

# THE IMPERIAL SALE IMPORTANT CHINESE CERAMICS AND WORKS OF ART

中國宮廷御製藝術精品  
重要中國瓷器及工藝精品

Hong Kong, 31 May 2017 | 香港 2017 年 5 月 31 日



CHRISTIE'S 佳士得



# THE IMPERIAL SALE IMPORTANT CHINESE CERAMICS AND WORKS OF ART 中國宮廷御製藝術精品 重要中國瓷器及工藝精品

WEDNESDAY 31 MAY 2017 · 2017年5月31日 (星期三)

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Wednesday 31 May · 5月31日 (星期三)  
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11.45am (Lots 3001-3056) approximately, immediately following the sale of  
The Yongzheng Emperor's Double-Dragon Amphora  
約上午11.45 (拍賣品編號3001-3056), 雍正粉青釉雙龍尊拍賣後隨即舉行。  
Important Chinese Ceramics and Works of Art · 重要中國瓷器及工藝精品  
2.30pm (Lots 3101-3275) · 下午2.30 (拍賣品編號3101-3275)  
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THE IMPERIAL SALE  
中國宮廷御製藝術精品  
APPROX. AT 11:45 AM  
(LOTS 3001-3037)



# THE ROGER BELANICH COLLECTION OF LONGQUAN CELADON CERAMICS (LOTS 3001-3009)

## The Equal of Jade

Rosemary Scott, International Academic Director Asian Art

*'Where do these exquisite porcelains come from? These heavenly products are greatly loved.  
With their lustrous, glossy appearance they are the equal of jade. With these green-glazed censers standing here,  
big bronze tripod censers hold no attraction.'*

— 14th century Japanese monk-poet

「窯瓷精緻何處來，括蒼所產良足愛，滑潤光生與玉侔，青爐峙立厭鼎鼐」。（日本十四世紀的詩僧）

Longquan celadons are prized for the refined beauty of their glazes, which combine a range of subtle green colours with delicate translucency and soft texture. The name applied to these celadons does not come from a specific kiln site. Instead Longquan is the market town in southern Zhejiang province to which the ceramics were brought for sale and distribution. To a large extent Longquan celadons inherited the legacy of the stonewares produced at the Yue kilns in the same province, and in the Northern Song period the Longquan kilns produced wares very similar to Yue. However, in the Southern Song period, no doubt influenced by the refined tastes of members of the elite, who accompanied the new Southern Song court when it settled at Hangzhou, the Longquan kilns began to develop a high-quality soft green celadon glaze, that was to prove hugely popular both in China and overseas. This classic Longquan ware has a lime-alkaline glaze – in contrast to the Yue and Yaozhou glazes which were lime glazes, which is more viscous than the Yue glaze, and is usually thicker and richer in appearance. Some of the components in the Longquan glaze are less soluble than those in the Yue glaze, and remain intact after firing. These, together with gas bubbles, cause the delicate translucence typical of Longquan glazes.

The Longquan glaze was perfected during the Southern Song period, but the wares expanded in production in the Yuan dynasty. Indeed, as the Yuan dynasty progressed, production rose to such an extent that some 300 kilns were active in the Longquan region. These kilns ranged across a significant area from the Dayao 大窯, Jincun 金村 and Xikou 溪口 kiln complexes in the west, which had been prominent in the Southern Song dynasty, to those further east on the Ou 甌江 and Songxi 松溪 rivers. These rivers facilitated the transportation of the ceramics to other parts of China as well as to the ports of Quanzhou 泉州 and Wenzhou 温州, for shipment abroad.

New shapes and styles of decoration were introduced, and pieces of impressive size began to be made at the Longquan kilns. While some of the larger pieces, such as the large dishes, were probably initially inspired by the requirements of patrons from Western Asia, these and other large forms came to be appreciated by patrons in both West and East Asia. Fine Longquan celadons were especially popular in Japan, and a Longquan lidded celadon jar was found in the grave of Kanazawa Sada-aki (金沢貞顥 1278-1333) in the grounds of the Shomyo-ji 称名寺 Temple. The Shomyo-ji the temple itself, which is believed to have been set up by Hōjō Sanetoki (北条実時 1224-76) during the Kamakura period, still has in its collection two large Longquan celadon vases and a large incense burner with applied relief decoration. Other major Japanese temples, such as the Engaku-ji 円覚寺 and Kencho-ji 建長寺 at Kamakura also still use celadon vases preserved in the temples since the Kamakura (AD 1185-1333) and Muromachi (AD 1333-1573) periods.

In the early Ming dynasty the celadon-glazed wares from the Longquan kilns remained popular, both within China and as export wares to other parts of Asia. It is also clear that some of the ceramics made at the Longquan kilns were being made for the court, under the supervision of government officials sent from the capital. Significantly, *juan* 194 of the *Da Ming Huidian* states that in the 26th year of the Hongwu reign [AD 1393] some imperial wares were fired at the Rao and Chu kilns – i.e. at Jingdezhen in Jiangxi and at the Longquan kilns of Zhejiang.

洪武二十六年定，凡燒造供用器皿等物，須要定奪樣制，計算人工物料  
‘如果數多，起取人匠赴京置窯興工，或數少，行移饒，處等府燒造。’

In volume one of the *Ming Xianzong Shilu* it is noted that Emperor Xianzong ascended the throne in the eighth year of the Tianshun reign [AD 1464] and after the Chenghua reign began in the following year, an amnesty was declared. It was also noted that the officials sent by the government to supervise ceramic production at the Raozhou kilns of Jiangxi province and the Chuzhou kilns of Zhejiang province were required to return to the capital as soon as they received the imperial edict. Of the ceramics in production, those which had been completed should be registered, and work on those which had not been completed should cease. Failure to comply with the edict would be regarded as a crime. This makes it clear that there was official production at the Longquan kilns as late as 1464 – the beginning of the Chenghua reign.

The *Longquanxian zhi* 龍泉縣志 (Gazetteer of Longquan County) noted that: 'After the Cheng[hua] and [Hong]zhi reigns [1465-1506], the form [of Longquan wares] became so crude and the colour so unappealing, that they were no longer fit for those of elegant tastes.'

成治以後，質粗色惡，難充雅玩矣。

The highpoint of production for post-Song Longquan celadons may therefore be seen as ending in the latter part of the 15th century.

In the Southern Song period the two most popular forms of decoration on Longquan wares were the carving of overlapping petals around the exterior of bowls and dishes, and the application of sprig-moulded elements under the glaze on the interior of open wares. The translucent glaze softens the features of this sprig-moulded decoration, which is usually in the form of fish or dragons, while also providing a suggestion that they are in water. These decorative techniques and themes were continued into the Yuan dynasty, as can be seen from the large (D: 42.3 cm.) dish in the current sale, which bears two sprig-moulded dragons on the interior ([Lot 3007](#)). It is rare to have two sprig-moulded dragons, rather than a single dragon with clouds. However, a smaller (D: 37.3 cm.) Yuan dynasty dish, similarly decorated with two sprig moulded dragons is illustrated by Zhu Boqian in *Celadons from Longquan Kilns*, Taipei, 1998, p. 222, no. 204. The illustrated dish is, however, decorated with winged dragons and lacks the sprig-moulded flaming pearl of the current dish. It also lacks the fluently carved scrolling decoration in the cavetto of the current dish.

A Yuan dynasty Longquan celadon dish (D: 35.7 cm.) with carved scrolling in the cavetto and a single sprig-moulded dragon and flaming pearl is also in the current sale ([Lot 3005](#)). The dragon is particularly crisply moulded and has a dynamic pose, suggesting that it is turning to grasp the flaming pearl. This was a popular theme on such celadon dishes in the Yuan period, and a slightly smaller (D: 34.8) Yuan dynasty dish of very similar design, although missing the sprig moulded flaming pearl, is illustrated by Zhu Boqian in *Celadons from Longquan Kilns*, *op. cit.*, p. 223, no. 205. Further smaller dishes of this type with the same carved and sprig-moulded decoration were excavated from the cargo of the Sinan 新安 wreck, which foundered off the Korean coast off Sinan-gun, South Cholla province, in AD 1323 on its way from Ningbo 宁波 in China to

Fukuoka 福岡 in Japan. One of the examples (D: 34.2 cm.) from this famous cargo was illustrated in the catalogue of the 2012 exhibition of items from the Sinan wreck 大元帆影：韓國新安沈船出水文物精華 *Sailing from the Great Yuan Dynasty: Relics Excavated from the Sinan Shipwreck*, Beijing, 2012, pp. 216-7. Further similar dishes were included in the catalogue of the original 1977 exhibition of pieces from the Sinan wreck - 新安海底文物, Seoul, 1977, exhibit 114 (D: 25.7) colour and black and white plates, and 115 (D: 33.4). Dishes of this design also found favour in Iran and Turkey, and similar dishes were amongst the Longquan celadons in the Ardebil collection - illustrated by T. Misugi, *Chinese Porcelain Collections in the Near East – Topkapi and Ardebil*, vol. 3, Hong Kong, 1981, no. A231 (D: 36.8 cm). Longquan dishes with variants of this design – some with additional clouds and some without a flaming pearl, and ranging in size from D: 27 cm. to D: 42 cm. – are in the collection of the Topkapi Saray – illustrated by J. Ayers and R. Krahf in *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, vol. I, London, 1986, nos. 58-62.

