In 1850, when the Daoguang Emperor was critically ill, he summoned ten of his most important ministers and revealed the secret edict he had previously written, in which he made the Fourth Prince Yizhu his successor, and the Sixth Prince Yixin *Qinwang*, 'Imperial Prince of the First Rank'. Given that Yixin was a more competent prince, this decision may seem puzzling, yet the intent may have been to achieve a political balance, in the hope that the talented and able Yixin would support the new Emperor, who was known for his merciful and filial qualities.

The bestowal of these seals was most likely accompanied by an imperial inscribed plaque, amongst other items. Unfortunately the Imperial archive has suffered much desecration and is not complete, so records of this event have not been identified. A *kesi* panel titled *Geese and Reeds* (fig. 1) formerly in the collection of Jin Bosheng (1901–1967) and

我以為其材質應為黃玉髓之類。此印因存屬於不同的組 別庫房,余曾多次呼籲召集有關組別專家共同鑒定,給 此印一個科學的説法,所惜至今未見回復。故宮庫中此 類連印,非止此一件也。溥儀所言「田黃」實未可信,何 況,其以往所説多見謬誤。

今此這一對印章,雕鈕琢款之董滄門,與林佶、黃任同為康熙時人。此印石之製作,在康熙五十八年,其時三人均在福州。後入清內府珍存,印側不刻御製詩,而用前人詞句,知其是後來才被貢入內廷。入宮之後包裹裝潢,完全是內廷的形式,可見當時皇帝對於這一對印石的重視程度。咸豐二年四月(1852年)降旨將原慶郡王府賜給奕訢為府邸(即現今的恭王府),八月,又駕幸奕訢「朗潤園」,為之題園名、賜詩,極示關切等等。當在此前後,特別甄選先朝列祖珍藏的這一對田黃石印,由清內務府奉旨鐫刻印文,賞與奕訢。印文刻成雖在此時,當時此印已是百餘歲之文物。因之,我認為此一對田黃石印章,才可稱為清早期之標準。

閱清史可知,奕訢生於道光十二年十一月廿一日,道光帝下定決心立儲是在其二十六年(1846年),至病歿前的三十年正月十四日(1850年),道光帝詔十重臣公啟建儲秘匣,其中有「封皇六子奕訢為親王」,是為政治平衡術也。當時的道光帝,下決心不立文韜武略具強的皇六子,而選心慈恭孝的四子奕詝,或有旁人不能理解的苦衷,其欲使弱子正位,而極力安撫皇六子,使之為弱子之輔弼。手心手背皆為肉,人父之苦心抉擇,幾人能懂?

據其中「御賜為國藩輔」等文字可知,當初還曾有御筆書賜等物。所惜清宮檔案,屢罹劫難,今已難查到相關的記錄了。目前在故宮博物院所藏「緙絲蘆雁圖軸」(圖一)(原靳伯聲藏),上鈐有這方「皇六子和碩恭親王」印(圖二)。而現存於旅順博物館的《平定張格爾叛亂圖》卷(共十卷),第一幅《渾巴什河之戰》的引首處,鈐有這兩方「皇六子和碩恭親王」、「御賜為國藩輔」印章(圖三、四)。此圖道光九年(1828年)繪成,是為彰顯道光「安定西北」的豐功偉績,此圖應當是咸豐初年,將先帝功業圖卷賞賜恭親王,以示不忘孝悌恩寵



now in the Palace Museum Collection, bears the seal mark of the current 'dragon' seal (fig. 2). Furthermore, the seal marks of both the 'dragon' and 'phoenix' seals appear on the frontispiece of the first scroll of a series of ten etchings titled Pacification of the Zhang Ge'er Rebellion, (figs. 3 and 4) housed in the Lushun Museum. This monumental work was completed in 1828 in commemoration of the Daoguang Emperor's conquest of the North-Western region, and was probably given to Prince Kung in the first year of the Xianfeng reign. Over the course of 47 years, Prince Kung served under the reigns of three Emperors, and experienced a rather turbulent political career. He had a vast collection of rare books and paintings, but these were often stamped with his collection seals Gongdi cangshu (Collection of books belonging to the Prince Kung Residence), Xijinzhai yin (Seal of Xijin Studio), and Baoyuelou micang (Hidden treasure of the Baoyue chamber). This pair of important seals are rarely used, especially the one carved with 'Imperially bestowed, Guardian Vassal of the State'. Perhaps it is because these seals were bestowed to him when he first attained his title, and their exultant status surpassed that of his other collection seals, and so they were not used lightly.

This pair of historically important seals from the Qing Dynasty has recently surfaced on the art market. Having worked on seals for 30 years within the walls of the Forbidden City, I was still astounded by the quality of these two treasures. These important seals deserve to be in museum collections, but it is hard to know who might be lucky enough to acquire them.

之物,上鈐有恭親王的這兩方印章。恭親王在朝47年, 侍三帝,宦海沉浮。其藏書藏畫甚鉅,於這些善本書畫 之上,多見「恭邸藏書」、「錫晉齋印」、「寶約樓秘藏」 等印鈐用,而這一對特別重要的印章,尤其是「御賜為 國藩輔」則少見鈐用,乃是因為此為封親王初御賜,尤 為莊重,故不能作一般收藏印使用也。

此關乎清朝重要史實的一對印章,竟於今日顯現於藝術市場。而我於紫禁紅牆之內,研究璽印三十餘年,今日見之猶詫為瑰寶。目前,國內「清史編纂委員會」已運作有年,像這樣重要的文物遺存,作為史料,應該保存於國家重要博物館。而藝術市場之作用或是「藏寶於民」,誰得囊獲,人知之乎?

PRINCE KUNG'S 'DRAGON AND PHOENIX' TIANHUANG SEALS

THE SEALS KANGXI PERIOD (1662-1722), THE SEAL FACES XIANFENG PERIOD (1850-1861)

The seals are carved from a single boulder with square section rising to a sloping upper surface. The top of one is carved in low relief, dexterously utilising the skin of the stone, with a dragon gazing down on its young striding amongst lingzhi, echoing the pair of phoenix soaring amidst peonies on the other, both scenes positioned above a signature, Cangmen. The 'dragons' seal is incised on one vertical side with a seven-character stanza followed by a signature, Lin Ji, dated 11th day of the ninth month of yihai cyclical year, corresponding to 1719, the seal face is carved in intaglio with an eight-character inscription, Huang liuzi Heshuo Gong qinwang, 'The sixth imperial son, The Peaceful and Eminent Prince Gong'. The 'phoenix' seal is similarly incised on one vertical side with a five-character stanza followed by a signature, Ziwei Neishi, the seal face is carved with a four-character inscription, weiguo fanfu, (Guardian vassal of the state) in intaglio, flanked by a pair of chilong below a two-character inscription yuci, 'imperially bestowed', in relief. The stones are of a deep honey tone suffused with characteristic 'radish' veining.

'Dragons' seal: 1 ¼ in. (3.3 cm.) square, 3 ¾ in. (8.6 cm.) high, 208.1 g; 'Phoenix' seal: 1 ¼ in. (3.3 cm.) square, 3 ½ in. (8.8 cm.) high, 205.1 g, *hongmu* box

Estimate on Request 估價待詢

The two carved characters, *Cang men*, can be identified as the carver Dong Cangmen who was known to have been active in the Kangxi period. Works that bear the signature of Dong Cangmen are extremely rare. Compare to a *tianhuang* seal with a similarly carved signature of Cangman in private collection is illustrated by Akashi Shunpo, *Dennou Juzanseki*, Tokyo, 1995, p. 72 (**fig. A**).

董滄門刻恭親王龍鳳田黃對章

龍章

重量:208.1克

尺寸: 3.3 x 3.3 x 8.6 公分 印文:「皇六子和碩恭親王」

邊款:「東風簾卷小紅樓,三月梨花喚錦鳩。 曾記玉人將鳳管,隔花低按小梁州。 已亥重九後二日,鹿原林佶。」

鳳章

重量:205.1克

尺寸: 3.3 x 3.3 x 8.8 公分 印文:「御賜為國藩輔」

邊款:「夕雲歛餘暉,稍稍歸鳥集。

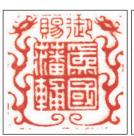
清磬林際浮,樵歌峰外急。 懷人南斗邊,露下銀漢濕。

瑶草春復生,深山共誰拾。紫微內史。」

董滄門的傳世作品甚為罕見。1995年東京出版明石春浦編《田黃壽山石》中錄有一方滄門製田黃薄意章,章頂一角留皮作朱文「滄門」二字,雕刻風格、手法與此對章雷同,可資比較,見該圖錄頁72(圖A)。



fig. A (圖 A)





seal impressions 印文





東風產卷小紅樓三月梨花 東風產卷小紅樓三月梨花



沒生深山共能於 索做內史 為非邊露下銀漢沒搖州春





3206 A SOAPSTONE CARVING OF A MYTHICAL BEAST

KANGXI PERIOD (1662-1722)

The recumbent beast is carved in the round with a bushy tail and a single horn incised with the carver's signature, *Yuxuan*, its legs tucked under the body. The head is turned to one side, finely detailed with bulbous eyes and a broad snout below prominent eyebrows and curled fur, partially covering its prominent dorsal spine. The semi-translucent stone is of a rich golden yellow tone. 2 ¾ in. (7 cm.) long, box

HK\$600,000-800,000

US\$78,000-100,000

清康熙 壽山石雕瑞獸把件 「玉璇」款



mark



fig. 1 Collection of the Palace Museum, Beijing (圖一)北京故宮博物院藏品

Yang Yuxuan was a native of Fujian province and one of the most admired soapstone carvers in the Kangxi period. The style of the present carving very closely relates to the finial of a seal carved by Yang Yuxyan in the Beijing Palace Museum (**fig. 1**), illustrated in *Small Refined Articles of the Study, The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2009,no. 253, p. 257, and is undoubtedly by the same hand. The treatment of the head, the claws and the braided tail are all characteristic of Yuxuan's animal sculptures. Another comparable *tianhuang* mythical beast by Yuxuan is in the Taipei Palace Museum, illustrated in *A Garland of Treasures: Materpieces of Precious Crafts in the Museum Collection*, Taipei, 2014, no. III-44, p. 138. Compare also thetianhuang mythical beast signed Yuxuan sold in Sotheby's Hong Kong, 7 October 2006, lot 916.

楊玉璇為福建漳浦人,是康熙時期最為著名的壽山石雕刻家之一。本拍品的雕工與北京故宮博物院所藏一件田黃印章(圖一)上的獸紐雕法非常相似,著錄於《故宮博物院藏珍品全集-文玩》,上海,2009年,253號,257頁,應與本拍品出於同一匠人之手。此獸上頭部,爪子及尾毛交錯等幾處特徵具有玉璇獨特的風格。另外一件台北故宮博物院所藏的田黃瑞獸也可資比較,著錄於《集瓊藻》,台北,2014年,III-44號,138頁。一件於蘇富比香港2006年10月7日拍出,拍品916號的玉璇款田黃獅子體積比本拍品略大,也有非常相近的雕刻風格。



(two views 兩面)



3207

A RARE CARVED YELLOW-ENAMELLED 'BATS' PORCELAIN SEAL

GUANGXU PERIOD (1875-1908)

The seal is of square section, carved to the top in relief with numerous bats amidst clouds, applied overall with a pale egg-yolk yellow enamel, the seal face carved with the three characters *Jingfu Ge*.

3 % in. (8.6 cm.) high, box

HK\$300,000-500,000

US\$39,000-65,000

A spinach-green jade seal, also carved with the characters *Jingfu Ge*, is in the Beijing Palace Museum Collection, illustrated in *Ming Qing dihou baoxi*, Beijing, 1996, pl. 160.

清光緒 黄釉「洪福齊天」方章

印文:「景福閣」

北京故宮博物院藏一方碧玉章,印面同樣刻「景福閣」, 刻篆風格與本印如出一轍,見1996年北京出版《明清帝后寶 璽》,圖版160號。



3207 seal impression 印文

THE PROPERTY OF A GENTLEMAN

3208

A FINE PAIR OF BLUE AND WHITE RUBY-ENAMELLED BRUSH HANDLES

QIANLONG SIX-CHARACTER SEAL MARKS IN IRON RED AND OF THE PERIOD (1736-95)

Each cylindrical handle is boldly decorated with two ferocious five-clawed dragons writhing through stylised clouds and five bats. $8\frac{3}{4}$ in. (22 cm.) long, fitted box (2)

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

US\$110,000-160,000

PROVENANCE

Sold at Christie's London, 3 November 2009, lot 287

A very similarly decorated pair of brushes with iron-red dragons from the Wang Xing Lou Collection is illustrated in *Imperial Perfection, The Palace Porcelain of Three Chinese Emperors*, Hong Kong, 2004, p. 94 & 95, no. 31

來源

倫敦佳士得,2009年11月3日,拍品287號



3208 (marks)





3209

THE PROPERTY OF AN ASIAN FAMILY COLLECTION (LOTS 3209-3210)

3209

AN IMPERIAL GILT-DECORATED AND INSCRIBED 'DRAGON' INKCAKE

QIANLONG GILT SIX-CHARACTER MARK AND OF THE PERIOD (1736-1795)

In the form of an open scroll, the inkcake is superbly carved to the centre of the top with two five-clawed dragons picked out in gold and blue, frolicking amidst dense clouds which partially shroud their bodies, flanked on each side with a dense ground of T-shaped archaistic scrolls. The centre of the underside is inscribed in relief with eight characters in seal script reading 'When clouds billow and rain falls, peace and harmony are bestowed upon all kingdoms'. The right end is incised and gilt with a Qianlong reign mark; the left end with the characters *Yangxing dian zhencang*, 'Collection of the Yangxing Hall'. One narrow side of the inkcake is further inscribed and gilt with the characters *yu mo*, 'Imperial Inkcake'.

14 ¾ in. (37.6 cm.) long, box

HK\$260,000-350,000

US\$34,000-45,000

PROVENANCE

Acquired in San Francisco in 1970s and thence by descent within the family

清乾隆 「雲行雨施萬國咸寧」描金雲龍紋御墨 「養性殿珍藏」、「大清乾隆年製」描金楷書刻款

來源

1970年代購於三藩市,後於家族中流傳至今



3209 (marks)





3210

3210

TWO 'DRAGON' INKCAKES

KANGXI PERIOD (1662-1722)

One is moulded with the main side finely carved in shallow relief with a pair of confronted dragons in pursuit of a flaming pearl, the reverse carved with a gilded four-character inscription Yumi bao mo, 'precious ink of Yumi', and a further gilded four-character inscription wu dan qi yan, 'ink made from five dan of burnt lacquer', is carved on the top narrow side. The second is similarly decorated and covered with gilt lacquer.

The longest: $5\frac{1}{4}$ (13.3 cm.) long, two boxes

HK\$60,000-80,000

US\$7,800-10,000

(2)

PROVENANCE

Acquired in San Francisco in 1970s and thence by descent within the family

清康熙 「隃麋寶墨」兩錠

「康熙年吳守默製」款

來源

1970年代購於三藩市,後於家族中流傳至今



THE PROPERTY OF A GENTLEMAN

3211

A CARVED GILT-DECORATED CERAMIC WRIST REST

DAOGUANG IMPRESSED SIX-CHARACTER SEAL MARK WITHIN A SQUARE AND OF THE PERIOD (1821-1850)

The arched wrist rest is delicately carved to the flat side depicting an elaborate undersea palace scene comprised of pavilions, residences, trees and jagged rocks amid breaking waves, surmounted by a long rectangular column with four impressed characters *dinghai shenzhen*, 'needle which calms the sea', behind a five-clawed dragon in profile in persuit of a flaming pearl. 10 ¼ in. (26.1 cm.) long, box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

A Japanese private collection Sold at Christie's Hong Kong, 30 May 2012, lot 4192

The inscription and scene are taken from the novel, *Journey to the West*, in which the Monkey King obtains the Golden-banded staff, *ruyi jingu bang*, by travelling to the bottom of the sea to retrieve a huge pillar known as the 'sea settling needle' from Ao Guang, the Dragon King of the Eastern Seas by reducing it in size and striking fear into the creatures of the ocean.

清道光 瓷胎金彩「定海神針」臂擱 方框六字篆書印款

來源

日本私人珍藏

香港佳士得,2012年5月30日,拍品4192號



ANOTHER PROPERTY

3212

A VERY RARE SIMULATED MARBLE AND GRISAILLE-DECORATED 'LANDSCAPE' BRUSH POT

QIANLONG GILT FOUR-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

The brush pot is delicately painted in *grisaille* enamel with four landscape scenes, each enclosed by a gilt rectangular panel with canted corners, reserved on a ground of simulated marble enamel. The interior is enamelled turquoise. 3 % in. (9.4 cm.) high

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

US\$130,000-190,000

清乾隆 仿雲石釉地開光墨彩山水圖筆筒 描金四字篆書款



base 底部

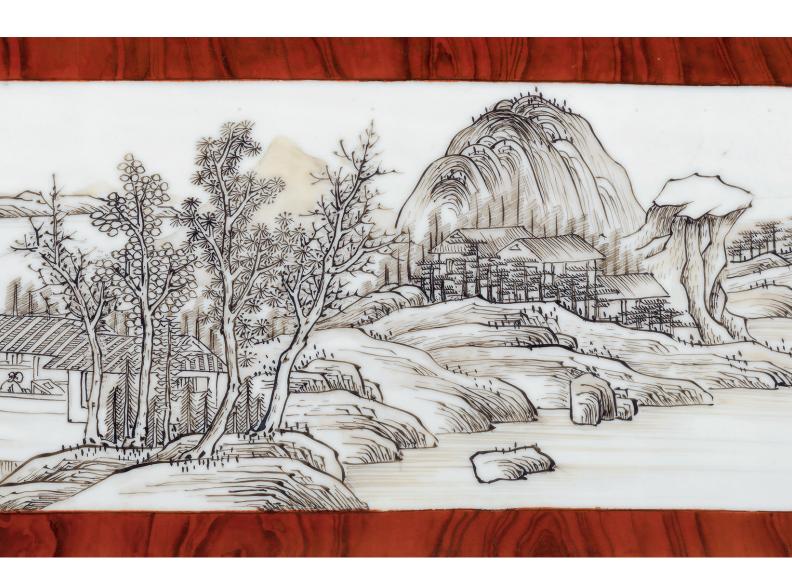




(two views 兩面)



THE EMPEROR YONGZHENG'S FAUX BOIS BRUSH POT 雍正御製仿木紋墨彩筆筒



A Magnificent Brush Pot for an Imperial Scholar

Rosemary Scott International Academic Director Asian Art

清雍正 仿木紋釉墨彩高士策杖圖筆筒

蘇玫瑰 亞洲藝術部資深學術顧問

This exceptionally well-painted brush pot was created at the imperial kilns during the reign of the Yongzheng emperor (1723-35). The arts made for the Yongzheng emperor are noted for their refined taste and their exquisite craftsmanship. He was an extremely demanding patron, and the items made for him during his years as an imperial prince, as well as those made during his relatively short imperial reign, reflect his very high standards, and have always been highly regarded by connoisseurs. The current brush pot is the result of technological advances, artistic inspiration, and keen imperial patronage.

Prince Yinzhen, who was to rule as the Yongzheng emperor was only the Kangxi emperor's fourth son and was not named as his successor until the very end of Kangxi's life. Thus he was not brought up as heir apparent. Nevertheless he began his education at the age of 5 and attended classes from 5 am to 5 pm almost every day of the year. From daybreak he would study Manchu, Chinese, Mongolian, the classics, riding and archery. He worked hard and was generally praised for his accomplishments particularly his calligraphy. The future emperor, who was such a demanding patron of the arts, did not spare himself when it came to honing his own skills. Before he came to the throne he used to spend hours copying the calligraphy of model books, and was regarded as a talented calligrapher, even by his - often critical father, the Kangxi emperor. Indeed the Yongzheng's calligraphy strongly resembles that of his father, with slender, contained, characters rendered in strong, fluent brushstrokes. Under the Qianlong emperor's reign, Yongzheng's calligraphy was printed in model books such as 四宜堂法帖 Model books of the Siyi Hall, and 朗吟閣法帖 Model books of the Langyin Pavilion to serve as inspiration for aspiring calligraphers, indeed he is generally regarded as the best calligrapher among the Qing rulers. Scholars items related to calligraphy, such as brush pots and ink palettes, were therefore particularly close to his heart. In one portrait, commissioned after he ascended to the throne, the emperor is seated reading, and on his right is an archaic jade cong, which he is using as a brush pot (illustrated China - The Three Emperors (1662-1795) (E. S. Rawski and J. Rawson eds.), p. 246, no. 165). Another painting of the emperor entitled Copying a Sutra in a Studio, one a series of 'Yinzhen's Amusements', shows the emperor seated, brush in hand, at a table with paper spread out in front of him

這件筆筒做工一流,洵為雍正年間 (1723-35 年) 的御窯精品。雍正帝的御用工藝品素以品味高雅、做工精湛見稱。作為藝術贊助者,他的要求甚為嚴苛,無論身為親王之時,或是在位的短短十多年裡,他諭令製作之器物,無不體現了他超卓的審美水平,故深得藏家青睞。是次拍賣的筆筒,正是技術突飛猛進、藝術靈感遄飛和皇家大力贊助的成果。

在即位為清世宗雍正之前,胤禛為皇四子,康熙帝臨終 前始立之為儲君。換言之,胤禛並非以太子身份在宮中 長大成人。但他和其他皇子一樣五歲入學,每天清晨五 點上學,下午五點下課,經年如是。天剛破曉,他已開 始攻讀滿、漢和蒙古文,此外還要學習經史騎射。胤禛 勤學苦練,各門課業尤以書法見長,故常獲嘉許。除了 對工藝製作要求從嚴,這名未來的儲君在磨礪自身技藝 時,亦絲毫未有懈怠。登基前,他每天常花上好幾個小 時臨摹名家法帖,其天份有口皆碑,連以嚴苛著稱的康 熙帝亦作如是觀。實際上,雍正和康熙的書風極為相似, 二者字體皆修長內斂,筆勢遒勁,觀之若行雲流水。乾 隆年間,《四宜堂法帖》、《朗吟閣法帖》等名帖皆有 收錄雍正的作品,以昭範式,而清朝歷代皇帝之中,雍 正書法堪稱第一。故此,他素來偏愛與書法有關的文房 用具(如筆筒和硯)。即位之後,雍正曾命人繪製一幅肖 像,他在畫中閒坐讀書,其右側有一仿古琮式筆筒,圖 見 E.S. Rawski 及 J. Rawson 合編的《盛世華章》展覽圖錄 頁 246 編號 165。另一幅肖像為《胤禛行樂圖· 書齋寫 經》,這次他端坐握筆,桌上鋪紙,右側置一插放毛筆 和字畫的竹筆筒,圖見台北國立故宮出版的《雍正:清 世宗文物大展》頁 116-117 編號 I-57。





fig. 1 Shanghai Museum Collection (圖一) 上海博物館藏品

and what appears to be a bamboo brush and scroll pot to his right (illustrated National Palace Museum, Taipei, *Harmony and Integrity – The Yongzheng Emperor and His Times*, pp. 116–117, no. I–57).

The records indicate that while he was a prince Yinzhen spent most of his time studying and decorating his palaces, when he wasn't travelling with his father. The craftsmen in the imperial workshops were often commanded to make items for Yinzhen's palaces, and when he became emperor Yinzhen was very strict and did not allow items made outside the imperial workshops to be used in his inner palaces. He took a keen and active interest in the arts and encouraged court painting, and the decorative arts. He was particularly interested in the production of imperial porcelain. The eminent Chinese art historian Yang Boda has said of the porcelains produced in the period AD 1728-35 of the Yongzheng reign: 'The porcelain of this period has a pristine purity, and jade-like luminosity, and the painted design gives the piece a luxuriance reminiscent of brocade. Nianyao [porcelains made under the supervision of Nian Xiyao] epitomize the classic refined style of Qing imperial ware, and they are rated by commentators as the best among the imperial wares of the entire Qing dynasty.'

Like his father, the Kangxi emperor, the Yongzheng emperor was a keen admirer of enamels and retained a personal interest in production, as evidenced by various documents in the palace archives. Yongzheng also put his favourite, and very able, younger brother, Prince Yinxiang (1686–1730) in charge of the ateliers. A memorandum of 1728 enumerated the enamel colours by then available for use, and suggested making the colours up in 300 cattie (approximately 400 lb.) batches. The memorandum also noted that the foreign enamel painters used *duo'ermen* oil (toluene) as a solvent for the enamels and ordered that the Essence Storage Room in the Wuyingdian should be checked to see if any was available. It is also recorded that at this time enamels were

據史料記載,皇子胤禛若非與父王出行,大部份時間皆潛心學習或裝飾其宮邸。宮中造辦處的能工巧匠常受命為其住處製作用器;即位之後,他的要求更為嚴格,甚至規定內廷只准使用造辦處的製品。他醉心藝術且事必躬親,並多方鼓勵宮廷繪畫及裝飾藝術。但他最為關注的始終是御瓷製作。著名的中國藝術史學家楊伯達先生對雍正年窯(1728-35年)瓷器評價如下:「年窯瓷質瑩潔如玉、彩繪華茂似錦,形成了典雅纖秀的『內廷恭造樣式』的清宮風格。論者謂:『年窯稱第一』。」

雍正皇帝跟其父康熙一樣,均對琺瑯彩情有獨鍾,往往親自過問其製作細節,內務府活計檔就此多有記載。他更委派才識過人的弟弟胤祥(1686-1730年)主理造辦處。雍正六年(1728年),清檔曾點算當時可用的琺瑯彩數目,並建議「每樣燒三百斤[約四百磅])用」。該筆記錄還提到,「聞得西洋人說燒琺瑯調色用多爾那門油。爾著人到武英殿露房去查」。據載,當時的琺瑯彩皆由京城造辦處包辦,再交由景德鎮督陶官「年希堯燒瓷器用」。

康雍二朝,造辦處配製出一系列新的釉料和琺瑯彩,所以繪瓷師創作新的圖案時,可供應用的色彩亦大為增加。 新的設計有時候會結合若干元素,巧用瓷器來模仿別的 材質。仿製其他材質的瓷器雖以乾隆器物居多,但其中 又以一小批雍正傳世品的工藝尤為精湛,它們泰半是仿 木之作,是次拍賣的筆筒便是一例。

有兩種橘紅色最適於模仿木材,而兩者俱用氧化鐵調製

sent from the Beijing ateliers to Nian Xiyao at the Jingdezhen Imperial kilns.

The new array of glaze and enamel colours developed in the Imperial workshops during the Kangxi and Yongzheng periods, provided the ceramic artists with a vastly enlarged palette with which to create new designs on porcelain. Amongst the new designs were those which incorporated elements which allowed the porcelain to resemble another material. While the greatest proportion of porcelains decorated to imitate other materials were made during the reign of the Qianlong emperor, the few examples that have survived from the Yongzheng reign are of particularly high quality, and mostly feature the imitation of wood, as exemplified by the current finely-painted brush pot.

Two of the colours that particularly facilitated the imitation of wood were two orangey-reds, both of which were created using iron oxide. Iron-red enamels had a long history on Chinese ceramics, but in the first half of the 18th century craftsmen discovered that if they replaced some of the lead oxide (used as a flux in the original iron-red enamel recipe) with potassium nitrate, they could achieve an orangey-red that was ideal for imitating both lacquer and the grain of certain woods. They also discovered another orangey-red that could be fired at high temperatures, which was probably produced using a highly feldspathic low-lime porcelain glaze with a low iron oxide content, and which could be applied thinly, fired in reduction and cooled in oxidation. The wide range of colours available, including an extremely subtle range of browns and orangey reds, dark brown and black, allowed the ceramic decorator to create the very realistic wood effect on the current brush pot.

Only a very small number of porcelains with faux bois decoration from the Yongzheng reign are known and these are predominantly brush pots with faux bois interiors and exterior bands framing painterly landscapes which encircle the brush pots in the manner of hand scrolls. The painting style of the present brush pot is closely related to great artists of the mid-Ming period such as Shen Zhou (1427-1509), one of the leading masters of the Wu School. An example of the artist's work that is closely related to the present landscape painting is a hand scroll in the Shanghai Museum Collection, illustrated in Ming Sijia Jingpin Xuanji, 'Four Masters of the Ming Dynasty', Hong Kong, 1996, no. 7, entitled Water Village and Dock amidst Mountains and Rivers, dated 1488 (fig. 1). It appears that only one other Yongzheng-marked brush pot with similar decorative scheme to the current example has been published, and is illustrated in Small Refined Articles of the Study, The Complete Collection of Treasures of the Palace Museum, Shanghai, 2009, p. 98, no. 68 (fig. 2). An unmarked brush pot of similar design dating to the Yongzheng period is also in the collection of the Palace Museum, Beijing, (illustrated in Kangxi, Yongzheng, Qianlong - Qing Porcelain from the Palace Museum Collection, Hong Kong, 1989, p. 239, no. 68 (fig. 3). A Yongzheng brush pot, of similar proportions to the current example, but



fig. 2 Collection of Palace Museum, Beijing (圖二) 北京故宮博物院藏品

而成。中國製瓷史上,礬紅琺瑯彩的運用源遠流長,但在十八世紀上半葉,瓷工發現若用硝石替代部份氧化鉛(原用礬紅琺瑯彩中的助熔劑),所得橘紅色最適於模仿漆器和某些木材的紋理。他們還發現了另一種能耐受高溫窯燒的橘紅色,此色很可能是用含大量長石的低鈣瓷釉配製而成,其氧化鐵含量甚低,適於薄施輕塗,可用還原焰窯燒後,再在氧化環境中冷卻。由於有大量色調可供選擇,所以畫師可恣意渲染濃淡深淺的褐色和橘紅色、深褐色和黑色,以仿製出像本拍品般寫實逼真的木紋。

此類雍正仿木紋筆筒的數量極少,大多採內壁仿木,器外飾一上一下兩道仿木紋中間飾山水圖的形式,視覺效果仿若手卷。此筆筒的畫風與明大家吳門沈問 (1427-1509 年) 的作品有頗多相似之處,參考上海博物館藏沈問 1488 年作《水村山塢圖卷》(圖一),圖見《上海博物館藏明四家精品選集》編號 7(香港:1996)。雍正款同類型的筆筒似僅見北京故宮博物院珍藏一例,圖見《故宮博物院藏文物珍品大系-文玩》頁 98,編號 68 (上海:2009)(圖二)。北京故宮博物院另藏一件紋飾相仿,無款,定年雍正的筆筒,圖見《故宮珍藏康雍乾瓷器圖錄》頁 239 編號 68 (北京:1989)(圖三)。倫敦維多利亞與艾伯特博物館亦珍藏一例與本拍品比例相近的雍正筆筒,但其外壁主紋飾帶繪粉彩山水人物圖,圖見柯玫瑰所著

with famille rose design of figures in landscape as the main exterior band, is in the collection of the Victoria and Albert Museum, London (illustrated by Ke Meigui, Weiduoliya he A'erbote guoli bowuyuan cang - Zhongguo Qing dai ciqi, Guangxi, 1995, p. 159, no. 99). Another brush pot with faux bois and a landscape in famille rose enamels, formerly in the collection of Mr. Robert Chang, was sold by Christie's Hong Kong, 31 October 2000, lot 831. A square brush holder with its integral stand decorated in faux bois, and bearing a Yongzheng mark, in the collection of the Asian Art Museum, San Francisco is illustrated by He Li in Chinese Ceramics, Thames and Hudson, London, 1996, p. 305, no. 659, where it is dated to the Yongzheng reign.

The ability to create on porcelain fluently painted decoration resembling that seen in ink on paper or silk was something new in the Yongzheng reign. A good black enamel still evaded the enamel makers in the Kangxi reign, when black enamels were matt and fugitive, and had to be covered with a transparent pale green or aubergine enamel to provide a glossy surface and reasonable stability. In the Yongzheng reign, however the enamel makers working for the court managed to develop both a good glossy black enamel and a good sepia enamel, which allowed the decorators to imitate ink painting very successfully, as on the current brush pot. It is certain that the new black enamel was available to the ceramic decorators by 1732, since the Jiangxi tongzhi (江西通志, Provincial Gazetteer of Jiangxi province), compiled by 謝旻 Xie Min and published in that year, mentions that porcelains were decorated in black ink. In lists of the ceramics made for the court under the directorships of Nian Xiyao and Tang Ying, these 'ink painted' porcelains are listed as no. 40.

On the 29th day of the fourth month of 1732 the Yongzheng emperor issued an edict saying: 'For Grand Minister Hai Wang to transmit the following edict: The enamel paintings in sepia are all exceedingly fine. Employ the two painters Tai Heng and T'ang Chen-chi as enamel painters and remove the paintings brought as samples of their works. Also remove the sample paintings by T'ang Tai. The work of the others is all fine, and they may remain. By Imperial Command. Have the painters Tai and T'ang transferred to enamel painting.' (translated in Ts'ai Ho-pi's introduction to the Special Exhibition of Ch'ing Dynasty Enamelled Porcelains of the Imperial Ateliers, National Palace Museum, Taipei, 1992, p. 12). It was not only sepia landscapes which appealed to the Yongzheng emperor. Later in the same year the palace issued further instructions, this time in regard to blue enamel landcapes: 'The 27th day of the eleventh month, 1732: By Imperial Command, in future paint fewer of the dishes with ink chrysanthemums. The teacups and wine cups with landscape decoration in blue are all quite fine, paint more of these.' (ibid., pp. 16-17) The Yongzheng Emperor was quite generous when workmanship pleased him, as on the 28th day of the tenth month of 1732:

《維多利亞和阿爾伯特國立博物館藏:中國清代瓷器》 頁 159 編號 99 (廣西美術出版社,1995)。另有一件仿木 紋粉彩山水圖筆筒出自張宗憲先生舊藏,於 2000 年 10 月 31 日經香港佳士得拍出 (拍品編號 831)。此外,舊金 山亞洲藝術博物館珍藏一例雍正楷書款連座方筆筒,其 座子亦飾仿木紋,圖見賀利所撰《Chinese Ceramics》頁 305 編號 659 (倫敦, Thames and Hudson:1996),該館 的斷代是雍正器物。

至於用丹青妙筆繪製瓷器紋飾,且水準幾可媲美紙本或 網本繪畫,應始於雍正年間。康熙年間的琺瑯黑彩仍差 強人意,因呈色黯淡且極不穩定,必須罩施一層透明的 淡綠或茄皮紫彩,以增加其玻璃光澤和穩定性。但雍正 時期,琺瑯彩作坊終研製出理想並具玻璃光澤的黑彩, 以及合適的褐彩,如此一來,畫師即可仿製出惟妙惟肖 的水墨畫,本拍品就此作了最佳的詮釋。可以確定的是, 畫瓷師在 1732 年或之前,已在使用新的琺瑯黑彩,因為 謝旻當年出版的《江西通誌》曾提到墨彩瓷器。在年窯 和唐窯御瓷清單中位居四十的正是「墨彩」瓷器。

雍正十年(1732年)四月二十九日,皇上諭令「內大臣海 望傳旨:畫水墨琺瑯甚好,將畫畫人戴恒、湯振基伊二 人畫琺瑯活計,其所進之畫持出,再唐岱所進之畫亦持 出。其餘活計俱好,着留下。欽此。[……] 畫畫人戴、 湯二人改畫琺瑯。」(英譯參見《清宮中琺瑯彩瓷特展》 圖錄頁 12 蔡和璧序言。台北:國立故宮博物院,1992) 但雍正皇帝的興趣所在,並非僅限於墨彩山水。當年 十一月二十七日朝廷再有諭旨,這次與青花山水有關: 「奉旨:今日所進墨菊花碟,嗣後少畫些。青山水茶圓、 酒圓俱好,再畫些。」(出處同上,頁 16-17)雍正若滿意 製成品,往往不吝賞賜,就此可證諸同年十月二十八日 的記錄:「琺瑯畫青山水甚好。」此外,十二月二十八 日亦提到:「鄒文玉所畫琺瑯,數次皇上誇好,応遵旨 用本造辦處庫銀賞給十兩。」(出處同上,頁16)雍正的 賞賜固然可觀,但若工藝水平未如理想或不得其歡心, 清檔中也提到匠師被罰俸銀甚或革職的事例。

山水圖雖常見於形制不一的雍正器物,但用之裝點文人的筆筒可謂最為恰當,因為水墨畫在中國文人的審美

'The enamel landscape in blue is quite well done ... Give ten teals of silver in reward for the enamel painting done by Zou Wenyu.' (*ibid.*, p. 16) This was a generous gift, but the emperor could be severe if work, or the lack of it, did not please him and there are records of wages withheld and workmen being removed from their posts.

While landscapes were used to decorate a range of vessel forms in the Yongzheng reign, landscape was a particularly appropriate decoration for a scholar's brush pot, since landscape painting ranked second only to calligraphy in the hierarchy of Chinese scholarly appreciation. Landscape painting was also something that the Yongzheng emperor greatly admired, and the new black and sepia enamels allowed landscape paintings in the style of traditional ink painting to be applied to porcelain. The inspiration derived by ceramic decorators from traditional ink paintings is discussed by R. Scott in 'Some Influences on the Paintings Styles of Qing Overglaze Enamel Wares', *Imperial Taste: Chinese Ceramics from the Percival David Foundation*, San Francisco, 1989, pp.115–118. Undoubtedly some of the finest manifestations of this inspiration are to be found among imperial porcelains of the Yongzheng reign, as evidenced by the current brush pot.

During the Yongzheng reign the quality and artistry of the porcelains produced at the imperial kilns for the emperor greatly benefitted from the presence of two extremely able supervisors. One of these was Nian Xiyao, who was appointed from Beijing in 1726 to oversee the Huai'an Customs Barrier on the Grand Canal and also to take on the responsibility of the imperial kilns at Jingdezhen. In 1728 an official by the name of Tang Ying was appointed from the Imperial Household in Beijing to go to Jingdezhen as resident assistant. He was later to take full control and remained in charge of the kilns until his death in 1756. He was a man of great talent as a ceramicist, an administrator, and a painter, and under his guidance some of the most beautiful porcelains ever produced in China were made at Jingdezhen. It is likely that the current brush pot was made under Tang Ying's supervision for use on the emperor's writing table. This beautifully painted vessel with its evocative 'ink' landscape would have provided both pleasure and inspiration for its imperial owner in his scholarly pursuits.



fig. 3 Collection of Palace Museum, Beijing (圖三) 北京故宮博物院藏品

體系中,地位僅次於書法。雍正皇帝對山水畫亦青睞有加,而琺瑯黑彩與墨彩的誕生,終於使具傳統水墨意境的山水畫,成為了瓷器的裝飾元素。至於畫瓷者從傳統水墨汲取靈感的論述,請見蘇玫瑰 (R. Scott) 所撰〈Some Influences on the Paintings Styles of Qing Overglaze Enamel Wares〉,全文載於《Imperial Taste: Chinese Ceramics from the Percival David Foundation》頁 115-118 (三藩市: 1989)。就此可言,雍正御瓷中頗多具丹青神韻的上乘之作,而是次拍賣的筆筒誠為最佳寫照。

雍正時期,御窯在兩位才能超絕的督陶官治下,製瓷水平和技藝均大有進境。其中一位是年希堯,他於 1726 年離京赴任,管理淮安關稅務及景德鎮窯務。1728 年,內務府員外郎唐英調任景德鎮協理窯務,其後正式接任督陶官,直至 1756 年辭世為止。唐英以製瓷聞名於世,任上治理有方,兼公繪事,在其督導之下,景德鎮燒造出了一批中國製瓷史上膾炙人口的絕妙佳瓷。此件筆筒極有可能為唐英任內時為雍正皇帝特別燒造的文房用具,畫中空遠的意境或曾為身處紫禁城的帝王帶來心靈上片刻的歇息。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

3213

A FINE AND EXCEEDINGLY RARE FAUX BOIS AND GRISAILLE-DECORATED 'LANDSCAPE' BRUSH POT

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A CIRCLE AND OF THE PERIOD (1723-1735)

The brush pot is delicately painted in *grisaille* enamels with a continuous landscape scene resembling a hand scroll depicting scholars in leisurely pursuits, one in his study seated inside a pavilion nestled among trees; two conversing on a promontory overlooking the river; the fourth figure resting underneath the canopy of a boat accompanied by his attendant, all between superbly enamelled *faux bois* borders extending to the interior and base reserving the countersunk mark inscribed with the reign mark in three columns.

7 1/4 in. (18.3 cm.) diam.

Estimate on Request 估價待詢

PROVENANCE

Sold at Sotheby's Hong Kong, 2 May 1995, lot 150, illustrated on the front cover

A Distinguished Asian Family Collection Sold at Sotheby's Hong Kong, 23 October 2005, lot 207

EXHIBITED

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LITERATURE

Sotheby's Thirty Years in Hong Kong: 1973-2003, Hong Kong, 2003, no. 164

清雍正 仿木紋釉墨彩高士策杖圖筆筒 單圈三行六字楷書款

來源

香港蘇富比,1995年5月2日,拍品150號(封面) 亞洲顯赫家族珍藏 香港蘇富比,2005年10月23日,拍品207號

展覽

耶魯大學美術館,康涅狄格州,2009-2012年 納爾遜阿特金斯藝術博物館,密蘇里州,2013年

著錄

《香港蘇富比三十周年》,香港,2003年,編號164







fig. 1 (圖一)

The present lot is depicted in an ink painting by the renowned contemporary ink artist from Nanjing, Liu Dan (b. 1953) (**fig. 1**). In his signed colophon above the brush pot, Liu Dan writes in high praise of porcelain from the Yongzheng period stating that these Imperial ceramics reached such a consummate level of sophistication as to be comparable with porcelains made during the Yongle and Chenghua periods of the Ming dynasty. He adds that during the Yongzheng reign many innovative designs were conceived and rendered with unprecedented quality and refinement. Ceramic vessels painted in mocai ('ink colour') in particular, such as the present lot, were greatly improved from those made during the preceding Kangxi period. The present brush pot with its superb *faux* bois enamels reserving an expertly rendered panoramic landscape scene, exhibits this new level of innovation and unprecedented quality which the artist so greatly admires.

蜚聲國際的當代水墨畫家劉丹(生於1953年)曾為本筆筒作畫寫真(圖一),並在題跋中讚頌:

「雍正時期瓷器的造型,一改康熙時渾厚古拙之風,代之以 輕巧俊秀、工麗撫媚之貌。器形之美,可與以纖細秀麗著稱 的明永樂、成化瓷器相提並論,各部分之間比例協調,恰到 好處。外型上素有"線條美"之譽,確有增一份則拙,減一 份則陋之感。造型品類中除大量的創新之作外,還有諸多的 仿古款式,其中以仿宋名窑器最為突出。這些秀美端莊的器 型,出神入化,高雅之至。此時的瓷器造型之美,數量之 巨,式樣之多,達到空前的境地,並為乾隆瓷的造型工藝奠 定了基礎,也大大提高了整個社會的審美觀和欣賞水平。雍 正墨彩器較為多見,精粗皆有,基本上突破了康熙時大寫意 風格和綠地托黑彩的技藝。採用纖細的畫筆直接繪出墨彩紋 飾,黑色濃淡有致,層次分明,格調高雅,有的似於紙絹上 作的水墨畫。如上海博物館所藏雍正官窑墨彩竹紋碗(屬珐 瑯彩類),及常見的玲瓏套杯、蓋碗,均為雍正墨彩的精細 作品。另有木釉紋地開光繪畫的筆筒,款式甚為特殊,器內 及外壁上下邊緣施以木紋理的彩色釉,外壁中部繪有墨彩松 鶴圖或人物行旅圖,在畫面的花草和樹梢上點染淺藍、綠、 淡珊瑚紅、紫和白色,甚為新穎。雍正一朝僅十三年,所取 得的成就遠遠超過前後兩朝。金陵劉丹」



ANOTHER PROPERTY

3214

A LARGE RED-GLAZED PEAR-SHAPED VASE

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The vase is sturdily potted with a globular body rising from a circular foot to a long straight neck, applied to the exterior with an even glaze of raspberry-red tone. The interior and base are covered with a clear glaze.

15 ½ in. (39.4 cm.) high, box

HK\$2,600,000-3,500,000

US\$340,000-450,000

PROVENANCE

A Belgian private collection Sold at Sotheby's London, 6 November 2013, lot 328 (one of a pair)

清雍正 紅釉長頸膽瓶 雙圈六字楷書款

來源

比利時私人珍藏 倫敦蘇富比,2013年11月6日,拍品328號(一對之一)





THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

3215

A FINE AND VERY RARE CAFE-AU-LAIT GLAZED CHRYSANTHEMUM DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The rounded sides are moulded to the interior and exterior as petals rising to a scalloped rim, supported on a similarly shaped short foot, covered overall in a lustrous coffee-brown glaze. 6 % in. (17.5 cm.) diam.

HK\$3,200,000-5,000,000

US\$420,000-650,000

PROVENANCE

The K.W. Woollcombe-Boyce Collection (no. 17) The E.G. Kostolany Collection The Lorant Goldschlager Collection Sold at Christie's Hong Kong, 30 November 2011, lot 2926

LITERATURE

A. du Boulay, Christie's Pictorial History of Chinese Ceramics, Oxford, 1984, p. 223, fig. 14

Chrysanthemum-shaped dishes from the Yongzheng period were mentioned to have been made in a series of twelve colours, a group is in the collection of the Palace Museum, Beijing illustrated in *Monochrome Porcelain*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, pp. 282-283, no. 257. Six are illustrated by Feng Xianming, *Wenwu*, 1984, p. 37, no. 10, where the author notes that a decree was issued in the eleventh year of Yongzheng (corresponding to 1733) instructing Nian Xiyao, Minister of the Imperial Household, to send 'the twelve colours of chrysanthemum dishes, one of each colour, for the inspection of the permanent guardian of the treasury and chief eunuch Samuha'. The decree further mentions 'forty pieces to be fired of every type according to the samples'.

Other similar Yongzheng cafe-au-lait glazed dishes are published, one in the Capital Museum, Beijing, illustrated by Xiong Liao, *Beauty of Ceramics: Gems of the Official Kilns*, Taipei, 1993, pl. 153; one included in the Min Chiu Society exhibition, *Monochrome Ceramics of Ming and Ch'ing Dynasties*, Hong Kong Museum of Art, 1977, illustrated in the Catalogue, no. 95; and one with a pale café-au-lait glaze in the Percival David Foundation, illustrated in Rosemary Scott, *Illustrated Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art*, London, 1989, Catalogue, no. B597.

清雍正 紫金釉菊瓣盤 雙圈六字篆書款

來源

K.W. Woollcombe-Boyce珍藏,編號17 E.G. Kostolany珍藏 Lorant Goldschlager珍藏 香港佳士得,2011年11月30日,拍品2926號

著錄

A. du Boulay,《佳士得圖說中國陶瓷史》,牛津,1984 年,223頁,圖14

盤斂口,呈菊花瓣形,弧壁,圈足。盤內外施紫金釉。足圈 內施白釉,底青花雙圈內書「大清雍正年製」楷書款。

紫金釉又名醬釉,是以鐵為著色劑的一種高溫釉。雍正紫金 釉承宣德醬釉的優秀傳統,燒製出了如此器般色澤烏亮、釉 面瑩潤的紫金釉,展示了雍正單色釉的最高水準。

北京故宮博物院藏一套十二件雍正款單色釉菊瓣形盤,包括紫金釉,見1999年香港出版故宮博物院藏文物珍品全集《顏色釉》,282-283頁,圖版257號。《清檔·雍正記事雜錄》中記載:雍正十一年(1733年)「十二月二十七日,年希堯家人鄭天賜送來各式菊花式瓷盤(內每色一件)呈覽。奉旨:著江西燒造瓷器處照此樣各色燒造四十件。」

北京首都博物館藏同色盤一件,見1993年台北出版熊寥著《官窰名瓷》,圖版153號;另一例子1977年於香港藝術館《敏求精舍一明清單色釉瓷展覽》中展出,圖錄圖版95號;以及倫敦大維德基金會藏品一件,蘇玫瑰,《Illustrated Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art》,倫敦,1989年,圖錄B597號。

同款盤見H.M. Knight Collection舊藏,後成為Hall Family Collection藏品;1988年展出於牛津Ashmolean Museum舉辦東方陶瓷學會展覽《Iron in the Fire》,圖錄圖版90號;2004年9月21日於紐約佳士得拍賣,拍品305號。





VARIOUS PROPERTIES

3216

A RARE RU-TYPE GLAZED HU-FORM VASE

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Of archaic *hu*-form, the vase is sturdily potted with an ovoid body rising from a splayed foot to a gently flaring mouth, the neck is flanked by a pair of handles each in the form of a mythical animal, *tianlu*. The exterior is moulded in relief with raised strapwork centred by four diamond-shaped recesses. The vase is covered overall in an even, greyish-blue Ru-type glaze, with the exception of the foot rim covered by a brown dressing.

HK\$1,800,000-2,600,000

US\$240,000-340,000

PROVENANCE

Sold at Sotheby's Hong Kong, 10 April 2006, lot 1624

Archaism was a predominant theme in the arts of the Qing dynasty. The Qianlong Emperors in particular, was a passionate proponent of this trend, and had commissioned vessels in different media including porcelain, jades and cloisonné to be modelled after archaic forms. The current form is inspired by Western Zhou archaic bronze vessel, such as the example illustrated by line drawing in *Xiqing gujian*, juan 8 (**fig. 1**). For a similar Qianlong-marked vase, see an example illustrated by Reginal Krahl, *Chinese Ceramics in the Meiyintang Collection*, vol. 2, London, 1994, no. 873.

清乾隆 仿汝釉十字環帶紋天祿耳尊

來源

香港蘇富比,2006年4月10日,拍品1624號

清代仿古風氣興盛,尤以乾隆朝為最。此壺的造型承襲自周代青銅器,乾隆年間記錄了清宮所藏青銅器的《西清古鑑》中,便有一尊與此例在造型上頗為類似(圖一)。瑞士玫茵堂珍藏中有一乾隆近似例,載於康蕊君著《玫茵堂中國陶瓷》卷二,圖版873號。





fig. 1 Zhou Fu Ji zun, 'zun made for Father Ji, Zhou Dynasty', illustrated in Xiqing gujian, juan 8 (圖一) 周父己尊線描圖,載於《西清古鑑》卷八







fig. 1 The present lot illustrated in the *Catalogue of the Baron Fujita Collection*, Osaka, 1929 (圖一)本件拍品著錄於《藤田男爵家藏品入札目錄》,大阪,1929 年

3217

A FINE AND VERY RARE TEADUST-GLAZED GU-SHAPED VASE

QIANLONG IMPRESSED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

The vase is finely potted with a compressed globular mid-section above a short spreading foot, rising to a long trumpet neck with a wide flared rim, covered overall with an even rich unctuous glaze of deep, moss-green tone.

10 % in. (26 cm.) high, silver wire-inlaid wood stand, Japanese double wood boxes

HK\$4,500,000-6,500,000

US\$590,000-840,000

PROVENANCE

Baron Fujita Family Collection Sold at an auction organised by Osaka Bijitsu Club, held at the Baron Fujita family residence, on 10 May 1929, no. 244 (a page from catalogue in **fig .1**)

清乾隆 茶葉末釉觚式瓶 六字篆書印款

來源

日本藤田男爵家藏品;1929年5月10日於藤田家宅邸拍賣, 拍品244號(**圖**一)







Fujita Denzaburō 藤田傳三郎

3217 Continued

Baron Denzaburō Fujita (1841-1912) made his fortune in construction, mining, and railroads, all of which contributed greatly to the modernization of the Japanese nation. He utilised his financial resources to assemble a private collection of masterworks, including choice examples of Chinese art. As a connoisseur of the Tea Ceremony, Denzaburō Fujita had a particular taste for tea utensils, and collected a number of masterpieces in the category, a passion that was shared by his son Heitaro Fujita (1869-1940), who particularly favoured Chinese works of art. The 'Yohen Tenmoku' Jian tea bowl in the Fujita Collection was acquired by Heitaro Fujita, and is one of the registered National Treasures in the Collection.

An auction of items from the Family Collection was organised by the most prominent art dealers in Osaka in 1929. The auction was held at the Fujita family home.

The shape of this elegantly potted vase follows that of the archaic bronze gu from the Shang and Zhou dynasties. This adaption, however, is rendered with an undecorated surface omitting any complex motifs normally found on archaic bronzes, which accentuates the graceful contours of the vase. Vases of this form were made in various glaze colours during the Yongzheng and Qianlong reigns, but those applied with teadust glaze are rare. A smaller Qianlong teadust-glazed gu (19.2 cm. high) is in the National Palace Museum, illustrated in Monochrome Porcelains of the Ch'ing Dynasty, Taipei, 1981, colour pl. 30. A Qianlong teadust-glazed gu of smaller size (20.5 cm. high) and moulded with flanges on the body, is in the Baur Collection, illustrated in The Baur Collection- Chinese Ceramics, vol. 3, Geneva, 1972, pl. A395. Compare also to two Qianlong-marked vases of similar size and form, but covered with Ru-type glaze, one in the Baur Collection, illustrated in ibid, pl. A340; and another one in the Zande Lou Collection, illustrated in Qing Imperial Monochromes: The Zande Lou Collection, Hong Kong, 2005, pl. 27.

藤田傳三郎男爵(1841-1912)為日本明治時期(1868-1912) 重要的實業家,其所從事的土木、鐵道建設以及採礦業都為 日本社會的現代化做出了傑出貢獻。藤田男爵在商業上取得 成功以後,將部分資金投入到了藝術精品的收藏中,以期保 留日本和亞洲的文化遺存。作為一名茶道家,藤田男爵在茶 道具的收藏上獨具慧眼,而其兒子藤田平太郎(1869-1940)亦 深得他真傳,同樣熱愛中國藝術。藤田家族最有名的藏品之 一,南宋建窯曜變天目盌,正是藤田平太郎所蒐羅。此天目 盌更被認定為日本國寶。

此瓶形制承襲商周青銅觚,但光素無紋,更能突顯器形之優雅及線條之流暢。雍正乾隆兩朝燒製不少各種釉色的觚瓶,但罩茶葉末釉的例子相對少見。國立故宮博物院藏一件較小的乾隆茶葉末釉觚(19.2公分),著錄於1981年台北出版《清代單色釉瓷器》,彩色圖版30號。瑞士鮑氏珍藏另一件較小的乾隆茶葉末釉觚(20.5公分),器形略不同,腹部及足部有出戟,見1972年日內瓦出版《The Baur Collection - Chinese Ceramics》第三冊,圖版A395號。另可參照兩件器形及尺寸均與本瓶相若的乾隆款花觚,但施仿汝釉,一件為瑞士鮑氏珍藏,載於前揭書,圖版A340號;另一件為暫得樓舊藏,見2005年香港出版《暫得樓清代官窯單色釉瓷器》,圖版27號。



THE PROPERTY OF A HONG KONG FAMILY COLLECTION

3218

A FINE AND RARE TEADUST-GLAZED OVIFORM VASE

QIANLONG INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

The vase is well potted with an oviform body rising to a short cylindrical neck, entirely covered in an even and rich olivegreen glaze speckled with yellow, the glaze pales at the rim and stops at the brown-dressed foot, the reign mark washed over in a transparent dark-brown glaze.

5 ½ in. (14 cm.) high, wood stand, box

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

US\$110,000-160,000

PROVENANCE

Acquired by the father of the present owner in the Puy-de-Dôme region, France, in the early 2000s from a family collection formed in the late 1030

A nearly identical example of slightly smaller size is in the Robert Chang Collection, exhibited at Christie's London, *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, 2-14 June 1993, Catalogue no. 52. Other examples of teadust-glazed vases of this form include one exhibited at the Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilynn Alsdorf*, 1970, no. c73, and subsequently at Christie's Hong Kong, 23 March 1993, lot 741; and another sold at Sotheby's London, 12 June 1990, lot 283.



清乾隆 茶葉末釉梨形尊 六字篆書刻款

來源

由現任藏家父親於2000年代初購自一法國中部家族,其家族 藝術品珍藏成立於1930年代末

張宗憲珍藏一件相同例子,1993年於倫敦佳士得《An Exhibition of Important Chinese Ceramics from the Robert Chang Collection》展覽,圖錄圖版52號。



ANOTHER PROPERTY

3219

A *CLAIR-DE-LUNE*-GLAZED ARCHAISTIC VESSEL, *JUE*

QIANLONG FOUR-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The vessel is finely potted in the shape of an archaistic bronze *jue*, with two short posts rising from the mouth and a C-form handle to one side, all raised on three notched, splayed legs, covered overall in a bluish-white glaze stopping at the base of the feet to reveal the white biscuit body.

 $4\,\%$ in. (11.7 cm.) high, Japanese wood box

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

US\$110,000-160,000

清乾隆 天藍釉仿古爵 四字篆書款





PROPERTY FROM AN ASIAN FAMILY COLLECTION

3220

AN EXCEPTIONAL LARGE BLUE AND WHITE 'SANDUO' HEXAGONAL VASE

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The vase is painted on the facetted sides of the body in delicate shades of blue with sprays of pomegranate, peach and persimmon alternating with branches of peony, chrysanthemum and lotus, all springing from *lingzhi* fungi, the trumpet neck of conforming shape further painted with six detached composite floral sprays, all bordered by bands of keyfret and trefoil.

26 in. (66 cm.) high, box

HK\$10,000,000-15,000,000 US\$1,300,000-1,900,000

PROVENANCE

Sold at Sotheby's Hong Kong, 11 May 1983, lot 167 Sold at Sotheby's Hong Kong, 2 May 2000, lot 575

The current vase is particularly well painted and superbly potted amongst vases of this type. A comparable pair is displayed in the *Chuxiu Gong*, 'Palace of Assembled Elegance', in the Forbidden City, indicating that impressive and elegantly decorated vases of this type were made as display objects for the Imperial palace (**fig. 1**).

Vases of this shape and decoration were first made in the Yongzheng reign. Refer for example to a Yongzheng-marked example in the collection of Musée Guimet, Paris, illustrated in *Sekai Toji Zenshu - vol.* 15 - Qing Dynasty, Japan, 1983, p. 149, pl. 150.

A Qianlong vase of this pattern is illustrated in Geng Baochang, Ming Qing ciqi jianding, Qingdai bufen, fig. 146. Another is included in Selected Masterpieces of the Matsuoka Museum of Art, 1975, no. 102.

Compare also to a very similar Qianlong vase, sold at Sotheby's Hong Kong, 30 April 1991, lot 73, and again at Sotheby's Hong Kong, 5 October 2011, lot 1920.



清乾隆 青花「三多」折枝花果紋六方尊 六字篆書款

來源

香港蘇富比,1983年5月11日,拍品167號 香港蘇富比,2000年5月2日,拍品575號

此尊體型碩大,發色艷麗,造工規整,為同類器中之佼佼者。紫禁城儲秀宮內陳設著一對相同例子,可見此類作品為珍貴的宫廷陳設品(**圖**一)。

此尊的形制及紋飾在雍正朝已出現,如巴黎吉美美術館藏一件例子,器形、高度及紋飾均與本尊一致,底書雍正年款, 見1983年日本出版《世界陶磁全集-15-清》,149頁,圖版 150號。

耿寶昌在《明清瓷器鑒定》清代部分中著錄了一件同類的乾隆青花六方尊,見圖146。另一件為日本松岡美術館珍藏,著錄於1975年松岡美術館出版《館藏東洋陶磁名品図錄》,圖版102號。

另一例子2011年10月5日於香港蘇富比拍賣,拍品1920號。



fig. 1







3221

A FINE AND RARE EARLY MING ANHUA-DECORATED TIANBAI STEM BOWL

YONGLE IMPRESSED FOUR-CHARACTER SEAL MARK AND OF THE PERIOD (1403-1425)

The stem bowl is thinly potted with deep rounded sides rising to a flared rim, supported on a tall slightly spreading hollow foot, covered overall with a creamy-white *tianbai* glaze and finely decorated in *anhua* on the interior with the Eight Buddhist Emblems encircling the seal mark inside a ring of radiating lotus petals.

6 in. (15 cm.) diam., box

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

US\$520,000-780,000

明永樂 甜白釉暗花八吉祥高足盌

雙行四字篆書印款

PROVENANCE

Sold at Sotheby's Hong Kong, 24 November 1987, lot 40 Sold at Christie's Hong Kong, 30 November 2011, lot 2922

來源

香港蘇富比,1987年11月24日,拍品40號 香港佳士得,2011年11月30日,拍品2922號



3221 Continued

The present stem bowl has the beautifully balanced profile characteristic of the early 15th century, and is covered in the soft lustrous white glaze, which is called *tianbai* or 'sweet white' in Chinese. This glaze was developed in the Yongle reign and appears to have been a particular favourite of the emperor. More than ninety percent of the porcelains from this period, which were found at the site of the imperial kilns, were white wares. This reflects the aesthetic preference of the emperor, who demonstrated a special appreciation of plain white items, such as white jades. It is also a reflection of his adherence to Lamaist Buddhism. The *anhua*, or 'secret decoration' around the sides of this stem bowl depicts the Eight Buddhist Emblems.

The Yongle Emperor invited several important abbots from Tibetan monasteries to come to the Chinese capital at Nanjing, and received them with great ceremony. White porcelains of this type would have been made for use in the rituals performed during those visits, in particular those conducted by Halima in memory of the emperor's deceased parents in 1407. Porcelains of this type were also sent by the emperor as gifts to the abbots of important Tibetan monasteries, where some of them have been preserved to the present day.

This stem bowl also belongs to one of the earliest groups of porcelains to bear the reign mark of the ruling emperor. On the interior of the stem bowl is a four-character reign mark reading *Yong le nian zhi*, 'Made in the Yongle reign', which is written in a style of calligraphy based on that of the emperor's favourite calligrapher, Shen Du. The reign of the Yongle Emperor was the first in which reign marks regularly appeared on porcelains made for the Chinese court.

There are very few examples of Yongle-marked stem bowls with *anhua*-decorated Eight Buddhist Emblems. Another example but with the reign mark surrounded by waves was sold at Sotheby's Hong Kong, 20 November 1984, lot 349. A more common pattern is 'dragons' on the well, as can be seen on one in the collection of the National Palace Museum, Taipei, illustrated by Liu Liang-yu, *A Survey of Chinese Ceramics - 4 - Ming Official Wares*, Taipei, 1991, p. 35.

盌撇口, 弧腹, 高足中空。盌內外滿施白釉。盌壁暗刻佛八吉祥, 盌心圈內印「永樂年製」篆書款, 外環蓮瓣紋。

永樂、宣德時期景德鎮官窯盛行高足盌的造型,永樂高足盌常見以冬青釉、甜白釉裝飾。永樂官窯瓷器多不落款,這批白釉高足盌卻帶款,相信是永樂朝臣沈度的手書體,亦成為明清官窯最早生產的帶款瓷器。明代焦竑著《玉堂叢話》,其中卷七「巧藝」記述:「度書獨為上所愛,凡玉冊、金簡,用之宗廟朝廷、藏秘府、施四裔、刻之貞石,必命度書之。」

同款八吉祥紋並不多見。相近例子有盌心環波浪紋,1984年 11月20日於香港蘇富比拍賣,拍品349號。其他例子以暗花龍 紋居多,台北故宮博物院藏一例,見1991年台北出版劉良佑著 《中國歷代陶瓷鑑賞‧卷4‧明官窰》,35頁。



A VERY RARE FINE AND SUPERBLY PAINTED BLUE AND WHITE *MEIPING* AND A COVER

YONGLE PERIOD (1403-1425), THE COVER LATE MING DYNASTY

The tapering body is boldly painted in rich tones of cobalt blue with extensive 'heaping and piling' with six fruiting sprays arranged in two registers, with peach, pomegranate and crab apple on the upper register, and cherry, loquat and lychee on the lower register. The foot is encircled by overlapping acanthus leaves and the shoulder with a band of lotus petal lappets enclosing trefoils. The bell-shaped cover is decorated on the slightly concave sides with two fruiting sprays and on the almost flat top with a collar of six stylised lotus petals below a lotus-head finial, the underside with an inner cylinder to fit the neck of the vase.

14 % in. (37.8 cm.) high, overall

13 ½ in. (34.3 cm.) high, vase without cover

HK\$30,000,000-40,000,000 US\$3,900,000-5,200,000

PROVENANCE

Sold at Sotheby's London, 15 December 1987, lot 142 (vase) Sold at Sotheby's New York, 2 June 1993, lot 382 (cover) The T. T. Tsui Collection (1941–2010) Sold at Christie's Hong Kong, 2 November 1999, lot 650 The Alan Chuang Collection

EXHIBITED

Hong Kong Museum of Art, Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition, 30 November 1990 – 10 February 1991, Hong Kong

LITERATURE

Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition, Hong Kong, 1990, pp. 284-5, no. 127 The Alan Chuang Collection of Chinese Porcelain, Hong Kong, 2009, pl. 11

明永樂 青花瑞果紋梅瓶

來源

倫敦蘇富比,1987年12月15日,拍品142號(梅瓶) 紐約蘇富比,1993年6月2日,拍品382號(蓋) 徐展堂珍藏(1941-2010) 香港佳士得,1999年11月2日,拍品650號

香港佳士得,1999年11月2日,拍品650號 莊紹绥珍藏

展覽

香港藝術館,《歷代文物萃珍:敏求精舍三十週年紀念展》, 1990年11月30日至1991年2月10日

著錄

《歷代文物萃珍:敏求精舍三十週年紀念展》,香港, 1990年,頁284-5,編號127 《莊紹綏收藏中國瓷器》,香港,2009年,圖版11號







fig. 1 Collection of the National Palace Museum, Taipei (圖一) 台北故宮博物院藏品



fig. 2 Collection of the Palace Museum, Beijing (圖二) 北京故宮博物院藏品

3222 Continued

The current *meiping*, distinguished by its well-balanced form, elegant composition, and delicate painting, rendered successfully by the painter's controlled yet confident hand, represents one of the finest examples of early fifteenth-century blue and white wares.

Similar meiping bearing this design are known in museums and private collections worldwide, ranging from 24.5 cm. to 41 cm. in height. Three examples of comparable size have been recorded, one was included in The Philadelphia 1949 Exhibition of Ming Blue-and-white, Catalogue, no. 89, and now in the Matsuoka Museum of Arts; the second in the National Gallery of Victoria, Melbourne, included in the Art gallery of New South Wales Exhibition of Chinese Porcelain, 1977, Catalogue, no. 52; and the third in the Topkapi Saray Museum, no. TKS15/3822. The Topkapi Saray Museum has an additional five meiping bearing this design, two of 29 cm. in height, are illustrated by Regina Krahl in Chinese Ceramics in the Topkapi Museum: A Complete Catalogue, vol. 2, London, 1986, p. 430, no. 624, one of which has a blue ground to the petals around the shoulder. The Ardebil Shrine similarly has six meiping of this design, one is illustrated in Chinese Porcelains from the Ardebil Shrine, Washington, 1956, no. 51. Two further examples are in the National Palace Museum, Taipei, illustrated in Mingci Mingpin Tulu: Hongwu Yao, Yongle Yao, Xuande Yao, Tokyo, 1977, pls. 12 (fig. 1) and 39, the later with a cover and a slightly different proportion and a more tightly arranged composition, is attributed to the Xuande period. One in the Palace Museum, Beijing, is illustrated in Zhongguo taoci quanji, vol. 12, Shanghai, 2000, pl. 12, and a second by Geng Baochang in Gugong bowuyuan cang Mingchu qinghua ci, Beijing, 2002, vol. 1, pl. 76, dated Xuande period. Another from the Percival David Foundation of Chinese Art, no. PDF A.610, is currently on display at the British Museum

In terms of form and decoration, the current type of *meiping* is closely related to another group of *meiping* from this period, which has a rounder waist and a more complex design showing ten fruiting sprays as the main motif, arranged in a narrower register between more elaborate borders. Examples of this second group include two covered *meiping* in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Blue and White Porcelain with Underglaze Red (I)*, Hong Kong, 2000, pp. 31-32, nos. 29-30 (no. 29, **fig. 2**); and one formerly in the Meiyintang Collection, sold at Sotheby's Hong Kong, 5 October 2011, lot 11.

The current *meiping* appears to be the only one of this size group and design to have been offered at auction. Similar examples of this design sold at auction include one from the YC Chen Collection, sold at Christie's Hong Kong, 29 May 2013, lot 1930 (28.5 cm.), and another sold at Sotheby's Hong Kong, 8 April 2014, lot 3023 (28 cm.).

Copies of this form and design were commissioned by the imperial court during the 18th century, when the early Ming original was sent to Jingdezhen for potters to emulate, as indicated by an entry from the Palace archives dated to the sixth month of Qianlong third year (1738). The Qing copies are characterised by a wider shoulder and simulated 'heaping and piling' effect, such as a pair of Qianlong-marked examples sold at Christie's Hong Kong, 30 November 2011, lot 2942. (fig. 3)







fig. 3 A pair of 'sanduo' meiping, Qianlong six-character seal marks and of the period, sold at Christie's Hong Kong, 30 November 2011, lot 2942 (圖三) 清乾隆青花三果紋梅瓶一對,香港佳士得 2011 年 11 月 30 日拍賣,拍品 2942 號

3222 Continued

小口捲邊,短頸,豐高,斂腹,淺圈足。通體青花紋飾,局上繪蓮瓣一周,腹飾上下兩層折枝花果紋飾,上層為桃、石榴、海棠,下層為櫻桃、枇杷、荔枝。近足處飾蕉葉紋,花紋間加青線。青花呈色濃豔,有深藍色結晶斑,線條略為暈散。蓋子為明末製品。

此件梅瓶為明初青花瓷中的名品。近似例見諸於國內外公 私收藏,尺寸由28.5公分至41公分不等。尺寸與此器相近的 有三,一曾於1949年費城博物館《Ming Blue-and-White》 展出,見圖錄圖版89號,現藏日本松岡美術館;二為墨爾本 維多利亞國家藝廊之藏品,曾於1977年《New South Wales Exhibition of Chinese Porcelain》展出,見圖錄圖版52號; 三為土耳其托普卡比宮藏品,編號TKS15/3822。托普卡比 宮尚藏五件此式樣的梅瓶,兩件29公分高的曾著錄於康蕊 君著《Chinese Ceramics in the Topkapi Museum: A Complete Catalogue》第二冊,倫敦,1986年,圖版624號,其一肩部為 藍地。阿德比爾寺亦有六件,其一著錄於《Chinese Porcelains from the Ardebil Shrine》,華盛頓,1956年,圖51號。台北 故宫藏有二例,著錄於《明瓷名品圖錄:洪武窯、永樂窯、 宣德窯》,東京,1977年,圖版12(圖一)及39號,後者帶 蓋、器形稍有不同、構圖較緊湊、被定為宣德。北京故宮 博物院亦有二例,一載於《中國陶瓷全集》第十二冊,上 海,2000年,圖版12,另一載於耿寶昌著《故宮博物院藏明 初青花瓷(上)》,北京,2002,圖版76號,定年宣德。

明初還有另一組近似的青花瑞果梅瓶,其器形較為豐碩, 主紋飾為十組瑞果,整體布局較為緊湊,輔助紋飾亦較為複雜,見北京故宮博物院藏二例,載於故宮博物院藏文物珍品 全集《青花釉裏紅(上)》,香港,2000年,圖版29(**圖**二)、 30,及玫茵堂舊藏一例,2011年10月5日於香港蘇富比拍賣, 拍品11號。

此類式樣及尺寸的明初梅瓶,公開市場上似僅見此例。曾 現身拍賣市場的近似例包括陳玉階先生舊藏一件,28.5公分高,2013年5月29日於香港佳士得拍賣,拍品1930號,及2014年4月8日香港蘇富比拍賣一件,28公分高,拍品3023號。

清代活計檔中有清帝下令為此類器物配座,並發送景德鎮令其仿燒的記載,見乾隆三年六月二十五日:「七品首領薩木哈、催總白世秀來說太監高玉交···宣窯青花三果紋梅瓶一件···。傳旨:交與燒造磁器處唐英···俱照樣燒造送來。燒造完時再將交出原磁器繳回,仍交磁器庫。」此類清代作品,可參考香港佳士得2011年11月30日拍賣的一對乾隆梅瓶,拍品2942號(**圖**三)。





VARIOUS PROPERTIES

3223

A RARE BLUE AND WHITE HEXAFOIL TUBULAR BIRD FEEDER

XUANDE SIX-CHARACTER MARK IN A LINE AND OF THE PERIOD (1426-1435)

The body is moulded horizontally with six flutes that continue to the conforming outline of the two ends moulded with mallow blossoms, and painted with bands of lotus scroll in deep inky tones of underglaze blue with 'heaping and piling' shading in areas to blackish brown. The top has two large apertures with unglazed rims, with the reign mark inscribed in a line on one side and the pair of small attachment loops applied on the opposite side. 3 $\frac{3}{16}$ in. (8.5 cm.) wide

HK\$240,000-400,000

US\$32,000-52,000

明宣德 青花蓮紋鳥食罐 六字楷書橫款

3224 A RARE LATE MING BLUE AND WHITE DOUBLE-GOURD WALL-VASE

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1573-1619)

The vase is painted on the lower gourd with a Daoist sage and his attendants seated before a screen in a garden setting under pine trees and behind ornamental rocks. The upper gourd is decorated with birds amid peonies and trees. Further detailed on the splayed foot with demiflorettes and a classic scroll border on the narrow waist. Its straight neck is painted with a full-faced dragon within a panel below a keyfret meander. On the flat reverse side is the reign mark written within a rectangular frame which is supported on a lotus blossom above a square aperture, pierced for hanging.

12 ½ in. (31.8 cm.) high, wood box

HK\$600,000-800,000 US\$78,000-100,000

A small group of these wall-vases painted with this same theme are known such as the example in the Shanghai Museum, illustrated in *Underglaze Blue and Red*, no. 167, p. 167; another vase is in the Musée Guimet, illustrated in *Oriental Ceramics, The World's Great Collection*, 1981, vol. 7, no. 82; a third example from John Sparks, London, was included in the Marco Polo Seventh Centenary Exhibition, *Mostra d'arte Cinese*, Venice, 1954, *Catalogue*, no. 676. Compare also a vase from the Jingguantang Collection, sold at Christie's Hong Kong, 5 November 1997, lot 887.

明萬曆 青花人物花鳥紋葫蘆形壁瓶 六字楷書款





A RARE CARVED CINNABAR LACQUER 'PEONY' BOX AND COVER

YONGLE PERIOD, INSCRIBED YONGLE AND XUANDE SIX-CHARACTER MARKS (1403-1425)

The top of the cover is carved and incised through layers of lacquer with budding and blossoming peonies among dense leafy stems to the buff ground, the side of the box and cover similarly carved with a mixed floral frieze comprising blossoming peony and chrysanthemum. The incised and gilt reign marks superimposed, the Xuande mark obscuring most of the earlier Yongle mark, both in a vertical line at the inner left side of the base.

4 % in. (12.4 cm.) diam., Japanese wood box

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

US\$120,000-160,000

PROVENANCE

A Japanese private collection, Kansai, acquired in the 1950s

The exquisite carving and naturalistic depiction of flowers on the present box is characteristic of carved lacquerware from the early Ming period, which represents some of the finest decoration found in the Chinese decorative repertoire. The exacting standards of the Yongle lacquer workshop are demonstrated when craftsmen in the Xuande period, struggling to keep up with the high standards set by their predecessors, on occasion carved bold Xuande marks on Yongle pieces to suggest that they were made during the later reign period. Pieces made in the late Yongle reign were also sometimes re-assigned with Xuande marks.

A Yongle cinnabar lacquer box with very similar design but of larger size (18.5 cm. diam.) with a Xuande mark and in the Palace Museum Collection, Beijing is illustrated in The Complete Collection of Treasures of the Palace Museum, *Lacquer Wares of the Yuan and Ming Dynasties*, Commercial Press, Hong Kong, 2006, p.46, no. 29. Another larger example (26.6 cm. diam.) with a Yongle mark and decorated with five flowerheads in the Taipei Palace Museum, and was included in the *Special Exhibition of Lacquer Wares in the National Palace Museum*, Taipei, 1981, Catalogue, no. 8.

明永樂 剔紅牡丹花圓盒

來源

日本關西私人珍藏,入藏於1950年代

盒子母口,直壁,平蓋,圈足。通體黃漆素地上雕朱漆花紋,蓋面中心雕三朵盛開的牡丹花,枝葉茂盛,牡丹或盛開,或含苞欲放;盒壁雕菊花、茶花、牡丹、石榴花紋。盒內及底髹黑漆,底左側刀刻填金「大明宣德年製」楷書款,款下隱約可見針刻「大明永樂年製」款。





fig. 1 Collection of Palace Museum, Beijing (圖一) 北京故宮博物院藏品





3226 A CARVED CINNABAR LACQUER PENTAFOIL BOX AND COVER

QING DYNASTY, 18TH CENTURY

The cover is carved to the centre with a pentafoil cartouche enclosing a landscape scene depicting immortals and their attendants bearing fruits and flowers, treading along a path towards a terrace. Each lobe on the sides of the box and cover is carved with a shaped cartouche enclosing composite flowers, all reserved on a honey-comb diaper ground. The interiors and base are lacquered black.

11 % in. (29.3 cm.) wide

HK\$380,000-500,000

US\$50,000-65,000

清十八世紀 剔紅「羣仙獻瑞」梅花式蓋盒

A CARVED CINNABAR LACQUER 'DOUBLE LOZENGE' BOX AND COVER

QIANLONG INCISED AND GILT SIX-CHARACTER MARK AND OF THE PERIOD (1736-1795)

The cover is well carved on the top with two confronting sinuous dragons flanking the square-framed centre with a *Shou* character within a chrysanthemum framed by four leafy sprigs, all reserved on a dense scrolling clouds ground and framed with a keyfret border. The sides of the box and cover are carved with panels containing various flowering branches alternating with lotus scroll on the corners. All are supported on a waisted stand of conforming shape carved with a hexagonal diaper enclosing florets on the rounded apron raised on six *myi*-head feet. The interior and base are lacquered black.

14 in. (35.5 cm.) wide, Japanese wood box

HK\$500,000-700,000

US\$65,000-91,000

清乾隆 剔紅龍紋方勝式三撞盒 描金「大清乾隆年製」楷書刻款









~ 3228

A MAGNIFICENT AND MASSIVE IMPERIAL STAINED IVORY-EMBELLISHED ZITAN SCREEN

QIANLONG PERIOD (1736-1795)

The rectangular ivory panel is exquisitely carved in relief of varying depths and stained in various shades of multiple colours to depict nine scholars on horseback and their attendants entering a bustling scene through the Gate of Yuxian and passing through the Cave of Chaoyang along a winding path across a lake with residences, *wutong* and pine trees, and mountains on the embankment. The ivory panel is inset within a *zitan* frame carved with floral scrolls on keyfret. The frame is supported on a large *zitan* stand elaborately carved with lotus scrolls on keyfret on the aprons and spandrels.

 $50\,\%$ in. (127.8 cm.) high; $52\,\%$ in. (134.5 cm.) wide; $20\,\%$ in. (53 cm.) deep

HK\$4,200,000-6,000,000 US\$550,000-780,000

PROVENANCE

A private family collection, Toulouse, France, acquired in the late 19th century

清乾隆 御製紫檀嵌象牙學士遊樂圖大插屏

來源

法國圖魯茲家族珍藏,入藏於十九世紀末



fig. 1 Collection of the National Palace Museum, Taipei (圖一)國立故宮博物院藏品



3228 Continued

This magnificent screen combines the two extremely precious materials of ivory and *zitan* wood and displays such remarkable workmanship as would befit Imperial use. An identical screen of the same design, size and media is in the collection of the National Palace Museum, Taipei, (**fig. 1**) and belongs to a pair. Its counterpart, also comprised of a carved ivory panel inset in a *zitan* stand, depicts another nine scholars travelling on horseback alongside a lake, and appears to be a continuation of the scene in the first screen. Hence the pair of screens together form the complete scene of 'Eighteen Tavelling Scholars', a subject frequently depicted on Chinese paintings and works of art. Based on this, we can surmise that the current screen would also have originally been part of a pair, such as the pair in the National Palace Museum which is currently exhibited in the museum's permanant display 'Splendors of Ch'ing Furniture'.

Chi Jo-Hsin, former curator of the National Palace Museum, states in an essay 'Prince Kung's *zitan* furniture in the National Palace Museum' in *Daguan Monthly* (September 2012, vol. 36), that the National Palace Museum pair of screens were originally from the Prince Kung Collection, and were likely to be part of the 43 pieces bestowed upon Prince Kung Yixin by Emperor Xianfeng in 1852. At the end of the Qing dynasty, the succeeding Prince Kung, Puwei, sold most of the treasures in his household to the Japanese dealer Sadijiro Yamanaka. After 1949, the pair of screens came into the hands of J.M. Hu in Hong Kong, who donated them to Soochow University in Taiwan, and was later acquired by the National Palace Museum. The current lot, which is identical to one of a pair in the National Palace Museum, was undoubtedly made in the same Imperial workshop.

此插屏刻工深峻靈動,運刀圓渾有勁,佈局疏朗有致,層次豐富分明,無疑為宮廷御製作品。國立故宮博物院藏一對象牙插屏,現展出在「貴胄榮華-清代傢俱」展覽中,其中一件無論紋飾、大小、雕刻均與本屏一樣(館藏編號:購一雜-000010-N000000000)(圖一),另外一件同樣屏心以染色象牙裝飾,刻畫另外九名學士乘駒出關,沿江遊玩,應為前一插屏之延續,兩者題材合為十八學士出遊圖。由此可推測,本拍品亦應原屬一對,題材同為十八學士出遊圖。

嵇若昕在《大觀》雜誌發表的文章「記故宮珍藏恭王府紫檀家具」(2012年9月號73-77頁)中指出上述國立故宮藏的一對插屏原為恭親王府藏品,應該是咸豐二年由皇帝賞予恭親王奕訢的四十三件紫檀家具之二,清室覆亡以後世襲恭親王溥偉將府內珍品售予日本古董商山中定次郎,此批家具1949年後輾轉運到香港,再於1983年由國立故宮博物院購藏。本拍品與國立故宮的例子如出一轍,故知應為同一作坊所造,並為內廷陳設品。







PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

3229

A MAGNIFICENT LARGE CLOISONNE ENAMEL CENSER AND COVER, *FANGDING*

QIANLONG PERIOD (1736-1795)

The tapering rectangular censer is decorated on each side with raised flanges separating a *taotie* mask below a band of separate stylised dragons against a *leiwen* ground. The body is supported on blade-shaped legs decorated with archaistic scrollwork emerging from gilt-bronze animal heads. The galleried rim is cast with keyfret and surmounted by two upright loop handles, each enamelled with a taotie mask above scrolling archaistic dragons. The tapering sides of the cover are cast with four openwork gilt panels with bats amid swirling clouds, surrounded by archaistic dragons. The cover is surmounted by a gilt finial in the form of a recumbent lion with curly mane, placing one paw on a brocade ball.

30 1/2 in. (77.5 cm.) high

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

US\$520,000-780,000

LITERATURE

Reverence and Perfection: Magnificent Imperial Cloisonné Enamels from a Private European Collection, Hong Kong, 2013, no. 4

This superbly cast and enamelled censer is almost identical to the one in the collection of the Palace Museum, Beijing, illustrated in *Enamels - 3 - Cloisonne in the Qing Dynasty (1644-1911)*, Compendium of Collections in the Palace Museum, Beijing, 2011, pl. 226 (**fig. 1**).

The shape of this censer is based upon ancient bronze vessels. The blade-shaped legs, loop handles and flanges, along with the wide spreading taotie masks, all have their prototypes in Zhou dynasty bronzes, many of which are illustrated in Xiqing gujian, 'Inspection of Antiques from the Zhou Dynasty', the catalogues of ancient bronzes in the Qing Court Collection compiled under the authorization of the Qianlong emperor in 1755. Compare also to a Qianlong-marked fangding with cover, also decorated with taotie design and with flat dragon-form legs, is in the collection of the National Palace Museum, illustrated in Enamel Ware in the Ming and Ch'ing Dynasties, Taipei, 1999, no. 59. Further examples from the Qing Court Collection include two censers in the Palace Museum, one dated to the early Qing period and with a gilt openwork cover and lion finial, the other with a Qianlong six-character mark but without a cover, illustrated in Enamels - 2 - Cloisonne in the Qing Dynasty (1644-1911), Compendium of Collections in the Palace Museum, Beijing, 2011, pls. 68 and 245.