A slightly smaller dish of this type (D: 33.5 cm.) from the Eurmorfopoulos collection is illustrated by G. Manginis in *China Rediscovered – The Benaki Museum Collection of Chinese Ceramics*, Athens and London, 2016, pp. 72-3, no. 38. Two slightly larger dishes of this type are in the Percival David Collection, illustrated in *Illustrated Catalogue of Celadon Wares in the Percival David Foundation*, London, Revised edition 1997, no. PDF A219 (D: 38.1), which has two sprig-moulded clouds in addition to the dragon and flaming pearl, and PDF 248 (D: 37), which has two extended clouds, but no flaming pearl.

A further Yuan dynasty Longquan celadon in the current sale accords in terms of form with items in the cargo of the Sinan wreck. This is a bowl which stands on a small foot ring and has sides which flare widely before constricting towards an in-turned mouth rim ([Lot 3001](#)). This form was popular in the Near Eastern in pottery from Sultanabad, but was also made in metalwork (see 12th-13th century Iranian bronze bowl of similar form in the collection of the Victoria and Albert Museum, London, illustrated by M. Medley in *Metalwork and Chinese Ceramics*, Percival David Foundation Monograph Series No. 2, London, 1972, plate 15a). It is almost certainly the metalwork version of this form which provided the inspiration to the Chinese potters of both Longquan and Jingdezhen in the late Southern Song and Yuan dynasty. The bowl in the current sale is undecorated on the exterior, but has a flowering branch impressed on its interior. Bowls of this form with carved petals on the exterior are also known.

As noted above, bowls of this form were excavated from the cargo of the Sinan wreck. Examples with undecorated exteriors are illustrated in the 1977 exhibition catalogue, *op. cit.*, exhibit 20, colour and black and white plates, and reference plate 300, and in the 2012 exhibition catalogue, *op. cit.*, p. 116. Similarly shaped bowls with carved petals on the exterior and carved scrolling on the interior were also found in this cargo. Illustrated in the 1977 exhibition catalogue, these include exhibits, 107, 108, 109 and reference plate 323, and in the 2012 exhibition catalogue, p. 187. A similarly shaped Southern Song dynasty bowl with petals around the exterior was excavated in 1960 at the site of the Longquan Dayao kiln (illustrated by Zhu Boqian in *Celadons from Longquan Kilns*, *op. cit.*, p. 163, no. 134). A smaller, undecorated, bowl of this type, was excavated in 1974 from a Southern Song tomb dated to AD 1274 in Juzhou city (Illustrated Zhu Boqian, *ibid.*, p.167, no. 138). A late 13th century bowl of this form with carved petals on the exterior and carved scrolls on the interior is in the Percival David Collection (illustrated in *Illustrated Catalogue of Celadon Wares*, London, 1977 edition, plate VII, no. 70). The Percival David collection also has a small (D: 10.8) undecorated bowl of this type with crazed glaze, illustrated in *Illustrated Catalogue of Celadon Wares in the Percival David Foundation*, London, Revised edition 1997, no. PDF 252. Interestingly, the shards of a bowl of this type with carved petals on the exterior were found at the Egyptian site of Fustat (illustrated by Tatsuo Sasaki in Chuimei Ho (ed.) *New Light on Chinese Yue and Longquan Wares*, Hong Kong, 1994, p.330, fig. 1).

One of the rarest Longquan celadons in the current sale is the Ming, Hongwu reign, cup stand ([Lot 3003](#)). A similarly sized Hongwu Longquan cup stand is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 612, while another, purchased in Kyoto in 1959, was sold by Christie's New York on 22 March, 2007, lot 291. A Longquan cup stand of the same shape and size, also dating to the Hongwu reign, is in the collection of the British Museum, London, and is illustrated by J. Harrison-Hall in *Ming Ceramics in the British*

*Museum*, London, 2001, p. 486, no. 16:62. The British Museum example bears the same decoration as the current cup stand. The shape and carved decoration of these Longquan cup stands mirror that seen on underglaze painted porcelain cup stands excavated from Hongwu strata at Jingdezhen. A Hongwu cup stand with underglaze cobalt blue decoration was excavated in 1994 at Dongmentou, Zhushan, Jingdezhen (illustrated in Chang Foundation, *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, Taipei, 1996, no. 17). Like the Longquan cup stands, the one from Jingdezhen has a classic scroll around the flattened rim and has a similar floral scroll encircling the central ring, which is also decorated with a narrow petal band. Inside the central ring, the Jingdezhen cup stand has a single peony flower, rather than the single chrysanthemum bloom seen on the Longquan examples. The Jingdezhen example was found in association with a relatively shallow, straight-rimmed cup (illustrated *ibid.*, no. 18), and it is probable that the Longquan cup stands were intended to be used with cups of a similar form. Such cups could have been used for either wine or tea.

While the basic form of these cup stands appears to have endured into the Yongle reign at the Jingdezhen kilns, excavated examples from the Yongle strata lack the raised central ring, while the cups that accompany them are fluted, rather than straight-rimmed as in the Hongwu reign. One each of these underglaze blue decorated cups and cup stands, excavated from the Yongle strata at Jingdezhen in 1994, is illustrated in Chang Foundation, *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, Taipei, 1996, nos. 55 and 56.

The provenance of a massive and exceedingly fine Ming Hongwu Longquan celadon dish or charger, with bracket-lobed rim, in the current sale, ([Lot 3006](#)) emphasises the admiration for these impressive Chinese celadon wares in Japan. This charger was in the Kuroda Family Collection from the 16th century, and was passed down through the generations until the 20th century. The large dish dates to the second half of the 14th century, during the reign of the Hongwu emperor, when this bracket lobed form was at its height of popularity.

In the mid-14th century, during the period when the Mongols ruled China as the Yuan dynasty, the kilns producing Longquan celadons and those producing porcelain at Jingdezhen adapted some of their finest ceramics to accommodate the tastes of patrons from the west of China's borders – either those currently resident in China or those who received Chinese ceramics as gifts or as part of the export trade. One of the shapes that appeared at both kiln sites was the large dish with bracket-lobed rim. In the Yuan dynasty the large dishes with bracket-lobed rims made at the Jingdezhen kilns did not have lobed sides, although a small number of those from the Longquan kilns did. A large Yuan dynasty dish with bracket-lobed rim and lobed sides from the collection of the Longquan Celadon Museum 龍泉青瓷博物館 is illustrated in *Longquan Celadon of China* 中國龍泉青瓷, Hangzhou, 1998, pl. 120. It is notable, however that the lobes are not so well defined as those on the current dish. Towards the end of the Yuan dynasty the large dishes made at both the Longquan and the Jingdezhen kilns were more frequently made with simple flattened rims, without lobing. However, with the advent of the new Ming dynasty and the new impetus for ceramic production in the Hongwu reign bracket-lobed rims reappeared at both kilns, and with the added feature of lobing to the sides that conformed to the shape of the rims.

Smaller Yuan dynasty versions of this form with central decoration are amongst the Longquan dishes in the Ardebil collection (D: 37.6) illustrated by T. Misugi, *Chinese Porcelain Collections in the Near East – Topkapi and Ardebil*, vol. 3, Hong Kong, 1981, no. A 232, which has a moulded central motif; and also in the cargo of the Sinan wreck illustrated in the 1977 exhibition catalogue, *op. cit.*, exhibit 117 (D: 33.6 cm.).

A large early Ming dish of this form, but with carved decoration, from the collection of the Topkapi Saray Museum, Istanbul is illustrated by R. Fujioka and G. Hasebe in *Ceramic Art of the World*, vol. 14, *Ming Dynasty*, Tokyo, 1976, no. 131 (D: 55.5 cm.). It is arguable, however, that the rich glaze and fine potting of the current dish is better appreciated due to the lack of additional decoration.

It may be that the size, elegant form and colour of another massive dish in the current sale ([Lot 3008](#)) can also be better appreciated without the distraction of decoration. While the flattened rim of the previous dish would have offered some protection against warping, the straight rim of this magnificent dish would not, and only the potter's skill in throwing the dish so evenly allowed successful

firing. A large dish of similar form and size, but with carved decoration, is in the collection of the British Museum, London. It is illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, no. 16:64, where the author also notes that the firing of such large dishes posed a great challenge for the potters, as firing them without warping would have been very difficult. She also notes that these extremely large dishes were used as serving dishes at banquets in Western Asia and because of their size would have been excessively heavy when laden with food.