Compare also to a Qianlong-marked example from the Mandel Collection, sold at Christie's Hong Kong, 30 May 2012, lot 3908.

清乾隆 掐絲琺瑯饕餮紋文王鼎

著錄

《至尊華貴一歐洲私人珍藏御製掐絲琺瑯器》,香港, 2013,圖版4號

此方鼎與清宮舊藏一件例子幾乎一致,著錄於2011年北京出版故宫博物院藏品大系《琺瑯器編·3·清掐絲琺瑯》,圖版226號(圖一)。

「文王鼎」是三代青銅器的經典款式,明高濂在《遵生八 箋》評古銅器時說:「方者以飛龍腳文王鼎為上賞」。此器 正是仿文王鼎而作,上面的夔龍、饕餮紋甚至器形均來自文 王鼎的原型。據清檔記載,乾隆在三年、十五年、四十年和 四十三年分別下旨製造掐絲琺瑯文王鼎,並親自審閱圖樣。 此外,地方官員進貢掐絲琺瑯文王鼎在檔案中也很常見,可 見乾隆皇帝非常喜歡這種款式。



fig. 1 Collection of the Palace Museum, Beijing (圖一)北京故宮博物院藏品



THE PROPERTY OF A LADY

3230

A RARE PAIR OF CLOISONNE ENAMEL AND CHAMPLEVE FIGURES OF CAPARISONED ELEPHANTS

QIANLONG-JIAQING PERIOD (1736-1820)

This pair of elephants are modelled in mirror image, each standing foursquare with its head slightly turned to one side. The white body is inlaid with wavy gilded cloisons representing the wrinkled hide. The backs are each adorned with a saddle and draped with a blanket, one blanket decorated with a musical chime above crested waves breaking against jagged rocks on a blue ground, the other blanket with two lotus blooms borne on scrolls, both embellished on the sides with *champlevé* borders. The saddle is further adorned with lotus scrolls and surmounted by a be-ribboned vase decorated in the *champlevé* technique.

7 ½ in. (18.9 cm.) high (2)

HK\$1,800,000-2,800,000 US\$240,000-360,000

An almost identical cloisonné enamel elephant, also draped with a blanket decorated with a chime on waves, but against a black ground, is in the Royal Collection of Her Majesty Queen Elizabeth II (RCIN 3493), presented to Queen Mary by Lord and Lady Granard for her birthday on 26th May 1929. The same collection has another pair of cloisonné enamel elephants of the same size and decoration but in brown (RCIN 3494), also presented to Queen Mary on the same occasion.

A very similar pair of elephants is illustrated in an oil painting by Jean-Leon Gerome in 1866, *Portrait de la baronne Nathaniel de Rothschild*, in the collection of Musée d'Orsay in Paris.



清乾隆/嘉慶 掐絲及鏨胎琺瑯太平有象尊一對

英國伊利莎伯女王二世的皇家珍藏中有一件與本件幾乎一致的掐絲琺瑯象(藏品編號RCIN 3493),是Granard勳爵伉儷於1929年贈予瑪麗皇后的生日禮物,同樣白釉琺瑯為地,身配轡頭、披掛,背披鞍韉,上馱鏨胎琺瑯壺。披掛同樣飾紅蝠啣磬,下承江崖海水紋,但本拍品的披掛以藍釉為地,皇家珍藏中的以黑釉為地。皇家珍藏中另有一對尺寸及紋飾跟本拍品相若的褐地掐絲琺瑯象一對,同由Granard勳爵伉儷贈予瑪麗皇后。

另可参考北京故宮藏數件掐絲琺瑯太平有象尊,見2011年北京出版故宮博物院藏品大系《琺瑯器編·4·清掐絲琺瑯》,圖版84-86號。





THE PROPERTY OF A COLLECTOR

3231

A YELLOW-GROUND PAINTED ENAMEL VASE

QIANLONG FOUR-CHARACTER MARK IN BLUE ENAMEL AND OF THE PERIOD (1736-1795)

The vase is enamelled on the globular body with two shaped panels, each enclosing a European lady and a child at play in a lake landscape with European buildings in the distance, and surrounded by scrolling flowers. The splayed foot is decorated with a band of classic scroll.

4 1/4 in. (10.8 cm.) high, box

HK\$600,000-800,000

US\$78,000-100,000

清乾隆 銅胎畫琺瑯黃地開光西洋人物瓶 四字楷書藍料款



A CLOISONNE ENAMEL ARCHAISTIC CENSER AND COVER, FANGDING

QIANLONG PERIOD (1736-1795)

The censer, of rectangular cross section, is raised on four blade-shaped legs. Each side is intricately decorated with a *taotie* mask below a band of similar stlyised archaistic dragons, separated by gilt vertical flanges on four sides and corners. The mouth rim is set with a pair of upright loop handles. The domed cover is decorated with pierced foliage and surmounted by a gilt finial in the form of a Buddhist lion placing one paw on a brocade ball.

15 in. (38 cm.) high

HK\$150,000-250,000 US\$20,000-32,000

PROVENANCE

Acquired in Moscow in 1989 by Tarik Yalvac, Consul-General of Turkey to Hong Kong

清乾隆 掐絲琺瑯饕餮紋方鼎

來源

土耳其駐香港領事Tarik Yalvac 珍藏,於1989年購自莫斯科





another view 另一面

THE PROPERTY OF AN ASIAN COLLECTOR

3233

A RARE IMPERIAL BRONZE 'DRAGON' RITUAL BELL, *BIANZHONG*

QIANLONG INCISED MARK, CORRESPONDING TO 1744 AND OF THE PERIOD

Of barrel form, the bell is heavily cast and decorated in high relief with a band of two dragons grasping the flaming pearl alternating with two vertical panels, one enclosing the reign date Qianlong *jiu nian zhi*, 'made in the ninth year of Qianlong', and the other, the bell's tone *bei zhong lü*, all above a band of large flat discs alternating with stylised clouds and below a further band of clouds. The flat top is surmounted by a suspension handle in the form of a two-headed dragon.

8 in. (20.3 cm.) high, box

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

US\$260,000-390,000

清乾隆 銅「倍仲呂」編鐘

「乾隆九年製」刻款





THE PROPERTY OF A GENTLEMAN

3234

A GOLD AND HARDSTONE-EMBELLISHED BOX AND COVER

QING DYNASTY, 18TH-19TH CENTURY

Of octagonal shape, the sides of the box are decorated with eight square panels, each pierced in openwork with flowers and scrolling foliage, enclosed within a border inlaid with semi-precious stones, including rose quartz and sapphire. The cover is similarly decorated and further attached to the centre with a tourmaline carving of a floral blossom forming the knob, encircled by jadeite leaf petals.

6 1/4 in. (16 cm.) wide

HK\$600,000-800,000

US\$78,000-100,000

EXHIBITED

National Museum of History, Taipei, *Treasures of the Chinese Culture and Fine Arts Association: the 30th Anniversary Exhibition*, Taipei, 13 February to 8 March 2009, p. 86

An almost identical gemstone-inlaid gold box is in the Qing Court Collection, illustrated in *Treasures of Imperial Court*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2004, pl. 193 (**fig. 1**).

清十八/十九世紀

金嵌寶鏤雕纏枝花卉紋八方蓋盒

款識:「泰興樓」,「足紋」

展覽

國立歷史博物館,《瀚海藏珍:中華文物會30週年紀念展》,台北,2009年2月13日-3月8日,86頁

清宮舊藏一件與本拍品幾乎相同的金嵌寶石八角盒,著錄於 2004年香港出版故宮博物院藏文物珍品全集《宮廷珍寶》,圖 版193號(圖一)。



fig. 1 Collection of the Palace Museum, Beijing (圖一) 北京故宮博物院藏品

THE PROPERTY OF A GENTLEMAN

3235 A PAIR OF SILVER AND GILT-METAL CRANE CANDLESTICKS

TONGZHI INCISED SIX-CHARACTER MARKS AND OF THE PERIOD (1862-1874)

Each candlestick is superbly modelled as a crane standing on an elaborate gilt-silver rock-form base, from which emerge floral blossoms inlaid with semi-precious stones. The cranes are naturalistically detailed, standing on tall legs detailed with cylindrical bands, with one leg slightly bent, and their long necks gracefully curved. Each crane further grasps a peach sprig in its long pointed beak, the stem forming a pricket candlestick. The bodies and feathers are intricately and realistically rendered, with their wings forming a cover for the hollow body.

24 in. (61 cm.) high, boxes (2)

HK\$800,000-1,500,000 US\$110,000-190,000

清同治 銀仙鶴燭臺一對 「大清同治年製」篆書刻款





VARIOUS PROPERTIES

3236

A RARE LARGE UNDERGLAZE-BLUE GROUND GREEN-ENAMELLED 'DRAGON' DISH

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The thickly potted dish is finely enamelled in green with an ascending and a descending dragon pursuing flaming pearls amidst cloud scrolls against a blue ground, the cavetto and exterior similarly decorated with two striding dragons in pursuit of pearls. The base is covered with a clear glaze.

14 $\frac{1}{2}$ in. (36.8 cm.) diam., wood box

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

US\$260,000-390,000

PROVENANCE

A Hong Kong private collection, acquired in the 1970s

A nearly identical identical example is in the collection of the Hong Kong Museum of Art, exhibited in *The Wonders of the Potter's Palette: Qing Ceramics from the Collection of the Hong Kong Museum of Art*, 2 November 1984-6 January 1985, no. 25 (**fig. 1**). Another nearly identical example is in the Baur Collection, illustrated in J. Ayers, *The Baur Collection*, vol. IV, 1974, no. A555. The Baur dish has additional black enamels later applied to obliterate the fifth claw on each of the dragon's feet.

清康熙 藍地綠彩雙龍戲珠紋大盤

雙圈六字楷書款

來源

香港私人珍藏,入藏於1970年代

香港藝術館有一件相同例子,1984年11月2日至1985年1月6日展覽於《清瓷薈錦:香港藝術館藏清代陶瓷》,圖錄圖版25號(圖一)。



fig. 1 Hong Kong Museum of Art Collection (圖一) 香港藝術館藏品





AN IMPERIAL FAMILLE VERTE CORAL-GROUND 'FLORAL' BOWL

KANGXI YUZHI MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1662-1722)

The bowl is richly decorated to the exterior with blue and yellow peony blossoms encircling the foot, below a variety of exotic blooms enamelled in aubergine, blue, yellow, iron-red and two shades of green, all against an even coral-red ground. The interior is covered with a transparent glaze.

4 1/4 in. (10.8 cm.) diam., box

HK\$3,000,000-5,500,000

US\$390,000-710,000

PROVENANCE

Sold at Christie's Paris, 7 December 2007, lot 141

A Kangxi-marked bowl of this design in the Shanghai Museum is illustrated in *An exhibition of Chinese ceramics from the Collection of the Shanghai Museum*, Tokyo, 1984, p. 124, no. 92, and another from the Charles Russell and Paul Bernat Collections, now in the Museum of Fine Arts, Boston, by H. Moss, *By Imperial Command*, Hong Kong, 1976, pp. 81-2, pl. 74. Both show the imperial mark and several views of the flowers. Moss goes on to note that Kangxi bowls of this type bear *yuzhi* marks written in blue or pink enamel, apparently one of the few instances where the Jingdezhen potters received specific instructions as to the style of the underglaze-blue mark which was to appear on a group of pieces made to imperial order.

A Kangxi-marked pair of bowls, formerly from the Edward T. Chow Collection, now in the Tianminlou Foundation, is illustrated in *Joined Colors: Decoration and Meaning in Chinese Porcelain: Ceramics from Collectors in the Min Chiu Society, Hong Kong,* Hong Kong, 1993, p. 94, no. 23. See, also, an example in the Palace Museum, Beijing, in *Gugong cang zhuanshi ciqi zhenyan duibi lidai guyao zhibiao ben tulu*, p. 192, no. 168, and another from the McElney Collection included in *The Inaugural Exhibition of the Museum of East Asian Art*, Bath, 1993, vol. I, no. 188.

清康熙 珊瑚紅地五彩九秋圖盌 雙方框「康熙御製」楷書款

來源

巴黎佳士得,2007年12月7日,拍品141號

此類五彩盌論風格及用色均仿效康熙磁胎畫琺瑯器,且底書「康熙御製」而非一般康熙官窯器中常見的「康熙年製」,應是景德鎮御窯廠以內廷恭造的磁胎畫琺瑯器為藍本而燒製的品種,並一直至雍正、乾隆、道光等各朝均有續燒此形制的盌。上海博物館有一件相同例子,著錄汪慶正編,1998年香港出版《上海博物館藏康熙瓷圖錄》,圖版95號。北京故宮博物院亦有一例,見1989年香港出版《故宮珍藏康雍乾瓷器圖錄》,圖版87號。另可參考張永珍博士珍藏一對,2012年10月9日於香港蘇富比拍賣,拍品122號。





A VERY RARE PAIR OF *DOUCAI* 'FLORAL SCROLL' BOWLS

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each bowl is finely decorated around the exterior in delicate enamels and underglaze blue with a continuous foliate scroll with six leaf-like trefoil blooms with long stamens, between a border of overlapping petals bearing stamens around the rim and a band of *ruyi* heads around the foot. The interior is further decorated with a double circle enclosing a single spray of the same leaf-like flower. 5 % in. (14.8 cm.) diam., box (2)

HK\$1,500,000-2,600,000

US\$200,000-320,000

PROVENANCE

A Hong Kong private collection, acquired in 1980s

Yongzheng bowls of this design are extremely rare and there appears to be only one other known pair, sold at Sotheby's London, 12 December 1989, lot 467, and later again at Christie's Hong Kong, 23 March 1993, lot 810. This unusual pattern is modelled after Ming prototypes, such as a Wanli-marked bowl of the same form and motif, from the Roger Pilkington Collection, sold at Sotheby's Hong Kong, 6 April 2016, lot 48; and another one from the collections of H.M. Knight and T.Y. Chao, most recently sold at Sotheby's London, 13 November 2002, lot 113. The Wanli bowls in turn were likely to be inspired by Chenghua *doucai* wares, characterised by the subdued palette which is closer in style to the porcelain from the Chenghua period rather than the more colourful wares commonly seen from the Wanli reign.





雙圈六字楷書款

來源

香港私人珍藏,入藏於1980年代

此樣式的雍正盌極為少見,迄今只知另一對相同例子,1989年12月12日於倫敦蘇富比拍賣,拍品467,後再於1993年3月23日在香港佳士得拍賣,拍品810號。此紋樣以明朝鬥彩器為藍本,如琵金頓舊藏一對萬曆款鬥彩盌,裝飾及器形均與本拍品一樣,惟所用彩料明顯帶萬曆時代風格,2016年4月16日於香港蘇富比拍賣,拍品48號;另一例為H.M. Knight及趙從衍舊藏,2002年11月13日於倫敦蘇富比拍賣,拍品113號。這些萬曆盌用色淡雅,與同期萬曆器七彩鮮豔的風格顯然有別,應是仿照明代成化鬥彩器而製。



A VERY RARE PAIR OF LIME GREEN-ENAMELLED MALLOW-FORM BOWLS

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each bowl is delicately potted with deep fluted sides rising from a short circular foot to a foliate rim, covered on the exterior with a lustrous enamel of bright lime-green tone.

5 ½ in. (14 cm.) diam. (2

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

US\$260,000-320,000

PROVENANCE

C.T. Loo Collection, no. 1114



清雍正 秋葵綠釉花瓣式盌一對

雙圈六字楷書款

來源

盧芹齋珍藏,藏品編號1114





A RARE *FAMILLE ROSE* PINK-GROUND TIBETAN-STYLE ALTAR VASE

QIANLONG SIX-CHARACTER SEAL MARK IN IRON RED WITHIN A SQUARE AND OF THE PERIOD (1736-1795)

The vase is finely decorated with brilliant enamels to the globular body with the *Bajixiang*, Eight Buddhist Emblems, divided by lotus heads issuing scrolling leaves above a band of overlapping petals on the base and below the ribbed neck painted in multicolour outlined in black. The side and top of the tapering cylindrical mouth is adorned with further lotus scrolls, and the raised edge is covered with a turquoise glaze dotted with iron-red bosses. All are reserved on a soft pink ground. The interior and the base are enamelled in turquoise.

10 1/4 in. (26 cm.) high

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

US\$260,000-390,000

清乾隆 粉紅地粉彩纏枝蓮紋八吉祥賁巴瓶 礬紅單方框六字篆書款

The form of the present lot is derived from Tibetan altar vases, and is probably based on a jewel-encrusted silver original known as a *Bumpa*, the Tibetan word for 'vase'. Vessels of this type were made for use in Buddhist temples situated within the Palace grounds, that were constructed throughout the Qianlong period. For an illustration of a silver *Bumpa*, see *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1996, pl. 146; where the author mentions *Bumpa* vessels were originally used in Tibet for displaying sprays of herbs and placed in front of images of Buddha.

Three pairs of similar famille rose Bumpa vases, each pair decorated with different coloured-ground, from the Fonthill Heirlooms were sold at Christie's London, 18 October 1971, lot 71, of rose-pink ground; lot 72, ruby-red ground; lot 73, yellow-ground. The rose-pink pair in particular is very similar to the present lot. Another rose pink-ground example was sold at Christie's Hong Kong, 30 May 2006, lot 1297. A further turquoise-ground example in the Shanghai Museum collection is illustrated in *Chugoku Toji Zenshu*, Kyoto, 1981, vol. 12, pl. 130, as well as in *Qingdai ciqi shangjian*, Hong Kong, 1994, pp. 119-120.

此瓶形制仿照一類西藏嵌寶銀瓶,稱作「賁巴」,為佛前供器。乾隆期間,景德鎮御窯廠燒製了大量的賁巴瓶及賁巴壺,應與乾隆皇帝好佛有關。放山居珍藏裏有三對不同色地的賁巴瓶,紋飾及器形與本器相似,一對為粉紅地、一對為胭脂紅地、一對為黃地,1971年10月18日於倫敦佳士得拍賣,拍品71、72、73號。另一件粉紅地例子2006年5月30日於香港佳士得拍賣,拍品1297號。另可參考一件松石綠地例子,為上海博物館藏品,著錄於1994年香港出版《清代瓷器賞鑑》,119-120頁。





A FINE FAMILLE ROSE 'SANDUO' BOWL

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The bowl is enamelled on the exterior with three detached fruiting sprays including lychee, pomegranate and peach, forming the 'Three Abundances'.

6 in. (15.2 cm.) diam.

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

US\$200,000-320,000

PROVENANCE

Private American collection S. Marchant & Son, London Collection of an English Lord, acquired on 12 June, 1998

A similar Qianlong-marked bowl was included by The Chinese University of Hong Kong in their exhibition of *Ch'ing Porcelain from the Wah Kwong Collection*, 1973, no. 106, another example is included by Gordon Lang in *The Powell-Cotton Collection of Chinese Ceramics*, 1998, no. 88, pl. 16; a further pair of bowls of this pattern are illustrated by Torataro Yoneyama in *Qing Porcelain in the Seikado Bunko Collection*, 2006, no. 43, pp. 54-5.

清乾隆 粉彩三多紋盌 六字篆書款

來源

美國私人珍藏 S. Marchant & Son,倫敦 英國勛爵珍藏,人藏於1998年6月12日







(two views 兩面)



3242 A FINE *FAMILLE ROSE* RUBY-GROUND 'MEDALLION' BOWL

JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1796-1820)

The exterior is well enamelled with four gilt-bordered roundels enclosing sprays of peonies, peaches, camellia and pomegranates, divided by stylised lotus sprigs against a *sgraffiato* ruby-pink ground; the interior is painted in underglaze blue with a central medallion of a basket of flowers, surrounded by four detached clusters of *lingzhi* growing beside other flowering and fruiting plants on the *cavetto*.

6 in. (15.2 cm.) diam.

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

An English private collection, formed in the 1950s and 1960s

Compare, a Jiaqing mark and period blue ground floral 'medallion' bowl illustrated in *The Complete Collection of Treasures of the Palace Museum-Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, no.183, p.207. Compare, also, a pair of ruby-ground Jiaqing mark and period bowls with 'A hundred antiques' medallions published by S. Marchant & Son in *Recent Acquisitions Catalogue*, 2008, no.43, pp.96-7.

The earliest known group of this type of bowl was made during the Qianlong reign. A pair of blue-ground floral medallion bowls from the collections of Lord Loch of Drylaw and Alfred Morrison of the Fonthill Heirlooms, was published by S. Marchant & Son in *Recent Acquisitions Catalogue*, 2005, no.49, pp.84-5.

清嘉慶 胭脂紅地軋道粉彩開光花卉紋盌 六字篆書款

來源

英國私人珍藏,建立於1950至1960年代



A FAMILLE ROSE YELLOW-GROUND PALANQUIN VASE

QIANLONG SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1736-1795)

The raised panel on the baluster vase is inscribed with a calligraphic poem by Qianlong reserved on a yellow ground embellished with floral motifs in *famille rose*, the neck is decorated with a pink formal band and flanked by a pair of iron-red and gilt-decorated archaistic handles. The interior and base are covered in turquoise enamel, and the reverse has apertures for attachment. 7 ¼ in. (18.4 cm.) high

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

US\$130,000-190,000

清乾隆 黄地粉彩開光御題詩轎瓶

礬紅六字楷書款

The poem inscribed on the present palanquin vase was written by the Qianlong Emperor in 1742, and it states that the vase was used in an imperial palanquin. Compare to a *famille rose* blue-ground wall vase from the collection of Sr Percival David, Bt., illustrated in the *Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art: Section 2*, London, 1991, Catalogue, no. A808.

由瓶上乾隆御題詩可知,此式轎瓶為御駕輕車內懸掛之觀賞品。可參照大維德爵士舊藏的一件題同首御題詩的乾隆藍地粉彩轎瓶,載於《Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art: Section 2》,倫敦,1991年,圖錄A808號。





3244 A RARE FAMILLE ROSE AND GILT-DECORATED TEADUST-GLAZED 'POMEGRANATE' VASE

QIANLONG INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

The vase is finely potted with a tri-lobed globular body rising to a long neck with an everted lip, supported on a splayed foot, applied to the shoulder and neck in high relief with a moulded branch bearing pomegranate flowers and fruits, some fruits split open to expose the seeds inside, and a spray of lingzhi fungi. The vase is covered overall with a speckled, teadust-green glaze gilt-decorated with scrolling chrysanthemum throughout. The base is covered with a teadust glaze, reserving in the centre the reign mark applied with a brown wash.

8 1/8 in. (20.7 cm.) high, box

HK\$5,500,000-7,500,000

US\$720,000-970,000

PROVENANCE

Sold at Sotheby's Hong Kong, 5 December 1979, lot 661 Sold at Sotheby's Hong Kong, 8 October 2009, lot 1604

清乾隆 廠官釉描金堆塑「榴開百子」三棱式長頸瓶 六字篆書刻款

來源

香港蘇富比,1979年12月5日,拍品661號 香港蘇富比,2009年10月8日,拍品1604號



fig. 1 Collection of the Palace Museum, Beijing (圖一) 北京故宮博物院藏品





3244 Continued

The present vase with its superb modelling of appliqué in high relief was a novel design during the Qianlong period which attested to the refined workmanship of the potters of the period. It appears that only very few examples were made and the design was much favoured by the Emperor. According to the palace records, on the first day of the fifth month of Qianlong seventh year, 'two yangcai changguan-glazed pomegranate vases were presented, followed by an Imperial decree: 'Find fitted boxes for these and place them in the Qianqing Palace' (see Qinggong neiwufu zaobanchu dangan zonghui, vol. 11, Beijing, 2005, p. 4). Another record indicates that several months later, in the eleventh month of Qianlong seventh year, four yangcai changguanglazed pomegranate vases were presented and bespoke wood stands were ordered to be made for them (see Qinggong neiwufu zaobanchu dangan zonghui, vol. 10, Beijing, 2005, p. 616, 617). 'Changguan glaze' was the official term used in palace records, referring to those glazes more commonly known as 'teadust glaze' or 'eel-skin yellow glaze' today.

A pair of vases of identical design were sold at Sotheby's Hong Kong, 16 May 1977, lot 214. A closely-related vase, also with moulded decorations in high relief on a gilt-decorated ground but with peaches instead of pomegranate, enamelled turquoise on the interior, is in the Palace Museum, Beijing, illustrated in *Kangxi, Yongzheng, Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 363, pl. 44 (**fig. 1**). Another teadust-glazed vase with similar pomegranate design, but without the gilt scrolls, is in the British Museum, illustrated in Soame Jenyns, *Later Chinese Porcelain*, London, 1971, pl. XCIX, no. 1.

廠官釉榴開百子瓶為乾隆朝景德鎮御窯廠燒製的新品種,以粉彩貼塑裝飾襯托描金茶葉末地,色彩活潑鮮明,別出心裁,為唐英督導下創造的傑作,並受乾隆皇帝的喜愛及青睞。據清宮檔案記載,於乾隆七年曾先後兩次共六件廠官釉榴開百子瓶進宮:「乾隆七年。乾清宮。五月初一日,太監程敬貴來說太監高玉交: ……洋彩廠官釉榴開百子瓶二件,……傳旨:著配匣盛裝入乾清宮磁胎琺瑯器皿內。欽此。」(見《清宮內務府造辦處檔案總匯》,第11冊,北京,2005年,4頁);「乾隆七年。十一月十九日,司庫白世秀副催總達子來說太監高玉交: ……洋彩廠官釉榴開百子瓶四件,傳旨:著俱各配座。欽此。 ……於本月二十九日副催總達子將洋彩廠官釉榴開百子瓶二件配得木座持進,交太監高玉呈進訖。」(見《清宮內務府造辦處檔案總匯》,第10冊,北京,2005年,616-617頁)

由上述兩條記錄可見,廠官釉榴開百子瓶的初次進宮時間在乾隆七年五月初一之前,非常有可能是唐英作為端陽節的御貢禮物,而乾隆帝對此造型新穎且紋飾吉祥的品種大為欣賞,並下令為此六件瓶子配座,甚至命令「著配匣盛裝人乾清宮磁胎琺瑯器皿內」,可知此類瓶子之尊貴,足以與琺瑯彩器看齊並同被珍藏於乾清宮內。存世例子亦極為稀罕,香港蘇富比於1977年5月16日曾拍賣過一對同類例子,拍品214。

北京故宮博物院藏一件同類例子,但貼塑桃實代替石榴,見 1989年香港出版《故宮珍藏康雍乾瓷器圖錄》,圖版44號 (圖一)。大英博物館藏一件茶葉末釉榴開百子瓶,造型及紋 飾與本瓶相若,惟缺描金裝飾,見Soame Jenyns著1971年倫敦 出版《Later Chinese Porcelain》,圖版XCIX,圖一。



A FINELY ENAMELLED FAMILLE ROSE TURQUOISE-GROUND VASE

DAOGUANG SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1821-1850)

The vase is finely decorated to the body with various flowers, including peony, chrysanthemum, begonia and hibiscus, between *ruyi*-head bands. Each bloom is detailed with leafy stems and enamelled with delicate shades of yellow, pink, blue and red. The waisted neck is decorated on a turquoise ground with stylised lotus blooms borne on leafy scrolls and gilt *Shou*-characters with peaches and bats.

11 ½ in. (28.9 cm.) high

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

US\$200,000-320,000

Compare with a few similar vases from this period in the Palace Museum, Beijing, such as those illustrated in *Falangcai*, *Fencai*, The Complete Collection of Treasures from the Palace Museum, Hong Kong, 1999, no. 189, with a design of trees and flowers and a Shendetang mark; no. 191 for a yellow-ground version, with a Daoguang seal mark; and no. 193, a ruby-ground vase with flowering trees and a Daoguang mark. A vase in the Shanghai Museum, very similar in form and decoration, is illustrated in *Chugoku Toji Zenshu*, vol. 21, Japan, 1981, no. 147. Compare also with a Daoguang period vase of a similar style with bird and flower decoration and a lotus scroll on a green-ground to the neck sold at Christie's London, 10 May 2011, lot 296.

清道光 粉彩秋季花卉圖瓶 礬紅六字篆書款









3246 A PAIR OF YELLOW-GROUND *GRISAILLE*-DECORATED JARDINIERES AND STANDS

Each is of tall, slightly tapering form, and is painted on the exterior in *grisaille* with sprays of chrysanthemum and leaves, reserved on an even lemon-yellow ground. Each has a three-character *Dayazhai* mark in black and one iron-red oval seal, *tian di yi jia chun*, below the everted rim which is decorated on top in blue enamel with Shou characters and keyfrets. Each stand is similarly decorated, and has a four-character iron-red mark, *yong qing chang chun*, on the base.

Jardinières 7 ¼ in. (18.4 cm.) high; stands 8 ¼ in. (21 cm.) diam., wood stands

HK\$500,000-700,000

GUANGXU PERIOD (1875-1908)

US\$65,000-91,000

清光緒 黄地墨彩菊紋花盆及盆托一對 礬紅「永慶長春」款

3247 AN IMPERIAL EMBROIDERED YELLOW SATIN KANG COVER

QING DYNASTY, LATE 18TH-EARLY 19TH CENTURY

The cover is finely embroidered in satin stitch and couched to depict a central shaped medallion of bats and stylised myi heads enclosing two boxes and lilies with gold detailing surrounded by a dense stylised lotus scrolls framed by a rectangular cartouche, with further lotus scrolls on the border, all backed in yellow damask. 68×88 in. $(176 \times 220 \text{ cm.})$

PROVENANCE

Frederick, 2nd Baron Hesketh (1916–1935) Sold at Sotheby's Easton Neston house sale, 19 May 2005, lot 1121

HK\$120,000-220,000

US\$16,000-28,000

Easton Neston, Northamptonshire is an impressive and grand Baroque mansion designed by Nicholas Hawksmoor (1661-1736) for Sir William Fermor (1648-1711), later Lord Leominster. It remained the seat of Baron Fermor-Hesketh until 2005 when the house and its contents were sold.

The combination of lily and box conveys the wish for marital bliss, bai nian hao he, 'May you have one hundred years of good union'.

清十八/十九世紀

御製明黃地緞繡百年好合炕床被面

來源

英國Frederick Fermor-Hesketh男爵舊藏 蘇富比Easton Neston莊園拍賣,2005年5月19日,拍品1121號



AN IMPERIAL CARVED *JICHIMU* RECESSED TRESTLE-LEG ALTAR TABLE, *PINGTOU'AN*

QIANLONG PERIOD (1736-1795)

The two-panel top mitred within the rectangular frame is carved around the exterior, above volume aprons and spandrels carved with *kui* dragons at the center and edges, mortised and tennoned to thick, keyfret decorated legs framing beaded aprons, overall enclosed by a keyfret border and set into shoe-type feet. 33 % in. (86 cm.) high, 74 in. (188 cm.) wide, 17 ¼ in. (44 cm.) deep

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

US\$260,000-390,000

Jichimu, is a type of delicately grained hardwood that is very rare to be discovered in generous size suitable for table crafting, as quoted by Ming scholar Cao Zhao in Geguyaolun. Compare to a very similar table previously in the Robert Ellsworth Collection Part II: Chinese Furniture, Scholar's Objects and Chinese Paintings sold at Christie's New York, 18 March 2015, Lot 173. Also see another jichimu table carved in dragon motifs dated a similar period from the Beijing Palace Museum, illustrated in Furniture of the Ming and Qing Dynasties (I), The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2002, p. 168, no. 142.





清乾隆 鸂鶒木夔龍紋平頭案

鸂鶒木,亦寫雞翅木。明曹昭《格古要論》載:「鸂鶒木出 西番,其木一半紫褐色,內有蟹爪紋,一半純黑色,如烏 木。有距者價高……常見有做刀靶,不見其大者。」雞翅木 材紋理精緻綿密,大材極為珍罕,雕以御用夔龍紋綴以回 紋,工藝繁複而華麗,屬上乘之作。 安思遠舊藏一極為相近同尺寸的平頭案,售於紐約佳士得, 《錦瑟華年 - 安思遠私人珍藏 第二部分:中國家具、文玩及 書畫》,2015年3月18日,拍品編號173。見另一北京故宮藏 鸂鶒木夔龍紋條案,著錄於故宮博物院藏文物珍品大系《明 清家具(上)》,香港,2002年,頁168,圖142。



THE PROPERTY OF A GENTLEMAN

3249

A PAIR OF *HUANGHUALI* LOWBACK ARMCHAIRS, *MEIGUIYI*

LATE MING-EARLY QING DYNASTY, 17TH-18TH CENTURY

Each is composed of members fitted together with characteristic pipe joints. The back is formed by an open rectangular back frame, decorated with beaded aprons carved with keyfret scrolls on the three sides, the hard-panel seat enclosed in the rectangular frame. The back pillars and the arms are joined by T-shaped railings and continue to form the four legs, embraced together along the lower legs by a foot rest, two side stretchers and an ascending back stretcher.

33 % in. (86 cm.) high; 22 % in. (57.5 cm.) wide; 17 % in. (45.5 cm.) deep (2)

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

US\$110,000-190,000

PROVENANCE

A Massachusetts private collection Sold at Sotheby's New York, 22 March 1995, lot 393

Chairs of this type are known as *meiguiyi* in the north but in the south they are known as *wenyi* or scholar's chair. The form is characterised by its low regular back and it is thought that when placed in the scholar's studio, it would fit neatly under the window without obstructing the view outside. The current pair of chairs is particularly rare as they retain their original solid hard-panel seat, while many other examples from the same period had their seats replaced with soft mat.



明末/清初 黄花梨玫瑰椅一對

來源

美國麻省私人珍藏 紐約蘇富比,1995年3月22日,拍品393號

玫瑰椅,為北方的稱謂,南方稱「文椅」,其靠背偏低,不 高於窗台和桌沿,以融於文人廳堂的景緻之中。此對黃花梨 椅為實心座面,非常難得。





ANOTHER PROPERTY

3250

A HUANGHUALI SQUARE KANG TABLE

QING DYNASTY, 17TH CENTURY

The square top with molded edge over a recessed waist is set above a bracket-shaped apron carved with leafy scrolls with beaded edge, continuing to the cabriole legs terminating in scroll and foliate-carved feet.

11 in. (28 cm.) high; 30 1/4 in. (77 cm.) wide; 30 3/4 in. (78 cm.) deep

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

A private collection, Manila, Philippines, acquired in the 1970s

Low tables of square or rectangular form were made to be used in northern China on brick couches, or *kang*. Compare to a square kang table with dragon carvings previously in the Feng Wen Tang Collection, sold at Christie's Hong Kong, 3 June 2015, Lot 2863.

清十七世紀 黄花梨方炕桌

攢邊打槽構成桌面,外側冰盤沿中間打洼,有束腰,壺門式 牙子雕捲草紋,邊緣沿腿部內側起線,三彎腿,下雕卷雲紋 馬蹄。

方形或長方形矮桌,稱為炕桌,多見使用於中國北方的供暖 用的炕上。奉文堂舊藏一形制風格與本拍品相近例子,2015 年6月3日於香港佳士得拍賣,拍品2863號。

來源

馬尼拉私人珍藏,入藏於1990年代

THE PROPERTY OF A GENTLEMAN

3251

A PAIR OF HUANGHUALI SOUTHERN OFFICIAL'S ARMCHAIRS, NANGUANMAOYI

QING DYNASTY, 17TH/18TH CENTURY

Each with a bowed crestrail above a curved back splat carved with sinuous dragons in a beaded-edge medallion, the S-shaped arms with vertical supports and metal mounts continued to S-shaped front support, extended to a hard cane seat mortised and tenoned to *lingzhi* shaped struts above a humpbacked stretcher, supported by legs of circular section with further humpbacked footstretchers just below the footrest. (2)

37 % in. (95.7 cm) high; 21 % in. (55.5 cm.) wide; 17 % in. (44.7 cm.) deep

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

Alan Fung, Hong Kong, acquired in the 1980s

清十七/十八世紀 黄花梨南官帽椅一對

搭腦成弧形向後彎曲,與邊框軟角相交。後腿與靠背立柱一 木連做,靠背板成S形,曲線形扶手向前傾,與鵝脖,連邦棍 相互呼應,線條優美靈動。座面下植靈芝形矮老加羅鍋棖, 圓腿直足,腿間腳踏下加以羅鍋棖。

來源

馮英滿,香港,入藏於1980年代



Armchairs such as the present type with enclosed crestrails are named *nan guanmaoyi*, or southern official's armchair. The characteristic style of construction is depicting the image of an official's hat, *putou*, as illustrated in *Sancai Tuhui*, which was published during Ming dynasty to demonstrate the power of privileged social rankings. Compare a few examples of the Southern Official's Armchairs in the Beijing Palace Museum, illustrated in *Furniture of the Ming and Qing Dynasties* (I), The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2002, P. 44-45, No. 30, 31. Also refer to *Connoisseurship of Chinese Furniture, Ming and Early Qing Dynasties* by Wang Shixiang, Hong Kong, 1990, for further discussions on the differing forms of chairs.

在明式高靠背椅具的體系當中,搭腦兩端不與後腿連接而向外伸展之扶手椅,是為四出頭官帽椅;如本拍品的搭腦兩端與後腿使以挖煙袋鍋榫構成之扶手椅,是為南官帽椅。官帽椅之稱調,並非單指椅子的某特定結構部位,而是意指整體的設計風格,與明王圻《三才圖會》中描繪的襆頭相似,反映出對官祿權貴的追求。見北京故宮藏兩例南官帽椅,著錄於故宮博物院藏文物珍品大系《明清家具(上)》,香港,2002年,頁44-45,圖30,31。有關明式椅具體系的詳細探討,可參考王世襄著《明式家具研究》,香港,1989年。





THE PROPERTY OF A PRIVATE COLLECTOR

3252

A LARGE DARK-GREEN JADE ARCHAISTIC VASE, BIANHU

QIANLONG INCISED SIX-CHARACTER FANGGU MARK IN A LINE AND OF THE PERIOD (1736-1795)

The vase of flattened form is carved in low relief on the body with a broad *taotie* mask on each side, between two registers of archaistic motifs. The neck is flanked by a pair of handles in the form of mythical beast-heads with loose rings. The stone is of an opaque deep green tone with dark-green specks and milky mottling and streaks.

14 3/4 in. (37.5 cm.) high, stand

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

US\$330,000-450,000

PROVENANCE

Ashkenazi & Co., San Francisco, acquired in the early 1980s

During the Qianlong period, the Emperor took great interests in antiquities and a variety of works of art rendered in different media, such as jade carvings, found their inspiration from treasures that were already collected within the Forbidden City, such as the bronze hu dating to the Zhou dynasty illustrated in the woodblock printed catalogue Xiqing Gujian, 'Inspection of Antiques', which was published under the auspices of the Qianlong Emperor (**fig. 1**). The present vase followed the same archaic reference in its shape and motifs, and further strengthened in its affirmation by the mark inscribed on its base, Qianlong Fanggu, 'Imitating the Ancient (by Emperor) Qianlong'.

The present hu is of exceptional size which required a substantially large rough boulder in order to create such an impressive vase, and its expense would have been considerable. A smaller Qianlong-marked jade hu in the Avery Brundage Collection is illustrated in the exhibition catalogue, *Chinese Treasures from the Avery Brundage Collection*, The Asia Society, New York, 1968, no. 64. Compare also a monumental spinach-green jade vase and cover with a Qianlong *fanggu* mark with a cyclical date corresponding to 1787 from the Prince Gong, and the Alan and Simone Hartman Collections, sold at Christie's Hong Kong, 28 November 2006, lot 1386.

Compare also to a large white jade vase of slightly smaller size but of very similar form, also bearing a Qianlong *fanggu* mark, and carved with archaistic dragons, formerly in the William Cleverley Alexander and S. Bulgari Collections, sold at Christie's Hong Kong, 28 May 2014, lot 3370.



清乾隆 碧玉雕饕餮紋獸面啣活環耳大扁壺 《大清乾隆仿古》楷書刻款

來源

Ashkenazi & Co.,三藩市,購藏於1980年代初

乾隆朝慕古之風大盛,本壺形制及紋飾正是源於周代青銅壺。《西清古鑑》記載了清宮古銅器典藏,作為本壺藍本的周代青銅壺亦被收錄其中(**圖**一)。

另可參見恭親王及哈特曼伉儷舊藏一件大型碧玉壺,同樣刻「乾隆仿古」款,2006年11月28日於香港佳士得拍賣,拍品 1386號。



fig. 1 (圖一)



THE PROPERTY OF A PRIVATE COLLECTOR

3253

A SUPERBLY CARVED PALE CELADON JADE MARRIAGE BOWL

QIANLONG PERIOD (1736-1795)

The large bowl is finely carved in deep relief to the interior with a large central hibiscus bloom borne on undulating stems bearing four further blooms around the *cavetto*. The exterior is crisply carved with a dense arrangement of lotus meander and flanked on both sides with a pair of loop-handles modelled as butterflies with wings outstretched spanning the rim of the bowl and hanging loose rings. The well-polished semi-translucent stone is of a greenish white tone.

9 % in. (25.1 cm.) wide

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

US\$240,000-320,000

清乾隆 青白玉雕蓮紋雙活環蝠耳洗

PROVENANCE

Ashkenazi & Co., San Francisco, acquired in 1980

來源

Ashkenazi & Co., 三藩市, 購於1980年

The iconography of this bowl has been chosen with care to provide auspicious messages. On the top of each handle is a butterfly, symbolising blessings, happiness, wealth and longevity. The term for butterfly is *hudie* in Chinese. *Hu* is pronounced *Fu* in some Chinese dialects and thus provides a homophone for two words with that pronunciation - one meaning blessings and one meaning riches. *Die* is a homophone for a word meaning 'age of seventy to eighty', and thus stands for longevity, and also sounds like a word meaning duplicate, accumulate or pile up. When two butterflies face each other, as they do on the handles of this bowl, they suggest a 'joyful encounter', but also symbolise marital happiness. The flowers carved to the interior of the bowl seem, by virtue of what appear to be the extended pistil and stamens in the centre of the flower, to be hibiscus blossoms. Hibiscus are called *mufurong* in Chinese and therefore provide a rebus both for *Fu* meaning wealth, and *rong* meaning glory.

Compare two white jade marriage bowls displaying equally deep carving to the interior; the first included in the Oriental Ceramic Society exhibition *Jade Throughout the Ages, Victoria and Albert Museum*, London, 1975, illustrated in the Catalogue, no. 425; the second in the British Royal Collections, illustrated by C. Nott, *Chinese Jade Throughout the Ages*, pl. CXXIX.









A CELADON AND RUSSET JADE CARVING OF A BIRD

QING DYNASTY, 18TH CENTURY

The bird is carved with its head looking ahead and the slender feet perched under the body. The wings held close to the body are incised with feathers and the outstretched tail is carved with a loop on the underside. The stone is of pale celadon tone with russet markings.

3 ¾ in. (9.5 cm.) long, fitted as a finial on a walking stick

HK\$300,000-500,000

US\$39,000-65,000

清十八世紀 青玉鳥形把件



Naturalistically carved as part of a scalloped shell with radial, evenly spaced ribs with two smaller shells attached. The edge of the well hollowed receptacle on the reverse is incised with stylised waves. The stone is of pale tone with snowy and some light russet inclusions.

 $5 \ \%$ in. (13 cm.) wide

HK\$600,000-800,000

US\$78,000-100,000

清十八世紀 白玉海扇貝式洗







3255 (two views 兩面)



3256 A WHITE JADE CARVING OF A MYTHICAL BEAST

QIANLONG PERIOD (1736-1795)

The jade is carved in round as a mythical beast resting on its paws with a single horn between finely detailed mane, its face finely detailed with rounded eyes, curled eyebrows and a broad snout; its long bifurcated tail flicked to its left side. The stone is well-polished and of an even pale greenish-white tone with concentrated areas of milky mottling. 2.% in. (6.5 cm.) long, box

HK\$500,000-700,000

US\$65,000-91,000

清乾隆 白玉雕瑞獸把件



A WHITE JADE CARVING OF A RABBIT

QING DYNASTY (1644-1911)

The animal is finely carved crouching with its long ears gathered behind, flanking the moon incised with a character *mao* rising from a bed of clouds. The well-polished stone has an even pale celadon tone.

3 ½ in. (9 cm.) wide, box

HK\$500,000-700,000

US\$65,000-91,000

清 白玉兔



3258

3258 A FINELY CARVED WHITE JADE PHOENIX-FORM WATER POT AND COVER QIANLONG PERIOD (1736-1795)

Carved from a large pebble, the vessel is in the form of a recumbent phoenix, grasping in its beak a *lingzhi* branch, the backward-turned neck and head of the bird are well carved in high relief and openwork, the closed wings detailed with feathers and project from the body above the curled tail feathers and feet carved in low relief. The back is centred by a small circular aperture fitted with a recumbent phoenix-form finial. The stone is of an attractive semi-translucent white tone with milky speckling and small areas of russet inclusion.

4 % in. (12.4 cm.) wide

HK\$400,000-600,000

US\$52,000-78,000

清乾隆 白玉鳳鳥啣芝帶蓋水丞

3259 A WHITE JADE BUFFALO QING DYNASTY, 18TH CENTURY

The recumbent horned buffalo is carved resting on its belly, with its legs tucked under its body. The stone is of an even white tone with minor white mottling. 5 in. (12.7 cm.) wide, box

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

US\$110,000-190,000

清十八世紀 白玉臥牛





another view 另一面

A RARE WHITE JADE THREE-TIERED SQUARE BOX AND COVER

MID-QING DYNASTY

The bottom tier is raised on four short, L-shaped feet and carved on each side in low relief with upright lotus petals, the sides of the second tier with *nuyi*-heads, and the sides of the cover are similarly decorated with downward lotus petals. The top of the cover is carved with a bird in flight, a flowering branch beside a rocky outcrop, all above a lotus pond. The stone is of a translucent white tone with some russet inclusions.

4 ½ in. (11.4 cm.) square, box

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

US\$130,000-260,000

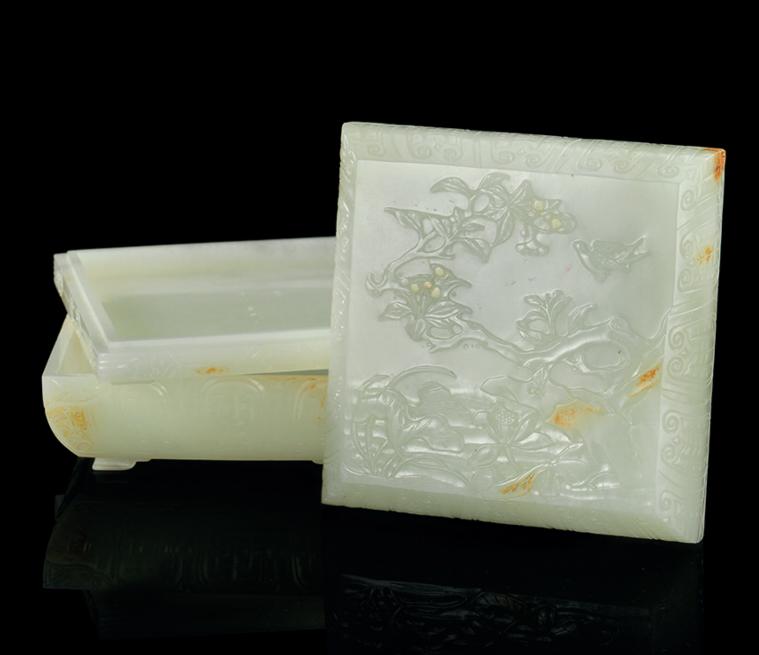
PROVENANCE

Mats Olof Gustafsson (1879–1928), thence by descent in the family. According to family tradition this lot came to Sweden from Russia in the 1920s after the Russian revolution

清中期 白玉蓮塘花鳥圖三層方盒

來源

Mats Olof Gustafsson (1879-1928)珍藏, 後於家族流傳, (傳)於1920年代俄國革命後自俄國流入瑞典



清

A WHITE JADE DOUBLE-GOURD EWER AND **COVER**

QING DYNASTY (1644-1911)

The well hollowed ewer is finely carved in the form of a slightly flattened double-gourd. The exterior is carved in high relief with a network of leafy vines emerging from a branch that continues to the narrow sides forming the spout and handle. The well polished semi-translucent stone is of an even white tone with areas of russet.

6 ½ in. (17 cm.) high, box

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



A MINIATURE JADEITE VASE GROUP

LATE QING DYNASTY

The group is carved as a vase with high shoulders with a cover surmounted by a bird perched amidst a fruiting branch, and is flanked by further fruiting branches exquisitely carved in openwork.

4 in. (10.1 cm.) wide, wood stand, box

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

US\$200,000-320,000

晚清 袖珍翠玉鏤雕花鳥紋蓋瓶



PROPERTY FROM A PRIVATE MISSOURI COLLECTION

3263

A RARE FINELY CARVED MOTTLED GREEN JADEITE MOUNTAIN

REPUBLIC PERIOD, EARLY 20TH CENTURY

The mountain is carved in the round and deeply carved on two sides with scenes of scholars and attendants at various pursuits in a wooded mountain landscape, three of the scholars worshipping a large sculpture of Buddha situated within a cave near the top on one side. Further detailed with pavilions built along a winding path. The stone shades from pale greenish-white to bright emerald green.

8 % in. (21.5 cm.) high

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

US\$130,000-260,000

PROVENANCE

Sold at Christie's Hong Kong, 30 May 2006, lot 1622

民國 翠玉高山行旅圖山子

來源

香港佳士得,2006年5月30日,拍品1622號



another view 另一面





VARIOUS PROPERTIES

3264 AN IMPERIAL INSCRIBED LAPIS LAZULI BOULDER

QIANLONG PERIOD (1736-1795)

The irregular boulder is carved on one side with a scholar holding a staff, followed by an attendant carrying a *qin* below a pavilion, a tree, and a large rock incised and gilded with an imperial poem referring to the scene depicted. The reverse is similarly carved with layered rockwork, pine trees and a pavilion.

6 1/2 in. (16.5 cm.) high, box, wood stand

HK\$700,000-900,000

US\$91,000-120,000

清乾隆 青金石御製詩攜琴訪友圖山子

3265

AN IMPERIAL ARCHAISTIC JADEITE FANGDING-FORM CENSER AND COVER

QING DYNASTY (1644-1911)

The rectangular vessel is raised on four tall angular scroll feet with *taotie* masks. Each of the wider side of the body is carved in shallow relief with two adorsed angular dragons flanking a four-character archaistic inscription, the narrow sides with two dragons facing opposite directions flanking a lion-mask handle, all below a pair of upright bail handles. The cover is similarly decorated on each side and surmounted by an openwork lion and cub finial, and the base carved with an apocryphal Qianlong four-character seal mark. The semi-translucent stone is of an icy sea-green tone suffused with bright green veins.

9 ½ in. (24.1 cm.) high, wood stand, Japanese wood box

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

US\$110,000-190,000

PROVENANCE

A Japanese private collection, acquired in the 1950s

清 翠玉拐子龍紋方鼎式蓋爐

來源

日本私人珍藏,入藏於1950年代



A WHITE JADE CRANE-FORM WASHER

QIANLONG PERIOD (1736-1795)

The washer is finely carved in the form of a crane grasping in its beak a *lingzhi* branch. The wings are detailed with feathers incurved to form the receptacle. The stone is of an even white tone with some creamy and russet inclusions. 5 ½ in. (14 cm.) long, box

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

US\$200,000-260,000

清乾隆 白玉仙鶴啣芝洗





A PALE GREENISH-WHITE JADE FINGER CITRON-FORM VASE

QING DYNASTY, 18TH CENTURY

The vase is carved in the form of a finger citron with curling ends. It is supported on a foot formed by gnarled, leafy branches, and carved with two smaller fruits on the side. The well-polished stone is of pale, greenish-white colour, with cloudy white and russet inclusions.

6 ½ in. (16.5 cm.) high, wood stand

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE
The Van Herck Collection, Antwerp

清十八世紀 青白玉雕佛手花插

來源

Van Herck 珍藏, 安特衛普

A SPINACH-GREEN JADE DOUBLE-GOURD FORM WASHER

QING DYNASTY, 18TH CENTURY

The washer is carved and pierced in the form of a well-hollowed double-gourd growing from a gnarled branch sprouting nine smaller gourds, flowers and elaborate leafy vines, with a butterfly resting on the bottom side. The softly polished stone is of characteristic semi-translucent mossy green tone with paler and darker mottling, black flecks and veiny striations. 9 ¾ in. (24.8 cm.) long, box, wood stand

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

US\$100,000-190,000

PROVENANCE

Offered at Sotheby's London, 7 November 2007, lot 371

清十八世紀 碧玉鏤雕瓜瓞綿綿洗

來源

曾於倫敦蘇富比2007年11月7日拍賣,拍品371號





another view 另一面

A SUPERBLY CARVED WHITE JADE BRUSH POT

QING DYNASTY, 19TH CENTURY

The cylindrical brush pot is finely carved around the exterior with a continuous scene depicting two scholars and a monk seated below a pine tree in a rocky landscape, an attendant with a fan preparing tea, and another figure resting on a boat moored along an embankment nearby. The stone is of a pale tone with some dark inclusions.

 $7\,{}^{1}\!/_{\!8}$ in. (18.1 cm.) diam., box

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

US\$390,000-650,000

清十九世紀 白玉虎溪三笑圖筆筒





another view 另一面

A FINELY CARVED AND RARE WHITE JADE MALLOW-FORM WASHER

QIANLONG PERIOD (1736-1795)

The washer is carved to the interior and correspondingly to the exterior in the form of an open mallow bloom, the sides carved and pierced with acanthus handles suspending loose rings, supported on four short *ruyi*-shaped feet, the highly-polished stone of an even white tone with some snowy-white inclusions. 9 ¼ in. (23.5 cm.) wide

HK\$2,400,000-3,500,000

US\$320,000-450,000

PROVENANCE

The T.B. Kitson Collection (III), sold at Sotheby's London, 30 May 1961, lot 445

John Sparks Ltd., London, purchased on 31 May 1961 Sold at Christie's London, 4 November 2008, lot 11

This elegant washer shows several influences in its design and is a wonderful example of how the jade carvers at the court developed their decorative repertoires. The basic shape of a bowl with two handles suspending loose rings is very much indigenous and especially popular from the Qing dynasty onwards. It is probably derived from the archaic *gui* shape, which has a circular bowl on a low foot ring and two 'C'-scroll handles, but without the loose rings. However,

the current bowl is heavily influenced by Mughal jades, one of Qianlong Emperor's most admired type of jades. This can be seen on the use of the acanthus motif forming the handles, as well as the layered petal bands covering the whole of the body. The petals themselves are carved with great care, especially on the outer bands, which in some cases turn slightly downwards at the tips with an added naturalism, a feature often seen on Mughal carvings. However, on Mughal jade bowls the petals normally emanate from the centre straight, while in the current bowl they are obliquely carved, as if overlapping. This and the use of mallow are all reminiscent of the mallow-form lacquer dishes from the Song dynasty (such as the one in the Nezu Institue of Fine Arts, illustrated in The Colours and Forms of Song and Yuan China, Nezu Institute of Fine Arts, Tokyo, 2004, no. 20). Another jade bowl in the Palace Museum, Beijing, is also decorated overall with overlapping mallow petals. Not only do the oblique petals add movement to the appearance of the current bowl, they also disguise a natural flaw in the stone, a clever solution in turning a problem into an advantage.

清乾隆 白玉葵瓣式莨苕耳活環洗

來源

英國T.B. Kitson珍藏;倫敦蘇富比,1961年5月30日,拍品445號 John Sparks Ltd.,倫敦,1961年5月31日 倫敦佳士得,2008年11月4日,拍品11號





AFTERNOON SESSION (LOTS 3301-3416) 2:30PM





VARIOUS PROPERTIES

3301

A VERY RARE GILT-BRONZE FIGURE OF JAMBHALA

TIBET, 15TH-16TH CENTURY

The deity with a rotund figure is depicted seated on a lotus base holding a lemon in his right hand and a mongoose spewing jewels on his left. He wears a beaded belt, and is adorned with various jewellry. The wide face, with broad nose and bulging eyes, is flanked by large earrings and surmounted by a foliate crown set in front of a chignon. The base is sealed and incised with a double-vaira.

10 1/4 in. (26.6 cm.) high

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

US\$520,000-780,000

PROVENANCE

Collection of Dr. David Corne, Hartford, Connecticut, 1970s-2013

西藏 十五/十六世紀 鎏金銅黃財神坐像

來源

Dr. David Come,哈特福德市,康乃狄克州, 1970年代-2013年



base 底部







another view 早一面

3301 Continued

The present rotund figure depicts the Buddhist wealth deity, Jambhala. This image is often confused with the Hindu god Kubera, or the Buddhist Guardian King, Vaishravana. Jambhala's unusual appearance descends from ancient Indian, *yaksha* figures. In visual iconography, the Hindu god Kubera, also a wealth deity, and Jambhala are essentially identical. Vaishravana, however, can be easily distinguished by the presence of its armour, among other attributes. In any representations of Kubera, Vaishravana and Jambhala the mongoose that these deities clutch spews jewels, exemplifying their wealthgranting powers.

黃財神又名黃布祿金剛,是藏傳佛教各大教派普遍崇奉的"五姓財神"之一,掌諸財富寶庫,為北方司財眾神之首,因其身體呈黃色,所以俗稱黃財神。此尊財神頭戴花冠,頂束髮髻,髻頂飾火焰寶珠,餘發結成髮辮垂於兩局,耳際有扇形冠結,耳下垂圓環。面相豐圓,高鼻闊口,雙目圓鼓,相貌凶忿。驅體肥胖,下腹圓鼓。頸飾項圈,腰繫長鏈,手腕、臂和足部戴有釧鐲,鑲嵌寶石。半跏趺坐於蓮花寶座上,左手握吐寶鼠鼬,右手握桃形寶珠。蓮座圓形,施有三層仰蓮花瓣。通體鎏金,其色燦爛明亮,經年歷久,自然磨損露出精銅材質,整體鑄造成型,古拙中透出精細,具有丹薩替造像的風格。





A BRONZE FIGURE OF AMITAYUS

QIANLONG PERIOD (1736-1795)

The figure is heavily cast seated in *dhyanasana* with hands resting in *dhyana mudra*, wearing a *dhoti* delicately incised with lotus scrolls, and further adorned with a shawl, armlets, bracelets, beaded necklace inset with turquoise. His face has a serene expression and is covered in gold lacquer along with his ears and neck, beneath his hair and chignon covered in blue pigment and a gold-lacquered jewel.

19 1/4 in. (49 cm.) high

HK\$6,000,000-8,000,000 US\$780,000-1,000,000

PROVENANCE

Offered at Sotheby's New York, 25 March 1999, lot 126 French private collection Le Cong Tang Collection, Taiwan

EXHIBITED

Tibet Museum, Lhasa, *Quintessence of Returning Tibetan Cultural Relics from Oversea*, 25 July - 25 September 2012

LITERATURE

Yixi Pingcuo (ed.), Shengfang lianhua: lidai foxiang jiezhen, Beijing, 2009, p. 20

Yixi Pingcuo (ed.), Quintessence of Returning Tibetan Cultural Relics from Oversea, Beijing, 2012, p. 198

清乾隆 銅無量壽佛坐像

來源

1999年3月25日曾於紐約蘇富比拍賣,拍品126號 法國私人珍藏 樂從堂珍藏,台灣

展覽

西藏博物館,《海外回流西藏文物精粹》,拉薩,2012年7 月25日至9月25日

著錄

一西平措(編),《盛放蓮花一歷代佛像擷珍》,文物出版社,北京,2009年,頁20

一西平措(編),《海外回流西藏文物精粹》,文物出版社, 北京,2012年,頁198

3302 Continued

The Amitayus Buddha, also known as the Buddha of Infinite Life, is one of the most important and widely worshipped deities in the Buddhist pantheon. His immense popularity, lasting for more than a thousand years, is attributed to his ability of prolonging longevity amongst the living, and helping the souls of the good escape *karma* and reach *nirvana*.

In Tibetan Buddhism, Amitayus is typically represented with one head and two arms, seated in *dyanasana* with hands held in *dhyana mudra*, sometimes holding a vase. He is dressed in attire with adornments akin to a Bodhisattva, as opposed to a loose robe as in the case of Amitabha Buddha.

The current figure demonstrates the classic representation of Amitayus figures. It is heavily cast in copper, with the face covered in gold lacquer, and the urna, plaits, beaded necklace, armlets and hems of the dhoti inset with hardstones. The dhoti is further incised with scrolling foliate motifs. The tall usnisha is reminiscent of the early Pala period, while the soft and radiant skin and the realistic rendering of the scrolling motifs evoke the grandeur of the finest Nepalese figures. These stylistic characteristics reflect the trend of archaism witnessed at the Qing imperial court during the 18th century. Buddhist figures commissioned by the imperial court during this period are often cast in copper, and are much inspired by earlier Buddhist figures that were sent to the court as tributes from Tibet, which are characterised by their exquisite craftsmanship and ornate style. The current figure is on a par in terms of quality and craftsmanship to contemporaneous figures in the Qing court collection, and stands as one of the best examples of Buddhist figures from the 18th century.

無量壽佛,又稱長壽佛,是佛教信仰中極為重要、流傳廣泛的尊神。由於此尊神既能滿足現世人間眾生的對於壽命延長的追求,又能接引善良的眾生死後超脫輪回之苦,往生美好的西方極樂世界,千餘年來,以無量壽佛為題材的造像作品備受人們所喜愛。

在藏傳佛教中,無量壽佛多為一面二臂造型,通常為坐姿。 其特點是著菩薩裝束,雙腳結跏趺,雙手下垂結印置於雙腳 之上。其中一種造型,雙手結禪定印托長壽寶瓶,另一種則 無。但都著菩薩裝,與阿彌陀佛著佛裝有所區別。

此件無量壽佛造像為其標準造型,紅銅質地,形體巨大,頭部泥金,白毫、髮辮、瓔珞、臂釧和裙擺鑲嵌綠松石等寶石。與此同時,裙擺上刻滿纏枝花紋。高聳的頂髻使人聯想到早期的波羅遺韻,細膩光潤的肌膚的高超澆鑄工藝,精雕細琢、行雲流水般自然寫實的纏枝蓮紋樣,令人回想起尼泊爾遺風。所有這一切與清朝宮廷18世紀的仿古之風無不相關。此時期的宮廷造像,對紅銅頗為偏愛,崇尚對西藏進貢的古代風格造像的垂範,工藝極為考究,盡顯豪華富麗之風。此件無量壽佛造像的質地、工藝和風格,都堪與清代同期宮廷造像媲美(參見《中國藏傳佛教雕塑全集》第2卷,《龍袍與袈裟一清宮藏傳佛教考察》)。更為重要的是,瓔珞、纏枝蓮和綠松石簡約、大方的裝飾風格猶如一股沁人心脾的清風,高雅而又不失瑰麗,精緻而又不繁縟,有畫龍點睛之效。無論是其工藝,還是其藝術表現,都堪稱18世紀內地藏傳佛教造像的佳作之一。









A MAGNIFICENT LARGE GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI

NEPAL, 14TH CENTURY

The serene figure is richly gilt and modelled seated in *dhyanasana* on a double-lotus base with beaded rims with the right hand in *bhumisparsa* mudra, the gesture of 'touching the earth'. Wearing a tightly fitted monastic robe neatly gathered around the ankles with meandering folds and fine beaded hemlines, the figure's face is detailed with eyes downcast and long pendent ears, each below a florette. The forehead is centred with an *uma* that is embellished with an inlaid turquoise. The underside base plate is sealed. 18 % in. (47 cm.) high

HK\$20,000,000-30,000,000 US\$2,600,000-3,900,000

PROVENANCE Angela & J Gallery, New York, 1993 Offered at Christie's New York, 27 March 2003, lot 142

尼泊爾 十四世紀 鎏金銅釋迦牟尼佛坐像

來源

Angela & J Gallery, 紐約, 1993年 曾於紐約佳士得2003年3月27日拍賣,拍品142號



底部

3303 Continued

The present figure is a testament to the consummate skill of the Newari artists. It is heavily cast with a well-proportioned body and covered with a layer of thick gilding. The benevolent expression and the soft contours of the limbs soften the overall appearance, demonstrating a balance between muscularity and gracefulness.

The current figure exhibits features associated with the period of the Khasa Malla Kingdom, such as the athletic physique, beak-like nose, the downcast eyes widening at the sides, and upturned tips of the elongated earlobes. Compare to three figures from the Khasa Malla period that are very similar in style to the current lot, one is in the Ruben Museum of Art, accession no. C2006.24.1, HAR65687, the second in the Patan Museum, Nepal, see Himalayan Art Resource, item no. 59501, both without their stands; and the third with a single-lotus stand and a mandorla, in an Asian private collection (**fig. 1**). One distinguishing difference between the Khasa Malla examples and the current figure is the reprentation of knuckles on each of their right hands, which is not the case on the present figure.

此尊為經典的釋迦牟尼佛成道像。採用紅銅鑄造,鎏金飽滿,色澤沉靜,充分展現了紐瓦爾藝人無與倫比的冶銅和造像天賦。佛陀身體比例完美,雙肩寬厚,腰部收束,肌肉飽滿富有張力,周身洋溢著無限的青春與活力。若有緣請動此像,便可感受到其胎體的厚重、敦實非一般佛像可比。

佛陀肉髻高聳,寶珠頂嚴,頭飾螺髮,排列整齊,有紺藍塗飾。相容和煦,天庭飽滿光潔,眉如初月,雙目沉靜似水,雙唇飽滿,嘴角微揚,流露出無限智慧和寬廣的慈悲。眉間飾白毫相,能伸能縮、能遠能近,猶如琉璃筒一樣,光明遍照整個宇宙虛空。頭部兩側簪花,鑲嵌松石,做工精巧別致。雙腳結全跏趺坐,左手置於腹前,結"禪定印";右手下垂,結"觸地印",表現的是釋迦牟尼佛在菩提樹下戰勝魔軍,大徹大悟、圓滿成佛的重要時刻。著袒右肩式袈裟,薄如蟬翼,衣角反搭於胸前,為早期的薩爾納特式樣。腹部透過袈裟清晰勾勒出小腹曲線;胸部、左臂、腳踝處僅以兩道連珠紋表現衣緣,中間鏨刻精美的紋飾;左手袖口採用留空的方式增加袈裟的靈動感。袈裟下擺平鋪於台座之上,雙腿間形成扇形衣褶,紋飾華麗精美,轉折起伏自然流暢。佛陀左腋後部袈裟的填補工藝方式,以及手腳紋理的細膩表現,具有尼泊爾造像的特點。



fig. 1 A gilt-bronze figure of Shakyamuni, Khasa Malla, West Nepal or West Tibet, late 13th-14th century. Asian private collection (圖一) 迦舍末羅王朝 鎏金銅釋迦牟尼坐像 亞洲私人藏品

釋尊和蓮座分體鑄造,結合緊密。蓮座寬大呈梯形,為雙層束腰仰覆蓮座。雙重蓮瓣大小相疊,下層蓮瓣寬肥飽滿,瓣尖微翹,上層蓮瓣狹長秀美,瓣尖捲曲成雲頭紋。蓮瓣上下對稱環繞蓮台,後部光素,未施蓮花瓣。蓮台上沿裝飾雙層連珠紋,下沿連珠緊貼底部,形成"落地珠",珠形古樸,別有意趣。蓮花座又稱須彌座,在印度古代傳說中,須彌山是世界的中心。用須彌山做底,以顯示佛的神聖偉大。封底嚴實,保有神秘的宗教靈性和加持法力。

遍查海內外博物館和私人藏品,類似體量和保存狀態的造像並不多見。此像的時代和風格與尼泊爾13至14世紀迦舍末羅風格 (Khasa Malla)的造像似乎有著某種內在聯繫,相關資料可參閱:魯賓博物館和帕坦博物館收藏的釋迦牟尼像,可惜的是兩尊造像蓮座均已遺失;另有,國內重要私人珍藏的帶背光的迦舍末羅的釋迦牟尼像可以比較(**圖**一)。

整尊釋迦牟尼佛造像工藝精湛,造型大氣,高貴純正,通過 對肌肉的刻畫和袈裟紋飾的寫實化裝飾,盡顯佛陀渾厚華貴 之大美。本尊造像有著重要的藝術價值和極高的宗教價值, 是一尊難得的供奉上品。







A GILT-BRONZE OF A GUARDIAN FIGURE

MING DYNASTY, 15TH CENTURY

The figure is heavily and powerfully cast with legs slightly apart, wearing an elaborate chainmail under a loose robe tied below the chest and secured about the waist, with his arms raised to hold an attribute that is now missing.

17 in. (42.8 cm.) high, wood stand

HK\$1,200,000-1,800,000 US\$160,000-230,000

PROVENANCE

Alfred Speelman, London English private collection, acquired in 1978

The present figure is one of the four Devarajas or Celestial Kings of the Directions, who preside over the Buddhist Universe on Mount Meru as Protectors of the Buddhist Law in the Buddhist Pantheon. Specific identification of these figures is often difficult as they are predominately recognised by their individual attributes that are often missing.

Compare to a similarly cast gilt-bronze guardian figure of Vaisravana, Guardian King of the North, identified by the tower held in his left hand, in the Nelson-Atkins Museum of Art, purchased by the Asian Art Acquisition Fund in memory of Laurence Sickman and illustrated in Masterworks of Chinese Art, pp. 86-7, where it is dated Yuan dynasty. Another similar Ming guardian figure, seated and unidentified, is in the Metropolitan Museum of Art, New York, accession number 2002.254. Compare also to two larger Ming gilt-bronze figures in the Fuller Memorial Collection, Seattle Art Museum, illustrated by H. Munsterberg, *Chinese Buddhist Bronzes*, pls.93 and 94, and discussed p.120.

明十五世紀 鎏金銅天王立像

來源

Alfred Speelman,倫敦 英國私人珍藏,入藏於1978年

此像應為四天王之一。四天王,或稱四大金剛,是佛教中的重要護法神。 根據佛教經典,須彌山周圍有四大 洲:東勝神洲、南瞻部洲、西牛賀 洲、北俱蘆洲,各住一天王守護。每 位天王各持不同法器,惟此類鎏金銅 天王的法器多已失,因此造成辨認上 的困難。

美國納爾遜阿特金斯博物館藏有一尊 北方多聞天王毗沙門像,造型與此相 似,館方定為元代。另可比較美國大 都會博物館所藏一尊天王坐像及美國 西雅圖博物館藏兩尊較大的天王像。





3305 A SMALL GILT-BRONZE FIGURE OF VAJRADHARA

MING DYNASTY, 15TH CENTURY

The Bodhisattva is seated in *dhyanasana* on a double-lotus base with his hands crossed before his chest holding a *vajra* and a *ghanta*, clad in a flowing shawl around his shoulders and a voluminous *dhoti*, richly adorned with heavy earrings, necklaces, belt and foliate crown.

 $4\,\%$ in. (11.7 cm.) high, box

HK\$1,500,000-2,400,000

US\$200,000-310,000

明十五世紀 鎏金銅金剛總持坐像

A GILT-BRONZE FIGURE OF STANDING GUANYIN

MING DYNASTY, 16TH-17TH CENTURY

The figure of Guanyin is shown standing on a double-lotus base raised on a hexagonal plinth, with the hand raised in *vitarka mudra*, the left hand holding a vase, wearing a jewelled necklace, a *dhoti* tied at waist, a celestial scarf over the arms, and a cloth draped over the high top knot centred in the front by a figure of Amitabha Buddha.

13 ¾ in. (35 cm.) high

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

A private collection, Texas, United States Sold at Christie's New York, 22 March 2012, lot 1781

LITERATURE

S. Marchant & Son, *Imperial Chiense Porcelain, Ceramics & Works of Art*, London, 2013, pp. 100-1

This beautifully cast figure reflects the influence of late Tang style, such as that embodied by a figure of standing Bodhisattva from the Eugene Fuller Memorial Collection in the Seattle Art Museum, included by Henry Trubner in *The Arts of the Tang Dynasty*, 1959, pp. 58-9, no. 101; another Tang example is included in *The Crucibles of Compassion and Wisdom, Special Exhibition Catalogue of The Buddhist Bronzes from the Nitta Grouop Collection at the National Palace Museum*, Taipei, 1987, p. 183, pl. 87.

明十六/十七世紀 鎏金銅觀音立像

來源

美國德州私人珍藏 紐約佳士得,2012年3月22日,拍品1781號

著錄

S. Marchant & Son,《Imperial Chiense Porcelain, Ceramics & Works of Art》,倫敦,2013年,頁100-1



A LARGE GILT-LACQUERED BRONZE FIGURE OF GUANYIN

LATE MING-EARLY QING PERIOD, 17TH-18TH CENTURY

The figure is finely cast standing on a gilt-lacquered wood 'dragon-fish' writhing amidst waves and dressed in loose-fitting robes, which are tied just below the chest, and the face has a serene expression with a gentle smile.

34 ¾ in. (88 cm.) high

HK\$700,000-900,000 US\$91,000-120,000

The figure is dressed in loose-fitting robes and standing on a gilt-lacquered wood 'dragon-fish' writhing amidst waves. The face has a serene expression with a gentle smile.

明末/清初 漆金銅觀音立像



Δ 3308

A RARE GOLD-INLAID ARCHAIC BRONZE BELL, YONG ZHONG

QIN DYNASTY (221-206BC)

Cast of pointed elliptical cross-section and barrel form with a crescent-shaped aperture, each side decorated with sets of three rows of raised bosses, each row separated horizontally by a rectangular register inlaid with geometric scroll relief, divided by a pair of stylised confronted dragons on the central reserve, the main vertical band above the mouth rim inlaid with a pair of stylised descending dragons, one side with an arching tiger head with a protruding tongue perched on the edge of the bell's shoulder and in front of a tubular shank for suspension, the sides of the shank inlaid with trefoils arranged into two registers and the circular upper surface with a quatrefoil floret, the interior of the bell with four thickened tongues extending from the inner rim, the surface covered with light malachite and azurite encrustation.

18 in. (45.8 cm.) high, stand, box

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

US\$230,000-320,000

PROVENANCE:

Acquired in Hong Kong, circa 1995 Sold at Sotheby's New York, 21 September 2006, lot 159

This type of clapperless ritual bells, yongzhong, each providing two tones when struck, was derived from earlier examples of the Warring States period, such as the set excavated from the tomb of Marquis Yi of Zeng, unearthed in Sui county, Hubei province in 1981 and dated to the 5th century BC. It is interesting to note the four thickened tongues, integrally cast along the inner wall of the bell, which was a design detail and served to provide a specific pitch. For a detailed discussion on ritual bells, cf. an essay by L. von Falkenhausen and T. Rossing, 'Acoustical and Musical Studies on Sackler Bells', ed. J. So, Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections, vol. III, New York, 1995, appendix 2, pp. 431-484. Compare with two related examples both cast with an upright loop-handle rather than a shankhandle. The first of these inlaid bells is inscribed with the characters Le Fu, 'Music Palace', was excavated in 1977 from an imperial Qin dynasty tomb is now in the Shaanxi Provincial Museum, illustrated in Zhongguo Wenwu Jinhua Dacidian, Bronzes, Commerical Press, Hong Kong, 1996, p. 296, no. 1064; and the other was included in the exhibition, Inlaid Bronze and Related Material from Pre-Tang China, June-July 1991, Eskenazi Ltd. London, no. 3.

秦 錯金青銅甬鐘

來源

約1995年購自香港 紐約蘇富比,2006年9月21日,拍品159號

鐘身呈合瓦形,前後鉦部各有圓枚三行。整體錯金裝飾。篆部飾幾何紋,鉦間、鼓部均飾雙龍紋,甬部飾兩組四葉紋。 舞上並鑄虎首,虎舌伸出,形象生動。于內四音脊。通體佈 孔雀石和藍銅礦飾。

甬鐘因舞上甬管而得名,是編鐘一種,此器各部份比例合理,造型優美,繼承了戰國青銅器以來的錯金銀、高浮雕裝飾,工藝技術水準極高。同樣特式的秦編鐘,見陝西省博物館藏「樂府」銘文鈕鐘,該鐘1977年出土於臨潼秦始皇陵園,載於1996年香港出版《中國文物精華大辭典一青銅卷》(第2版),296頁,編號1064。另有例子展出於1991年6-7月倫敦Eskenzai Ltd《Inlaid Bronze and Related Material from Pre-Tang China》,圖錄編號3。





A LARGE JUN PURPLE-SPLASHED BOWL

YUAN-MING DYNASTY (1279-1644)

The thickly potted bowl is covered on the exterior with a milky blue glaze suffused almost entirely with deep violet-red splashes which extend sporadically onto the interior, against a broadly crackled sky-blue glazed ground, the glaze stopping irregularly above the foot revealing the purplish-brown body. 9 $\frac{1}{2}$ in. (24.1 cm.) diam., box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Deaccessioned from the collection of Carnegie Museum of Art, Pittsburg, acquired by the museum in 1957

元/明 鈞窯紫斑天藍釉大盌

來源

美國匹茲堡卡內基美術館,入藏於1957年



A GUAN-TYPE TRIPOD CENSER

MING DYNASTY (1368-1644)

The vessel is heavily potted with a compressed body, upright neck and everted rim, with three narrow ribs beginning at the edge of the shoulder and trailing down to each leg. The vessel is covered overall except for the bottom of the feet in a crackle-suffused glaze of greyish-green tone that thins on the ribs and rim. $8 \frac{1}{4}$ in. (21 cm.) wide, box

HK\$300,000-500,000

US\$39,000-65,000

明 仿官鬲式爐

PROPERTY FROM A JAPANESE COLLECTOR

3311

A RARE SMALL LONGQUAN CELADON PHOENIX-TAIL VASE

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The body is decorated with a band of leafy peonies above a lower band of upright petals and below the concentric rings on the waisted neck, covered over all with a glaze of light sea-green color except for the unglazed foot rim.

9 3/4 in. (24.8 cm.) high, Japanese wood box

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

US\$240,000-320,000

PROVENANCE

A Japanese family collection, acquired in the 1930s and thence by descent within the family

One of the beauties of this vase is its thick, unctuous glaze, termed by Japanese connoisseurs as *kinuta*. *Kinuta* is the term for a mallet, but which refers to Longquan mallet-shaped vases, which were imported into Japan in the Southern Song (AD 1127-1279) and Yuan (AD 1279-1368) dynasties, and became associated with the fine Longquan glaze. Another interpretation of the connection between *'kinuta'* and Longquan celadon refers to the famous Japanese tea master Sen no Rikyu (1522-1591) who thought the sounds of Longquan glaze's crackling is similar to the sounds of paper mallet knocking the pulp, and therefore named the Longquan wares *'kinuta* celadon', see Xie Mingliang, *Taoci shouji* (Essays on Ceramics), Taipei, 2008, p.12.

It is rare to find Longquan phoenix-tail vase in this small size. A very similar example is in the Hagi Uragami Museum, Yamaguchi, dated to the Southern Song-Yuan dynasty, discussed and illustrated in Longquan Wares: Chinese Celadon Beloved of the Japanese, p. 42, no. 30. A similar vase of slightly smaller size was sold at Sotheby's New York, The Collection of Mr. and Mrs. Eugene Bernat, 7 November 1980, lot 146. The characteristic peony design on the present vase also appears on an important drum-shaped covered jar, dated to Southern Song-Yuan dynasty and registered as important cultural property, in the Seikado Bunko Art Museum, Tokyo, illustrated in Longquan Wares: Chinese Celadon Beloved of the Japanese, p. 51, no. 44.

南宋/元 龍泉青釉牡丹紋小鳳尾尊

來源

日本家族收藏,入藏於1930年代

龍泉青釉憑藉多次施釉的特殊工藝和先進的龍窯所營造的還原燒造氣氛,得以創造出層次豐富,厚如堆脂的粉青色。這種理想的龍泉青釉在日本被稱為「砧青瓷」。「砧青瓷」的名稱據信來自於龍泉青瓷紙槌瓶的器形,蓋因是種器形形似造紙打漿用的砧杵。另一種說法將「砧青瓷」的命名與日本茶道大師千利休〔1522-1591〕關聯,指出千利休曾將一件銘為「千聲」的業已開裂的龍泉青瓷花瓶嵌以銅釘修補,由於砧杵的搗練聲與陶瓷器開裂聲相通,因此將同類的青瓷命名為「砧青瓷」,見謝明良《陶瓷手記》,12頁。

此式龍泉窯鳳尾尊小件十分罕見。山口縣立荻美術館:浦上記念館藏有一件十分類似的龍泉青瓷貼花牡丹紋瓶,年代定為南宋至元,13-14世紀,載於《日本人の愛した中国陶磁:龍泉窯青磁展》,愛知,2012年,42頁,編號30。另可比一件稍小的龍泉窯浮貼花丹紋鳳尾尊,售於紐約蘇富比,Eugene Bernat夫婦珍藏,1980年11月7日,編號146。如此件鳳尾尊上的貼花牡丹紋為南宋晚期至元代的經典裝飾主題,見東京靜嘉堂文庫美術館藏一件龍泉窯貼花牡丹紋鼓釘蓋罐,載於《日本人の愛した中国陶磁:龍泉窯青磁展》,愛知,2012年,51頁,編號44。





VARIOUS PROPERTIES

3312

A SMALL BLUE AND WHITE EWER AND COVER

YUAN DYNASTY (1279-1368)

The body is potted with six vertical lobes that rises to just below the base of the shoulder and decorated with a band of floral scroll above keyfret, the top edge of the shoulder with a raised plain band below a tall neck with upright leaves and lipped mouth rim, all flanked by an arched strap handle surmounted by a small loop and a slender curved spout. The comforming domed cover with a bud finial also has a small loop.

4 ½ in. (11.5 cm.) high, box

HK\$150,000-200,000

US\$20,000-26,000

元 青花纏枝花卉紋六瓣帶蓋小執壺

3313

A CARVED LONGQUAN CELADON PEAR-SHAPED VASE, YUHUCHUNPING

MING DYNASTY, 14TH-15TH CENTURY

The pear-shaped body is carved and combed with a broad band of peony scroll above upright lotus petals around the foot and below a band of *ruyi* cloud collar enclosing florettes. The trumpet neck is carved with a keyfret band and classic scroll below upright plantain leaves around the mouth. The vase is covered overall with a celadon glaze of sea-green tone with exception of the foot ring. 13 % in. (34.2 cm.) high, box

HK\$1,200,000-2,600,000 US\$160,000-340,000

A vase of almost identical design is in the National Palace Museum, included in the exhibition catalogue *Green-Longquan Celadon of the Ming Dynasty*, 2 ed., Taipei, 2011, pl. 51.

明初 龍泉青釉刻纏枝牡丹紋玉壺春瓶

國立故宮博物院藏一件紋飾一樣的龍泉窯玉壺春瓶,見2011 年台北出版《碧綠 - 明代龍泉窯青瓷》(第二版),圖版51 號。



A RARE RETICULATED LONGQUAN CELADON PEAR-SHAPED VASE, *YUHUCHUNPING*

MING DYNASTY (1368-1644)

The pear-shaped body is decorated in openwork with a broad undulating peony band to reveal the inner vase, all above a band of upright lappets and below bands of *myi*-head, pendent leaves and geometric pattern. Covered overall with a glaze of olive-green tone pooling to darker tones in the recesses except for an unglazed ring.

10 1/4 in. (26 cm.) high

HK\$1,000,000-1,500,000 US\$130,00

Longquan celadon glazed vases of this type are rare. Compare, a similarly decorated Longquan celadon bottle vase pierced with peony band fitted with a gilt-bronze base and neck sold at Sotheby's London, 7 November 2012, lot 221.







A RARE ANHUA-DECORATED TIANBAI-GLAZED LIANZI BOWL

YONGLE PERIOD (1403-1425)

The bowl is finely potted with deep rounded sides, incised on the exterior with a leafy composite scroll bearing three chrysanthemum blossoms alternating with mallow and camellia below a keyfret band at the rim. The interior is incised with a chrysanthemum spray enclosed within a double-line roundel below a wide register of moulded lotus petals rising from the centre to a band of moulded waves below the rim, all under an even white glaze.