It seems probable that this massive Longquan dish was made at the kilns at Chuzhou, which produced ceramics for the imperial court in the early Ming dynasty. Similar vessels have been excavated at the imperial kilns at Chuzhou (illustrated in *Da Ming Chuzhou Longquan guanyao*, Hangzhou, 2005, p. 254, no. 6. A similarly massive and undecorated Longquan dish of this type from the collection of the National Palace Museum is illustrated in *Green - Longquan Celadon of the Ming Dynasty*, Taipei, 2009, pp. 90-1, no. 41. A further large Longquan dish of this type is illustrated in *Wenwen yu se zhao ci ou: Longquan yao qingci yishu* 温溫玉色照盞甌 — 龍泉窯青瓷藝術, Beijing, 2012, no. 112. Another massive undecorated Longquan celadon dish of this type from the collection of the Idemitsu Museum of Arts is illustrated in *Gen Min no Toji*, Tokyo, 1977, no. 157. A further undecorated large dish of this type was sold by Christie's Hong Kong on 29 May, 2007, lot 1478. One of the large early Ming dishes of this form, but bearing carved decoration, from the collection of the Topkapi Saray, Istanbul, is illustrated by R. Fujioka and G. Hasebe in *Ceramic Art of the World*, vol. 14, *Ming Dynasty*, Tokyo, 1976, no. 130.

A particularly elegant vertical form in the current sale is the early Ming dynasty pear-shaped vase *yuhuchunping* with carved gardenia 梵子 decoration (**Lot 3002**). More generously proportioned pear-shaped vases with slender necks and trumpet mouths became popular at the Longquan kilns in the latter part of the Yuan dynasty, but were usually undecorated. A plain pear-shaped vase of this type was excavated in 1985 from a Yuan dynasty hoard at Gongren Road, Yiwu city (illustrated in *Complete Collection of Ceramic Art Unearthed in China*, vol. 9, *Zhejiang*, Beijing, 2008, no. 229), while an undecorated Yuan dynasty pear-shaped vase of slightly narrower profile was excavated in 1984 from a hoard at Hecheng, Qingtian County (illustrated in *Complete Collection of Ceramic Art Unearthed in China*, vol. 9, *Zhejiang*, Beijing, 2008, no. 211). Indeed, this pear-shaped vase form was very popular during the Yuan dynasty, and it is interesting to note that not only blue and white and copper red and white porcelain vases of this type made at Jingdezhen, but *qingbai*-glazed *yuhuchunping* were found amongst the vessels in the cargo of the Sinan wreck, and illustrated in the 1977 exhibition catalogue, *op. cit.*, exhibits 158, 159, 160, 161. Interestingly, a bronze *yuhuchunping* was also found in the cargo of the Sinan wreck (illustrated *ibid.*, exhibit 291).

In the early Ming dynasty the centre of gravity of vases of this form moved fractionally lower down the body, which developed more generous proportions, and a number of pear-shaped vases from this period bear carved decoration. An early Ming dynasty Longquan *yuhuchunping* of similar size and shape as the vessel in the current sale, but with grape vines in the major decorative band, is in the collection of the British Museum, London (illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, *op. cit.*, no. 16:36). A further vase with identical decoration to that in the British Museum is in the Meiyintang collection (illustrated by R. Krah, *Evolution of Perfection: Chinese Ceramics from the Meiyintang Collection*, London, 1996, vol. 1, cat. No. 94). A similar celadon vase decorated with floral scrolls from the Ardebil collection is illustrated by J.A. Pope in *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, pl. 129, cat. No. 29.652. A similar vase, which was later adapted to serve as a ewer and is still embellished with Ottoman silver-gilt handle and foot mount, as well as having a hole drilled for a spout, and has lotus as the main decorative motif around the body, is in the collection of the Topkapi Saray, Istanbul (illustrated by J. Ayers and R. Krah in *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, vol. I, *op. cit.*, no. 223. A Longquan pear-shaped ewer of similar profile to the current vase is in the collection of the Palace Museum, Beijing. The ewer is illustrated in *中國文物精華大全 - 陶瓷卷* *Zhongguo wenwu jinghua daquan - Taojuan*, Taipei, 1993, p. 406, no. 812, where it is dated to the Yongle reign. Two early Ming undecorated pear-shaped Longquan vases in the National Palace Museum are illustrated by Tsai Mei-fen (ed.) in *Green - Longquan Celadon of the Ming Dynasty*, Taipei, 2009, pp. 102-105, nos. 49 and 50. Further early Ming pear-

shaped Longquan celadon vases, with various floral scrolls or fruiting branches or vines in the main decorative band, from the collection of the National Palace Museum, Taipei, are also illustrated by Tsai Mei-fen, *op. cit.*, pp. 106-121.

The floral decoration on the current vase, however, is of an especially rare type, as it appears to depict a flowering gardenia in the main decorative band, and no other Longquan pear-shaped vase decorated with this flower appears to have been published. This particular flower did not come to prominence at the Jingdezhen kilns until a little later in the 15th century, when it appeared on underglaze blue decorated dishes with yellow ground in the Xuande and Changhua reigns. A Xuande example was excavated in 1984 from the Xuande stratum at Zhushan Jingdezhen (illustrated by the Chang Foundation in *Xuande Imperial Porcelain excavated at Jingdezhen*, Taipei, 1998, p. 89, no. 88). A Chenghua example in the collection of the National Palace Museum, Taipei is illustrated in *Catalogue of the Special Exhibition of Ch'eng-hua Porcelain Ware*, Taipei, 2004, p. 106, no. 88.

Another rare early Ming dynasty Longquan vessel in the current sale is the large lobed bowl with bracket lobed rim (**Lot 3004**). While the majority of the decoration on this bowl is carved, the centre of the interior has a moulded four-petaled flower with a Chinese character in each petal reading: *jinyu mantang* (May you have a prosperous household). Smaller bowls of this form with carved decoration were made in the 14th century during the Yuan dynasty. A 14th century bowl of this form with carved decoration on the exterior and on the interior walls, and with an impressed floral medallion in the centre of the interior is in the Percival David Collection, illustrated in *Illustrated Catalogue of Celadon Wares in the Percival David Foundation*, London, Revised edition 1997, no. PDF 274 (D: 17.3 cm). A Yuan dynasty petal-lobed bowl, decorated with carved landscape (D: 22.8 cm.) is in the collection of the Beijing Palace Museum, illustrated in *中國文物精華大全 - 陶瓷卷* *Zhongguo wenwu jinghua daquan - Taojuan*, Taipei, 1993, p. 357, no. 630.

An early Ming dynasty bowl of the same shape and larger size as the current vessel, and also decorated with carved floral sprays on the exterior, is in the collection of the National Palace Museum, Taipei and is illustrated in *Green - Longquan Celadon of the Ming Dynasty*, *op. cit.*, pp. 70-71, no. 28, while a slightly smaller example from the same collection is illustrated *ibid.*, pp. 72-73, no. 29. A further bowl of this size, shape and decoration in the collection of the Topkapi Saray, is illustrated by J. Ayers and R. Krah in *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, vol. I, *op. cit.*, p. 360, no. 493. A similar, if slightly smaller, bowl is in the collection of the Asian Art Museum, San Francisco and is illustrated by He Li in *Chinese Ceramics*, New York, 1996, p. 202, no. 357.

The final rare Longquan celadon vessel in the current sale to be discussed here is the rare early Ming dynasty pomegranate-shaped vase with turned-down mouth rim (**Lot 3009**). This shape may have appeared in Chinese ceramics at the end of the Yuan dynasty or at the beginning of the Ming dynasty, and is probably linked to the rise in popularity of Tibetan Buddhism. A smaller (H: 20 cm), undecorated, vase of this form, formerly in the Franks Collection, is now in the British Museum, London, illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, *op. cit.*, no. 16:33. Harrison-Hall notes that the shape of the mouth with applied bosses relates to a number of Tibetan brass and copper vessels in the museum's collection. It does seem probable that the Longquan form was developed due to inspiration from Tibetan metalwork.

A Longquan vase of this form in the collection of the Palace Museum Beijing shares with the current vase the feature of having a floral scroll around the body of the vessel. In the case of the Beijing vase this is a chrysanthemum scroll – in contrast to the peony scroll on the current vase – but otherwise the decorative scheme is very similar. The Beijing vase is illustrated by Ye Peilan in *Yuandai ciji*, Beijing, 1998, p. 259, no. 447. Two Longquan vases of this form, but with their decoration divided into panels, are in the collection of the National Palace Museum, Taipei, and illustrated in *Green - Longquan Celadon of the Ming Dynasty*, *op. cit.*, pp. 148-151, nos. 75 and 76. A vase of this form, also with its decoration divided into vertical panels alternately filled with flowers and fruit, is illustrated in *Toji Taikei* (Heibonsha series), Tokyo, 1978, no. 88.

This is a particularly interesting group of Yuan and early Ming dynasty Longquan celadons, which includes pieces which are not only rare, but were also most probably made for the court of the early Ming emperors.

# 羅杰·貝朗寧珍藏龍泉青瓷（拍品3001-3009號）

## 一片冰心在玉壺

蘇玫瑰 — 國際亞洲藝術部學術總監

「窯瓷精緻何處來，括蒼所產良足愛，滑潤光生與玉侔，青爐峙立厭鼎鼐。」  
(日本十四世紀詩僧)

龍泉青瓷以釉色之美譽滿天下，其青色深淺有致，且溫潤失透、含蓄蘊藉。但龍泉瓷並非得名於某個特定的窯口，而龍泉這一市鎮乃陶瓷集散地，位於浙江南部。很大程度上，龍泉青瓷承襲了浙江越窯陶器的遺風，而北宋燒造的龍泉瓷俱與越窯製品甚為相似。但南宋年間，皇親貴胄隨宋室南下，偏安杭州，其文人雅趣對龍泉窯顯然也有所裨益，一種色調清淺的佳妙青釉應運而生，在海內外蔚然風行。經典龍泉器物採用的是石灰釉，與施石灰釉的越釉和耀州釉截然不同，龍泉釉比越釉更黏稠，外觀通常較為肥厚腴潤。相對於越釉，龍泉釉中的某些成份不易溶解，故窯燒後變化不大，再加上釉內氣泡密集，故形成了龍泉釉特有的厚潤失透感。

龍泉釉在南宋發展成熟，但其產量在元代仍持續攀升。在產量帶動下，元代活躍於龍泉地區的窯口多達三百個左右。龍泉窯址分佈甚廣，除了西面的大窯、金村和溪口等南宋名窯，東面還向甌江和松溪兩岸擴展。乘河流之便，陶瓷製品既可迅速運往中國其他地區，亦可直達泉州和溫州港，再付運海外市場。

於是，嶄新的器型和裝飾風格應運而生，各龍泉窯口亦開始燒造大件器物。雖然部份作品（如大盤）的出現，起初是為了迎合西亞客戶的要求，但這類作品和其他大型器物其後在西亞和東亞市場亦大行其道。佳妙龍泉瓷在日本尤受追捧，稱名寺內金澤貞顯（公元 1278 至 1333 年）墓葬文物中便有一件龍泉青釉蓋罐。據稱，北條實時（公元 1224 至 1276 年）於鎌倉時代創建稱名寺，該寺仍珍藏兩件龍泉青釉大瓶及一例飾堆塑的大型香爐。至於別的日本名寺（如鎌倉的円覺寺和建長寺），迄今仍沿用自鎌倉（公元 1185 至 1333 年）和室町（公元 1333 至 1573 年）時代流存至今的青釉瓶。

時至明初，龍泉青瓷在國內和亞洲外銷瓷市場依然風行。顯然，部份龍泉窯製品乃宮廷用瓷，其一應事務俱由京中派員督製。尤須一提的是，據《大明會典》卷 194 記載：「洪武二十六年 [即公元 1393 年] 定，凡燒造供用器皿等物，須要定奪樣制，計算人工物料。如果數多，起取人匠赴京置窯興工。或數少，行移饒處 [即江西景德鎮和浙江龍泉窯] 等府燒造。」《明憲宗實錄》卷 1 記載，憲宗於天順八年 [公元 1464 年] 即位，翌年改元成化，並大赦天下。文中還提到：「江西饒州府，浙江處州府，見差內官在役燒造磁器，詔書到日，除已燒完者照數起解，未完者悉皆停止，差委官員即便回京，違者罪之。」由此可見，在 1464 年成化帝登基之前，龍泉窯官瓷仍燒造不斷。根據《龍泉縣志》，「成治 [公元 1465-1506 年] 以後，[龍泉窯瓷器] 質粗色惡，難充雅玩矣。」

看來自宋以降，龍泉窯燒造青瓷的黃金時期或許是在十五世紀後半葉劃上了句號。

南宋龍泉瓷有兩款紋飾最為流行，其一是在盤盤外壁刻交疊瓣紋，其二是盤盤類器物內壁飾釉下貼花。半透明釉使貼花紋飾（以魚紋或龍紋居多）的細部更為柔和，更有水中視物之效果。這些裝飾技巧和題材延續至元代，以拍品中的元龍泉青釉折沿大盤（口徑 42.3 厘米）為例，其內壁便飾以貼花雙龍戲珠紋（拍品編號 3007）。貼花雙龍紋十分罕見，相對而言，單龍在雲中穿梭的題材較為普遍。但傳世品有一例較小的元代貼花雙龍紋瓷盤（口徑 37.3 厘米），圖見朱伯謙主編的《龍泉窯青瓷》頁 222 編號 204（台北：1998）。此盤飾翼龍，但無本拍品的戲珠元素，亦無本拍品內壁行雲流水般的纏枝紋飾。

拍品中尚有一例元代龍泉青釉折沿盤（口徑 35.7 厘米），其內壁飾纏枝紋，盤心飾單龍戲珠紋（拍品編號 3005）。此盤的貼花龍紋栩栩如生，神態動感十足，彷彿正扭身撲向火珠。此類題材常見於元代青瓷盤，傳世品中有一例略小而紋飾相仿的元代瓷盤（口徑 34.8 厘米），但其構圖無戲珠元素，圖見朱伯謙前述著作《龍泉窯青瓷》頁 223 編號 205。公元 1323 年，一艘中國商船自中國寧波駛往日本福岡途中，於朝鮮新安海域全羅南道省新安郡沉沒，船上文物中也有一批較小的近似盤，器身具相同的刻花和貼花。在這批著名的沉船文物中，有一例（口徑 34.2 厘米）載於 2012 年舉行的《大元帆影：韓國新安沈船出水文物精華》展覽圖錄頁 216-7（北京：2012）。1977 年舉辦的《新安海底文物》首展圖錄（首爾：1977）中收錄了二例近似瓷盤，圖見展品 114 的彩色和黑白圖版（口徑 25.7 厘米）及展品 115（口徑 33.4 厘米）。同款紋飾的瓷盤在伊朗和土耳其也十分流行，阿德比爾珍藏龍泉青瓷中便有若干近似例，圖見三杉隆敏著作《Chinese Porcelain Collections in the Near East - Topkapi and Ardebil》（香港：1981）卷三編號 A231（口徑 36.8 厘米）。托普卡比宮珍藏龍泉盤的紋飾略有變化，它們或增添了祥雲，或略去火珠，口徑大小由 27 厘米至 42 厘米不等，圖見艾爾斯（J. Ayers）與康蕊君（R. Krahl）合著的《Chinese Ceramics in the Topkapi Saray Museum Istanbul》卷一編號 58-62（倫敦：1986）。

尤默普洛斯珍藏（Eurmoropoulos）一例略小的近似瓷盤（口徑 22.5 厘米），圖見馬格尼（G. Manginis）所撰《China Rediscovered - The Benaki Museum Collection of Chinese Ceramics》頁 72-3 編號 38（雅典及倫敦，2016）。大維德基

金會亦珍藏兩件略大的近似盤，載錄於《Illustrated Catalogue of Celadon Wares in the Percival David Foundation》(倫敦：1997修訂版)：其中一例的館藏號是PDF A219(口徑38.1厘米)，它除了騰龍戲珠外，還貼祥雲二朵；第二例的館藏號是PDF 248(口徑37厘米)，其紋飾有兩組流雲，但無火珠。

拍品中還有一例元代龍泉青釉盃，其形制與新安沉船文物一脈相承。此盃承小圈足，寬腹外撇，近沿內收為歛口([拍品編號3001](#))。在近東蘇丹納巴德陶器中，此類形制十分普遍，同款金屬器亦時可得見，其中一例是維多利亞與艾伯特博物館珍藏十二至十三世紀伊朗青銅盃，圖見麥德理(M. Medley)撰著的大維德基金會專論系列之二《Metalwork and Chinese Ceramics》圖版15a(倫敦：1972)。如無意外，此類金屬器應是南宋晚期、元代龍泉窯和景德鎮中國陶工借鑑的原型。是次拍賣的歛口盃外壁光素無紋，器內印折枝花。已知近似盃中，也有外壁刻飾瓣紋者。

如上所述，新安沉船貨物中也有近似的歛口盃。至於外壁無紋的例子，圖見前述1977年展覽圖錄展品20的彩色及黑白圖版，另外請見參考圖版300，以及前述2012年展覽圖錄頁116。新安文物中也有外刻瓣紋、內刻纏枝紋的歛口盃，圖見1977年展覽圖錄展品107、108、109及參考圖版323，以及2012年展覽圖錄頁187。1960年，龍泉大窯遺址會出土一例近似的南宋歛口盃，其外壁飾瓣紋，圖見朱伯謙前述著作《龍泉窯青瓷》頁163編號134。衢州於1974年出土的南宋墓葬文物中，有一例器型較小、光素無紋的近似盃，其斷代為公元1274年，圖見朱伯謙前述著作頁167編號138。大維德珍藏一例十三世紀晚期的近似盃，其外壁刻瓣紋，內刻纏枝紋，圖見《Illustrated Catalogue of Celadon Wares》圖版VII編號70(倫敦：1977年版)。此外，大維德珍藏中還有一例小巧光素的近似裂紋盃(D: 10.8)，圖見《Illustrated Catalogue of Celadon Wares in the Percival David Foundation》編號PDF 252(倫敦：1997年修訂版)。頗堪玩味的是，埃及福斯塔遺址會出土一例器外刻瓣紋的歛口盃殘片，圖見佐佐木達夫發表的圖例，收錄於何翠媚編撰的《New Light on Chinese Yue and Longquan Wares》頁330圖1(香港：1994)。