8 1/8 in. (20.6 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Mr and Mrs Denis Barnham Bluett & Sons, London, 1954 Kenneth Robert Malcome (1908–1984), no. 108 (according to

Sold at Christie's London, 17 June 2003, lot 18

EXHIBITED

Oriental Ceramic Society, London, Monochrome Porcelain of the Ming and Manchu Dynasties, 1948. Catalogue, no. 108

Compare a similar bowl in the Falk Collection illustrated in H. D. Ling and E. T. Chow, *Collections of Chinese Ceramics from the Hall of Leisurely Pastime*, in two volumes, Hong Kong, 1950, vol. 11, no. 86, pp. 64-5, and in M. Komor, *Imperial Porcelains of the Ming Dynasty*, New York, 1951, no. 23, subsequently sold at Christie's New York, 20th September 2001, lot 133. Compare also the similar bowl exhibited at the *Exhibition of Ming and Ch'ing Porcelain*, Art Gallery of New South Wales, Sydney, 1977, subsequently sold at Sotheby's London, 15th April 1980, lot 267; and one from the Clark Collection, included in the London Oriental Ceramic Society exhibition, *The Arts of the Ming Dynasty*, 1957, Catalogue no. 9, and later sold at Sotheby's London, 26th June 1973, lot 247.

明永樂 甜白釉暗花纏枝花卉紋蓮子盌

來源

Denis Barnham伉儷 Bluett & Sons,倫敦,1954年 Kenneth Robert Malcome (1908–1984),編號108 倫敦佳士得,2003年6月17日,拍品18號

展覽

東方陶瓷學會,倫敦,《Monochrome Porcelain of the Ming and Manchu Dynasties》,1948年,圖錄圖版108號

A VERY RARE WHITE-GLAZED ANHUA-DECORATED FOLIATE-RIMMED BOWL

YONGLE INCISED FOUR-CHARACTER MARK WITHIN A CIRCLE AND OF THE PERIOD (1403-1424)

The bowl is thinly potted with widely flared sides rising to a notched rim formed as six petals and finely moulded around the interior with two striding dragons and is covered inside and out with a clear white glaze except for the unglazed foot rim. 7 % in. (20 cm.) diam., box

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

US\$260,000-390,000

PROVENANCE

Rare Art, New York, acquired circa 2000

An almost identical example is illustrated in *Monochrome Porcelain*, The Complete Collection of Treasures of the Palace Museum: Hong Kong, 1999, p. 110-111, no. 101 (**fig. 1**). A second example is in the Percival David Foundation of Art, museum number PDF.400, currently housed at the British Museum, where another bowl of this type but with *anhua* Buddhist Emblems is also exhibited, museum number PDF. A.424.

明永樂 白釉暗花龍紋葵口盌

單圈四字篆書刻款

來源

Rare Art,紐約,約2000年

盌敞口,口沿呈六等分葵花瓣式,深弧壁,圈足。通體及足 内施甜白釉,内壁暗印龍紋。

永樂甜白器以其瑩潤白膩之釉色得名,素有「白如凝脂,素 猶積雪」之美譽。於薄如卵幕般之胎體上壓印紋飾,永樂朝 工匠爐火純青的技藝由此可見一斑。

比較清宮舊藏一件器形、紋飾及尺寸(口徑 20.1 公分)均相仿之白釉暗花葵口盌,著錄於故宮博物院文物珍品全集《顏色釉》,香港,110-1頁,圖版101號(圖一)。另見大維德基金會所藏二例,一件紋飾與此雷同,編號PDF.400,另一飾暗花八吉祥紋,編號PDF.A.424。

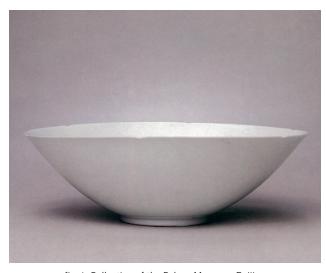


fig. 1 Collection of the Palace Museum, Beijing (圖一)北京故宮博物院藏品





(two views 兩面)

PROPERTY FROM THE ROBERT CHANG COLLECTION

3317

AN EXTREMELY RARE CORAL-RED ENAMELLED LEYS JAR, ZHADOU

ZHENGDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1506-1521)

The vessel is finely potted with a compressed globular body rising from a low foot to an elegantly flared mouth. The exterior is enamelled in thick, rich coral-red which stops neatly below the mouth and at the foot. The interior and base covered with a transparent glaze.

4 3/16 in. (10.6 cm.) high, box

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

US\$260,000-390,000

PROVENANCE

Madame Maurice Solvay, Paris Frederick J. and Antoinette H. van Slyke, sold at Sotheby's New York, 31 May 1989, lot 76

EXHIBITED

Royal Academy of Arts, *International Exhibition of Chinese Art*, London, 1935, Catalogue, no. 2705 (**fig. 1**)

Christie's London, An Exhibition of Important Chinese Ceramics from the Robert Chang Collection, 1993, p. 57, Catalogue, no. 21

It is very rare to find a monochrome Zhengde-marked vessel in the form of a *zhadou*, although there exist examples of this form decorated in underglaze blue or overglaze green and yellow enamels. Compare with a blue and white vessel in the National Palace Museum, included in the exhibition, *Ciqi Shang de Longwen*, Dragon Motifs on Porcelain, 1983, illustrated in the Catalogue, no. 23; and a green and yellow enamelled example illustrated in *Chinese Porcelain: The S. C. Ko Tianminlou Collection*, part I, Hong Kong Museum of Art, no. 68.



明正德 珊瑚紅奓斗 雙圈六字楷書款

來源

Maurice Solvay夫人,巴黎 Frederick Land Antoinette H. van S

Frederick J. and Antoinette H. van Slyke,紐約蘇富比,1989年5 月31日,拍品76號 張宗憲先生珍藏

展覽

皇家藝術學院,《倫敦中國國際藝術展》,倫敦,1935年, 圖錄編號2705

倫敦佳士得,《張宗憲先生陶瓷器收藏精品特展》, 1993年,57頁,圖錄編號21



fig. 1 The current lot illustrated in *International Exhibition of Chinese Art*, Royal Academy of Art, London, 1935, no. 2705 (圖一) 此拍品於 1935 年皇家藝術學院《倫敦中國國際藝術展》中之著錄,2705 號



THE PROPERTY OF A GENTLEMAN

3318

A VERY RARE LARGE BLUE AND WHITE 'DRAGON' BASIN

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1522-1566)

The basin is sturdily potted with deep walls flaring slightly towards the galleried rim, painted in deep tones of blue on the exterior with two striding five-clawed dragons amidst scrolling lotus. The interior is covered with a clear glaze. The base is unglazed. 20 % in. (52.3 cm.) diam.

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

A Japanese family collection, acquired in the 1930s, and thence by descent within the family

The present basin is superbly painted rendered in vibrant shades of deep violet-blue. The same motif of dragons striding through scrolling lotus could be found on a number of Jiajing-marked basins of a different form that are much shorter and wider, such as one sold at Christie's Paris, 7 December 2007, lot 127, and another one sold at Sotheby's New York, 23 November 2004, lot 640. The combination of this motif and the form of a narrow tall basin on the present example is extremely rare, and is more commonly seen amongst Wanli examples, such as an almost identical blue and white basin of the same size and decoration, but with a Wanli reign mark, illustrated in *Mayuyama*, *Seventy Years*, vol. 1, Tokyo, 1976, no. 970

(**fig. 1**); and another one in the National Museum of Indonesia Collection, illustrated in *Toyo Toji*, vol. 3, Japan, 1981, no. 225. Another Wanli-marked basin, also of similar form and painted with a striding dragon in underglaze blue, but enamelled in yellow and outlined in blue with *lingzhi* scrolls, was sold at Sotheby's Hong Kong, 23 October 2005, lot 453.

明嘉靖 青花龍穿蓮紋大缸 六字楷書横款

來源

日本家族珍藏,入藏於1930年代,此後一直在家族中流傳

此缸發色深沉濃郁,畫風剛勁有力。青花龍穿花紋飾常見於嘉靖大缸,但存世品多為扁闊形大缸,如巴黎佳士得2007年12月7日拍品127號、紐約蘇富比2004年11月23日拍品640,均繪青花龍穿纏枝蓮紋,行龍造型與畫風與本缸如出一轍,同樣書嘉靖橫款,但造形偏矮闊。高窄形的嘉靖大缸如本拍品則非常稀有,多見於萬曆例子,如東京1976年出版的《龍泉集芳》收錄了一件萬曆款青花大缸,論造形及紋飾均與本缸一致,見970號(圖一);另一件為印尼國家博物館珍藏,著錄於1981年日本出版《東洋陶磁》,圖225號。另外有一品種書萬曆款,造形與本缸一樣,青花行龍上添繪黃彩纏枝靈芝紋,香港蘇富比2005年10月23日曾拍一例,拍品453號。



fig. 1 A Wanli-marked basin illustrated in *Mayuyama, Seventy Years*, vol. 1, Tokyo, 1976, no. 970 (圖一) 萬曆款青花龍紋缸,著錄於東京 1976 年出版《龍泉集芳》,970 號



VARIOUS PROPERTIES

3319

A RARE BLUE AND WHITE 'IMMORTALS' BOWL

JIAJING SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1522-1566)

The bell-shaped bowl is finely painted on the exterior with a continuous scene depicting an immortal within a pavilion while approached by his attendant carrying a *qin*, enveloped by billowing clouds against rocky outcrops rising out of cresting waves, all below a band of demi-florettes at the mouth rim. The centre of the interior is painted with a double-line roundel enclosing flower heads floating on waves. 5 1/8 in. (13 cm.) diam.

HK\$90,000-150,000

US\$12,000-19,000

明嘉靖 青花蓬島仙山圖仰鐘式盌

雙圈六字楷書款





A RARE BLUE AND WHITE 'PHOENIX AND CRANES' VASE

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1522-1566)

The vase is finely potted with a slightly compressed globular body and applied to both sides of the neck with lion-mask loop handles hanging loose rings. The body is painted in attractive vibrant tones of cobalt blue with alternating pairs of phoenix and cranes, flying amidst wispy clouds. The neck is decorated with the trigram below a band of interlinking *myi* and demi-florettes. 6 ½ in. (16.5 cm.) high, box

HK\$1,500,000-2,600,000 US\$200,000-340,000

A nearly identical example from the Qing Court Collection is in the Palace Museum, Beijing, is illustrated in *Blue and White Porcelain with Underglazed Red (II)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2000, p. 96, no. 89 (**fig. 1**).



fig. 1 Collection of the Palace Museum, Beijing (圖一)北京故宮博物院藏品

明嘉靖 青花雲鳳紋活環耳瓶 六字楷書横款

清宮舊藏中有一件近乎相同的例子,著錄於故宮博物院藏文物珍品全集《青花釉裏紅(中)》,香港,2000年,頁96,圖版89號(圖一)。



AN IMPERIAL YELLOW-ENAMELLED BOWL

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1522-1566)

The bowl is finely potted with rounded sides rising from a circular foot to a slightly flared rim, covered inside and out with an even enamel of egg-yolk yellow tone, with the exception of the base covered with a clear glaze.

7 ¾ in. (19.5 cm.) diam., box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

A Japanese private collection acquired from Hirano Kotoken in the 1990s



明嘉靖 黄釉盌 雙圈六字楷書款

來源

日本私人珍藏,於1990年代購自平野古陶軒





A BLUE AND WHITE 'HUNDRED BOYS' CIRCULAR BOX AND COVER

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The domed cover is well painted with a scene of boys at play in a courtyard, surrounded by a band of four dragons striding amidst clouds in pursuit of flaming pearls above a narrow band of precious objects alternating with *lingzhi* sprigs encircling the rim, the sides of box is similarly decorated with an additional narrow scroll band encircling the foot, all outlined in dark underglaze blue and filled in with a blue wash with purplish tone. 8 % in. (22.5 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

A Japanese private collection, acquired between 1930 and 1950.

A number of similar boxes of this pattern exist in museum collections. A closely related box and cover is in the collection of Philadelphia Museum of Art and published in *Ming blue-and-white: an exhibition of blue-decorated porcelain of the Ming dynasty*, Philadelphia, 1949, no. 141; another, in the collection of Metropolitan Museum of Art, is illustrated by D. Leidy in *How to Read Chinese Ceramics*, New York, 2015. p.87.

A further example formerly in the T. Y. Chao Collection, was sold in Christie's New York, 20 March 1997, lot 80.

明萬曆 青花嬰戲圖圓蓋盒

雙圈六字楷書款

來源

日本私人珍藏,入藏於1930至1950年



THE PROPERTY OF A GENTLEMAN

3323

A LARGE AND RARE MING WUCAI SEATED FIGURE OF SHOULAO

WANLI PERIOD (1573-1620)

The God of Longevity is shown seated atop a recumbent deer raised on an oval plinth painted with clouds and waves breaking against rocks, and holding a ruyi in his right hand. He is dressed in a brightly coloured robe predominantly decorated with peony medallions on an iron-red diaper ground, the front and shoulders with blue-ground green dragon panels and the back with a medallion of an iron-red chilong, tied at the chest and partially open at the front to reveal the yellow under-garment centred with a cloud scroll. His head is detailed with a long beard, characteristically high bald crown and hair tied into a bow at the nape of the neck. The recumbent animal dappled in underglazeblue, with fur markings streaked in sepia and with a yellow bell hung on a tasselled collar, the oval plinth painted with clouds and waves breaking against rocks, flanked at the front by a crane and tortoise, the broad unglazed foot rim encircling the base pierced with an aperture to one side and picked out in vivid green enamels.

15 1/2 in. (39.5 cm.) high

HK\$1,200,000-1,800,000 US\$160,000-230,000

PROVENANCE

Yamanaka & Co., 1935, Osaka Bijutsu Kurabu, no. 13 (**fig. 1**) Edward T. Chow Collection, sold at Sotheby's Hong Kong, 25 November 1980, lot 34

Dr. Elizabeth Shing, sold at Christie's Hong Kong,1 June 2011, lot 3583

EXHIBITED

Min Chiu Society Thirtieth Anniversary Exhibition, Selected Treasures of Chinese Art, 1990, no. 149

明萬曆 青花五彩南極壽星坐像

來源

山中商會,1935年,大阪美術俱樂部,編號13 (**圖**一) 仇焱之舊藏,售於香港蘇富比,1980年11月25日,拍品34號 Dr. Elizabeth Shing,香港佳士得,2011年6月1日,拍品3583號

展覽

敏求精舍,《敏求精舍三十周年紀念展》,香港,1990年, 圖錄編號149



fig. 1



A RARE DEHUA FIGURE OF SEATED DAMO

MING DYNASTY, 16TH CENTURY, IMPRESSED HE CHAOZONG MARK

The figure is superbly potted seated on a woven mat with voluminous robes gathered closely around him, with only his chest and one foot exposed, his eyes closed in meditation. The back is impressed with a double gourd-shaped He Chaozong seal mark.

9 in. (22.8 cm.) high, box

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

US\$130,000-190,000

PROVENANCE

The Carl Kempe Collection, Sweden, no. 623

EXHIBITED

The Oriental Ceramic Society, *The Arts of the Ming Dynasty*, London, 15 November to 14 December 1957, Catalogue no. 98 (**fig. 1**)

LITERATURE

Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 623

Bo Gyllensvärd, ed., Oriental Ceramics, The World's Great Collections, Vol. 8, Museum of Far Eastern Antiquities, Stockholm, Tokyo, New York and San Francisco, 1982, pl. 259

明十六世紀 德化達摩坐像

《何朝宗》葫蘆形印款

來源

瑞典卡爾肯普珍藏,藏品編號623

展覽

東方陶瓷學會,《The Arts of the Ming Dynasty》,倫敦, 1957年11月15日至12月14日,圖錄圖版98號(**圖**一)

著錄

Bo Gyllensvärd,《Chinese Ceramics in the Carl Kempe Collection》,斯德哥爾摩,1964,圖版623號 Bo Gyllensvärd (編),《Oriental Ceramics, The World's Great Collections, Vol. 8, Museum of Far Eastern Antiquities》,斯德哥爾摩,1982,圖版259號

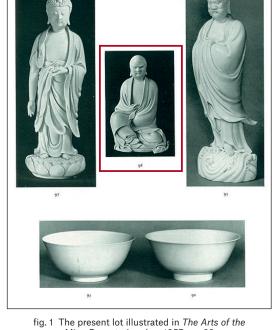


fig. 1 The present lot illustrated in *The Arts of the Ming Dynasty*, London, 1957, no. 98 (圖一)本拍品於 1957 年東方陶瓷學會展覽《The Arts of the Ming Dynasty》中之著錄,圖版 98 號





THE PROPERTY OF A GENTLEMAN

3325

A RARE DEHUA MODEL OF A FLUTE

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The cylindrical flute is modelled in the form of a slender hollow bamboo stalk, with a small triangular notch cut from the top end above two moulded four-clawed dragons encircling a flaming pearl. The shaft is pierced with five holes on one side, the reverse with one, and another two at the lower end, all under an even glaze of milk-white tone.

60.8 cm. (24 in.) long

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Sold at Bonham's London, 16 May 2013, lot 19

For similar *xiao* but without the detail of the moulded dragon, see two examples illustrated by P.J. Donnelly, *Blanc de Chine*, New York, 1969, pl. 68A., and another sold at Sotheby's London, 7 November 2012, lot 36. Compare also a Dehua flute, *di* in the Robert H. Blumenfield Collection, illustrated in *Blanc de Chine: the Great Porcelain of Dehua*, New York, 2002, p. 32, pl. B.

明末/清初 德化白釉龍紋簫

來源

倫敦邦瀚斯,2013年5月16日,拍品編號19

造型類似但無龍紋細節的德化白瓷簫,可參考二例載於Donnelly著《Blanc de China》,紐約,1969年,圖版68A,及倫敦蘇富比2012年11月7日拍賣一例,拍品36號。另可比較普孟斐珍藏一隻德化白瓷笛,載於《Blanc de Chine: the Great Porcelain of Dehua》,紐約,2002年,圖版B。

3326 NO LOT

3327 A DEHUA CYLINDRICAL TRIPOD CENSER

QING DYNASTY, 17TH-18TH CENTURY

The censer of waisted form rises from three bamboo-form feet towards a slightly flaring rim. It is well potted with five grooves around the exterior to imitate a bamboo stalk and covered in a glaze of warm ivory tone.

6 % in. (17.4 cm.) diam., box

HK\$200,000-300,000US\$26,000-39,000

清初 德化竹節紋三足爐



3328 A DEHUA *DING*-FORM TRIPOD CENSER

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The archaistic vessel is raised on three tall, tapering columnar legs, with a bulbous body moulded in low relief with a band of confronted pairs of dragons reserved on a fine *leiwen* ground set between bow-string borders. The flat mouth rim is surmounted by a pair of bail handles, all covered with a glaze of ivory tone except for the base of the feet.

10 in. (25.4 cm.) high, wood stand

HK\$300,000-400,000 US\$39,000-52,000

PROVENANCE

An important American private collection, acquired by the grandfather of the previous owner in Whampoa, Guangdong, between 1890 and 1920, and thence by descent within the family

A censer of identical size in the Qing Court Collection, is illustrated in *Monochrome Porcelain*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, no. 108. Another example of comparable size was in the T. Y. Chao Collection and sold by Sotheby's Hong Kong, 18 November 1986, lot 113. A further example but smaller in size (13.2 cm. high) is illustrated by R. Krahl in *Chinese Ceramics from The Meiyintang Collection*, Vol. II, 1994, no. 995, pp. 298-9.

明末/清初 德化白夔龍紋鼎式爐

來源

美國重要私人珍藏,由上任藏家祖父於1890年 至1920年間購於廣東黃埔



3328



3329 A DEHUA FIGURE OF MANJUSRI SEATED ON A LION

REPUBLIC PERIOD, EARLY 20TH CENTURY

The elegant figure is shown seated on a lion and wearing loose robes falling to the exposed left foot, with hair separated into two knots which rest on either shoulder and holding a tied scroll in the right hand and rosary beads in the left. The back is impressed with a double-gourd Dehua mark and a square seal mark Xu Yunlin zhi, 'made by Xu

HK\$400,000-600,000

Manjusri (Wenshu), the Bodhisattva of wisdom, is usually shown seated on a lion and is often depicted in a triad with the Buddha Shakyamuni and

Compare, a smaller ((34.3 cm. high) but similarly modelled Dehua figure of Manjusri seated on a lion formerly in the Robert H. Ellsworth Collection sold at Christie's New York, 19 March 2015, lot 408.

德化白釉文殊騎獅像

「許雲麟製」款



A LARGE DEHUA STANDING FIGURE OF GUANYIN

REPUBLIC PERIOD, EARLY 20TH CENTURY

The figure of the Bodhisattva is standing on a base of swirling clouds, both hands held in front of the body, hidden under voluminous robes exposing pendent jewellery chains and bare feet, the full-face finely modelled with eyes downcast and corners of the lips slightly indented to provide a serene expression, the hair swept up behind a floral diadem accommodating the Amitabha, in front of the top knot and fastened with a hairpin, reserving two strands of hair falling loosely on the shoulders, the reverse bearing two square seal marks, both of four-character, *Xu Yunlin zhi*, 'Made by Xu Yunlin'.

34 in. (86.4 cm.) high, box

HK\$200,000-300,000

US\$26,000-39,000

Compare with a large standing Dehua figure of Buddha, illustrated by P.J. Donnelly, *Blanc de Chine*, New York, 1967, pl 156; the figure also bears two impressions of Xu Yunlin's seals as the first was considered too faint, *op. cit.*, p. 158.

Xu Yunlin (1887-1940), or Xu Youyi, was a renowned ceramicist from Dehua, active during the late Qing to early Republic period. Born to a family of professional carvers, Xu excelled in modelling Dehua Buddhist figures.

民國 德化白釉觀音菩薩立像

「許雲麟製」款





A FINE AND RARE MING-STYLE COPPER-RED DOUBLE-GOURD VASE

KANGXI PERIOD (1662-1722)

The finely potted vase is elegantly painted around the exterior with gourd flowers and fruits emerging from curling tendrils. The veining of the petals and leaves are lightly incised in the body; the copper-red are of an even bright burgundy tone, while the countersunk base is unglazed.

7 1/8 in. (18 cm.) high

HK\$4,500,000-5,000,000

US\$590,000-650,000

PROVENANCE

The Mrs. Alfred Clark Collection; sold at Sotheby's London, 24 March 1953, lot 27

The J. T. Tai Collection; sold at Sotheby's Hong Kong, Masterpieces of Qing Imperial Porcelain from J. T. Tai & Co., 7 October 2010, lot 2133

The current vase is inspired by Ming blue and white vases of the same form and design. Blue and white double-gourd vases first appeared during the Yuan dynasty, when they were more often produced in larger sizes. For a blue and white double-gourd vase of comparable size, see a Xuande example in the British Museum, illustrated by Jessica Harrison-Hall, Ming Ceramics in the British Museum, London, 2001, no. 4:18, and another from the E.T. Chow Collection, included in A Loan Exhibition of One Hundred Selected Masterpieces, Osaka, 1961, no. 63, illustrated as Ming, but sold as 17th century at Sotheby's Hong Kong, 19 May 1981, lot 541. Another example was formerly in the collections of N.V. Hammer and John D. Rockefeller III, later sold at Christie's New York, 15 September 2015, lot 426, dated Kangxi to Yongzheng periods or earlier. Compare also to a similar Jiajing blue and white double-gourd vase in the Palace Museum, Beijing, illustrated by Geng Baochang, Gugong bowuyuan cang gutaoci ziliao xuancui, vol. 1, Beijing, 2005, no. 146. And a similar example in the collection of Mr. and Mrs. Walter Sedgwick, is illustrated in The Ceramic Art Of China and Other Countries of the Far East, London, 1945, Plate 95 (b), where it is dated Zhengde period.

Under the supervision of Lang Tingji, the director of the Imperial kilns at Jingdezhen between 1705-1712, successful copies of wares from earlier periods were made. Liu Tingji, an official serving in Jiangxi during the Kangxi period, notes in *Zaiyuan zazhi* [Miscellanea of the Zai Garden] that 'Lang's copies are almost the same as the original...those imitating Chenghua and Xuande can hardly be distinguished from the original, the colour of the glaze, the orange-peel texture, and the marks, are almost identical'. Lang Tingji is also accredited for the revival of copper-red glazes, which had been almost completely discontinued since the Xuande period. For these reasons, the current vase is most likely to have been made during Lang Tingji's tenure.

清康熙 釉裏紅福祿連綿紋葫蘆瓶

來源

艾佛瑞.克拉克夫人珍藏;倫敦蘇富比,1953年3月24日,拍品 27號

戴潤齋珍藏;香港蘇富比,2010年10月7日,《Masterpieces of Qing Imperial Porcelain from J.T. Tai & Co.》,拍品2133號

葫蘆因其多籽長蔓,而於中國古代有子孫萬代之吉祥寓意。拍品 造型端正,仿明初器物砂底特製。外壁通體以釉裏紅銅紅料繪纏 枝葫蘆圖案,葫蘆飽滿,花葉肥碩,於白色胎釉地上甚爲明顯, 裝飾效果強烈。因釉裏紅銅元素於燒造過程中,反應活躍,故顏 色純正者極爲不易。拍品釉裏紅發色統一濃烈,葉脈燒製清晰, 為釉裏紅品類翹楚之作。

青花葫蘆瓶,出現於元代,然多為大尺寸者。類似拍品之小尺寸 葫蘆瓶,於英國大英博物館內收藏有一件明宣德青花器, 見Jessica Harrison-Hall,《Ming Ceramics in the British Museum》

見Jessica Harrison-Hall,《Ming Ceramics in the British Museum》,倫敦,2001年,編號4:18.。此外,日本經濟新聞社主辦《中國名陶百選展》,大阪,1961年,編號63,亦有一件仇焱之舊藏、斷代為明代之葫蘆瓶與拍品近似,其後售于香港蘇富比1981年5月19日,拍品541號,然年代定為十七世紀;另可參考一件先為N·V·Hammer珍藏,後由John D·洛克斐勒三世遞藏同類器物,於紐約佳士得2009年9月15日拍賣,拍品426號,年代定為康熙/雍正時期或更早。其他,北京故宮收藏有一件同類之明嘉靖青花瓶,參見耿寶昌編著,《故宮博物院藏古陶瓷資料選萃》,北京,2005年,卷一,圖版146;尚有一例為Mr and Mrs Walter Sedgwick收藏,見William Bowyer Honey著《The Ceramic Art Of China and Other Countries of the Far East》,倫敦,1945,圖版95(b),作者將之定年為正德。

類似作品之所以舊時年代判定雙重,或與清代康熙時期督窯官郎廷極仿燒前朝器物極爲成功有關。與郎廷極同時期人許謹齋曾有《戲贈葉生》詩曰:「新來陶器仿前朝,混入成宣價更高。占斷江南有開府,熊窯端不及郎窯。」而曾任康熙時期江西按察使的劉廷璣,亦在其所著《在園雜誌》"朗窯"條中稱:「近複郎窯為貴,紫垣中丞公開府西江時所造也。仿古暗合,與真無二,其摹成、宣,釉水顏色,桔皮棕眼,款字酷肖,極難辨別。」拍品釉色青白,釉裏紅發色濃重,砂底等年代特徵均與明代早期器物頗為相似,與史料記載郎窯作品相符,為郎窯仿燒明初之作品。

本拍品為戴潤齋先生初赴英國所獲西方重要收藏家阿爾弗雷德·克拉克夫人(Mrs. Alfred Clark)11件藏品之一。戴潤齋先生,二十世紀著名中國藝術品業者、收藏家。1930年代,於上海開設個人古董店。1949年4月,南遷香港,1950年,移居美國。1953年春天,戴潤齋第一次前赴英法,於3月24日倫敦蘇富比舉辦的阿爾弗雷德·克拉克夫人(Mrs. Alfred Clark)明代陶瓷珍藏拍賣中,一舉拍下包括本拍品在內的11件拍品,震動歐美,其後在1960和70年代,成為戰後中國古董藝術界中最知名的古董商人。1982年,戴先生成立了戴潤齋基金會,資助醫學院學生及相關醫學研究與美國紅十字會等許多相關的慈善機構。



VARIOUS PROPERTIES

3332

A PEACHBLOOM-GLAZED WATER POT, TAIBAI ZIIN

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

The 'beehive'-shaped vessel is potted with a short waisted neck, the exterior lightly incised with three dragon roundels. The glaze is of a soft liver-red tone with areas of strawberry-red speckles. 5 in. (12.7 cm.) diam., box

HK\$500,000-700,000

US\$65,000-91,000

清康熙 豇豆紅釉太白尊 六字楷書款





A FINE RED-GLAZED VASE, MEIPING

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The vase is finely potted with with a slightly spreading foot rising to rounded shoulders below a short neck and slightly flared mouth, applied to the exterior with an even red glaze of crushed strawberry tone. The interior and base are covered with a transparent glaze.

 $8 \frac{5}{8}$ in. (22 cm.) high, stand, box

HK\$600,000-800,000 US\$78,000-100,000

PROVENANCE

An Asian private collection, acquired by the 1940s

清雍正 紅釉梅瓶

雙圈六字楷書款

來源

亞洲私人珍藏,入藏於1940年代以前





TWO FINE COPPER-RED DECORATED 'SANDUO' BOWLS

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each bowl is finely potted with rounded sides rising to a slightly flared rim, and decorated on the exterior in copper red of crushed-strawberry tone with the *sanduo*, a peach, a pomegranate and a persimmon.

4 % in. (12.2 cm.) diam., box

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

US\$110,000-190,000

PROVENANCE

Offered at Sotheby's Hong Kong, 15 May 1990, lot 191



清雍正 釉裏紅三多紋盌兩件

雙圈六字楷書款

來源

曾於1990年5月15日於香港蘇富比拍賣,拍品191號





THE PROPERTY OF A JAPANESE COLLECTOR

3335

A RARE SMALL *FLAMBE*-GLAZED PEAR-SHAPED VASE

QIANLONG INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795) $\,$

The vase is potted with a compressed globular body raised on a splayed foot ring and rising to a tall and slender neck, covered overall with a thick glaze of crushed raspberry tone with streaks of purple and blue and thinning to a mushroom on the mouth rim, the base is covered with a mottled café-au-lait glaze. 6 % in. (16.9 cm.) high, Japanese wood box

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

A Japanese private collection, acquired in the 1980s

清乾隆 窯變釉荸薺瓶 六字篆書刻款

來源

日本私人收藏,入藏於1980年代



ANOTHER PROPERTY

3336

A SMALL COPPER-RED GLAZED $\it ZHADOU$

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The *zhadou* is covered on the exterior with a red glaze of deep raspberry tone with an 'orange peel' texture. The interior and mouth rim are covered with a transparent glaze.

3 % in. (10.1 cm.) high, box

HK\$700,000-900,000

US\$91,000-120,000

清乾隆 霽紅釉奓斗 六字篆書款





THE PROPERTY OF A GENTLEMAN

3337

A FINE LARGE MOULDED CELADON-GLAZED 'FLOWERS AND FRUITS' BOWL

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The bowl is well potted with deep rounded sides rising to a flaring rim. The exterior is elegantly moulded in shallow relief with sprigs of lychee, pomegranate, peach and citrus, set between sprays of lotus, prunus, magnolia and peony, all under a fine bubble-suffused even pale sea-green celadon glaze.

13 ½ in. (34 cm.) diam., box

HK\$3,200,000-5,000,000

US\$420,000-650,000

PROVENANCE

The Jingguantang Collection, sold at Christie's Hong Kong, 3rd November 1996, lot 570
Eskenazi Ltd., London
The Meiyintang Collection, sold at Sotheby's Hong Kong, 9 October 2012, lot 33

LITERATURE

The Tsui Museum of Art, Hong Kong, 1991, pl. 127
The Tsui Museum of Art, Chinese Ceramics IV: Qing Dynasty, Hong Kong, 1995, pl. 36
Regina Krahl, Chinese Ceramics from the Meiyintang Collection,
London, 1994–2010, Vol. 4, no. 1804

A similar example is illustrated by du Boulay, *Christie's Pictorial History of Chinese Ceramics*, p. 219, col. pl. 2. A comparable bowl but made in the Yongzheng period from the British Rail Pension Fund was sold at Sotheby's Hong Kong, 16 May 1989, lot 57.

清乾隆 粉青釉刻折枝花果紋大盌

六字篆書款

來源

靜觀堂珍藏,香港佳士得,1996年11月3日,拍品570號 埃斯肯納齊,倫敦 玫茵堂珍藏,香港蘇富比,2012年10月9日,拍品33號

著錄

《徐氏藝術館》,香港,1991年,圖版127 《徐氏藝術館‧陶瓷篇IV‧清代》,香港,1995年,圖版36 康蕊君,《玫茵堂中國陶瓷》,倫敦,1994-2010年,卷4, 編號1804







ANOTHER PROPERTY

3338

A ROBIN'S-EGG ENAMELLED DISH

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The dish has rounded sides that rise to an everted rim, and is covered inside and out with an attractive mottled lavender and turquoise enamel.

7 in. (18 cm.) diam., box

HK\$400,000-600,000

US\$52,000-78,000

清乾隆 爐鈞釉盤 六字篆書款

THE PROPERTY OF A JAPANESE COLLECTOR

3339

A RARE LAVENDER-GLAZED CONG-FORM VASE

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The vase is modelled after the archaic form and sturdily potted in square section raised on a circular foot ring and surmounted by a short neck, applied with a pair of elephant head ring handles integral with the body, and covered overall with a rich and even lavender-blue glaze thinning slightly on the edges.

11 1/4 in. (28.7 cm.) high, Japanese wood box, wood stand

HK\$600,000-800,000 US\$78,000-100,000

PROVENANCE

清乾隆六字篆書款

A Japanese private collection, acquired in the 1980s

天藍釉琮式瓶



來源

日本私人收藏,入藏於1980年代



3339 (mark)

3338 (mark)





VARIOUS PROPERTIES

3340

A BLUE AND WHITE 'IMMORTALS' BOWL

YONGZHENG SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The exterior is finely decorated with the Eight Daoist Immortals shown with their attributes standing above scrolling clouds. The Three Star Gods, Shoulao, Fuxing and Luxing, are depicted in a garden beneath an arched pine tree within a circular roundel in the centre of the bowl.

4 ¼ in. (10.7 cm.) diam.

HK\$120,000-240,000

US\$16,000-31,000

清雍正 青花八仙過海盌 雙圈六字楷書款

3341

A BLUE-GLAZED BOTTLE VASE, TIANQIUPING

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The globular body is surmounted by a tall neck that flares very slightly towards the rim, the exterior covered with a deep blue glaze that thins slightly just below the white-glazed rim, the base is drilled.

22 1/4 in. (56.5 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

清乾隆 霽藍釉天球瓶 六字篆書款



3340 (mark)



A BLUE AND WHITE 'BAJIXIANG' TRIPOD CENSER

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1821-1850)

The bulbous body is painted in inky-blue tones with the *Bajixiang*, 'Eight Buddhist Emblems', amidst scrolling lotus extending to the feet, below a band of *myi*-heads on the shoulder, the neck with a pair of bats between lotus scrolls, the rims with keyfret bands, reserving the reign mark in a line on the mouth rim. There is a row of spur marks on the body just above the base, the underside with an unglazed ring.



3343 A LARGE BLUE AND WHITE SQUARE BALUSTER VASE

QING DYNASTY, 18TH CENTURY

The mid-section of the vase is painted in vibrant cobalt blue with the babao supported on lotus blossoms emerging from dense leafy scrolls. above the ribbed foot decorated with upright plantains below a peony-scroll band, and below a flaring neck similarly painted and flanked on both sides with a pair of stylised dragon handles. 22 $\frac{1}{4}$ in. (56.7 cm.) high

HK\$1,200,000-1,800,000 US\$160,000-230,000

PROVENANCE T.T. Tsui Collection

清十八世紀 青花蓮托八寶紋龍耳方瓶

來源 徐展堂舊藏







(two views 兩面)

3344

A FAMILLE VERTE 'ROSE' MONTH CUP

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The cup is decorated to the exterior with roses growing beside a rock with three insects in flight. The reverse has an inscription which may be translated to 'unlike the myriad blossoms that flower and wither; the rose alone is perennially red', followed by a seal mark reading *shang*, 'appreciation'. 2 $\frac{1}{2}$ in. (6.5 cm.) diam., box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Sold at Christie's Paris, 21 December 2009, lot 345

清康熙 五彩「月季花」花神盃

雙圈六字楷書款

來源

巴黎佳士得,2009年12月21日,拍品345號



THE PROPERTY OF A GENTLEMAN

3345

A *DOUCAI* BRUSH POT QING DYNASTY, 18TH CENTURY

The brush pot is enamelled on the cylindrical exterior with a continuous scene of five scholars riding on horseback in a terraced landscape. They are accompanied by attendants variously bearing cloth-wrapped objects including a qin. 7 3/16 in. (18.2 cm.) diam., box

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

US\$110,000-160,000

清十八世紀 鬥彩高士策馬圖筆筒



VARIOUS PROPERTIES

3346

A FAMILLE VERTE AND IRON-RED DECORATED 'BIRTHDAY' DISH

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The dish is finely decorated in the interior with Shoulao holding a *myi* while seated on a green and yellow mat beside a recumbent deer and a bundle of scrolls, his attendant to one side tending to an incense burner. The everted rim is painted with a border of bats in iron red.

7 % in. (19.3 cm.) diam.

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

US\$110,000-160,000

PROVENANCE
Chait Galleries, New York
Sold at Christie's New York, 24 March 2011, lot 1730 (one of

Dishes of this type made during the Kangxi period are known as 'birthday' dishes, as they are thought to have been made in sets to celebrate the 60th birthday of the emperor Kangxi in 1713.

清康熙 五彩福祿壽紋盤 雙圈六字楷書款

來源

Chait Galleries, 紐約

紐約佳士得,2011年3月24日,拍品1730號(二之一)



A WUCAI 'HUNDRED FLOWER' DISH

KANGXI SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

The dish is thinly potted with a gently flared rim, painted in the centre with a medallion enclosing the 'hundred flowers' design, *baihua*, including camellia, chrysanthemum, lotus flower and leaf, peony, hibiscus, magnolia, pink, *lingzhi* fungus, plantain leaf, narcissus, osmanthus, pomegranate flower, prunus, cockscomb, hydrangea and aster, all within a double circle in underglaze blue which repeated beneath the rim. The underside is decorated with eight flowering branches of peony, lotus with arrow leaf, pomegranate flower, gardenia, chrysanthemum, rose, prunus and narcissus within underglaze blue double rings. 8 ½ in. (20.6 cm.) diam.

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Antiquaire Gaudy, Brussels, Belgium Professor and Mrs Robert de Strycker Collection, Belgium, 2 August 1943

A nearly identical Kangxi mark and period dish is illustrated by Yang Boda in *The Tsui Museum of Art, Chinese Ceramics, IV, Qing Dynasty*, no. 95.

The 'hundred flowers', baihua, forms the rebus hua kai fu gui, 'may blooming flowers bring you prosperity'.

清康熙 五彩百花圖盤 雙圈六字楷書款

來源

Antiquaire Gaudy,布魯塞爾,比利時 Robert de Strycker 教授伉儷珍藏, 比利時,1943年8月2日購入



A LARGE YELLOW-GROUND GREEN AND AUBERGINE-ENAMELLED 'DRAGON' DISH

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The dish is incised and painted to the centre in green, aubergine and cream enamels with two scaly five-clawed dragons contending a flaming pearl amongst cloud and fire-scrolls beneath a band of prunus, camellia, chrysanthemum, peony and lotus on the well, the flat everted border decorated with six dragons chasing flaming pearls, the exterior decorated with similar dragons on the rounded sides beneath a band of cloud-scrolls and cranes.

16 1/8 in. (40.7 cm.) diam., Japanese wood box

HK\$1,200,000-2,400,000

US\$160,000-310,000

PROVENANCE

Bluett & Sons, London

Compare to a closely related dish from the Jinguantang Collection, sold at Christie's Hong Kong, 2 November 1999, lot 578. The Jinguantang dish was formerly in the Collection of Captain C. Oswald Liddell, no. 153, and was exhibited with its pair at Bluett and Sons, London and subsequently sold at Christie's London, 19 April 1983, lot 380.

Other published examples of dishes of this size and pattern include a dish illustrated in Qing Porcelain of Kangxi, Yongzheng and Qianlong Periods from the Palace Museum Collection, Hong Kong, 1989, p. 122, no. 105; one in the National Palace Museum, illustrated in Enameled Ware of the Ch'ing Dynasty, Book I, Hong Kong, 1969, pp. 62-63, pl. 7-7b; and another by J. Ayers, Far Eastern Ceramics in the Victoria and Albert Museum, London, 1980, fig. 197.

Compare also with Kangxi dishes of this pattern without everted rims, such as the example illsutsrated by Hobson in *The Eumofopoulos Collection*, London, 1928, vol. V, pl. XXVIII, E. 199.



清康熙 黄地素三彩龍戲珠花卉紋折沿大盤 雙圈六字楷書款

來源

Bluett & Sons, 倫敦







TWO YELLOW-GROUND AUBERGINE AND GREEN-ENAMELLED 'DRAGON' DISHES

KANGXI SIX-CHARACTER MARKS IN AUBERGINE ENAMEL WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1662-1722)

Each dish is finely incised and enamelled in aubergine and green with two five-clawed dragons contesting a flaming pearl amidst flames. The exterior is decorated with four double clusters of grapes.

Larger: $5 \frac{1}{8}$ in. (13.2 cm.) diam.

HK\$100,000-160,000

US\$13,000-20,000

清康熙 黄地紫綠彩雙龍戲珠紋盤兩件 雙圈六字楷書款





A MOULDED YELLOW-GROUND GREEN-ENAMELLED 'KUI DRAGON AND PHOENIX' VASE

QING DYNASTY, 18TH-19TH CENTURY

The vase is moulded on the neck and body with pairs of confronting kui dragon and phoenix scrolls in green, reserved against a deep yellow ground, applied to the neck with a pair of green-enamelled scroll-shaped handles. The base is enamelled yellow.