是次拍賣的極品龍泉青瓷之一，是一例明洪武龍泉青釉纏枝蓮紋盃托([拍品編號3003](#))。近似例中有一件大小相近的洪武盃托，圖見《出光美術館中國瓷器珍藏》編號612(東京：1987)；另一例於1959年在京都購入，於2007年3月22日經紐約佳士得拍出(拍品編號291)。另一例形狀、大小相同的洪武龍泉盃托為倫敦大英博物館珍藏，圖見霍吉淑(J. Harrison-Hall)著作《大英博物館藏中國明代陶瓷》(Ming Ceramics in the British Museum)頁486編號16:62(倫敦，2001)。大英博物館盃托的紋飾與是次拍賣的盃托一模一樣。各例龍泉盃托的形狀和刻飾紋樣，俱與景德鎮洪武地層出土的釉下彩繪盃托如出一轍。1994年，景德鎮珠山東門頭出土一例洪武釉下鈷藍盃托，圖見鴻禧美術館出版的《景德鎮出土明初官窯瓷器》編號17(台北：1996)。景德鎮出土盃托

與龍泉作品一樣，折沿飾一道卷草紋，器心凸棱環飾一周近似的纏枝花卉，另襯一道細窄瓣紋。景德鎮盃托盤心凸棱內飾牡丹一朵，而龍泉盃托則飾一朵菊花。與景德鎮盃托同期出土的尚有一件淺腹直口的盞，圖見前述著作編號18，看來龍泉盃托很可能也配有類似的盞，此盞用作喝酒、品茗均可。

雖然景德鎮在永樂年間似乎仍有燒造同一款盃托，但永樂地層出土的作品皆無凸棱，且搭配的盞皆有溝槽，不像洪武作品般作直口狀。就景德鎮永樂地層於1994年出土的釉下青花盞和盃托，鴻禧美術館出版的《景德鎮出土明初官窯瓷器》各收錄一例，圖見編號55及56(台北：1996)。

拍品中的明洪武龍泉青釉菱花式大盤([拍品編號3006](#))工精藝絕且系出名門，在在彰顯了中國大型青瓷在日本的地位之高。十六世紀至二十世紀期間，此盤在黑田家族代代相傳。這件作品應燒造於公元十四世紀下半葉洪武年間，其菱花樣式在當時可謂盛極一時。

公元十四世紀中葉，時值蒙古人統治中原的元代，龍泉青瓷和景德鎮窯口為迎合中國邊境以西客戶的口味，相應地調整了各類精瓷的設計。該等客戶當時或旅居中國，或是收取中國陶瓷禮物之人，或是對外貿易方。兩大窯址所採用的器型當中，菱花式大盤為一例。元代景德鎮的菱花口大盤無瓣形弧壁；龍泉窯有瓣形壁之作，但為數甚少。龍泉青瓷博物館藏一例兼具菱花口和瓣形弧壁的元代大盤，圖見《中國龍泉青瓷》圖版120(杭州：1998)。但值得注意的是，其瓣形不及是次拍賣的大盤棱角分明。時至元代末年，龍泉窯和景德鎮大盤皆以無瓣式設計的折沿盤居多。但大明一統江山後，洪武年間的製瓷業生機勃勃，兩大窯口亦再度燒造菱花口器物，並融入了與花口對應的瓣形弧壁。

阿德比爾珍藏龍泉盤中，有若干體積較小的元代近似例(口徑37.6厘米)，其盤心模印紋飾，圖見三杉隆敏《Chinese Porcelain Collections in the Near East - Topkapi and Ardebil》卷三編號232(香港：1981)；此外，新安沉船貨物中也有近似之作，圖見前述1977年展覽圖錄展品117(口徑33.6厘米)。托普卡比宮珍藏一例明初刻花近似大盤(口徑55.5厘米)，圖見藤岡一及長谷部樂爾合著的《世界陶瓷全集》卷十四之「明」編號131(東京：1976)。但細看之下，是次拍賣的瓷盤正是因為沒有額外的紋飾，其釉色之凝潤和形制之清雅方顯得格外出眾。

同樣道理，拍品中的明初龍泉青釉大盤([拍品編號3008](#))正是因為光素無華，方能突顯其器型之大、形制之雅和色澤之美。前述洪武盤的折沿有助於防止器物變形，但本例大盤的直口不具任何緩衝作用，所以拉坯的力度須恰到好處，方能確保燒造成功。倫敦大英博物館藏一例形制、大小相仿的大盤，但該例刻有紋飾，圖見霍吉淑所著《大英博物館藏中國明代陶瓷》編號16:64(倫敦：2001)。作者在書中提到，因為窯燒時動輒彎曲變形，此類大盤極難燒造。她還指出，這類特大瓷盤在西亞宴會上用作餐盤，由於體積碩大，盛滿食物時格外沉重。

是次拍賣的龍泉青釉大盤，很可能出自明初燒造御盃的處州窯。處州御窯曾出土若干近似例，圖見《大明處州龍泉官窯》頁 254 編號 6 (杭州：2005)。台北國立故宮亦珍藏一例器型碩大、光素無紋的近似龍泉盤，圖見《碧綠：明代龍泉窯青瓷》頁 90-1 編號 41 (台北：2009)。另有一例同類型的龍泉大盤，圖見《溫溫玉色照瓷甌：龍泉窯青瓷藝術》編號 112 (北京：2012)。此外，出光美術館中也有一件光素無紋的近似龍泉青釉大盤，圖見《元明陶磁》編號 157 (東京：1977)。2007 年 5 月 29 日，香港佳士得曾拍出一例光素無紋的近似大盤 (拍品編號 1478)。伊斯坦布爾的托普卡比宮珍藏一件器型相同但有刻花的明初大盤，圖見藤岡了一及長谷部樂爾合著的《世界陶瓷全集》卷十四之「明」編號 130 (東京：1976)。

在一衆拍品中，明初龍泉青釉劃花梔子紋玉壺春瓶 (拍品編號 3002) 尤為風姿綽約。元代後期，器頸修長、撇口作喇叭形的玉壺春瓶日漸流行，其比例更為舒展，但泰半光素無紋。1985 年，義烏工人路元代窖藏出土了一件光素無紋的近似玉壺春瓶，圖見《中國出土瓷器全集》卷九之「浙江」編號 229 (北京：2008)；1984 年，鶴城青田縣出土的窖藏文物中也有一件器型略窄的元代玉壺春瓶，圖見《中國出土瓷器全集》卷九之「浙江」編號 211 (北京：2008)。近似的玉壺春瓶在元代確實大行其道，頗堪玩味的是，除了景德鎮曾燒造近似的青花釉裏紅和白色玉壺春瓶之外，新安沉船貨物中還有青白釉玉壺春瓶的蹤影，圖見上述 1977 年展覽圖錄展品編號 158、159、160 及 161。更耐人尋味的是，新安文物中尚有一例青銅玉壺春瓶，圖見前述著作展品編號 291。

時至明初，這種瓶式的重心沿器身略往下移，其比例更為舒展，有多例明初的近似例皆刻有紋飾。倫敦大英博物館藏一例明初龍泉窯玉壺春瓶，其大小和形狀均是次拍賣的玉壺春瓶相仿，但其主紋飾帶以葡萄紋為題材，圖見前述霍吉淑所著《大英博物館藏中國明代陶瓷》編號 16:36。玫瑰堂有一例與大英博物館藏品紋飾相同的珍藏，圖見康蕊君著作《Evolution of Perfection: Chinese Ceramics from the Meiyintang Collection》卷一圖錄編號 94 (倫敦：1996)。阿德比爾珍藏一例飾纏枝花卉紋的近似青釉瓶，圖見薄璞 (J. A. Pope) 所撰《Chinese Porcelains from the Ardebil Shrine》圖版 129 圖錄編號 29.652 (華盛頓：1956)。伊斯坦布爾的托普卡比宮亦珍藏一件近似例，該瓶曾改為執壺，器身仍飾奧斯曼銀鍍金柄和鑲足，器身鑽一孔為口流，瓶腹主紋飾帶飾蓮花，圖見前述艾爾斯與康蕊君合著的《Chinese Ceramics in the Topkapi Saray Museum Istanbul》卷一編號 223。北京故宮珍藏一例龍泉窯玉壺春瓶式執壺，其器型與本拍品類似，圖見《中國文物精華大全：陶瓷卷》頁 406 編號 812 (台北：1993)，書中將之斷代為永樂製品。台北故宮珍藏二例光素無紋的明初龍泉窯玉壺春瓶，圖見蔡政芬編著的《碧綠：明代龍泉窯青瓷》頁 102-105 編號 49 及 50 (台北：2009)。台北故宮還有一例明初龍泉青釉玉壺春瓶，其主紋飾帶內繪多種纏枝花卉，以及折枝果紋或藤蔓，圖見前述蔡政芬著作頁 106-121。