8 % in. (22.1 cm.) high

HK\$200,000-300,000 US\$26,000-39,000



A RARE PAIR OF DOUCAI BOWLS

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each bowl is finely painted and enamelled to the exterior around the steep rounded sides with stylised *Shou* characters and linked pendent arabesques suspended from an interlocking 'c'-scroll border around the rim, the scroll border is repeated around the base supporting five bats detailed in iron red, all between double lines.

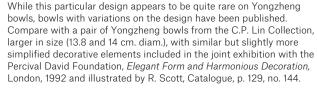
5 in. (12.8 cm.) diam., Japanese wood boxes

PROVENANCE

Private collection, Japan, acquired from E.T. Chow, Geneva Sold at Christie's Hong Kong, 27 May 2008, lot 1768

HK\$1,200,000-2,800,000

US\$160,000-370,000



Compare, an almost identical but larger (14 cm. diam.) pair of bowls sold at Sotheby's London, 13 July 2005, lot 259; compare also, an almost identical example and of the same size sold at Sotheby's London, 10 June 1997, lot 93. A further Qianlong mark and period *doucai* bowl with the same design but slightly larger in size (13 cm. diam.) was sold at Christie's London, 5 December 1994, lot 100.





清雍正 鬥彩福壽萬代紋盌一對

雙圈六字楷書款

來源

日本私人珍藏,購自仇焱之,日内瓦 香港佳士得,2008年5月27日,拍品1768號





A DOUCAI 'ANBAXIAN' OGEE DISH

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The dish is painted and enamelled to the central medallion on the interior with a full-faced flower-head encircled by four peaches and stylised lotus-blossom scrolls, the rounded flaring rim with the Eight Daoist Emblems, *anbaxian*, tied to flower sprays with fluttering ribbons, the exterior with exotic blooms on a foliate scroll above a band of colourful *nuyi* heads around the foot. 7 % in. (20 cm.) diam., Japanese wood box

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Toguri Museum of Art Sold at Sotheby's London, 9 June 2004, lot 2 (one of a pair)

LITERATURE

Chinese Ceramics in the Toguri Collection, Tokyo, 1988, pl. 160 (one of a pair)

清乾隆 鬥彩暗八仙紋折腰盤 六字篆書款

來源

戶票美術館 倫敦蘇富比,2004年6月9日, 拍品2號(其中之一)

著錄

《中国陶磁名品図錄》,東京, 1988年,圖版160號(其中之一)





A DOUCAI 'FLORAL' BOWL

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The bowl is finely enamelled to the exterior with six upright floral bouquets surrounded by a floral scrolls, below a band of trefoils on a yellow ground at the rim. The interior is decorated with a single bouquet encircled by a band of florettes and petals within arching trefoils.

6 in. (14.9 cm.) diam.

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

The Yiqingge Collection, sold at Christie's Hong Kong, 29 Mary 2013, lot 2017

來源

益清閣珍藏,香港佳士得,2013年5月29日,拍品2017號







(two views 兩面)

3354 A FAMILLE ROSE STEM DISH

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1736-1795)

The dish is finely decorated on the interior with a central iron-red *Shou* medallion within a band of dense scrolling foliage below five iron-red bats. The base is decorated with a band of composite lotus panels and *ruyi*-heads above the spreading foot with overlapping leaves suspending tassels.

6 % in. (16.9 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

清乾隆 粉彩五福拱壽高足盤 六字篆書橫款







THE PROPERTY OF A JAPANESE COLLECTOR

3355

A PAIR OF FAMILLE ROSE 'BAJIXIANG' BOWLS

QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Each is finely decorated on the exterior with the 'Eight Buddhist Emblems' tied in ribbons and arranged in pairs below iron-red keyfret scrollwork within blue bands at the slightly flaring rim and above conjoined *ruyi*-heads and a dotted band on yellow-ground above the foot.

 $4\frac{1}{4}$ in. (10.7 cm.) diam., Japanese wood box (2)

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

A Japanese private collection, acquired in the 1980s

清乾隆 粉彩八吉祥紋盌一對 六字篆書款

來源

日本私人收藏,入藏於1980年代





VARIOUS PROPERTIES

3356

A VERY RARE MOULDED TURQUOISE AND BROWN-GLAZED FAMILLE ROSE GRISAILLE VASE

QIANLONG GILT SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

The vase is moulded with confronted *chilong* decorated in gilt and reserved on a *faux*-turquoise ground, separated by a wide band at the shoulder painted in gilding with a series of dots, the mid-section with four panels painted in *famille rose* enamels and *grisaille* with figures in landscapes, possibly representing the four seasons.

3 % in. (8.1 cm.) high, wood cover, wood stand

HK\$2,500,000-3,200,000

US\$330,000-410,000

PROVENANCE

A private collection, Ohio, United States, acquired in the 1960-1970s

Sold at Christie's New York, 16 September 2010, lot 1489

This delicately potted vase exhibits the thoughtful combination of the spirits of archaism and innovation seen on many Imperial porcelain pieces from the Qianlong period. On one hand, archaistic dragons rendered in gilt against a mottled turquoise ground were employed to simulate an archaic bronze surface. On the other hand landscape cartouches were decorated in a range of newly developed enamels, which were skilfully mixed to create a 'painterly' effect in imitation of a literati painting. Such juxtaposition of archaistic and contemporaneous elements was particularly pervasive amongst works of art from the Qianlong reign, reflecting the Emperor's interest in antiquities as well as novelties. The rendition of the dragons against a mottled ground on the present vase, is very similar to that seen on a porcelain gu vase in the Palace Museum Collection, illustrated in Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, pl. 150. In this catalogue, the Museum terms such combination of gilt decoration and mottled turquoise ground 'simulated archaic bronze enamel', which requires a second firing.

清乾隆 仿銅釉開光粉彩墨彩四季山水圖瓶 描金六字篆書款

來源

俄亥俄私人收藏,入藏於1960至1970年 紐約佳士得,2010年9月16日,拍品1489號

此精緻小瓶巧妙結合了乾隆時代的仿古及創新元素,以金彩 夔龍紋配合綠鏽斑營造仿古青銅器器面,再以當時新研煉的 粉彩及墨彩繪畫出細膩的開光山水圖,將以古融今的精神發 揮得淋漓盡致。北京故宮博物院藏一件乾隆款花觚,上飾與 本器非常相似的金彩夔龍紋及綠鏽斑地,院方將此裝飾手法 定名「仿古銅彩」,需經二次低溫燒成,見1999年香港出版 故宮博物院藏文物珍品全集《琺瑯彩·粉彩》,圖版50號。







(two views 兩面)



detail 細部

A LARGE *FAMILLE ROSE* LIME-GREEN GROUND DOUBLE-GOURD VASE

QIANLONG SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1736-1795)

The vase is finely decorated around the double-gourd shaped body with butterflies and flowering sprays of peony, chrysanthemum, morning glory, prunus, lotus, and other flowers, all against a bright lime-green enamelled ground.

15 1/4 in. (38.8 cm.) high, box

HK\$1,500,000-2,600,000

US\$200,000-340,000

PROVENANCE

The Norwegian Honorary Consul of Hong Kong, Arne (1877-1925) and Severine (1882-1969) Schou Soerensen Collection, acquired in Beijing (or Hong Kong) between 1906 and 1917

清乾隆

綠地粉彩花蝶紋葫蘆瓶

礬紅六字篆書款

來源

挪威駐香港榮譽領事Arne Schou Soerensen (1877-1925) 及 Severine Schou Soerensen (1882-1969)伉儷珍藏,於1906至1917 年間購於北京(或香港)





AN INSCRIBED FAMILLE ROSE RECTANGULAR VASE

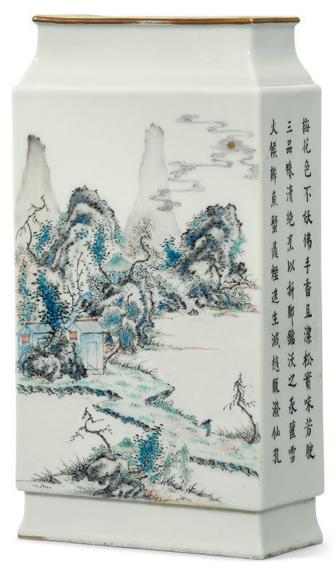
QIANLONG PERIOD OR LATER

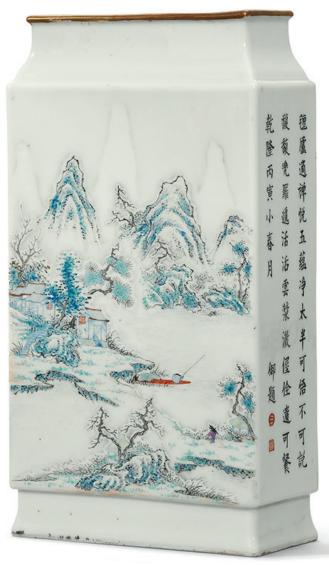
The flattened rectangular vase is delicately decorated in *famille rose* on each wide vertical side with an idyllic riverscape scene, while the narrow vertical sides are inscribed in black enamel with an imperial poem on tea composed by the Qianlong Emperor, followed by two iron-red seals reading Qianlong, all below a gilt mouth rim. 7 1/8 in. (18 cm.) high

HK\$300,000-500,000

US\$39,000-65,000

清乾隆或以後粉彩「三清茶」詩文山水圖長方瓶





(two views 兩面)

A RARE TURQUOISE-GROUND FAMILLE ROSE PEAR-SHAPED BOTTLE VASE

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The vase is supported on a slightly splayed foot and finely enamelled on the globular body with four large Indian lotus blooms, each with a stylised *Shou* medallion at the centre, below four pairs of bats in flight suspending beribboned *Wan* symbols from their mouths, all against a network of floral scrolls on a turquoise-ground. The tapering neck is flanked with a pair of *nuyi*-form handles in iron red and gilt, the flared mouth rim similarly decorated with an iron-red band further decorated with a band of classic scroll. 6 ½ in. (16.5 cm.) high, box

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Sold at Christie's Hong Kong, 3 December 2008, lot 2591 Sold at Christie's Hong Kong, 1 June 2011, lot 4016

清道光 松石綠地粉彩蕃蓮紋雙耳瓶

六字篆書款

來源

香港佳士得,2008年12月3日, 拍品2591號 香港佳士得,2011年6月1日, 拍品4016號





A LARGE YELLOW GLASS CHARGER

QIANLONG WHEEL-CUT FOUR-CHARACTER MARK WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

The rounded sides gently rising to a wide flat rim, the central well slightly sunken, the metal of rich egg-yolk yellow tone. $14 \frac{3}{4}$ in. (36 cm.) diam., box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Sold at Christie's Hong Kong, 27 October 2003, lot 763

A large 'imitation amber' glass dish from the Andrew K.F. Lee Collection is illustrated in *Elegance and Radiance, Grandeur in Qing Glass* Hong Kong 2000 p. 132-133, no. 25

清乾隆 雞油黃玻璃折沿大盤 雙方框「乾隆年製」楷書刻款

來源

香港佳士得,2003年10月27日,拍品763號





3361 A RARE 'IMITATION-REALGAR' GLASS TRIPOD CENSER

QIANLONG WHEEL-CUT FOUR-CHARACTER MARK WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

The compressed body is raised on three integral conical supports, the opaque glass imitates realgar with swirling patterns throughout in vibrant shades of yellowish-orange interspersed with paler and darker tones. Together with a contemporary partially gilded bronze liner.

3 1/4 in. (8.2 cm.) wide, box

HK\$500,000-700,000

US\$65,000-91,000

清乾隆 仿雄黃玻璃橋耳乳足爐 雙方框「乾隆年製」刻款





another view 另一面

THE PROPERTY OF A GENTLEMAN

3362

A TIANHUANG 'LION' SEAL

LATE MING-EARLY QING DYNASTY

The rectangular seal is incised on one side with an inscription, surmounted by a finial in the form of a recumbent lion. The seal face is carved with the five characters *Qiuji Zhai jiancang*; together with a copy of Kobayashi Tokutaro, *Zusetsu Sekiinzai*, Tokyo, 1977.

1 3/4 in. (3.1 cm.) wide, 64 g, wood box

HK\$1,600,000-2,800,000

US\$210,000-360,000

LITERATUR

Kobayashi Tokutaro, Zusetsu Sekiinzai, Tokyo, 1977, pl. 2 (fig. 1)

明末/清初 田黄獅子鈕長方印 (64克)

刻文:

邗上張肇岑作

印文:

求己齋鑒藏

附贈一套小林德太郎著1977年東京出版《図說石印材》

著錄

小林德太郎,《図說石印材》,東京,1977年,圖版2號 (圖一)

張肇岑,字蘭坡,江都人,清初篆刻家。著有《石鼓齋印 譜》。

徐永昌(1887-1959),字次宸,為中華民國陸軍一級上 將,二次世界大戰結束後,曾代表中華民國參加盟軍受降 儀式,並定名其日記為《求己齋日記》。



seal impression 印文

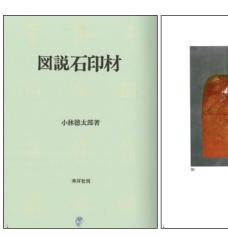


fig. 1 The current lot illustrated in *Zusetsu Sekiinzai*, Tokyo, 1977, pl. 2. (圖一)此拍品於 1977 年東京出版《図説石印材》中之著錄





A TIANHUANG 'RIVERSCAPE' SEAL

QING DYNASTY (1644-1911)

The irregularly-shaped seal is carved around the sides in low relief with a continuous scene depicting a fisherman fishing on a raft in a tranquil riverscape graced by trees, cliffs and a hut on the embankment. The seal face is carved with an inscription alluding to the Tang dynasty poet Bai Juyi's leisurely pursuits.

1 % in. (4.9 cm.) high, 64g, box

HK\$300,000-400,000

US\$39,000-52,000

清 田黃雕漁樂圖隨形印 (64克)

印文:

以山水月風詩歌琴酒樂其志



seal impression 印文



3364

3364

A CARVED TIANHUANG 'RIVERSCAPE' SEAL

QING DYNASTY (1644-1911)

The irregularly-shaped seal is carved in relief with a continuous scene depicting figures in a boat sailing through a tranquil river partially shielded by lush willow trees and rocks emerging from the embankment. The seal face is carved with an eight-character inscription.

1 % in. (4 cm.) wide, 68 g, box

HK\$260,000-350,000

US\$34,000-45,000

清 田黄雕高士圖隨形印 (68克)

印文: 惟可飲酒 且還讀書



seal impression



3365 A TIANHUANG 'LIONS' SEAL

QING DYNASTY (1644-1911)

The rectangular seal is incised on two sides with an inscription bearing the signature of the carver He Xingzhou, surmounted by a finial in the form of a cub lion clambering on its mother's back. The seal face is carved with a poetic inscription.

2 1/4 in. (5.6 cm.) high, 84 g, box

HK\$480,000-600,000

US\$63,000-78,000

清 田黄太師少師鈕方印(84克)

刻文:

汝瑾仁兄以為知,何星州刻之並記

印文:

能事不受相促迫



seal impression 印文



3366

3366 A WHITE JADE RECTANGULAR **PLAQUE** QING DYNASTY (1644-1911)

The plaque is carved on one side with a seated figure under a bare tree, the reverse with a lengthy inscription referring to the scene depicted, followed by a seal, Zigang, all framed within a border of confronted archaistic dragons, the stone of an even white tone.

2 1/4 in. (5.7 cm.) long, box

HK\$250,000-400,000 US\$33,000-52,000

白玉高士圖詩文牌 清



3367

3367 A WHITE JADE OVAL PLAQUE QING DYNASTY (1644-1911)

The plaque is carved in low relief with a flowering prunus branch which extends over both sides. One side has a calligraphic inscription signed Zigang. The stone is of an even milky white tone.

2 ½ in. (6.4 cm.) long

HK\$280,000-450,000 US\$37,000-58,000

清 白玉梅花紋牌



3368 A WHITE AND RUSSET JADE CARVING OF THE 'FOUR ACCOMPLISHMENTS'

QING DYNASTY, 18TH CENTURY

The stone is finely carved to depict a qin, a chessboard, a book and scroll paintings, which are the four objects representing the four accomplishments ($qin\ qi\ shu\ hua$), all tied together with a prunus branch by sashes. The stone is of a pale tone with russet inclusions. 3 3 /4 in. (9.5 cm.) long, Japanese lacquer box

HK\$150,000-240,000

US\$20,000-31,000

清十八世紀 褐白玉四藝把件



3369

3369 A CELADON AND RUSSET JADE 'LION AND CUB' GROUP

KANGXI PERIOD (1662-1722)

The large recumbent beast is carved in the round with his head detailed with bulbous eyes below prominent eyebrows and curled fur swept, partially covering its prominent dorsal spine. The young cub by its side is similarly portrayed grasping a brocade ball. The stone is of an opaque creamy beige-white tone with some russet inclusions.

4 in. (10.2 cm.) long, box

HK\$150,000-250,000 US\$20,000-32,000

清康熙 青白玉太獅少獅把件



3370 A ROCK CRYSTAL MANDARIN-DUCK FORM BOX AND COVER

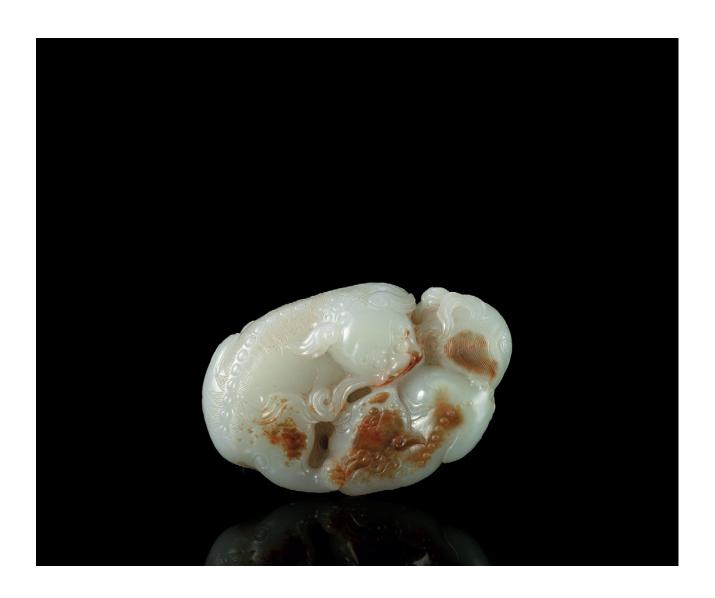
QING DYNASTY, 18TH CENTURY

The box and cover depicts a mandarin duck with its head and webbed feet tucked into the body; and further carved with detailed wing feathers.

2 3/4 in. (7 cm.) wide, box

HK\$180,000-250,000 US\$23,000-32,000

清十八世紀 水晶鴛式蓋盒



3371 A WHITE AND RUSSET JADE CARVING OF TWO LIONS

QING DYNASTY (1644-1911)

The group is carved in the round following the shape of the pebble with a lion and its cub, each with curly mane and finely incised tufted tail, and the adult with the ribbon of the brocade ball in its jaws. The stone is of pale white tone with some opaque white inclusions and patches of russet.

 $3\frac{1}{4}$ in. (8.2 cm.) wide, wood stand, box

HK\$150,000-250,000

US\$20,000-32,000

清 白玉雕太獅少獅把件



3372 A CARVED WHITE JADE BOULDER

QING DYNASTY, 18TH CENTURY

The irregularly-shaped mountain boulder is finely carved to one side with an idyllic landscape, depicting an immortal holding a long *lingzhi* stem, walking beneath craggy rocks and bats flying above. The reverse is carved with a single *lingzhi* plant amidst further bats hovering above. The stone is of a milky-white tone with a slight celadon tinge.

5 in. (13 cm.) long, wood stand

HK\$100,000-150,000

US\$13,000-19,000

清十八世紀 白玉雕採芝圖山子

A WHITE JADE FIGURE OF BUDDHA

QING DYNASTY, 18TH CENTURY

The figure is finely carved seated in *padmasana* position with hands held in the gesture of *dhyana mudra*. The drapery of the robes are well rendered falling in naturalistic folds and the face bearnig a prominent usnisa, with a serene and benevolent expression.

2 % in. (6 cm.) high

HK\$600,000-800,000

US\$78,000-100,000

It is rare to find jade figures of Buddha of such small size. One closely related example is a white jade figure of Amitayus of comparable size with gilt and turquoise embellishments, placed within a gilt Tibetanstyle stupa dating to the 18th century, in the Qing Court Collection and now in the National Palace Museum, Taipei, exhibited in Monarchy and Its Buddhist Way: Tibetan-Buddhist Ritual Implements in the National Palace Museum, Taipei, 1999, pl. 29. The present jade figure was, therefore, possibly originally made for the placement within a Buddhist stupa as part of an altar set.

清十八世紀 白玉袖珍佛像

袖珍玉佛非常少見,國立故宮博物院藏一件十八世紀鎏金銅佛龕,內供一尊白玉無量壽佛,尺寸與本佛相若,1999年於國立故宮博物院《皇權與佛法:藏傳佛教法器特展》中展出,圖錄圖版29號。







The present lot illustrated in *Yangxian shaqi jingpin tupu*, Taipei, 1985 本拍品著錄於《陽羨砂器精品圖譜》,台北,1985

3374 A VERY RARE YIXING SLIP-DECORATED BRUSH POT

SIGNED YANG JICHU, QIANLONG PERIOD (1736-1795)

The brush pot is finely decorated in various colours of slip in imitation of ink painting depicting a figure crossing the river in a tranquil landscape, detailed with dwellings and huts nestled among trees at the bottom of rolling hills, all against a dark purplishbrown ground. One side of the brush pot is stamped with two apocryphal seals reading *Ming* and *Yuan*. A maker's seal, Yang Jichu, is stamped in relief on the countersunk base.

6 in. (15.3 cm.) diam., box

HK\$2,800,000-3,500,000

US\$370,000-450,000

PROVENANCE

Collection of Chen Keli (1908- after 1985)

LITERATURE

Chen Keli, Yangxian shaqi jingpin tupu (An Illustrated Catalogue of Yangxian Stonewares), Taipei, 1985, pl. 40

清乾隆 楊季初作宜興紫泥彩繪山水人物圖筆筒

款識:

鳴、遠

底款: 楊季初

ele Nizi

陳克立(1908-1985以後)舊藏

著錄

陳克立,《陽羨砂器精品圖譜》,台北,1985年,圖版40號





3374 Continued

This superb brush pot was formerly in the collection of Chen Keli, a major collector of Yixing wares in the early 20th century. In the preface of his catalogue in which this brush pot is illustrated, Chen recalled that he first developed his passion for Yixing wares through the inspiration from his relative, the pre-eminent late Qing scholar and collector Gong Xinzhao (1870-1949), and that he acquired the bulk of his collection through the dealership Rongbaozhai.

The artist of this brush pot, Yang Jichu, is recorded in *Chongkan jingxi xianzhi* (The Republished Jingxi Gazetteer), compiled by Tang Zhongmian during the Qing dynasty. Yang is noted as being active during the same period as Chen Hanwen, mid 17th-early 18th Century. Like Chen Hanwen, Yang Jichu is famous for his work on Yixing wares, especially those, like the current brush pot, which are painted in coloured slips.

Yixing brush pots decorated with subtle and refined paintings in natural slip colours as seen on the current brush pot are extremely rare. Two slip-painted brush pots decorated in a similar painterly style with landscapes bearing the seals of Yang Jichu are preserved in the Palace Museum, Beijing, and are illustrated in *The Complete Collection of Treasures of the Palace Museum - Purple Sandy Ware*, Beijing, 2008, nos. 115 and 116. Both are dated to the Qianlong period. Interestingly, the Beijing Palace Museum also has a brush pot painted in similar style with a scholar seated in a thatch-roofed pavilion overlooking a lake beside a willow tree which bears a Qianlong mark, illustrated *ibid.*, no. 113.

Compare also to two other brush pots decorated in similar technique with Yang Jichu seals, one formerly in the Robert H. Blumenfield Collection, sold at Christie's New York, 22 March 2012, lot 1246; the other from the Mr. and Mrs. Gerard Hawthorn Collection, sold at Bonhams Hong Kong, 28 November 2011, lot 208. Yixing brush pots with slip-painted landscape decoration on a dark ground and bearing the seal of Yang Jichu are preserved in the collections of both the Suzhou Museum and the Yangzhou Museum illustrated in Zhongguo taoci quanji -23 -Yixing, Tokyo and Shanghai, nos. 24 and 70, respectively.

此筆筒為二十世紀初重要宜興砂器藏家陳克立舊藏。在《陽 羨砂器精品圖譜》的序中,陳克立自述因受到其叔岳、清末 著名外交官及收藏家龔心釗(1870-1949)之啟發而好宜興砂 器,並在戰後透過榮寶齋收集大量宜興精品。

本筆筒上印「楊季初」方款。楊季初,清雍正、乾隆時宜興 名家,精通泥繪。清人唐仲冕於《重刊荊溪縣志》(清光緒刻本)卷四中記:「楊季初,菱花壺甚工,與陳漢文同時。」

北京故宮博物院藏一件印「楊季初」款的宜興彩繪山水圖筆筒,同以紫泥為地,風格及構圖與本筆筒非常相近,見2008年上海出版《故宮博物院藏文物珍藏大系-紫砂器》,圖版116號。故宮另藏一件楊季初款堆泥彩繪筆筒,題材為梅軒晤陽圖,見前揭書,圖版115號;及一件風格相似但印「大清乾隆年製」款的例子,圖版113號。另外可參考兩件印楊季初款的宜興彩繪筆筒,第一件為Robert H. Blumenfield舊藏,2012年3月22日於紐約佳士得拍賣,拍品1246號;另一件為好善簃藏,2011年11月28日於香港邦瀚斯拍賣,拍品208號。



(two views 兩面)



(two views 兩面)

A YIXING PEACH-FORM WASHER

KANGXI PERIOD (1662-1722)

The cup is potted in the shape of a peach fruit, moulded in high relief on the exterior with a gnarled branch forming the handle, bearing budding and flowering peach blossoms and leaves. 5 in. (12.6 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,500

清康熙 宜興朱泥桃形洗

A YIXING TEAPOT AND COVER

QIANLONG PERIOD (1736-1795), IMPRESSED SHAO JIZU *ZHI* MARK

The teapot is well potted with an ovoid body with a c-shaped handle and a gently curved spout. The base is impressed with the maker's mark, *Shao Jizu zhi*. 4 ½ in. (10.8 cm.) wide, box

HK\$80,000-100,000 US\$11,000-13,000

清乾隆 宜興朱泥壺 《邵基祖製》印款



3376



3376 (mark)

3377 A YIXING MOULDED 'CHRYSANTHEMUM' TEAPOT AND COVER

QIANLONG PERIOD (1736-1795)

Of bulbous form, the teapot is moulded in imitation of chrysanthemum petals radiating from the base with a short curved spout and ear-shaped handle, the similarly moulded cover is surmounted by a pierced finial decorated in the same fashion. 4 ¾ in. (12.1 cm.) wide, box

HK\$60,000-80,000 US\$7,800-10,000

清乾隆 宜興紫砂菊瓣壺



3377

~ 3378

A RARE VIETNAMESE QINAN INCENSE WOOD FORMATION

The naturally formed wood has been meticulously trimmed to leave the densely formed dark resin and carved in the form in reminiscence of a pierced scholar's rock.

12 % in. (31.9 cm.), 1434 g, Japanese wood box

HK\$8,000,000-12,000,000 US\$1,100,000-1,600,000

Chenxiang and qinan are essentially the same type of resinous substances, produced by certain trees in the subtropical and tropical regions as a self-defense/healing mechanism when injured or infected. The highest grade of chenxiang/qinan, however, was the result of the wood, for reasons unknown, producing so much of these resins that they eventually choke the life out of the tree. As the tree fibers disintegrate, the resinous substances remain and mature while exposed to the elements. These substances produce strong, complex aromas which have been admired by different cultures through the centuries. While in many other cultures they were mainly used in religious ceremonies, it was in China that they were appreciated in their own right. They were so prized in the Song period that they were already said to be worth their weight in gold, and many poems were written alluding to their quality.

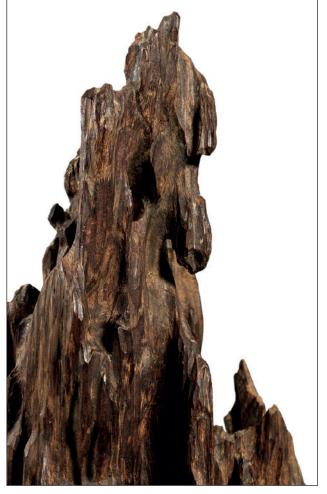
究其本質,沉香與棋楠均是熱帶及亞熱帶幾種香木,當受到 傷害或病菌感染時,所分泌的一種膏脂狀結塊。最高級的沉 香或棋楠,則是樹木在原因不明的情況下,過度地產生這些 膏脂,使得樹木本身枯死,木纖維腐爛後,留下有香味的香 脂。這種變異情況非常少見,不但須時漫長,也不是人為所 能致,故格外珍稀。這些香料散發一種醇厚,複雜的香氣, 在許多古文化中都受到推崇。雖然在其他文化裡,沉香多是 用在宗教祭典之中,在中國則自古便受文人喜愛欣賞,許多 詩人都曾賦詩贊賞它。宋朝俗諺說,一兩沉香一兩金,極稱 其貴重。

越南綠油棋楠擺件(1434克)

~ This item is subject to CITES export/import restrictions. The historical CITES paperwork for this lot is not available and it will not be possible to obtain a CITES export permit to ship this item to addresses outside Hong Kong post-sale. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office. Please contact the department for further information.

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another view 另一面





THE PROPERTY OF A COLLECTOR

~ 3380

A RARE VIETNAMESE *QINAN* INCENSE WOOD FORMATION

The naturally formed wood has been meticulously trimmed to leave the densely formed dark resin. It has a very sweet scent mixed with a light peppery tone.

15 1/8 in. (38.4 cm.) high, 439 g

HK\$1,600,000-2,500,000 US\$210,000-320,000

越南綠油棋楠擺件(439克)



 \sim This item is subject to CITES export/import restrictions. The historical CITES paperwork for this lot is not available and it will not be possible to obtain a CITES export permit to ship this item to addresses outside Hong Kong post-sale. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office. Please contact the department for further information.

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3381 A RETICULATED ALOESWOOD 'POMEGRANATE' *RUYI*

QING DYNASTY, 18TH CENTURY

The sceptre is carved and pierced as a gnarled branch intertwined with vines bearing pomegranate fruits and flowers. 14 in. (35.5 cm.) long, box

HK\$180,000-240,000

US\$24,000-31,000

清十八世紀 沉香透雕「榴開百子」如意

3382

A CARVED ALOESWOOD FIGURE OF TWO DEER

MING DYNASTY, 16TH CENTURY

The group is carved as a stag and a doe, both in a recumbent position and each turning its head to face the other. The stag grasps a *lingzhi* spray in its mouth. 3 ½ in. (8.9 cm.) wide, box

HK\$150,000-260,000

US\$20,000-34,000

明十六世紀 沉香雕雙鹿啣芝擺件



3382

A CARVED ALOESWOOD FIGURE OF A LION

KANGXI PERIOD (1662-1722)

The beast is carved with its head turned, bulging eyes and mouth open, with curly mane and detailed fur along the backbone, the bushy tail upswept towards the rump.

10 in. (25.4 cm.) long, box

HK\$200,000-500,000

US\$26,000-65,000

清康熙 沉香雕瑞獅擺件



another view 另一面



3384 AN OPENWORK ALOESWOOD RUYI QING DYNASTY (1644-1911) The sceptre is naturalistically carved in high relief and openwork to imitate twisted lotus and sagittaria stems forming the elongated S-shaped handle with a dragonfly and a snail resting on them and terminated with an upturned blooming lotus flower, a bud, and a seedpod as the 'head'. 16 ¾ in. (42.5 cm.) long HK\$400,000-600,000 US\$52,000-78,000 清 沉香雕連生貴子如意

AN AMBER CARVING OF GUANYIN AND CHILD

LATE MING/EARLY QING DYNASTY, 17TH CENTURY

The amber is carved as Guanyin seated in *lalitasana* wearing loose robes with billowing ribbons and holding a child in her arms. The material is of a deep orange-red tone.

4 1/4 in. (11 cm.) high, wood stand

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Yamanaka & Co., Inc., New York, 10 December 1940 Georges Estoppey (1889-1970), Switzerland, inventory no. 97 Sold at Sotheby's Paris, 15 December 2011, lot 38

EXHIBITED

National Collection of Fine Arts, National Museum of Natural History, Washington D.C., *Georges Estoppey Collection of Jade*, 15 January - 15 March, 1942

明末/清初 琥珀雕送子觀音像

來源

山中商會,紐約,1940年12月10日 Georges Estoppey (1889-1970),瑞士,編號97 巴黎蘇富比,2011年12月15日,拍品38號

展覽

國家自然歷史博物館,《Georges Estoppey Collection of Jade》, 華盛頓,1942年1月15日-3月1日



AN INSCRIBED AND DATED DUAN INKSTONE

DATED BY INSCRIPTION TO QIANLONG CYCLICAL *DINGWEI* YEAR, CORRESPONDING TO 1787 AND OF THE PERIOD

The rectangular inkstone is carved standing on four tubular feet and carved in shallow relief with elephant masks, its grinding surface slightly recessed and surrounded by a moat-like inkwell. Each vertical side is decorated with a mythical beast reserved on *leiwen* ground. The double recessed base is carved in the centre with a dated inscription corresponding to 1787 by Ruan Yuan, in which he indicated the present inkstone was a gift from the Emperor to him during the *lianju* event at the Luming banquet held at the Chonghua Palace, 'Palace of Double Glory'.

4 ½ in. (11.4 cm.) long, wood stand and cover, Japanese wood box



US\$34,000-52,000

PROVENANCE

Collection of Inukai Tsuyoshi(1855-1932), Prime Minister of Japan from 1931 to 1932

Ruan Yuan (1764-1849) is widely recognised as one of the most celebrated and multi-talented scholars of the Qing dynasty. Born in Yangzhou, Jiangsu province, Ruan Yuan passed the *jinshi* examination in 1789, when he was only 25, and was subsequently appointed to the Hanlin Academy. Known as a highly accomplished calligrapher, painter and seal carver, Ruan Yuan is especially famous for his wide range of research and publications, such as *Chouren zhuan* (Biographies of Astronomers and Mathematicians), and for editing the *Shisanjing zhushu* (Commentaries and Notes on the Thirteen Classics) for the Qianlong emperor.

Lumingyan, or Luming banquet, was an annual imperial event originated in Tang dynasty held by the local governments for the newly selected scholars who passed local examinations. Here Ruan Yuan used it to refer to the annual imperial banquet given to members of the Hanlin Academy by Emperor Qianlong held at the Chonghua Palace during the New Year. During such event, the scholars as well as the Emperor would participate in a scholarly activity, *lianju*, 'linked verses', in which the guests would improvise poetic verses and link them to accomplish poems in a joint effort.

Compare, an inscribed imperial inkstone of Qianlong date and of similar form but with *taotie*-mask feet and slightly larger in size (14 cm. long) sold at Christie's Hong Kong, 28 May, 2014, lot 3377. Compare, also, two square *Shiqu chengni* inkstones in the Beijing Palace Museum and illustrated in *The Four Treasures of the Study - Writing paper and Inkstones*, Hong Kong, 2005, nos. 97 and 98, pp. 146-148.

清乾隆丁未年 阮元款端石仿古石渠硯







來源

日本前首相犬養毅(1855-1932)珍藏(據日本木盒文字)

款識:乾隆丁未年新正月 重華宮鹿鳴宴聯句 恩賜 臣阮元恭藏

附木蓋及座,日本木盒。日本木盒蓋面書「阮芸臺故物乾隆 賜硯」,蓋内書「是為乾隆樣式賜硯琢法抿如此碩學芸臺故 物亦可以為珍貴」,落款「木坣」,朱泥印「犬養毅印」及 「子遠」。



AN INSCRIBED AND DATED DUAN INKSTONE

DATED BY INSCRIPTION TO THE FIRST YEAR OF JIAQING, CORRESPONDING TO 1796, OR EARLIER

The rectangular inkstone is carved with a smoothly polished grinding surface inclining into a troughed inkwell. One vertical side and the base are carved with inscriptions by Ruan Yuan with a Jiaqing *yuannian* (first year of Jiaqing) date.

5 % in. (14.4 cm.) long, stand, box

HK\$80,000-150,000

US\$11,000-19,000

PROVENANCE

Collection of Inukai Tsuyoshi (1855-1932), Prime Minister of Japan from 1931 to 1932

清嘉慶元年或更早 端石阮元銘硯

來源

日本前首相犬養毅 (1855-1932)

款識:擘經室藏。

白黑為黼知而守矣,石刊之斧特以才矣, 積德惟甫彌爾壽矣。嘉慶元年七夕,伯元銘。

木座題識:大正己未正月林宗孟長民所贈。木堂寶用。

盒蓋題識:阮文達刻隸端硯。奉呈木堂先生,林長民。



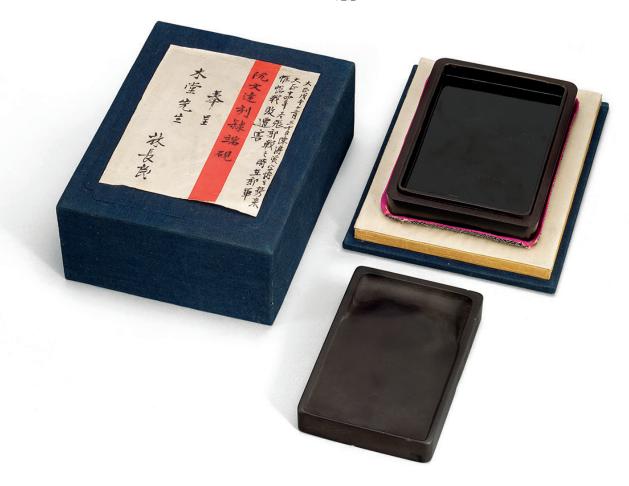


other views 另二面

題籤:大正戊午十二月三十日,陳溥賢字博生攜來。

大正十四年冬張郭戰之時,在郭軍帷幄,戰敗遭害。

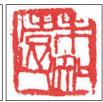
林長民字宗孟,福建閩縣人,學於早稻田大學,工書善文章。民國十四年冬與郭松齡伐張作霖,戰敗遭害。木堂老人 紀念。





3388 (two views 兩面)





3389 seal impression 印文



PAINTINGS LATE QING DYNASTY

The set is mounted as a twelve-leaf album with brocade covers, comprising twelve colour paintings on silk, each depicting figures engaged in amorous pursuits, some of an explicit nature, on terraces and in interiors.

AN ALBUM OF TWELVE EROTIC

15 1/4 x 13 3/4 in. (38.5 x 35 cm.)

HK\$260,000-350,000 US\$34,000-45,000

設色絹本 晚清 春宮圖

十二開

3389 A PAIR OF 'CHICKEN BLOOD' STONE SEALS

LATE QING DYNASTY/REPUBLIC PERIOD SIGNED QI BAISHI (1863 - 1957)

Each seal: 1 % 8 in. (4.8 cm.) high, paper box

Both are incised on the upper left corner of one vertical side with the signature, Baishi. One is carved on the seal face in intaglio with the name of the recipient, Yuzawa, the other in relief with a three-character inscription, wei zhi yuan.

Together with a small seal, the seal face also carved in intaglio with Yuzawa; a post card addressed to Mr. Ito from Qi Baishi; a folio of miscellaneous poetry and letter paper, shijian and xinjian; a black coloured man's jacket, magua, and an ochre man's long padded robe, pao.

The seal faces on the present pair of seals were carved by the renowned painter Qi Baishi for Michio Yuzawa (1888-1963), the Japanese cabinet minister during early Showa period.

HK\$150,000-200,000 US\$19,000-26,000

清末/民國

齊白石為湯澤三千男刻雞血石方章 一對及齊白石舊裝一套,信箋一疊

印文:湯澤;未知遠

邊款: 白石



AN INSCRIBED SWALLOW STONE INKSTONE

SIGNED MANSHENG, DATED BY INSCRIPTION TO CYCLICAL BINGZI YEAR, CORRESPONDING TO 1816

The rectangular inkstone is made of trilobite fossil known as *yanzishi*, 'swallow stone'. The top narrow side is incised with a dedicative inscription followed by a cyclical date *bingzi*, corresponding to 1816, and a signature, Mansheng *zhi*, 'made by Mansheng'. One long vertical side has a lengthy inscription referring to the present inkstone and ends with a signature, Shao Yong, the other side with two signed inscriptions, Beiping Weng Fanggang *guan*, 'Seen by Weng Fanggang of Beiping', and Jiaxing Zhang Shuwei *cang*, 'treasured by Zhang Shuwei of Jiaxing'.

HK\$40,000-60,000

US\$5,200-7,800

清嘉慶丙子年 曼生款泰山燕子石硯

款識:

「願君守之 丙午仲春曼生製」「北平翁方綱觀」 「嘉興張叔未藏」





刻文

A FINELY CARVED BAMBOO PARFUMIER

QING DYNASTY (1644-1911)

The parfumier is deeply carved in layered reticulation with a continuous scene of Zhong Kui, the demon queller, and his attendants carrying auspicious objects including halberds and *jue*, accompanying his sister as she prepares for her wedding beside a table arranged with antiques, all set against a large rocky outcrop, a gnarled pine tree and a prunus trunk.

7 ¾ in. (19.7 cm.) high (with stand), Japanese wood box

HK\$120,000-180,000

US\$16,000-23,000

清 竹雕鍾馗嫁妹圖香筒

3392

A FINELY CARVED BAMBOO PARFUMIER

LATE MING DYNASTY, 16TH/17TH CENTURY

The incense tool is superbly carved in low relief and reticulated with five mythical creatures including, in descending order, a phoenix, a *chilong*, a lion, a dragon and another *chilong* set against a scrolling *myi* ground, each of the creatures with finely detailed hair and features, their twisting bodies culminating in bifurcated tails, all within borders of angular scroll. The top and base are made of *hongmu*.