但在諸多近似例中，本玉壺春瓶的花卉紋尤為罕見，因為其主紋飾帶以盛放的梔子花為題，這在已發表的龍泉近似例中應為孤品。直到十五世紀稍晚的時候，此花才在景德鎮大放異彩，以黃地釉下青花的形式用於裝點各式宣德和成化盤。1984 年，景德鎮珠山宣德地層出土一例宣德盤，圖見鴻禧美術館舉辦的《景德鎮出土明宣德官窯瓷器》圖錄頁 89 編號 88 (台北：1998)。台北故宮亦珍藏一例成化盤，圖見《成化瓷器特展圖錄》頁 106 編號 88 (台北：2004)。

是次推出的龍泉佳作中，有一例珍罕的明初龍泉青釉折枝花果紋菱口大盤 (拍品編號 3004)。此盤紋飾以刻花居多，但盤心模印四瓣花卉一朵，瓣內各有一字，組成「金玉滿堂」。十四世紀元代也會燒造較小的近似刻花盤。大維德珍藏一例公元十四世紀近似盤 (口徑 17.3 厘米)，其內外壁均有刻花，盤心印團花一朵，圖見《Illustrated Catalogue of Celadon Wares in the Percival David Foundation》編號 PDF 274 (倫敦：1997 修訂版)。北京故宮也有一件元代刻山水圖瓣式盤 (口徑 22.8 厘米)，圖見《中國文物精華大全：陶瓷卷》頁 357 編號 630 (台北：1993)。

台北故宮珍藏一例形制相同但器型較大的明初盤，其外壁亦刻飾折枝花卉，圖見前述著作《碧綠：明代龍泉窯青瓷》頁 70-71 編號 28，書中頁 72-73 編號 29 還收錄了台北故宮另一件略小的近似例。托普卡比宮珍藏瓷盤的大小、形狀和紋飾俱與本拍品同，圖見前述艾爾斯與康蕊君合著的《Chinese Ceramics in the Topkapi Saray Museum Istanbul》卷一頁 360 編號 493。三藩市亞洲藝術博物館藏一例近似盤，惟其器型可能略小，圖見賀利所著《中國陶瓷》頁 202 編號 357 (紐約：1996)。

本文探討的最後一例龍泉青釉珍瓷，是口沿外撇向下的明代龍泉青釉拱花纏枝牡丹紋石榴尊 (拍品編號 3009)。在中國製瓷史上，此類形制或創燒於元末明初，很可能關係到藏傳佛教的興起。倫敦大英博物館藏一例光素無紋但較小的石榴瓶，此作出自弗郎克斯舊藏 (Franks Collection)，圖見前述霍吉淑著作《大英博物館藏中國明代陶瓷》編號 16:33。霍氏指出，此瓶撇口貼乳釘的樣式，與館內一批西藏黃銅和銅製器物遙相呼應。據此推論，龍泉石榴尊的形制確有可能脫胎於西藏金屬器。

北京故宮珍藏的近似龍泉尊在器腹飾一道纏枝花卉，與本拍品如出一轍。但北京故宮藏品以纏枝菊花為題，而本拍品則飾纏枝牡丹，此外兩者的紋樣基本上大同小異。北京故宮的龍泉尊載於葉佩蘭所著《元代瓷器》頁 259 編號 447 (北京：1998)。台北故宮珍藏兩件龍泉窯石榴尊，但其紋飾以開光呈現，圖見前述著作《碧綠：明代龍泉窯青瓷》頁 148-151 編號 75 及 76。另有一例石榴尊，其紋飾亦以垂直開光呈現，並間以花果紋，圖見平凡社系列《陶磁大系》編號 88 (東京：1978)。

是次拍賣的元代和明初龍泉青瓷佳品雲集，其中件件精奇，而且很可能俱屬明初的宮廷御瓷。



3001

A RARE LONGQUAN CELADON BOWL

YUAN DYNASTY (1279-1368)

The bowl is thickly potted with rounded sides flaring from a foot ring to an inverted rim, the centre is impressed with a blossoming, leafy branch within a single line border, covered overall with an even glaze of sea-green tone.

7 1/8 in. (18.1 cm.) diam., Japanese metal cover, Japanese wood box

HK\$320,000-480,000

US\$42,000-62,000

PROVENANCE

Sold at Christie's New York, 19 March 2008, lot 558

The distinctive shape of this bowl, with a small foot ring and a wide, inturned mouth rim, is based on a Middle Eastern prototype common to both pottery and metalwork. For a Persian bronze bowl dating to the 12th-13th century, shown alongside a Longquan bowl of corresponding form, see M. Medley, *Metalwork and Chinese Ceramics*, London, 1972, p. 45, pl. 15 a and b.

A Longquan bowl of very similar shape, but subtly carved with vertical petals on the exterior, is illustrated in *Celadons from Longquan Kilns*, Taipei, 1998, p. 163, no. 134. A number of Longquan bowls of this form, also carved with petals on the exterior, were excavated from the wreck of a merchant ship that foundered off the coast of Korea in AD 1323 on its way to Japan. See *Special Exhibition of Cultural Relics Found off the Sinan Coast*, Seoul, 1977, nos. 107-9.

This bowl is particularly elegant, as the plain, uncarved sides show off the sea-green colour of the glaze to its best advantage.



## 元 龍泉青釉斂口盤

### 來源

紐約佳士得，2008年3月19日，拍品558號

此器型源自中東，可見於陶器及金屬器上。參考一件器型相仿的波斯銅盤及龍泉盃，載於M. Medley著《Metalwork and Chinese Ceramics》，倫敦，1972年，圖版15a、b。

另可比較相同器型但外壁刻有蓮瓣的龍泉盃，見《龍泉窯青瓷》，台北，2009年，頁163，圖版134，及新安沉船中所發現的例子，《Exhibition of Cultural Relics Found off the Sinan Coast》，首爾，1977年，編號107-9。



(two views 兩面)

THE ROGER BELANICH COLLECTION OF LONGQUAN CELADON  
CERAMICS

3002

A VERY RARE CARVED LONGQUAN CELADON  
BOTTLE VASE, YUHUCHUNPING

HONGWU PERIOD (1368-1398)

The globular body is carved with blossoming gardenia branches above a band of upright overlapping petals and below bands of gardenia and hibiscus scrolls at the neck interspersed by sets of horizontal parallel lines. The vase is covered overall with an even glaze of pale olive tone with the exception of the foot rim.

13 in. (33 cm.) high

HK\$900,000-1,500,000

US\$120,000-190,000

PROVENANCE

Ralph M. Chait Gallery, New York  
Eskenazi Ltd., London, 2008

EXHIBITED

The Seattle Art Museum, 2009-2017

The present vase is one of the finest examples of early-Ming Longquan celadon wares probably produced at the Imperial kilns in Chuzhou. Although a few other similar Longquan *yuhuchunping* are known, the present vase is distinguished by its generously-proportioned body and the fluid carving, and its decoration appears to be unique.

The majority of similar examples follow a standard arrangement of motifs, carved from top to bottom with bands of upright plantain leaves, key frets, classic scroll, pendent-*ruyi* collar, floral scroll, upright petals, and key frets again. Dominating the decoration is the wide register of floral scroll, with peony and lotus being the two most frequently depicted. For examples of the former, compare to a vase in the National Palace Museum, Taipei, illustrated in *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2009, pp. 106-7, no. 51, and four other vases in the same institution carved in a more cursory manner, see *ibid.*, pp. 108-113, pls. 52-5; and another in the Palace Museum, Beijing, illustrated in *Celadons from Longquan Kilns*, Taipei, 2014, p. 188, no. 161; and two sold at auctions, one at Christie's Hong Kong, 1 October 1991, lot 732, the other at Sotheby's Hong Kong, 5 November 1996, lot 635. Examples of the latter include a vase in the National Palace Museum, Taipei, *ibid.*, pp. 114-5, no. 56; a second in the Topkapi Saray Museum, illustrated by Regina Krah, *Chinese Ceramics in the Topkapi Saray Museum*, Istanbul, vol. I, p. 295, pl. 223; and a third illustrated in *Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, pl. 95b. Compare also to a vase with blossoming pomegranate scroll as the major band in the Palace Museum, Beijing, illustrated by Huang Wenwen in *Qinggong jiucang Mingdai Longquan qingci yanjiu, The Research of Porcelain of Longquan Kiln*, Beijing, p. 247, fig. 3, and one with grapevines in the Meiyintang Collection, illustrated in *Chinese Ceramics from the Meiyintang Collection*, vol. three (II), London, 2006, pl. 1582.

明洪武 龍泉青釉劃花梔子紋玉壺春瓶

來源

Ralph M. Chait Gallery, 紐約  
埃斯肯納齊, 倫敦, 2008年

展覽

2009-2017年間借展於西雅圖藝術博物館

瓶撇口、細頸、梨形大圓腹、圈足。外壁以帶狀劃花為飾，頸飾芙蓉紋、纏枝梔子紋，腹飾梔子紋，下接仰蓮瓣紋。足沿以外全器滿釉。整體比例勻稱，用刀工緻，為明初處州官窯中難能可貴的佳作。

近似例雖經著錄，但未見相同紋飾的例子。大多的近似例除了腹部的主體紋飾不同外，副紋基本相同，從口至足由蕉葉紋、回紋、卷草紋、主體花卉紋、仰蓮瓣紋及回紋組成。主體紋飾以牡丹紋及蓮紋居多，前者可參考安徽永樂十二年（1414）平江伯陳聞墓出土一件，參見《文物資料叢刊》2期，頁259；台北故宮數例，載於《碧綠－明代龍泉窯青瓷》，台北，2009年，頁108-113，圖版52-55，且劃花皆頗為草率；北京故宮一例，見《龍泉窯青瓷》，台北，2014年，頁188，圖版161；拍賣兩例，見香港佳士得，1991年10月1日，拍品732號，及香港蘇富比，1996年11月5日，拍品635號。後者包括台北故宮一例，見《碧綠》，頁114-5，圖版56；托普卡比宮一例，見《Chinese Ceramics in the Topkapi Saray Museum》，伊斯坦堡，第1冊，圖版223；Alan Barlow爵士伉儷珍藏一例，載於《Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow》，倫敦，1963年，圖版95b。北京故宮尚有一件以石榴紋為主體紋飾的例子，見黃衛文撰〈清宮舊藏明代龍泉窯青瓷研究〉一文，載於《中國古陶瓷研究輯叢－龍泉窯瓷器研究》，頁247，圖3，但器型不及此例圓碩，劃花亦無此生動。玖茵堂另藏一件葡萄紋的例子，載於《玖茵堂藏中國陶瓷》，第3（下）冊，倫敦，2006年，圖版1582。



THE ROGER BELANICH COLLECTION OF LONGQUAN CELADON  
CERAMICS

3003

A CARVED AND MOULDED LONGQUAN  
CELADON BARBED-RIM CUP STAND

HONGWU PERIOD (1368-1398)

The interior is carved in the centre with a chrysanthemum spray surrounded by a raised ring incised with mini lappets, and a ring of lotus scroll and foliate band at rim. The stand is covered overall with an even glaze of pale sea-green tone with the exception of the unglazed circle on the slightly convex base.

7 ½ in. (18.7 cm.) diam.

HK\$160,000-220,000

US\$21,000-28,000

PROVENANCE

Sold at Sotheby's London, 14 December 1976, lot 84

EXHIBITED

The Seattle Art Museum, 2009-2017

Compare to a similar cup stand in the British Museum, illustrated by Jessica Harrison-Hall in *Ming Ceramics*, p. 486, pl. 16.62, and closely related blue and white and copper-red examples from Jingdezhen, such as a blue and white stand recovered from the Hongwu stratum, Dongmentou, Zhushan, illustrated in *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, Taipei, 1996, pp. 100-1, no. 17, and a copper-red stand also from the Hongwu period in the Palace Museum, illustrated in *Blue and White Porcelain with Underglaze-Red (I)*, The Complete Collection of Treasures of the Palace Museum, Shanghai, 2000, p. 243, pl. 224.

明洪武 龍泉青釉纏枝蓮紋盃托

來源

倫敦蘇富比，1976年12月14日，拍品84號

展覽

2009-2017年間借展於西雅圖藝術博物館

比較大英博物館藏一近似例，見霍吉淑著《Ming Ceramics》，圖版16.62。亦可參考同期景德鎮御器廠所燒製的青花及釉裏紅近似例，如珠山東門頭洪武地層發掘青花一例，載於《明初景德鎮出土明初官窯瓷器》，台北，1996年，頁100-101，圖版17號，及北京故宮博物院藏一件洪武釉裡紅的例子，見故宮博物院藏文物珍品全集《青花釉裡紅（上）》，上海，2000年，頁243，圖版224。



3004

A RARE CARVED LARGE LONGQUAN CELADON BARBED-RIM BOWL

HONGWU PERIOD (1368-1398)

The bowl is heavily potted with deep sides carved as eight petals rising to a barbed rim, the interior is moulded in the centre with a four-petalled flowerhead enclosing the characters, *jinyu mantang* (May you have a prosperous household), within a combed quatrefoil reserve below various fruit or flower sprays in the well and a cloud border at the rim, the petals on the exterior enclosing lotus sprays below a border of overlapping petal tips at the rim. The bowl is covered overall with a glaze of sea-green tone which also covers the foot and the centre of the base within a wide unglazed ring.

12 ½ in. (32.2 cm.) diam.

HK\$900,000-1,500,000

US\$120,000-190,000

PROVENANCE

J.T. Tai & Co., New York

Sold at Christie's New York, 30 March 2005, lot 332

EXHIBITED

The Seattle Art Museum, 2009-2017

Compare to a large barbed-rim bowl with similar fruit and flower sprays on the interior and lotus sprays on the exterior illustrated by R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, Istanbul, vol. I, 1986, p. 360, no. 493. See, also, the bowl of this form with the same unusual border of overlapping petal tips at the exterior rim in the Asian Art Museum of San Francisco, illustrated by He Li, *Chinese Ceramics*, New York, 1996, p. 175, no. 357; and another bowl carved with lotus sprays on the interior and exterior included in the *Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art London*, vol. II, Shanghai, 1948, p. 100 (top).



明洪武 龍泉青釉金玉滿堂折枝花果紋菱口大盤

來源

戴潤齋，紐約

紐約佳士得，2005年3月30日，拍品332號

展覽

2009–2017年間借展於西雅圖藝術博物館

此類直徑逾30公分的菱口大盤數量稀少，而且每件紋飾都略有不同。托普卡比宮藏有一件近似例，其內外壁主體紋飾與此盤相仿，見《Chinese Ceramics in the Topkapi Saray Museum》，第1冊，伊斯坦堡，圖版493。另見舊金山亞洲藝術博物館藏一件外壁紋飾相同的例子，載於《Chinese Ceramics》，紐約，1996年，頁175，圖版357。以及一件內外飾以折枝蓮紋的例子，載於《參加倫敦中國藝術國際展覽會出品圖說》，第二冊，上海，1948年，頁100（上圖）。



(two views 兩面)

THE ROGER BELANICH COLLECTION OF LONGQUAN CELADON  
CERAMICS

3005

A RARE CARVED AND MOULDED 'DRAGON'  
CHARGER

YUAN DYNASTY (1279-1368)

The charger is well potted with shallow rounded sides rising from a short tapered foot to an everted rim. The centre of the interior is sprig-moulded with a ferocious four-clawed dragon chasing a flaming pearl, surrounded by a register of foliate scroll at the well. The exterior is carved and moulded with a band of upright petals. It is covered overall with a translucent glaze of sea-green tone with the exception of the foot.  
13 ¾ in. (35.7 cm.) diam.

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Sold at Christie's New York, 20 March 2001, lot 209

Though similar chargers are known in museums and private collections worldwide, the present charger distinguishes itself by the precision in the moulding of the dragon, imbuing it with a powerful sense of movement. Compare to a charger with the same motif in the British Museum, illustrated in *Oriental Ceramics: The World's Great Collection*, vol. 5, Tokyo, 1981, no. 132; another with the dragon facing the opposite direction in the Topkapi Saray Museum, illustrated by Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, Istanbul, vol. I, p. 256, no. 62, where four further variants are also illustrated, including one surrounded by three clouds, one by two clouds, one by a single cloud, and one without a flaming pearl, see *ibid.*, nos. 58, 59, 60, 62, respectively.

元 龍泉青釉貼花騰龍戲珠紋折沿盤

來源

紐約佳士得，2001年3月20日，拍品209號

類似的龍紋盤雖可見於全球公私珍藏，但貼花如此清晰有力者卻極為罕見。紋飾類似的例子可參考大英博物館所藏一件，著錄於《東洋陶磁大觀》，第5冊，東京，1981年，圖版132，以及土耳其托普卡比宮所藏一件龍首向左的例子，見《Chinese Ceramics in the Topkapi Saray Museum》，第1冊，伊斯坦堡，圖版62。托普卡比宮另藏有數件紋飾略異的例子，包括三件分別於盤心繞以三朵、二朵、一朵雲紋，及一件無火珠的例子，分載於同上，圖版58、59、60、62號。



THE ROGER BELANICH COLLECTION OF LONGQUAN CELADON CERAMICS

3006

A MASSIVE AND VERY RARE LONGQUAN CELADON BARBED-RIM CHARGER

HONGWU PERIOD (1368-1398)

The charger is sturdily potted with a tapered foot ring rising to the cavetto carved into sixteen bracket lobes below an everted rim of conforming shape, covered overall with an even translucent glaze of soft sea-green tone with the exception of the wide ring on the recessed base.