8 % in. (21.3 cm.) high, box

HK\$80,000-100,000 US\$11,000-13,000

The carving on the present piece is exceptionally fluid and detailed. A number of related parfumiers dating to the late Ming dynasty are known but it is rare to find such a panoply of mythical creatures depicted on a single carving. A slightly smaller (19.5 cm. high) bamboo parfumier dated to Late Ming dynasty, 16th-17th century, carved with very similar motif but with the addition of a makara and only one *chilong*, was in the collection of Mr. and Mrs. Gerard Hawthorn and sold at Christie's Hong Kong, 3 December 2008, lot 2330. Another example dated to late Ming carved with similar technique but only with two *chilong* is in the Wang Shixiang Collection and illustrated by Wang Shixiang and Wan-go Weng, *Bamboo Carving of China*, New York, 1983, p. 26, figs. 12 and 12a.

晚明 竹雕瑞獸紋香筒

刻有多種瑞獸紋飾之香筒十分罕見。Gerard Hawthorn 伉儷舊藏一件同時期,尺寸稍小,紋飾近似,僅刻有一螭龍但加刻一摩伽羅之香筒,售於香港佳士得,2008年12月3日,拍品2330號。王世襄舊藏一例刻工近似但僅刻有兩螭龍之晚明香筒,著錄於《中國竹刻》(Bamboo Carving of China),紐約,1983年,頁26,圖版12及12a號。





3392

PROPERTY FROM A PRIVATE ASIAN COLLECTION

3393

A LARGE RETICULATED 'SEVEN SAGES OF THE BAMBOO GROVE' PARFUMIER

KANGXI PERIOD (1662-1722)

The parfumier is finely carved in varying reliefs and pierced to depict the Seven Sages of the Bamboo Grove engaging in scholarly pursuits incuding calligraphy and chess, in a deep wooded forest lined with lush pine and bamboo trees. 9 % in. (23.8 cm.) high

HK\$80,000-120,000 US\$11,000-16,000

清康熙 竹鏤雕竹林七賢香筒

PROPERTY FROM A PRIVATE ASIAN COLLECTION

3394

AN INCISED BAMBOO WRIST REST

SIGNED CHEN MANSHENG, DATED *JIACHEN*CYCLICAL YEAR, CORRESPONDING TO 1784 AND OF
THE PERIOD

The gently arched wrist rest is incised in *intaglio* depicting a garden with stems of bamboo and flowers growing from ornamental rocks, the underside inscribed with a five-character sixteenline poem on tea, followed by a *jiachen* cyclical date, the signature Chen Mansheng, and the seal reading Mansheng.

7 ½ in. (19.2 cm.) long, box

HK\$100,000-200,000 US\$13,000-26,000

Chen Mansheng (1768-1822), also known as Chen Hongshou, was an accomplished poet, painter, calligrapher and seal carver, heralded as one of the Eight Masters of Xiling. He was also known for his innovative designs of Yixing teapots, many of which were highly sought after by connoisseurs.

清乾隆甲辰年(1784)

竹雕竹石圖陳曼生款臂擱

刻款: 茗記芳園種, 開時照上春。

未舒千葉嫩,先展一旗新。穀雨催花日,

楳風發火辰。柯心生意透,槍楊壽眉真。

片己輕蟬皺,團難小鳳匀。綠雲浮滿地,

碧霧細于塵。戰待盧仝枕,祈迎陸羽神。

村娃時采采,香三沁藍荺。甲辰秋月陳曼生作。

印:曼生陳鴻壽 (1768-1822),字子恭,號曼

生,浙江錢塘人。能書善畫,尤工篆刻,

為「西泠八家」之一,其設計的宜興茶壺亦為 人稱道。





3393

275

THE PROPERTY OF A GENTLEMAN

3395

A FINELY CARVED 'SEVEN SAGES' BAMBOO BRUSH POT

QING DYNASTY, 18TH CENTURY

The brush pot is deeply carved around the cylindrical exterior to depict a continuous scene of the 'Seven Sages of the Bamboo Grove' engaged in various leisurely pursuits including drinking tea seated under the shades of bamboo, in conversation, observing the landscape, and some listening to Xi Kang playing the *qin*, in a distant opening in a bamboo grove.

6 ¾ in. (17 cm.) high

HK\$300,000-500,000

US\$39,000-65,000

The 'Seven Sages of the Bamboo Groove' were a group of 3rd century scholars who rejected official duties in favour of rustic life, and often gathered in a bamboo groove to drink wine and to discuss art and literature. The theme was popularly adopted by bamboo carvers of the 17th/18th century, with slight variations in the overall composition. Compare with four similar examples, the first from the Beijing Palace Museum Collection, illustrated in *The Palace Museum Collection of Elite Carvings*, Forbidden City Publishing House, 2002, no. 29; one from the Dexinshuwu Collection, sold at Christie's Hong Kong, 30 May 2005, lot 1291; another in the Mary and George Bloch Collection, sold at Sotheby's Hong Kong, 23 October 2005, lot 8; and an example in the Feng Wen Tang collection sold at Christie's Hong Kong, 3 June 2015, lot 2815.

清十八世紀 竹雕竹林七賢圖筆筒



VARIOUS PROPERTIES

3396

A FINELY CARVED OPENWORK BAMBOO BRUSHPOT

LATE MING DYNASTY, 17TH CENTURY

The brushpot is finely carved partially in openwork with a scholar leaning against rockwork below pine branches and a waterfall and his attendant fanning a stove to make tea. $5\frac{3}{4}$ in. (14.6 cm.) high, Japanese wood box

HK\$350,000-550,000

US\$46,000-71,000

明十七世紀 竹鏤雕觀松聽瀑圖筆筒



3397 A *LONGYAN* WOOD CARVING OF A SEATED LUOHAN

QING DYNASTY (1644-1911)

The emaciated Luohan is shown seated with his right elbow resting on his bent right knee and holding prayer beads. He wears loose robes draped over either side of the bony chest, revealing his spine on the back, and a *dhoti* tied at the waist. His face is crisply carved with prominent cheekbones, protruding forehead, and short eyebrows, all set in a contemplative expression. 10 ¾ in. (27 cm.) high, box

HK\$200,000-300,000







A HUANGHUALI STATIONERY BOX

QING DYNASTY, 17TH-18TH CENTURY

The rectangular flat hinged top fitted with ruyi-form corner mounts and opens to a shallow tray, the two front panel doors fitted flush and opening to reveal the interior with five drawers, a cloud-shaped hasp, circular lockplate and shaped pulls, all in huangtong mounts. The whole raised on a plain base platform fitted with shaped mounts.

12 1/4 in. (31.1 cm.) high, 12 3/4 in. (32.3 cm.) wide, 8 % in. (21.2 cm.) deep

HK\$150,000-200,000

US\$20,000-26,000

清十七/十八世紀 黄花梨官皮箱



A VERY RARE GILT-DECORATED RED LACQUER 'DRAGON AND PHOENIX' CHEST

CHONGZHEN GILT SIX-CHARACTER MARK IN A LINE AND OF THE PERIOD (1628-1644)

Of rectangular form, the chest is decorated in gold and black against a red ground, on the cover with a bracketed cartouche depicting a phoenix perched on a branch surrounded by a multitude of birds, on the sides with dragons amidst lotus scrolls. The front is mounted with a foliated lock plate with a hinged clasp. The two sides are flanked by metal ring handles. 36 5/8 in. (93 cm.) long

HK\$200,000-300,000

US\$26,000-39,000

It is extremely rare to find lacquer pieces from the Chongzhen reign. Compare to a Chongzhen-marked *tianqi* and *qiangjin* lacquer Luohan bed in the Palace Museum Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Shanghai, 2002, pl. 8. The rendition of the dragons on the current chest is very similar to that on a *zitan* chest in the Palace Museum Collection, illustrated *ibid.*, pl. 191.

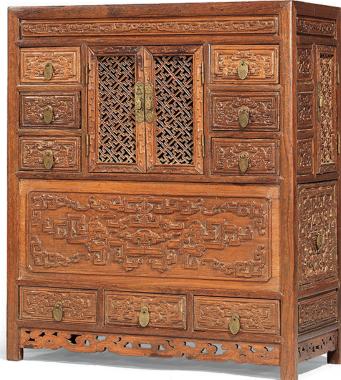
明崇禎 朱漆描金龍鳳呈祥衣箱 「大明崇禎年製」六字楷書豎款

明末崇禎年間漆製家具帶款者極少,暫知一著錄例子,為故宮博物院藏明崇禎填漆戧金龍紋羅漢床,載於2002年上海出版《故宮博物院藏文物珍品大系一明清傢俱(上)》,頁18、19,圖8,背板上沿落「大明崇禎辛未年製」楷書款。本長方形箱體型較大,其形制、尺寸、龍紋與故宮博物院藏明紫檀龍戲珠紋箱相仿,見《故宮博物院藏文物珍品大系明清傢俱(上)》,頁232,圖191,而尺寸及蓋面菱

花形開光又與該院藏明填漆戧金雲龍箱相近,見《中國竹木牙角器全集5·傢俱》,頁134、135,圖123,應為崇禎年間宮廷或貴族所用之器,極為珍貴。







PROPERTY FROM A PRIVATE ASIAN COLLECTION

3400

A RARE PAIR OF *HUANGHUALI* AND HARDWOOD *KANG* CABINETS

QING DYNASTY, 19TH CENTURY

Each cabinet is constructed of rectangular section with silver-wire inlaid frames. It is divided into an upper section comprising a central compartment behind two latticed-panel doors, and flanked by three drawers on each side. The mid-section with side opening compartments, and the lower section of the cabinet has three front opening drawers. The surfaces are ornately carved in shallow relief with *Shou* characters and *kui* dragons.

20 $\frac{1}{4}$ in. (51.5 cm.) high, 17 $\frac{1}{8}$ in. (43.5 cm.) wide, 8 $\frac{1}{2}$ in. (21.5 cm.) deep (2)

HK\$400,000-600,000

US\$52,000-78,000

These cabinets appear to be unique. The use of silver-wire inlay on a hardwood such as *huanghuali* is particularly rare, A pair of related *kang* cabinets of similar size, with ornately carved door panels, is illustrated in *The Dr. S.Y. Yip Collection of Classic Chinese Furniture II*, The Chinese University of Hong Kong, 1998, pp. 126-127, no. 34.

清十九世紀 黄花梨嵌硬木錯銀小炕櫃一對

炕櫃用方材攢框成四層格,櫃框錯如意雲紋銀絲,正面開十二格,正中上部對開兩扇透雕斜萬字錦小門,配以銅活葉面葉以便開啟,門下鑲縧環板雕龍花拐子紋,門左右及最下層各設小屜三具。側面中上層另開透雕斜萬字錦小門一扇,門下開團壽紋面抽屜一具,底鏤空拐子形花牙。

此對炕櫃非常珍罕,尤其在珍貴硬木如黃花梨材上錯銀絲, 此裝飾技巧極為繁複高超,富麗精緻,可見此品華貴絕倫。 相近尺寸之黃花梨鑲縧環板櫃門炕櫃一對,見1998年香港出版,《攻玉山房藏明式黃花梨家具》卷二,126-127頁,34 號。





(two views 兩面)

Δ 3401

AN IMPERIAL CLOISONNE ENAMEL MALLOW-FORM STEM DISH

QIANLONG INCISED SIX-CHARACTER MARK AND OF THE PERIOD (1736-1795)

The pentafoil dish is colourfully decorated to the interior with alternating *Shou* roundels and pairs of archaistic dragons on a yellow ground. The exterior of the dish is decorated with a lotus bloom bearing a *Shou* roundel on each lobe. 5 ½ in. (14 cm.) wide

HK\$250,000-300,000

US\$32,000-39,000

An example of identical shape and design is in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum - Enamels (2) - Cloisonne in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl. 290.

PROVENANCE

Berti Aschmann Collection, Zurich, 1980s

LITERATURE

Reverence and Perfection: Magnificent Imperial Cloisonné Enamels from a Private European Collection, Hong Kong, 2013, no. 56

清乾隆 掐絲琺瑯勾蓮壽字紋梅花式供盤 「大清乾隆年製」楷書款

此器以黃、藍、寶藍釉相間為地,飾壽字、仿古夔龍、勾蓮紋,均為該朝典型的風格,工序繁縟,構圖華麗。應作為賀壽禮物。北京故宮博物院亦藏一件完全相同的例子,見2011年北京出版故宫博物院藏品大系《琺瑯器編·2·清掐絲琺瑯》,圖版290號。

來源

蘇黎世Berti Aschmann珍藏,入藏於1980年代

著錄

香港佳士得,《至尊華貴—歐洲私人珍藏御製掐絲琺瑯器》 ,香港 ,2013年,編號56

∆ 3402

A RARE LARGE CLOISONNE ENAMEL 'BAJIXIANG' VASE, *GU*

QIANLONG PERIOD (1736-1795)

The flared mouth rim is embellished around the exterior with the Bajixiang, the Eight Buddhist Emblems, and four *Shou* medallions amidst lotus blooms on the interior.

17 ¼ in. (44 cm.) high

HK\$600,000-800,000 US\$78,000-110,000

Since its introduction into China via Tibetan Buddhism during the Yuan dynasty, the Bajixiang motif represented a significant element in Chinese decorative arts. A small number of Ming cloisonné enamel works bearing this design are known, including a floral bowl and a large jar illustrated by H. Brinker and A. Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, Asia Society Galleries, New York, 1989, nos. 77 and 92. Another interesting piece is a six-lobed dish, dated to the early 17th century, in the Uldry Collection, featuring the Bajixiang surrounding a *yin-yang* symbol on the interior, *op. cit.*, no. 132.

PROVENANCE

A European private collection Acquired in 2007

LITERATURE

Reverence and Perfection: Magnificent Imperial Cloisonné Enamels from a Private European Collection, Hong Kong, 2013, no. 13

清乾隆 掐絲琺瑯福壽吉祥花觚

八吉祥又名八寶,為藏傳佛教的吉祥器物。八吉祥 紋飾始於明代工藝品,至乾隆朝掐絲琺瑯器非常流 行。唯本觚飾蓮蝠團壽紋,輔以八吉祥,未見其他 例子的著錄。北京故宮博物院藏二件掐絲琺瑯蓮托 八寶紋缽、三件乾隆梵文八吉祥盤,相信與此器同 為佛前五供之一。

來源

歐洲私人珍藏 入藏於2007年

著錄

《至尊華貴一歐洲私人珍藏御製掐絲琺瑯器》,香港,2013年,編號13。





3404 A CLOISONNE ENAMEL *MEIPING*-FORM WALL VASE

QIANLONG PERIOD (1736-1795)

The vase is in the form of a *meiping*, finely enamelled in vibrant colours with scrolling foliage on the tapering body, further decorated with upright leaf lappets above the foot and on the waisted neck.

8 in. (20.4 cm.) high, wood stand

HK\$150,000-250,000

US\$20,000-32,000

清乾隆 掐絲琺瑯纏枝花卉紋梅瓶式壁瓶

The decorative motif on the present wall vase, with scrolling vines and beautiful clusters of flower blossoms are adapted from similarly decorated cloisonné vessels. Compare the current lot to a cloisonné meiping that is similarly rendered with a cluster of triple flower heads against a vibrant turquoise enamel ground, illustrated in the Compendium of Collections in the Palace Museum, Enamels: Cloisonné in the Qing Dynasty (1644-1911), vol. 3, Beijing, 2011, p. 131, no. 96.

3403 A CLOISONNE ENAMEL VASE

KANGXI PERIOD (1662-1722)

Of square section, the vase is cast with a bulbous bottom supported on a splayed foot, rising to a long, slightly tapering neck, finely enamelled against a bright turquoise ground on four sides with various flowers from the four seasons including lotus, chrysanthemum, prunus, gardenia and camellia, below grape vines on the neck and cloud scrolls around the foot. The gilt base is incised with an apocryphal Jingtai reign mark.

8 % in. (21.4 cm.) high

6 /8 III. (21.4 cm.) Ingii

HK\$150,000-250,000

US\$20,000-32,000

清康熙 掐絲琺瑯四季花卉紋方瓶



3404



AN IMPERIAL CLOISONNE ENAMEL CENSER QIANLONG INCISED FOUR-CHARACTER MARK AND OF THE PERIOD (1736-1795)

The censer is cast with a compressed globular body raised on three cabriole legs with a pair of bail handles rising from the mouth rim, decorated on the exterior with a lotus scroll below a blue *myi*-head border repeated around each of the supports, with three floral sprays on the underside surrounding a gilt-bronze panel incised with the reign mark and an additional character, *chang* below.

4 1/4 in. (11 cm.) wide

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE
An English private collection

清乾隆 掐絲琺瑯纏枝蓮紋沖天耳三足爐 《乾隆年製》、《唱》刻款

來源 英國私人珍藏





3406

3406 A PARCEL-GILT BRONZE CENSER

QIANLONG CAST SIX-CHARACTER SEAL MARK WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

The censer is decorated in relief with pairs of confronting archaistic dragons with angular scroll bodies alternating with pendent beads, all raised on four short, circular feet. 3 1/8 in. (7.9 cm.) wide

HK\$150,000-250,000

US\$20,000-32,000

清乾隆 局部鎏金銅拐子龍紋香爐

六字篆書鑄款

THE PROPERTY OF AN IMPORTANT ASIAN COLLECTOR

3407A RARE SILVER-INLAID AND PARCEL-GILT BRONZE *RUYI*

MING DYNASTY, LATE 16TH-EARLY 17TH CENTURY

The sceptre is decorated in gilt on the *myi* head with a dragon and a phoenix holding a *lingzhi* stem in its beak circling each other, amidst clouds reserved on a cell diaper ground. The reverse is decorated with conforming bands of diaper pattern and waves, and the long arched handle decorated with various flowers including magnolia growing from a pierced rock at the pierced tip, crab apple, narcissus and camellia, all reserved on a smaller star diaper ground. It is further inlaid in silver with four seal characters, *fu shou ru yi*, above a gilt rectangular seal inscribed with the maker's mark, *Yunjian Hu Wenming zhi*.

19 3/8 in. (49.3 cm.) long

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

US\$110,000-130,000

PROVENANCE

Sold at Christie's Hong Kong, 16 January 1989, lot 301 Sydney L. Moss Ltd., London Sold at Christie's New York, 22 March 2007, lot 169

EXHIBITED

On Ioan: Los Angeles County Museum of Art, 1992 - 2006, no. L.92.3.1



3406 (mark)



3407 (mark)

The silver characters, fu shou ru yi, are a wish for happiness and longevity.

Ruyi sceptres bearing the mark of Hu Wenming appear to be quite rare. One with a somewhat naturalistic rendering of the ruyi head, a twelve-character inscription inlaid in silver wire on the reverse, as well as the gilded cartouche inscribed with the six-character mark, Yunjian Hu Wenming zhi, is illustrated in Emperor, Scholar, Artisan, Monk, Sydney L. Moss Ltd., London, 1984, pp. 272-3, no. 126. The author notes that within the literati world ruyi sceptres were often presented on one's sixtieth birthday as a wish for longevity.

晚明 局部鎏金銅龍鳳花卉紋如意

款識:「福壽如意」錯銀款「雲間胡文明製」

來源

香港佳士得,1989年1月16日,拍品301號 Sydney L. Moss Ltd., 倫敦 紐約佳士得,2007年3月22日,拍品169號

展覽

1992年至2006年借展於Los Angeles County Museum of Art,展品編號L.92.3.1



VARIOUS PROPERTIES

3408 A PARCEL-GILT BRONZE 'LOTUS' BOTTLE VASE

LATE MING-EARLY QING DYNASTY, 17TH-18TH CENTURY

The vase is decorated to the globular body with blossoming lotus amongst leafy scrolls, between a band of scrolling foliage around the foot and stylised scrolls on the neck.

9 in. (23 cm.) high

HK\$400,000-600,000 US\$52,000-78,000

明末/清初

局部鎏金銅纏枝花卉紋長頸瓶



3409

A PAIR OF GILT-SPLASHED ARCHAISTIC WINE VESSELS, JIA

QING DYNASTY, 17TH-18TH CENTURY

Each vessel is raised on three blade supports and the body crisply cast with two *taotie* masks on a *leiwen* ground divided by flanges set directly below each of the capped posts rising from the rim. The neck is further embellished with detached, ascending blades each enclosing a trigram, and attached with a curved handle emerging from the mouth of a monster mask to one side. The underside is inscribed with a five-character inscription, reading *Boshen zuo baoyi*, 'This precious vessel made by Boshen'.

11 ¾ in. (29.8 cm.) high

HK\$400,000-600,000

US\$52,000-78,000

EXHIBITED

Spink & Son Ltd., The Minor Arts of China III, London, 1987, no. 77

A gold-splashed archaistic bronze *jue* with the same identical inscription is known and is illustrated in *Arts from the Scholar's Studio*, 1986, p. 184-185, no. 161.

清十七/十八世紀

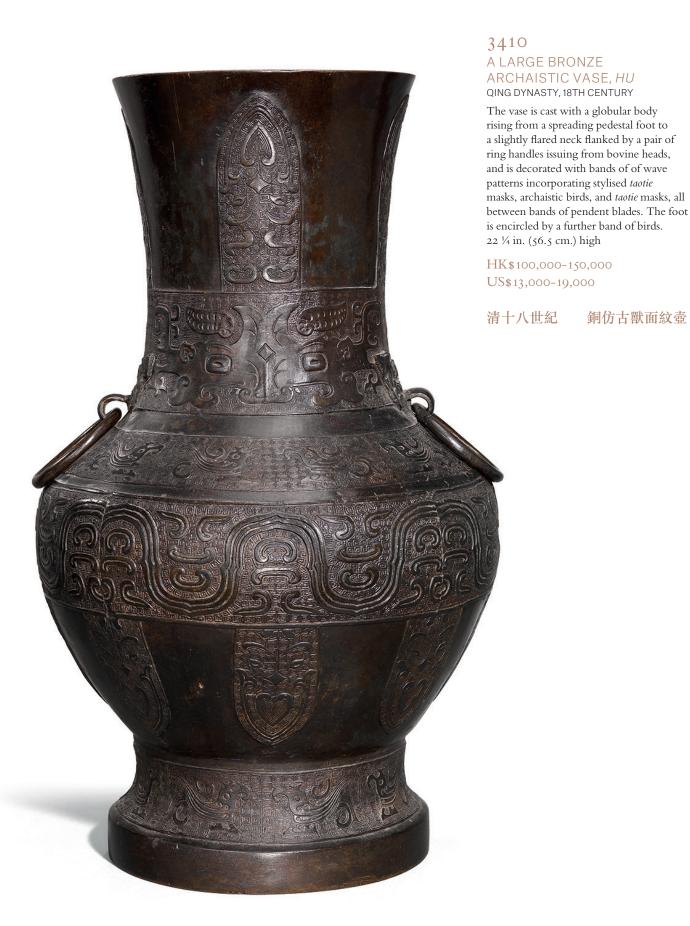
銅灑金仿古斝一對 「伯申作寶彛」鑄款

展覽

Spink & Son Ltd.,《The Minor Arts of China III》,倫敦,1987,圖77號







銅仿古獸面紋壺

3411 A SMALL LACQUER-INFILLED SILVER LOBED DISH

MING DYNASTY (1368-1644)

The shallow dish of mallow-flower form is well incised and infilled with black lacquer on the interior to depict ladies in boats picking lotus by a river bank with thatched pavilions and a pagoda with onlookers, all set in a mountainous landscape. The reverse with a four-character mark, *Fang Nianquan zao*, 'made by Fang Nianquan.' $4\frac{3}{4}$ in. (12.1 cm.) diam., box

HK\$300,000-500,000 US\$39,000-65,000

明 銀填漆採蓮圖葵式盤 「方念泉造」款



3411 (mark)



The bowl is heavily cast and finely moulded on the exterior to depict three dragons chasing a flaming pearl, the centre of the interior with a *Shou* medallion surrounded by five bats, *wufu*. A character *xuan* is cast within a circle on the base. 3 % in.(9.8 cm.) diam.

HK\$80,000-100,000 US\$11,000-13,000

晚清 銀三龍趕珠紋盌



3411



3412





3413 A CINNABAR LACQUER 'CHICKEN' BOX AND COVER

MING DYNASTY, 15TH CENTURY

The cover is finely carved to the top with a chicken and chicks amongst rocks and foliage. The sides of the boxes are well-detailed in high relief with a band enclosing flower blossoms. The base and interiors are lacquered black.

2 ½ in. (6.4 cm.) diam., Japanese wood box

HK\$150,000-250,000

US\$13,000-34,000

明十五世紀 剔紅「天倫圖」圓蓋盒



3414

A CARVED CINNABAR LACQUER 'LYCHEE' BOX AND COVER

MING DYNASTY, 16TH CENTURY

Both the box and cover are carved through thick layers of cinnabar lacquer with fruiting branches bearing lychee, against a floral diaper ground. The interiors are lacquered black. 3 ¼ in. (8.2 cm.) diam., Japanese wood box

HK\$180,000-260,000

US\$24,000-34,000

PROVENANCE

A Japanese private collection, acquired in the first half of the 20th century

Two very similar cinnabar lacquer boxes, also carved with lychee fruits, dating to the 16th century, are in the National Palace Museum Collection, Taipei, exhibited in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, May-July 2008, nos. 48 and 49.

明十六世紀 剔紅荔枝紋圓蓋盒

來源

日本私人收藏,入藏於二十世紀上半葉

國立故宮博物院藏兩件相似的剔紅荔枝盒,定年明十六世紀,於2008年5月-7月展覽於《和光剔彩:故宮藏漆》,圖錄圖版48、49號。

3415

A MOTHER-OF-PEARL INLAID BLACK LACQUER BRUSH AND COVER

MING DYNASTY, 16TH-17TH CENTURY

The handle of the brush and the cover are inlaid with undulating





THE PROPERTY OF A GENTLEMAN

3416

A MOTHER-OF-PEARL INLAID BLACK LACQUER RECTANGULAR TRAY

KANGXI PERIOD (1662-1722)

The shallow rectangular tray is finely decorated to the centre with mother-of-pearl and highlighted with gold leaf inlay to depict the Seven Sages of the Bamboo Grove' on a river bank, variously animated as if in conversation and engaged in leisurely pursuits with attendants bearing books, wine and a *qin*, all beneath pine and *wutong* trees, within a border of flowering and fruiting stems around the rim, the reverse with the inlaid three-character hallmark, *Siyong Tang*.

13 in. (33 cm.) wide, Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

A Japanese private collection, acquired between 1920 and 1930 Sold at Christie's Hong Kong, 1 December 2009, lot 1981

Imagery of the 'Seven Sages of the Bamboo Grove' was a popular decorative theme on scholar's objects of the late Ming to early Qing period. The Seven Sages of the Bamboo Grove, or the Seven Worthies, was a group of distinguished scholar-officials of the late 3rd century who lived in the of music, wine, poetry and literary composition. Their literary pursuits away from the world of official responsibilities became a prevalent theme from the late Ming period onward.

清康熙 黑漆螺鈿竹林七賢圖方盤

《思永堂》款

來源

日本私人收藏,入藏於1920至1930年代間 香港佳士得,2009年12月1日,拍品1981號



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(b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 IFWFI I FRY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, estimates are based on the information in any genimological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

 (i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder: If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.
 (b) As agent for an undisclosed principal: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the purchase price and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVETM terms of use which are available on ways whether constitutions constitutions.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any lot;
- (d) divide any lot or combine any two or more lots;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVETM (as shown above in Section B6); and (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unvold

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVETM) may show bids in some other major currencies as well as Hong Kong dollar. Any conversion is for guidance

only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$800,000, 20% on that part of the **hammer price** over HK\$800,000 and up to and including HK\$15,000,000, and 12% of that part of the **hammer price** above HK\$15,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:
(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else. If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.

(c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED

TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

bidding.
(d) The authenticity warranty applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

likely to have damaged the lot.

(g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the authenticity warranty you must:

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), and (g) and (i) also apply to a claim under these categories.

F PAYMENT

- 1 HOW TO PAY
- (a) Immediately following the auction, you must pay the purchase price being:
- (i) the **hammer price**; and
- (ii) the buyer's premium; and
- (iii) any duties, goods, sales, use, compensating or service

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:
- (i) Wire transfer

You must make payments to: HSBC Head Office 1 Queen's Road, Central, Hong Kong Bank code: 004 Account No. 062-305438-001 Account Name: Christie's Hong Kong Limited SWIFT: HSBCHKHHHKH

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up on HK\$500,000 per auction sale. You must complete a CNP authorisation form which you can get from our Client Services Department. You must send a completed CNP authorisation form by fax to +852 2973 0111 or by post to the address set out in paragraph (d) below. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Client Services Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Client Services Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Client Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.
- (e) For more information please contact our Client Services Department by phone on +852 2760 1766 or fax on +852 2973 0111.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the 7th day following the date of the auction, even if you have not collected the **lot** by this date.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii)we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 35 calendar days following the auction in accordance with paragraphs G(b). In such circumstances paragraph G(b) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect the purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) If you have paid for the lot in full but you do not collect the lot within 35 calendar days after the sale, unless otherwise agreed in writing, we may sell the lot in any commercially reasonable way we think appropriate. We can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.

Nothing in this paragraph is intended to limit our rights under paragraph F4.

(c) Without prejudice to paragraph G(b), for paid lot(s) from this auction, we are pleased to offer complimentary storage up to and including the thirty-fifth calendar day following the sale. If purchases are not collected by then a monthly storage charge will be imposed, from the thirty-sixth calendar day following the sale for the period whilst

the lot(s) remain stored with us, as below on a per lot basis and is payable in advance.

Jewellery/Watches: HK \$800 per lot

Others (except Wine, Handbags & Accessories*): HK\$1500 per lot

*Please refer to Wine and Handbags & Accessories Catalogue respectively for details.

Additional charges such as insurance and transportation will be charged separately if required.

In respect of requests from purchasers wishing to arrange collection of their property from our offices after the property has been transferred to the warehouse, we may in our discretion allow collection at our offices in limited circumstances but will need to charge a HK\$850 administration fee (minimum charge).

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on+852 2978 9914. See the information set out at www.christies.com/shipping or contact us at arttransporthongkong@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +852 2978 9914. See the information set out at www.christies.com/shipping or contact us at arttransporthongkong@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, lots which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/ or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers. Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that

Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as ʻgold'

(g) Watches
(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

OTHER TERMS

OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

TRANSFERRING YOUR RIGHTS AND **RESPONSIBILITIES**

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and

any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent by written bid, telephone or other means, the buyer shall be deemed to

have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover

any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www. christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

the work of a particular artist, author or manufacturer, if the lot is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created

during that period or culture; (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source: or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group

condition: the physical condition of a lot.

due date: has the meaning given to it paragraph F1(a). estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified : has the meaning given to it in paragraph E2 and Qualified Headings means the section headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a

particular **lot** is auctioned. **UPPER CASE type**: means having all capital letters. warranty: a statement or representation in which the person making it guarantees that the facts set out in it are

業務規定。買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中拍賣品的條款。通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款,因此,您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權(以 △ 標示), 佳士得為賣方的代理人。

A. 拍賣之前

- 1. 拍賣品描述
- (a) 目錄描述部分使用的某些詞匯有特殊意義。 詳情請見構成條款部分的重要通知及目錄編 列方法之説明。對目錄內的標識的解釋,請 見本目錄內"本目錄中使用的各類標識"。
- (b) 本公司在本目錄中對任何拍賣品的描述,拍 賣品狀况報告及其它陳述(不管是口頭還是 書面),包括拍賣品性質或狀况、藝術家、 時期、材料、概略尺寸或來源均屬或。我們意見 之表述,而不應被作為事證,这陳述。我們不 像專業的歷史學家及學者那樣進行深入的研 究。所有的尺寸及重量僅為粗略估計。
- 2. 對於拍賣品描述佳士得所負的責任 我們不對拍賣品的性質提供任何保證,除了下述第 E2 段的真品保證以及第 I 段另有約定。

3. 狀况

- (a) 在我們拍賣會上拍賣的**拍賣品狀况**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀况。拍賣品**是按照其在拍賣之時的情况以"現狀"出售,而且不包括佳士得或賣方的任何陳述或保證或對於**狀况**的任何形式的責任承擔。

4. 拍賣之前檢查拍賣品

- (a) 如果您計劃競投一件拍賣品,應親自或通過 具有專業知識之代表檢視,以確保您接受拍 賣品描述及狀況。我們建議您從專業修復人 員或其它專業顧問那裏索取意見。
- (b) 拍賣之前的檢視免費向公衆開放。在拍賣之 前的檢視或通過預約,我們的專家可在場回 答問題。

5. 估價

估價是基於拍賣品的狀況、稀有程度、質量、來源及類似物品的近期拍價決定。估價可能會改變。您或任何其他人在任何情况下都不可能依賴估價,將其作為拍賣品的實際售價的預測或保證。估價不包括買方酬金或任何適用的税費。

6. 撤回

佳士得有權單方面决定在**拍賣品**拍賣過程中或 拍賣之前的任何時間將**拍賣品**撤回。佳士得無 須就任何撤回决定向您承擔責任。

7. 珠寶

- (a) 有色寶石(如紅寶石、藍寶石及綠寶石)可 能經過處理以改良外觀,包括加熱及上油等 方法。這些方法都被國際珠寶行業認可,但 是經處理的寶石的硬度可能會降低及/或在 日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件拍賣品沒有報告,您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告,報告的費用由您支付。
- (d)對於珠寶銷售來說,**估價**是以寶石鑒定報告中的信息為基礎,如果沒有報告,就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過,可能都含有非原裝零部件。我們不能**保證**任何錶的任何個別零部件都是原裝。被陳述為"關聯"字樣的錶帶不是原裝錶的部分,可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- (b) 收藏家等級的錶經常有非常精細複雜的機械 構造,可能需要一般保養服務、更換電池或 進一步的修理工作,而這些都由買方負責。 我們不**保證**每一隻錶都是在良好運作狀態。 除非目錄中有提及,我們不提供證書。
- (c) 大多數的腕錶都被打開過查看機芯的型號及 質量。因為這個原因,帶有防水錶殼的腕錶 可能不能防水,在使用之前我們建議您讓專 業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息,請 見第 H2(g) 段。

B. 登記競投

1. 新競投人

- (a)如果這是您第一次在佳士得競投,或者您曾 參與我們的拍賣,但在過去兩年內未曾從任 何佳士得拍賣場成功競投過任何東西,您必 須在拍賣之前至少48個小時登記,以給我 們足够的時間來處理及批准您的登記。我們 有權單方面不允許您登記成為競投人。您需 提供以下資料:
 - (i) 個人客戶:帶有照片的身份證明(駕照 執照、國民身份證或護照),如果身份 證明文件上沒有顯示,您當前的住址證 明(如:當前的公共事業費賬單或銀行 對賬單)。
 - (ii)公司客戶:顯示名稱及注冊地址的公司 注冊證明或類似文件,以及董事和受益 股東的文件證明。
 - (iii) 信托、合夥、離岸公司及其它業務結構, 請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助, 請聯繫我們的客戶服務部:+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明,財務證明及/或押金作 許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**,或者您本次擬出價金額高於過往,請聯繫我們的投標部:+852 2978 9910 或電郵至 bidsasia@christies.com

3. 如果您未能提供正確的文件

如果我們認為,您未能滿足我們對競投者身份及登記手續的要求,包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐佈主義財政審查,我們可能會不允許您登記競投,而如果您成功投得**拍賣品**,我們可能撤銷您與賣方之間的買賣合約。

4. 代表他人競投

- (a) 作為授權競投人:如果您代表他人競投,在 競投前,委託人需要完成以上的登記手續及 提供已簽署的授權書,授權您代表其競投。
- (b) 作為隱名委托人的代理人:如果您以代理人身份為隱名委托人(最終的買方)進行競投,您同意承擔支付購買款項和所有其他應付款項的個人責任。並且,您保證:
 - (i) 您已經根據所有適用的反洗黑錢及制裁 法律對拍賣品的最終的買方進行必要的 客戶盡職調查,同意我們依賴該盡職調查。並且,您將在不少於5年的期間裏 保存證明盡職調查的文件和記錄。
 - (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄,除非(1)它已經在公共領域存在,(2)根據法律要求須被披露,(3)符合反洗黑錢法律規定。
 - (iii) 您和最終的買方之間的安排不是為了便 於任何涉税犯罪。
 - (iv) 您不知曉並且沒有理由懷疑用於結算的 資金和任何犯罪收入有關或最終的買方 因洗黑錢,恐怖活動或其他基於洗黑錢 的犯罪而被調查,被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款,競投人同意就繳付購買款項和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投,必須在拍賣舉行 前至少30分鐘辦理登記手續,並索取競投號碼牌。如需協助,請聯繫客戶服務部:+8522760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設,如果在提供該服務出現任何錯誤(人為或其它),遺漏或故障,佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辨理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000元之**拍賣品**將不接受電話競投。若需要以英語

外的其他語言進行競投,須儘早在拍賣之前預 先安排。電話競投將可被錄音。以電話競投即 代表您同意其對話被錄音。您同意電話競投受 業務規定管限。

(B) 在 Christie's LIVE ™網絡競投

在某些拍賣會,我們會接受網絡競投。請登入www.christies.com/livebidding,點擊"現場競投"圖標,瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™使用條款的管限,詳情請見www.christies.com網站。

(C) 書面競投

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地,參與 拍賣,亦可拒絕接受任何競投。

2 序價

除非另外列明,所有拍賣品均有應價。不定有 底價的拍賣品,在拍賣品號碼旁邊用●標記。 底價不會高於拍賣品的低端估價。

3. 拍賣官之酌情權

拍賣官可以酌情選擇:

- (a) 拒絕接受任何競投;
- (b) 以其决定方式將競投提前或拖後,或改變**拍 賣品**的順序;
- c) 撤回任何**拍賣品**:
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣** 品合併拍賣;
- (e) 重開或繼續競投,即便已經下槌;
- (f) 如果有出錯或爭議,無論是在拍賣時或拍賣後,選擇繼續拍賣、決定誰是成功競投人、 取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出 售。在拍賣之時或後對競投有任何爭議,拍 賣官有最終決定權。

4. 競投

拍賣官接受以下競投:

- (a) 拍賣會場參與競投的競投人;
- (b) 從電話競投人,通過 Christie's Live™(如 第 B6 部分所示)透過網絡競投的競投人;
- (c) 拍賣之前提交佳士得的書面競投(也稱為不 在場競投或委托競投)。

5. 代表賣方競投

6. 競投價遞增幅度

競投通常從低於**低端估計**開始,然後逐步增加 (競投價遞增幅度)。拍賣官會自行决定競投 開始價位及遞增幅度。本目錄內的書面競投表 格上顯示的是一般遞增幅度,僅供閣下參考。

7. 貨幣兑換

拍賣會的顯示板(Christie's Live ™)可能會以 港幣及其它主要貨幣來展示競投。任何兑換率 僅作指引,佳士得並不受其約束。對於在提供 該服務出現的任何錯誤(人為或其它),遺漏 或故障,佳士得並不負責。

8. 成功競投

除非拍賣官决定使用以上 C3 段中的酌情權,拍賣官內定使用以上 C3 段中的酌情權,拍賣官下槌即表示對最終競投價之接受。這代。 賣方和成功競投人之間的買賣合約之訂立。 們僅向已登記的成功競投人開具發票。拍賣 我們會以郵每負,如電子郵件方式發送功。 但我們並而競投,拍賣後您應儘快以避免產生 們或親臨本公司查詢競投結果,以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時,您同意您會嚴格 遵守所有在拍賣時生效並適用於相關拍賣場所 的當地法律及法規。

D. 買方酬金及税款

1. 買方酬金

成功競投人除支付成交價外,亦同意支付本公司 以該拍賣品成交價計算的買方酬金。酬金費率按 每件拍賣品成交價首港幣 800,000 元之 25%; 加 逾港幣 800,000 元以上至港幣 15,000,000 元部 分之 20%; 加逾港幣 15,000,000 元以上之 12% 計算。

2. 税費

成功競投者將負責所有適用**拍賣品**税費,包括增值税,銷售或補償使用税費或者所有基於成 交價和買方酬金而產生的税費。買方有責任查 明並支付所有應付税費。在任何情况下香港法 律先决適用。

E. 保證

1. 賣方保證

對於每件**拍賣品**,賣方**保證**其:

- (a) 為拍賣品的所有人,或拍賣品的共有人之一 並獲得其他共有人的許可;或者,如果賣方 不是拍賣品的所有人或共有人之一,其已獲 得所有人的授權出售拍賣品或其在法律上有 權這麽做;
- (b) 有權利將**拍賣品**的所有權轉讓給買方,且該權利不負擔任何限制或任何其他人之素賠權。

如果以上任何保證不確實,賣方不必支付超過您已向我們支付的購買款項(詳見以下第 F1(a) 段定義)的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、 成本、賠償金、其他賠償或支出承擔責人。 成本、就任何拍賣品提供任何以上列舉之外的保證 ;只要法律許可,所有賣方對您做出的保證 及法律。

2. 真品保證

在不抵觸以下條款的情況下,本公司保證我們拍賣的拍賣品都是真品(我們的"真品保證")。如果在拍賣日後的五年內,您使我們滿意您的拍賣品不是真品,在符合以下條款規定之下,我們將把您支付的購買款項退還給您。

業務規定的詞匯表裏有對"**真品**"一詞做出解釋。**真品保證**條款如下:

- (a) 我們在拍賣日後的 5 年內提供**真品保證**。此期限過後,我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行("標題") 以**大階字體**注明的資料作出**真品保證**。除了 標題中顯示的資料,我們不對任何標題以外 的資料(包括標題以外的**大階字體**注明)作 出任何保證。
- (c) 真品保證不適用有保留標題或有保留的部分標題。有保留是指受限於拍賣品目錄描述內的解釋,或者標題中有"重要通告及目錄編列方法之說明"內有保留標題的某些字眼例如:標題中對"認為是…之作品"的家的用指佳士得是生工傳不保證該作品一定是該數值,,請閱單"有保留標題"列表及拍賣品的目錄描述。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的標
- (e) 真品保證不適用於在拍賣之後,學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時,標題乎合被普遍接受的學者或專家的意見,或標題指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定 出不是**真品**,而在我們出版目錄之日,該科 學方法還未存在或未被普遍接納,或價格太 昂貴或不實際,或者可能損壞**拍賣品**,則**真** 品保證不適用。
- (g) 真品保證僅適用於拍賣品在拍賣時由佳士得 發出之發票之原本買方,且僅在原本買方在 拍賣日與申索之日持續擁有該拍賣品才適 用。保證中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利,您必須
 - (i) 在拍賣日後5年內,向我們提供書面的 申索通知並提供詳情,包括完整的佐證 ^{發據}:
 - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此拍賣品領域被認可的兩位專家的書面意見,確認該拍賣品不是真品。如果我們有任何疑問,我們保留自己支付費用獲取更多意見的權利;及
 - (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給 佳士得拍賣場。
- i) 您在本真品保證下唯一的權利就是取消該項拍賣及取回已付的購買款項。在任何情况下我們不須支付您超過您已向我們支付的購買款項的金額,同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) 書籍。如果拍賣品為書籍,我們提供額外自拍賣日起為期 14 天的保證,如經校對後,拍賣品的文本或圖標存有瑕疵,在以下條款的規限下,我們將退回已付的購買款項:
 - (a) 此額外**保證**不適用於:
 - (i) 缺少空白頁、扉頁、保護頁、廣告、 及書籍鑲邊的破損、污漬、邊緣磨 損或其它不影響文本及圖標完整性 的瑕疵;
 - (ii) 繪圖、簽名、書信或手稿;帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊;
 - (iii) 沒有標題的書籍;
 - (iv) 沒有標明**估價**的已出售**拍賣品**;
 - (v) 目錄中表明售出後不可退貨的書籍;
 - (vi) 狀況報告中或拍賣時公告的瑕疵。
 - (b) 要根據本條規定申索權利,您必須在拍 賣後的14天內就有關瑕疵提交書面通 知,並交回與拍賣時狀況相同的拍賣品 給當時進行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。

真品保證並不適用於此類別拍賣品。目前學術界不容許對此類別作出確實之說明,但佳士得同意取消被證實為赝品之東南亞現代及當代藝

術以及中國書畫**拍賣品**之交易。已付之**購買款 項**則根據佳士得**真品保證**的條款退還予原本買 方,但買方必須在拍賣日起12個月內以書面通 知本公司有關**拍賣品**為贋品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據,證實該**拍賣** 品為贋品,及須按照以上 E2(h)(iii) 規定交回拍 賣品給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適 用於此類別之申索。

F.

- 付款 付款方式
- (a) 拍賣後,您必須立即支付以下購買款項:
 - (i) **成交價**;和
 - (ii) **買方酬金**;和
 - (iii) 任何關稅、有關貨物、銷售、使用、補 償或服務税項。

所有款項須於拍賣後7個日曆天內悉數付清 ("**到期付款日**")。

- (b) 我們只接受登記競投人付款。發票一旦開 具,發票上買方的姓名不能更換,我們亦不 能以不同姓名重新開具發票。即使您欲將拍 **賣品**出口且需要出口許可證,您也必須立即 支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**,您必須按照發 票上顯示的貨幣以下列方式支付:
 - (i) 電匯至:

香港上海匯豐銀行總行 香港中環皇后大道中1號 銀行編號:004

賬號:062-305438-001

賬名: Christie's Hong Kong Limited 收款銀行代號:HSBCHKHHHKH

(ii) 信用卡

在乎合我們的規定下,我們接受各種主 要信用卡付款。本公司每次拍賣接受總 數不超過港幣 1,000,000 元之現場信用 卡付款,但有關條款及限制適用。以中 國銀聯支付方式沒有金額限制。如要以 "持卡人不在場"(CNP)的方式支付, 本公司每次拍賣接受總數不超過港幣 500,000 元之付款。您必須填妥 CNP 授權表格,該表格可向我們索取。請將 已填妥之 CNP 授權表格以傳真(+852 2973 0111) 或以郵寄方式發送到以下 (d) 段的地址。CNP 付款不適用於所有佳士 得拍賣場,並受某些限制。適用於信用 卡付款的條款和限制可從佳士得的客戶 服務部獲取,詳情列於以下 (d) 段:

(iii) 現金

本公司每年只接受每位買方總數不超過 港幣 80,000 元之現金付款(須受有關 條件約束);

(iv) 銀行匯票

抬頭請注明「佳士得香港有限公司」(須 受有關條件約束);

(v) 支票

抬頭請注明「佳士得香港有限公司」。 支票必須於香港銀行承兑並以港幣支 付。

- (d) 支付時請注明拍賣號碼、發票號碼及客戶號 碼;以郵寄方式支付必須發送到:佳士得香 港有限公司,客戶服務部(地址:香港中環 遮打道 18 號歷山大廈 22 樓)。
- 如要瞭解更多信息,請聯繫客戶服務部。電話 +852 2760 1766; 傳真: +852 2973 0111。

所有權轉移

只有我們自您處收到全額且清算購買款項後, 您才擁有**拍賣品及拍賣品**的所有權,即使本公 司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您 (以較早者為准):

(a) 買方提貨日;

- (b) 自拍賣日起計7日後,即使買方在此日期前 仍未提取**拍賣品。**
- 不付款之補救辦法
- (a) 如果**到期付款日**,您未能全數支付購買款 **項**,我們將有權行使以下一項或多項(及執 行我們在 F5 段的權利以及法律賦予我們的 其它權利或補救辦法):
 - (i) 自**到期付款**日起,按照尚欠款項,收取 高於香港金融管理局不時公布的三個月 銀行同業拆息加 7% 的利息;
 - (ii) 取消交易並按照我們認為合適的條件對 拍賣品公開重新拍賣或私下重新售賣。 您必須向我們支付原來您應支付的**購買** 款項與再次轉賣收益之間的差額。您也 必須支付我們必須支付或可能蒙受的一 切成本、費用、損失、賠償,法律費用 及任何賣方酬金的差額;
 - (iii) 代不履行責任的買方支付賣方應付的拍 賣淨價金額。您承認佳士得有賣方之所
 有權利向您提出追討。
 - (iv) 您必須承擔尚欠之購買款項,我們可就 取回此金額而向您提出法律訴訟程序及 在法律許可下向您索回之其他損失、利 息、法律費用及其他費用;
 - (v) 將我們或**佳士得集團**任何公司欠下您之 款項(包括您已付給我們之任何保證金 或部分付款)用以抵銷您未付之款項;
 - (vi) 我們可以選擇將您的身份及聯繫方式披 露給賣方;
 - (vii)在將來任何拍賣中,不允許您或您的代 表作出競投,或在接受您競投之前向您 收取保證金:
 - (viii)在拍賣品所處地方之法律許可之下,佳 士得就您擁有並由佳士得管有的**拍賣品** 作為抵押品並以抵押品持有人身份行使 最高程度之權利及補救方法,不論是以 典當方式、抵押方式或任何其他形式。 您則被視為已授與本公司該等抵押及本 公司可保留或售賣此物品作為買方對本 公司及賣方的附屬抵押責任;和
 - (ix) 采取我們認為必要或適當的任何行動。
- (b) 將您已付的款項,包括保證金及其他部份付 款或我們欠下您之款項用以抵銷您欠我們或 其他**佳士得集團**公司的款項。
- (c) 如果您在到期付款日之後支付全部款項,同 時,我們選擇接受該付款,我們可以自拍賣 後第 35 日起根據 G(b) 段向您收取倉儲和運 輸費用。在此情况下,G(b)段將適用。

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項,除 了以上 F4 段的權利,在法律許可下,我們可以 以任何方式使用或處置您存於我們或其它佳士 **得集團**公司的**拍賣品**。只有在您全額支付欠下 我們或相關**佳士得集團**公司的全部款項後,您 方可領取有關**拍賣品**。我們亦可選擇將您的**拍** 賣品按照我們認為適當的方式出售。我們將用 出售**拍賣品**的銷售所得來抵銷您欠下我們的任 何款項,並支付您任何剩餘部分。如果銷售所 得不足以抵扣,您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的拍 賣品(但請注意,在全數付清所有款項之 前,您不可以提取拍賣品)。
- (b) 如果您已經支付全部款項但未能在拍賣後的 35個日曆日之內提取拍賣品,除非另有書 面約定,我們可以按我們認 商業上合理且 恰當的方式出售**拍賣品**。我們有權將**拍賣品** 移送到關聯公司或第三方倉庫,並向您收取 因此 生的運輸費用和處理費用。如果我們 這樣做,我們會將**拍賣品**銷售所得在扣除欠 我們的倉儲費用及任何欠下我們及佳士得集 團公司的其它費用後支付給您。

本段的任何內容不限制我們在 F4 段下的權

(c) 在不影響 G(b) 段的原則下,佳士得為本拍 賣中所有已付款**拍賣品**提供免費儲存至拍賣 後第三十五個日曆日止。惟買家在屆時仍未 提取**拍賣品**,佳士得將向買家收取自拍賣後 第三十六日曆日起計的倉儲費,每月之倉儲 費將按每件**拍賣品**收取,並須提前支付。儲 存期不足一個月者,亦需繳付整月倉儲費。

珠寶/鐘錶:每件港幣800元 其他(不包括洋酒,手袋及配飾*):每件 港幣 1500 元

* 有關洋酒及手袋及配飾之倉儲費及提取事 官,詳情請分別參閱洋酒及手袋及配飾圖錄 目錄冊。

倉儲費並不包括其他額外費用,如保險和運 輸費,其他額外費將會另行收取。

對於買方於拍賣品移送倉庫後,欲安排於本 公司辦事處提取其拍賣品之要求,本公司享 有酌情權,允許在有限情況下在本公司辦事 處提取拍賣品,但需收取每件拍賣品港幣 850 元行政費(最低收費)。

H. 運送

運送 1.

運送或付運表格會與發票一同發送給您。您須 自行安排**拍賣品**的運送和付運事宜。我們也可 以依照您的要求安排包裝運送及付運事宜,但 您須支付有關收費。我們建議您在競投前預先 查詢有關收費的估價,尤其是需要專業包裝的 大件物品或高額品。應您要求,我們也可建議 處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得藝術品運輸部,電 話:+852 2978 9914; 請 見 www. christies.com/shipping網站或發郵件至 arttransporthongkong@christies.com。我們會 合理謹慎處理、包裝、運輸**拍賣品**。若我們就 上述目的向您推薦任何其他公司,我們不會承 擔有關公司之行為,遺漏或疏忽引致的任何責 任。

2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國 家的出口法律及其他國家的進口法律限制。

許多國家就拍賣品出境要求出口聲明及/或就 拍賣品入境要求進口聲明。進口國當地法律可 能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口 國出售。

(a) 在競投前,您應尋求專業意見並負責滿足任 何法律或法規對出口或進口**拍賣品**的要求。 如果您被拒發許可證,或申請許可證延誤, 您仍須全數支付**拍賣品**的價款。如果您提出 請求,在我們能力範圍許可內,我們可以協 助您申請所需許可證,但我們會就此服務向 您收取費用。我們不保證必能獲得許可證。 如欲了解詳情,請聯繫佳士得藝術品運輸 部,電話:+852 2978 9914。請見 www. christies.com/shipping網站或發郵件到: arttransporthongkong@christies.com .

(b) 含有受保護動植物料的拍賣品

這些物料包括但不限於象牙、玳瑁殼、鱷魚 皮、犀牛角、鯨骨、某些珊瑚品種及巴西玫 瑰木。若您有意將含有野生動物物料的任何 拍賣品進口至其他國家,您須於競投該**拍賣** 品之前了解有關海關法例和規定。有些國家 完全禁止含有這類物料的物品進口,而其他 國家則規定須向出口及入口國家的有關管理 機構取得許可證。在有些情況下,**拍賣品**必 須附有獨立的物種的科學證明和/或年期

(c) 美國關於非洲象象牙的進口禁令

(d) 含有緬甸寶石的拍賣品

含有源於緬甸的紅寶石或翡翠的**拍賣品**,可能被禁止進口美國;為方便美國準買方,, 類**拍賣品**註有 中標記以供識別。若物件含 源於緬甸的其他類型寶石(例如藍寶石等寶 並能證實乃非暫時性的(暫時性指例如是僅 以繩子束縛等),則有可能獲准進口美國。

(e) 源自伊朗的拍賣品

(f) 黃金

含量低於 18k 的黃金並不是在所有國家均被 視為「黃金」,並可能被拒絕入口。

(g) 鐘錶

H2段中的標記是佳士得為了方便閣下而在 有關**拍賣品**附加的,附加標記時如有任何錯 誤或遺漏,佳士得恕不承擔任何責任。

I. 佳士得之法律責任

(a)除了真品保證,佳士得、佳士得代理人或僱員,對任何拍賣品作任何陳述,或資料的提供,均不作出任何保證。在法律容許的最大程度下,所有由法律附加的保證及其他條款,均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證,我們對這些保證不負有任何責任。

- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、狀況報告、貨幣兑換顯示板及拍賣室錄像影像為免費服務,如有任何錯誤(人為或其它原因)、遺漏或故障或延誤、未能提供、暫停或終止,本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜,我們僅對買方負有法 律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定,我們因某些原因須對您負上法律責任,我們不須支持超過您已支付的購買款項。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利,如果我們合理 地認為完成交易可能是違法行為或該銷售會令 我們或賣方向任何人負上法律責任或損壞我們 的名聲,我們可取消該**拍賣品**的拍賣。

2 鈴像

我們可以錄影及記錄拍賣過程。除非按法律要求,我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影,你可透過電話或書面競投或者在 Christie's Live[™]競投。除非另有書面約定,您不能在拍賣現場錄儀或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料(除有特別注釋外,包括我們的目錄的內容)之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、 不合法或無法執行,則該部分應被視為删除, 其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可,否則您不得就您在本協議下的權利或責任設立任何抵押,亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件,我們將會使 用英文版用於解決本協議項下產生的任何問題 以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息,並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的,或與其相符的目的。您可以在www.christies.com上找到本公司私隱政策。

3. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償,也不應阻止或限制對該權利或補償或其他權利或補償的行使。 單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務,就有關本業務規定,拍賣的行為及任何與上述條文的事項,均受香港法律管轄及根據香港法律解釋。在拍賣競技書面、電話及其他方法競投,因於實力,與被引力。 電話及其他方法競投,到前時,接受香港。 電話及其他方法競投,可於過為接受香港。 務規定,及為佳士權,並同時換納佳士得之, 於是,他性司法管轄區提出索償,以追討買方 拖欠的任何款項。

10. www.christies.com 的報告

售出的拍賣品的所有資料,包括目錄描述及價款都可在 www.christies.com 上查閱。銷售總額為成交價加上買方酬金,其不反映成本、財務費用或買方或賣方信貸申請情况。我們不能按要求將這些資料從 www.christies.com 網站上删除。

K. 詞匯表

真品:以下所述的真實作品,而不是複製品或 赝品:

- a) 拍賣品在標題被描述為某位藝術家、作者或 製作者的作品,則為該藝術家、作者或製造 者的作品;
- b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品,則該時期或流派的作品;
- c) 拍賣品在標題被描述為某來源,則為該來源 的作品;
- d) 以寶石為例,如**拍賣品在標題**被描述為由 某種材料製成,則該作品是由該材料製 成。

真品保證:我們在本協議 E 段所詳述為**拍賣品** 提供的保證。

買方酬金:除了**成交價**,買方支付給我們的費用。

目錄描述:拍賣目錄內對拍賣品的陳述(包括於拍賣場通過對有關陳述作出的任何更改)。 佳士得集團:Christie's International Plc、

其子公司及集團的其它公司。 **狀况:拍賣品**的物理**狀况**。

到期付款日:如第 F1(a) 段所列出的意思。

估價:目錄中或拍賣場通告中列明的我們認為 拍賣品可能出售的價格範圍。低端估價指該範 圍的最低價;高端估價指該範圍的最高價。中 間估值為兩者的中間點。

成交價:拍賣官接受的拍賣品最高競投價。

標題:如 E2 段所列出的意思。

拍賣品:供拍賣的一件**拍賣品**(或作為一組拍 賣的兩件或更多的物件);

其他賠償:任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的"特殊"、"附帶"或"連帶"賠償。

購買款項:如第 F1(a) 段的意思。

來源:拍賣品的所有權歷史。

有保留:如 E2 段中的意思;有保留標題則指目錄中"重要通知和目錄編制説明"頁中的"有保留標題"的意思。

底價:拍賣品不會以低於此保密**底價**出售。

拍賣場通告:張貼位於拍賣場內的拍賣品旁或 www.christies.com 的書面通知(上述通知內容 會另行通知以電話或書面競投的客戶),或拍 賣會舉行前或拍賣某拍賣品前拍賣官宣布的公 告。

大階字體:指包含所有的大寫字母。

保證: 陳述人或聲明人保證其所陳述或聲明的 事實為正確。

Symbols used in this Catalogue

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

A Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale • Buying at Christie's.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為"業務規定•買方須知"一章的最後一頁。

佳士得對該**拍賣品**擁有直接經濟利益。請參閱 重要通知及目錄編列方法之説明。

在 全部或部分由佳士得或其他**佳士得集團**公司持 有。請參閱重要通知及目錄編列方法之説明。 · 佳士得對該**拍賣品**擁有直接經濟利益,佳士得 的全部或部分利益通過第三方融資。請參閱重 要通知及目錄編列方法之説明。

不設**底價的拍賣品**,不論其在本目錄中的售前 估價,該拍賣品將售賣給出價最高的競投人。 拍賣品含有瀕危物種的材料,可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

拍賣品含有來自緬甸或者不確定地區的翡翠和 紅寶石。請參閱業務規定•買方須知第H2(d)段。

請注意對藏品的標記僅為您提供方便,本公司 不承擔任何因標示錯誤或遺漏標記的責任。

Important Notices and Explanation of Cataloguing Practice

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

 Δ : Property Owned in part or in full by Christie's From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

° Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol onext to the lot number.

°♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids.

In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °.

The third party will be remunerated in exchange for accepting this risk based on a fee on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid and where it does so, and is the successful bidder, it will not receive a fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise

participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, CALLIGRAPHY, PAINTED CERAMIC AND WORKS OF ART

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this

catalogue as to authorship are made subject to the provisions of the Conditions of Sale and authenticity warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to ..

In Christie's qualified opinion probably a work by the

artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

""Signed ..." "Sealed ..."

In Christie's qualified opinion the work has a signature/ seal which in our opinion is that of the artist.

*"With signature ..."/ "With seal ..."

In Christie's qualified opinion the work has a signature/ seal which is not that of the artist.

*"Dated '

In Christie's qualified opinion, the work is so dated and in our opinion was executed at about that date.

*"With date "/

In Christie's qualified opinion, the work is so dated but was not in our opinion executed at that date.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

FOR CHINESE PORCELAIN AND WORKS OF ART

1. A piece catalogued with the name of a period, reign or dynasty without further qualification was, in Christiece qualified opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase").

2. A piece catalogued "in the style of" a period, reign or

dynasty is, in Christiece qualified opinion, quite possibly a copy or imitation of pieces made during the named

period, reign or dynasty (e.g. "a vase in Ming style").

3. A reference to a "mark and of the period" means that, in Christieer qualified opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the

4. A reference to a mark without reference to "and of the period" means that, in Christieer qualified opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi sixcharacter mark").

5. Where no date, period, reign or mark is mentioned, the lot is, in Christieme qualified opinion, of uncertain date or 19th or 20th century manufacture.

重要通知及目錄編列方法之説明

重要通知

佳士得在受委託拍賣品中的權益

Δ: 部分或全部歸佳士得擁有的拍賣品 佳士得可能會不時提供佳士得集團旗下公司全 部或部分擁有之**拍賣品。**該等**拍賣品**在目錄中 於拍賣編號旁註有 △ 符號以資識別。

•保證最低出售價

佳士得有時就某些受委托出售的**拍賣品**的拍賣 成果持有直接的經濟利益。通常 其向賣方保證 無論拍賣的結果如何,賣方將就**拍賣品**的出售 獲得最低出售價。這被稱 保證最低出售價。該 等**拍賣品**在目錄中於拍賣編號旁註有 °號以資識

°◆ 第三方保證 / 不可撤銷的競投 在佳士得已經提供最低出售價保證,如果**拍賣** 品未能出售,佳士得將承擔遭受重大損失的風 險。 因此,佳士得有時選擇與第三方分擔該風 險。在這種情况下,第三方同意在拍賣之前就 該**拍賣品**提交一份不可撤銷的書面競投。第三 方因此承諾競投該**拍賣品**,如果沒有其它競投, 等三方將以書面競投價格購買該**拍賣品**,除非 有其它更高的競價。第三方因此承擔**拍賣品**未 能出售的所有或部分風險。如果**拍賣品**未能出 售,第三方可能承擔損失。該等**拍賣品**在目錄 中注以符號°◆以資識別。

第三方需要承擔風險,在自身不是成功競投人 的情況下,會收取基於成交價計算的的酬金。 第三方亦可以就該**拍賣品**以超過書面競投的價 格進行競投。如果第三方成功競投,則不會收 取任何酬金。

我們要求第三方保證人向其客戶披露在給予保證的**拍賣品**持有的經濟利益。如果您通過顧問 意見或委託代理人競投一件標示為有第三方融 資的**拍賣品**,我們建議您應當要求您的代理人 確認他 / 她是否在拍賣品持有經濟利益。

其他安排 佳士得可能訂立與競投無關的協議。這些協議 包括佳士得向賣方就拍賣品銷售所得預付金額 或者佳士得與第三方分擔保證風險,但並不要 求第三方提供不可撤銷的書面競投或參與**拍賣** 品的競投。因 上述協議與競投過程無關,我們 不會在目錄中注以符號。

利益方的競投 如果競技人在**拍賣品**持有經濟利益並欲競投該 **拍賣品**,我們將以拍賣場通知的方式知會所有 競投者。該經濟利益可包括遺 受益人保留權利 參與競投,遺 委托拍賣的拍賣品或者風險共擔 安排下的合作方保留權利參與競投拍賣品和 / 或通知我們其競投該**拍賣品**的意願。

請登錄 http://www.christies.com/financialinterest/ 瞭解更多關於最低出售價保證以及第 三方融資安排的説明。

如果佳士得在目錄中每一項**拍賣品**中均有所有權或經濟利益,佳士得將不會於每一項**拍賣品** 旁附註符號,但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、書法、 手繪瓷器及中國工藝

下列詞語於本目錄中具有以下意義。請注意本 目錄中有關作者身份的所有聲明均按照本公司 之業務規定及真品保證的條款而作出。

買方應親自檢視各**拍賣品**的狀況,亦可向佳士 得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

*「認為是…之作品」

指以佳士得有保留之意見認為,某作品大概全 部或部份是藝術家之創作。

*「…之創作室」及「…之工作室」 指以佳士得有保留之意見認為,某作品在某藝 術家之創作室或工作室完成,可能在他監督下 完成。

*「…時期|

指以佳士得有保留之意見認為,某作品屬於該 藝術家時期之創作,並且反映出該藝術家之影

指以佳士得有保留之意見認為,某作品具有某 藝術家之風格,但未必是該藝術家門生之作品。 *「具有…創作手法」 指以佳士得有保留之意見認為,某作品具有某

藝術家之風格,但於較後時期完成。

*「…複製品」

指以佳士得有保留之意見認為,某作品是某藝 術家作品之複製品(任何日期)。

*「簽名…」、「款識…」

指以佳士得有保留之意見認為,某作品由有藝 術家的簽名/款識。

*「附有…簽名」、「附有…款識」

指以佳士得有保留之意見認為,某作品有某藝 術家的簽名/款識應不是某藝術家所為。

*「日期…」

指以佳士得有保留之意見認為,某作品的日期 是如此註明及約於該日期完成。

指以佳士得有保留之意見認為,某作品的日期 是如此註明,但並非於該日期完成。

* 於本目錄編列方法之説明中此詞語及其定義 為對作者身份而言之有規限説明。 雖然本詞語 之使用,乃基於審慎研究及代表專家之意見, 佳士得及委託人於目錄內使用此詞語及其所描 述之**拍賣品**及其作者身份之真確及可信性,並 不承擔及接受任何風險、義務或責任,而真品 保證條款,亦不適用於以此詞語所描述的**拍賣**

有關陶瓷及中國工藝拍賣品之規定

1. 編入目錄之作品註明某時期、統治時期或朝代 之名稱而沒有其他保留意見,即是以佳士得有 保留之意見認為,該作品於所註明之時期、統 治時期或朝代或其後之短時間內創作(例如: 明朝花瓶」)

2. 作品註明屬某時期、統治時期或朝代「之風 格」,以佳士得有保留之意見認為,該作品大 概乃在所述時期、統治時期或朝代內製成之複 製品或仿製品(例如:「明朝風格花瓶」)。 3. 作品註有「款識及該時期」,以佳士得有保 留之意見認為,該作品乃款識所示之時期之作 品(例如:「康熙六字款及該時期作品」) 4. 只有款識而沒有註明「該時期」之作品,以 佳士得有保留之意見認為,雖然該作品附有款 識,但可能非該款識時期之作品,(例如「康 熙六字款」)

5. 沒有註明日期、時期、統治時期或款識之作 品,以佳士得有保留之意見認為,該作品之創 作日期不詳,或屬於十九或二十世紀之作品。

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DENOTES SALEROOM

04/02/16



Lot 965
LAN YING (1584-AFTER 1664)
Resting under Mountains and Trees
Hanging scroll, ink and colour on silk
173 x 98 cm. (68 1/8 x 38 5/8 in.)
HK\$1,500,000-2,000,000 / US\$200,000-260,000

明 藍瑛 層巒嘉樹 設色絹本 立軸

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

Hong Kong, 30 May 2016 香港,2016年5月30日

VIEWING 預展

26 - 29 May 2016 5月26至29日 Hong Kong Convention & Exhibition Centre, No. 1 Harbour Road, Wanchai 香港灣仔道 1 號 香港會議展覽中心

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THE IMPERIAL SALE IMPORTANT CHINESE CERAMICS AND WORKS OF ART

WEDNESDAY 1 JUNE 2016 THE IMPERIAL SALE AT 11.15AM (LOTS 3201-3270) IMPORTANT CHINESE CERAMICS AND **WORKS OF ART** AT 2.30PM (LOTS 3301-3416)

Convention Hall. Hong Kong Convention and Exhibition Centre, No.1 Harbour Road, Wanchai, Hong Kong

CODE NAME: KUNG SALE NUMBER: 12555 LOT NUMBER: 3201-3416

Please note that Christie's does not accept payment from third parties, including agents, and that invoice details cannot be changed after the sale.

BID ONLINE FOR THIS SALE AT WWW.CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next

HK\$1,000 to HK\$2,000 by HK\$100s HK\$2,000 to HK\$3,000 HK\$3,000 to HK\$5,000

by HK\$200s by HK\$200, 500, 800 (ie: HK\$4,200, HK\$4,500, HK\$4,800)

by HK\$500s

by HK\$5,000s

by HK\$10,000s

HK\$5,000 to HK\$10,000 HK\$10,000 to HK\$20,000 HK\$20,000 to HK\$30,000 HK\$30,000 to HK\$50,000

by HK\$1,000s by HK\$2,000s by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000)

HK\$50,000 to HK\$100,000 HK\$100,000 to HK\$200,000 HK\$200,000 to HK\$300,000 HK\$300,000 to HK\$500,000

by HK\$20,000s by HK\$20,000, 50,000, 80,000 (ie: HK\$320,000, HK\$350,000,

HK\$380,000) HK\$500,000 to HK\$1,000,000 by HK\$50,000s Above HK\$1,000,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

I request Christie's to bid on the stated lots up to the maximum bid I

I request Christies to bid on the stated lots up to the maximum bid I have indicated for each lot.

I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargable on the hammer price and buyer's premium in accordance with the Conditions of Sale • Buying of Christian Christ premium in accordance with the Conditions of sale * Buying at Christie's). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including HK\$ 800,000,20% on any amount over HK\$ 800,000 up to and including HK\$ 1,5000,000 and 12% of the amount above HK\$ 1,5000,000. For wine there is a flat rate of 22.5% of the hammer price of each lot sold.

lot soil.

I agree to be bound by the Conditions of Sale • Buying at Christie's printed in the catalogue.

I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first. Written bids submitted on "no **reserve**" **lots** will, in the absence of a

higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +852 2760 1766.

The auctioneer will usually only accept bids for High Value Lots if a The auctioneer will usually only accept bias for High value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. High Value Lot Deposit Forms should be sent to the Bids Department by email to bidsasia@christies.com. I understand that if I have not completed the High Value Lot pre-registration before sale I will not be permitted to bid for High Value Lots.

If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. Please make sure that you provide your bank details in the High Value Lot Deposit

Written Bids Form CHRISTIE'S HONG KONG

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:

Bid Department, Tel: +852 2978 9910 Email: bidsasia@christies.com

Client Number (if applicable)	
Client Name (please print)	
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• •	ive your invoice by email. e information about our upcoming sales by e-mail N BID FORM AND THE CONDITIONS OF SALE • BUYING AT CHRISTIE'S
Signature	Date

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at + 852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, you will need to arrange payment with us. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)



中國宮廷御製藝術精品重要中國瓷器及工藝精品

二〇一六年 六月一日 星期三

中國宮廷御製精品 上午十一時十五分

(拍賣品編號:3201-3270) 重要中國瓷器及工藝精品

下午二時三十分

(拍賣品編號: 3301-3416)

香港灣仔港灣道 1 號 香港會議展覽中心會議廳

編號名稱:恭親王 拍賣編號:<mark>12555</mark>

拍賣品編號: 3201-3416

佳士得不接受包括代理人在内之第三方付款;付款資料 於拍賣會完結後將不能更改。

參與網絡競投可登入佳士得網站 www.christies.com

競投價遞增幅度

競投一般由低於低端估價開始,通常每次喊價之遞增幅度 (競投價遞增幅度)最高為10%,拍賣官會自行決定競投 開始價位及遞增幅度。書面競投價若與下列之遞增幅度不 一致,將被調低至下一個喊價金額:

競投價 每次喊價之遞增金額

1,000-2,000 港元 2,000-3,000 港元 100 港元 200 港元

3,000-5,000 港元 200,500,800 港元

(例 4,200, 4,500, 4,800 港元)

5,000-10,000 港元 10,000-20,000 港元 500 港元 1,000 港元

10,000-20,000 港元 1,000 港元 20,000-30,000 港元 2,000 港元

30,000-50,000 港元 (例 32,000, 35,000, 8,000 港元

50,000-100,000 港元 100,000-200,000 港元 200,000-300,000 港元 20,000 港元

300,000-500,000 港元 20,000, 50,000, 80,000 港元

(例 320,000, 350,000, 380,000港元)

500,000-1,000,000 港元 1,000,000 港元或以上 拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的拍賣品進行競投,直至本 表格所列的最高出價。
- 2. 本人知悉如競投成功,本人應付之購買款項為**成交價及買方酬金(以及所有基於成交價和買方酬金面產生的稅費,及符合業務規定,買方預知)。買方酬金費率按每件拍賣品成交價首港幣800,000元之25%,加逾港幣800,000元以上至15,000,000元3部份之20%;加逾港幣15,000,000元。超過港幣15,000,000元之餘款的12%。第4週的買方酬金是按每件拍賣品成交價之22.5%。3. 本人同意接受本目錄中所列之業務規定的管限。**
- 4. 本人理解如佳士得收到多個競投價相等的書面競投,而 在拍賣時此等競投價乃該拍賣品之最高出價,則該拍賣 品售給最先送達其書面競投書給本公司之競投人。
- 在行員時以等現沒負力認和資配之最同占負,則該和資 晶售給量先送達其書面競技事給本公司之競技人。 5. 如果您以書面競技一件"沒有底價"的拍賣品,而且沒 有其他更高叫價,我們會為您以低端估價的 50%, 進行競 投;或如果您的投標價低於低端估價的 50%, 則以您的 按標價推行競投。

本人亦明白,佳士得的書面競投服務為一項向客戶提供的 免費服務,佳士得會合理謹慎進行,佳士得不會就任何在 佳士得控制的範圍以外產生的損失或賠償負責。

拍賣結果查詢: +852 2760 1766.

拍賣官一般僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。請將已填妥之高額拍賣品之登記表格電動bidsasia@christies.com 至投標部。本人知悉若本人未於拍賣前完成高額拍賣預先登記,本人將不獲推競投高額拍賣品。

若閣下未能成功競投任何**拍賣品**,對佳士得或**佳士得集團** 其他公司亦無任何欠款,保證金將以電匯方式或佳士得決 定之其他方式退還閣下。請確保閣下已提供有關之銀行資 料詳情。

書面競投表格

香港佳十得

書面競投必須在拍賣開始前至少24小時收到。

佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認, 請重新遞交書面競投表格或聯繫投標部。

電話: +852 2978 9910 電郵: bidsasia@christies.com

客戶編號(若適用)	
各户右伸(硝用正伯俱易)	
地址	
	郵編
聯絡電話(手提電話)	傳真
電郵	
-02-	
□ 如閣下選擇不以電郵方式收取發	票,請於方格內劃上「✓」號。
	司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服
務資料,請於方格內劃上「✓」號。	
我本人已細閱並理解本書面競投表格及業務	規定●買方須知。
	日期

如閣下未曾於佳士得競投或託售拍賣品,請附上以下文件之副本。個人:政府發出附有相片的身份證明文件(如國民身份證或護照),及(如身份證明文件未有顯示現時住址)現時住址證明,如公用事業帳單或銀行月結單。公司客戶:公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件,由公司董事或法人按公司規定簽署及(若有)蓋有公司章的競投授權書,以及列出所有董事及股東的公司文件。其他業務結構,如信託機構、雕岸公司或合夥公司:請與信用部聯絡,以諮詢閣下須提供何種資料,電話為+852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投,請附上閣下本人的身份證明文件,以及閣下所代表競投人士的身份證明文件,連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得投得**拍賣品**,及本次擬出價金額高於過往之客戶,須提供銀行信用證明及/或近期的銀行月結單,亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金,閣下需與我們聯繫以安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價(港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價(港幣) (買方酬金不計在內)

BIDDER REGISTRATION FORM

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

laaca aamplata and	sian this form an	d cond it to up by omail	registrationasia@christies.com	

Please complete and s	ign this form and send it to us by email registrationasia@christies.com.
A Bidder's Deta	sil .
Personal Account:	☐ Account Holder ☐ Authorised Agent (Name)
	Authorisation Letter and ID (if applicable):
Company Account:	☐ I am (name and position)
, , ,	Authorisation Letter and ID (if applicable): Attached In System/previously provided
Account No.	
Account Name	
Business Registration	on No
Invoice Address	Room/FlatBlock
	Building/Estate
	Street Address
	City/DistrictPost/Zip Code
	County/Province/StateCountry
	ess given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as e changed after the sale.
Country Code	Phone No Email
B Identity Docu	iments and Financial References
more than on previous c If you are asked to provi High Value Lots Pa Do you require a H You will need a HVL pa above. The auctioneer v it will be the higher of: your HVL deposit using registration procedure a UHVL registration pr Please indicate the HK \$ 0 - 500 HK \$ 4,000,0 C Sale Registra Please register m 12570 Fines & F 12571 Fines & F 12515 Asian 2 12516 Asian 2 12517 Asian 2 12517 Asian 2	igh Value Lot ("HVL") paddle?
	☐ 12586 Handbags & Accessories
☐ I will collect my☐ Please provide	of the following options:
E Declarations	
Notice" and agree to I have read the data of The auctioneer will usunderstand that if I h If you are not success Christie's. please ma	collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms. sually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. I ave not completed the high value lot pre-registration before the auction I will not be permitted to bid for high value lots. sful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by ke sure that you provide your bank details to us.
affiliates by e-	you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its mail. You can opt-out of receiving this information at any time. sent by email. Please tick if you do NOT wish to receive your invoice by email.
_	
Name	SignatureDate

投標者登記表格

競投牌編號		
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建議新客戶於拍賣舉行前至少 48 小時辦理登記,以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

N 名義英文: □ 本人 □ 代理人(姓名) 投稿書及身合證明文件(知識用): □ 現財上 □ 在往土場記録上/已退任 日本	模女业双有个农	· 在公友电野主 registrationastation in sules.com。
現在医療院	A 投標者資料	ł
現在医療院	個人名義競投:	□ 本人 □ 代理人(姓名)
京日	III (II 30/9032)	
京日		
2月 直接	公司名義競投:	
等子名名 第2世編集		技権音及才切證明文件(如適用)・ 口 現削工 口 住住工侍記録工 / 已提供
選挙 記録域	客戶編號	
京	客戶名稱	
大選「屋孫 祖国 祖南「區 東省「月	商業登記編號	
大選「屋孫 祖国 祖南「區 東省「月	客戶地址	室
据书		
域市 / 图		
野产名稱及地址合列印在附有是次登記之類投降編號的發票上;付款資料於治劑合完結後將不能更效,請穩定以上資料確實無疑 建多处地任何。 電影地生		
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電影地域 電影が福 電影が福 電影が福 電影地域 では、東京登出用名相片的合う物質の文件 (3)順民合の管理機能)、及 (3)自分管理文件未有限元限内住业)現時住地管理・	ウェクジャルル	
明下天梭形性上傳報以其作的無理。		
四下本有製地食品、超過程、加速性 1982年 1982年	國家及地區代碼	
別事業解棄城前行月結第・公司報序 に 3 可能機器 ・ 3 可能機器 ・ 3 可能機器 ・	身份證明文	件及財務證明
港幣 4,000,001 - 8,000,000	價食物。 有 有 有 有 有 有 有 有 有 有 有 有 有 有 有 有 有 有 有	字戶,須提供銀行信用證明及/或近期的銀行月結單,亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金,閣下需與我們聯繫以安排申請會在我們收到保證金的全額付款後方可作實。 <mark>牌登記: 額拍賣品競投號碼牌? </mark>
### ### ### ### ### ### ### ### ### ##	□ 港幣 0 - 5	500,000
12570 住土得名離:顯赫名客直遞珍離		
□ 12570 佳士得名釀 □ 12550 中國古代書畫 □ 1271 佳士得名釀 □ 12720 = 土姆年誌慶拍賣:世紀珍藏 □ 12515 亞洲二十世紀及當代藝術(晚間拍賣) □ 12551 中國近現代畫 □ 12516 亞洲當代藝術(日間拍賣) □ 12553 瑰麗珠寶及翡翠首飾 □ 12517 亞洲二十世紀藝術(日間拍賣) □ 13755 開元大觀 □ 12519 中國古代水墨 □ 12552 精檢名錶 □ 12553 無理學面各民 □ 12553 與龍珠寶及翡翠首飾 □ 12572 精檢名錶 □ 12555 開元大觀 □ 12572 精檢名錶 □ 12586 典雅傳承:手袋及配飾 上述 上述 上述 上述 上述 上述 上述	拍賣項目登	
大人將親自提取已繳付之拍賣品。	□ 12570 佳= □ 12571 佳= □ 12515 亞% □ 12516 亞% □ 12517 亞% □ 12549 中國	士得名醸: 顯赫名窖直遞珍醸 □ 12550 中國古代書畫 土得名醸 □ 12720 三十週年誌慶拍賣: 世紀珍藏 州二十世紀及常代藝術(晚間拍賣) □ 12551 中國近現代畫 州二十世紀藝術(日間拍賣) □ 12573 現風珠寶及野響首節 州二十世紀藝術(日間拍賣) □ 13755 開元大觀 國當代水墨 □ 12555 中國宮廷御製藝術精品 数名錶 □ 12555 重要中國瓷器及工藝精品
大人將親自提取已繳付之拍賣品。	提貨及運送	
本人已細閱載於目錄內業務規定之資料搜集條款,並同意遵守該規定。 拍賣官僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。本人知悉若本人未於拍賣前完成高額拍賣預先登記,本人將不獲准競投高額拍賣品。 若關下未能成功競投任何拍賣品,對佳士得或佳士得公司集團亦無任何欠款,保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。 □ 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料,請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息	請選擇下列提貨 □ 本人將親自 □ 請按本人之	及運送安排: 提取已缴付之拍賣品。 客戶地址/以下地址提供貨運報價。
	本人已細閱載於目拍賣官僅接受已計若閣下未能成功如閣下為新	目錄內業務規定之資料搜集條款,並同意遵守該規定。 於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。本人知悉若本人未於拍賣前完成高額拍賣預先登記,本人將不獲准競投高額拍賣品。 競投任何拍賣品,對佳士得或佳士得公司集團亦無任何欠款,保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。 客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料,請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息

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15/04/16

HONG KONG AUCTION CALENDAR

FINEST & RAREST WINES: DIRECT FROM GREAT ESTATES

Sale number: 12570 **FRIDAY 27 MAY** 5.00 PM

FINE & RARE WINES INCLUDING A PRIVATE **COLLECTION OF** SINE QUA NON

Sale number: 12571 SATURDAY 28 MAY 11.00 AM

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 12515 **SATURDAY 28 MAY** 5.30 PM Viewing: 26-28 May

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 12516 **SUNDAY 29 MAY** 10.30 AM Viewing: 26-28 May

ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 12517 **SUNDAY 29 MAY** Viewing: 26-28 May

CHINESE CONTEMPORARY INK

Sale number: 12549 **SUNDAY 29 MAY** 3.00 PM Viewing: 26-29 May

IMPORTANT WATCHES

Sale number: 12572 **MONDAY 30 MAY** 9.30 AM Viewing: 26-29 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 12550 **MONDAY 30 MAY** 10.30 AM Viewing: 26-29 May

30 YEARS: THE SALE

Sale number: 12720 MONDAY 30 MAY 6.00 PM Viewing: 26-30 May

FINE CHINESE MODERN PAINTINGS

Sale number: 12551 **TUESDAY 31 MAY** 10.00 AM & 2.30 PM Viewing: 26-30 May

HONG KONG MAGNIFICENT **JEWELS**

Sale number: 12573 TUESDAY 31 MAY 1.00 PM Viewing: 26-31 May

CLASSICAL CHINESE ART FROM THE SUI TO THE SONG DYNASTIES

Sale number: 13755 WEDNESDAY 1 JUNE Viewing: 26-31 May

THE IMPERIAL SALE

Sale number: 12555 WEDNESDAY 1 JUNE 11.15 AM Viewing: 26-31 May

HANDBAGS & ACCESSORIES

Sale number: 12586 **WEDNESDAY 1 JUNE** 12.00 PM Viewing: 26-31 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 12555 WEDNESDAY 1 JUNE 2.30 PM

Viewing: 26-31 May





CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG 香港 中環 遮打道18號 歷山大廈22樓