24 ½ in. (62.2 cm.) diam., inscribed Japanese wood box

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

US\$390,000-650,000

PROVENANCE

The Kuroda Family Collection, Japan, acquired in the 16th century

Mayuyama & Co. Ltd., Tokyo

Eskenazi Ltd., London, 2008

明洪武 龍泉青釉菱花式大盤

來源

日本黑田家族珍藏，入藏於十六世紀

繭山龍泉堂，東京

埃斯肯納齊，倫敦，2008年





## 3006 Continued

The present dish is from the Kuroda Family Collection. The Kuroda clan originated in Harima Province, and served first the Ota and then the Toyotomi clans. For his service as a strategist, Kuroda Yoshitaka (1546–1604) was granted the lordship of Nakatsu Castle in 1587. Not only was Kuroda Yoshitaka the chief strategist to Toyotomi Hideyoshi, he also became a friend of the famous tea master Sen no Rikyu (1522–1591), and wrote a treatise on the principles of tea.

Longquan chagers exceeding 60 cm. in diameter are extremely rare, and it is even more exceptional to find one with a barbed-rim. Five similar examples of comparable size are known, four of which are in museums worldwide: one in the National Museum of China, published in *Zhongguo Guojia Bowuguan guancang wenwu yanjiu congshu: ciqi juan (Mingdai)*, Shanghai, 2007, pl. 112, another in the Nezu Art Museum, illustrated in *Nezu Bijutsukan zōhin shirizu 4: Seiji*, Tokyo, 1977, and two in the Idemitsu Museum of Arts, included in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pls. 594 and 595; and one formerly in the Meiyintang Collection, was sold at Sotheby's Hong Kong, 5 October 2011, lot 7. Compare also to a slightly smaller (57 cm.) dish in the Topkapi Saray Museum, illustrated in *Chinese Ceramics in the Topkapi Saray Museum*, Istanbul, 1986, vol. 1, no. 245.

此盤曾為日本黑田家族珍藏。黑田一支發源於播磨國，先後為織田及豐臣家族效力。黑田孝高（1547–1604年）因出任謀臣有功，1587年獲封中津城。黑田孝高既是豐臣秀吉的得力軍師，也是茶聖千利休（1522–1591年）的好友，並親自撰文闡述茶道。

此類直徑逾60公分的龍泉大盤十分少見，形作菱花式者更為珍罕。五件尺寸相仿的近似例經著錄，包括全球公私博物館所藏四件：中國國家博物館一件，見《中國國家博物館館藏文物研究叢書：瓷器卷（明代）》，上海，2007年，圖版112號；日本根津美術館一件，載於《根津美術館藏品シリーズ4：青磁》，東京，1977年；及日本出光美術館兩件，著錄於《出光美術館藏品目錄—中國陶瓷》，東京，1987年，圖版594及595號；及玫茵堂舊藏一件，於香港蘇富比2011年10月5日拍賣，拍品7號。另參考托普卡比藏一件略小的一例（57公分），見《Chinese Ceramics in the Topkapi Saray Museum》，第1冊，伊斯坦堡，圖版245。



(back view 背面)

THE ROGER BELANICH COLLECTION OF LONGQUAN CELADON  
CERAMICS

3007

A VERY RARE LARGE CARVED AND MOULDED  
'DOUBLE-DRAGON' LONGQUAN CELADON  
CHARGER

YUAN DYNASTY (1279-1368)

The charger is sturdily potted with shallow rounded sides rising from a short foot ring to an everted rim. The centre of the interior is sprig-moulded with two scaly four-clawed dragons contesting a flaming pearl, below a band of freely carved foliate scroll on the cavetto, while the exterior is carved and moulded with a band of upright petals. The dish is covered overall with an even translucent glaze of lake green tone with the exception of the foot ring.  
16 ½ in. (42.3 cm) diam.

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Priestley and Ferraro, London, 1999

EXHIBITED

The Seattle Art Museum, 2009-2017

It is extremely rare to find a Longquan charger moulded with a pair of dragons, as most other examples are moulded with a single dragon or fish. For slightly smaller chargers moulded with a single dragon, compare to an example (36 cm.) in the Topkapi Saray Museum, Istanbul, illustrated by Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, Istanbul, vol. I, p. 256, no. 62, another (36.8 cm.) in the British Museum, illustrated in *Oriental Ceramics: The World's Great Collection*, vol. 5, Tokyo, 1981, no. 132, and lot 3005 (35.7 cm.) in this sale. Compare also to a rare Longquan charger (37.3 cm.) moulded with two winged dragons with a plain cavetto in the Capital Museum, illustrated in *Celadons from Longquan Kilns*, Taipei, p. 222, no. 204. Two chargers moulded with fish in the Topkapi Saray Museum are illustrated *op. cit.* pl. 64 (36 cm.) and pl. 65 (44 cm.).

元 龍泉青釉貼花雙龍戲珠紋折沿大盤

來源

覺是軒，倫敦，1999 年

展覽

2009-2017 年間借展於西雅圖藝術博物館

同期的龍泉貼花龍紋大盤多見單龍，雙龍紋極其罕見。類似的貼花單龍盤見諸全球公私珍藏，包括托普卡比宮所藏一例（36公分），載於《Chinese Ceramics in the Topkapi Saray Museum》，第1冊，伊斯坦堡，圖版62，大英博物館一例（35.7公分），見《東洋陶磁大觀》，第5冊，東京，1981年，圖版132，及本場拍賣3005號（37.3公分）。另可參考首都博物館藏一內壁無紋盤心貼花雙翼龍的大盤，見《龍泉窯青瓷》，台北，2009年，頁222，圖版204。以及托普卡比宮藏貼花魚紋大盤，見《Chinese Ceramics in the Topkapi Saray Museum》，圖版64（36公分），及圖版65（44公分）。



3008

A FINE AND MASSIVE LONGQUAN CELADON CHARGER

YONGLE PERIOD (1402-1425)

The charger is heavily potted with gently curved sides rising from a tapered foot ring to a rounded rim, covered overall with an even translucent glaze of sea-green tone except for the wide ring on the recessed base.

23 1/8 in. (58.7 cm.) diam.

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

US\$200,000-320,000

PROVENANCE

Tony Carter, London, 2000

EXHIBITED

The Seattle Art Museum, 2009-2017

The present charger belongs to a small group of massive Longquan dishes probably made by the imperial kilns at Chuzhou, Zhejiang province, which were left undecorated to highlight the luminosity of the soft even glaze. Imperial patronage of this type of chargers can be supported by a similar reconstructed example found at the imperial kilns at Chuzhou, Longquan, illustrated in *Faxian-Da Ming Chuzhou Longquan guanyao*, Hangzhou, 2005, p. 254, pl. 6. Other similar chargers of smaller size include one (57.7 cm.) in the National Palace Museum, Taipei, illustrated in *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2009, pp. 90-1, pl. 41; another (56.3 cm.) sold at Christie's Hong Kong, 29 May 2007, lot 1478; a third (56 cm.) included in the Capital Museum exhibition *Wenwen yuse zhaoiciu*, and illustrated in the Catalogue, Beijing, 2012, pl. 112; and a fourth (54.5 cm.) illustrated in *Mayuyama, Seventy Years*, vol. 1, Tokyo, 1976, p. 174, no. 515, and later sold at Sotheby's Hong Kong, 7 April 2015, lot 3632.

Compare also to larger examples of this type, such as the one (68.5 cm.) in the Idemitsu Museum of Arts, illustrated in *Selected Masterpieces from the Idemitsu Collection*, vol. 1, Tokyo, 1986-1891, no. 135; another (68 cm.) sold at Christie's New York, 26 March 2010, lot 1346; a third (68 cm.) sold at Sotheby's New York, 8 May 1981, lot 254; a fourth (64.9 cm.) sold at Christie's New York, 17 September 2010, lot 1313; a fifth (63.8 cm.) sold at Christie's Hong Kong, 26 September 1989, lot 555; and a sixth (63.5 cm.) sold at Sotheby's Hong Kong, 5 October 2016, lot 3639.

明永樂 龍泉青釉大盤

來源

Tony Carter, 倫敦, 2000 年

展覽

2009-2017 年間借展於西雅圖藝術博物館

此類大盤為處州龍泉官窯的作品。除了底部的環形墊燒區以外，全器光素滿釉。看似樸實無華，卻更能突顯出其青碧光潤的釉色。

浙江省龍泉官窯遺址曾發掘一件同類的龍泉大盤，見《發現·大明處州龍泉官窯》，杭州，2005年，頁254，圖版6。其他尺寸略小的例子可參考台北故宮博物院所藏一件（57.7公分），著錄於《碧綠 - 明代龍泉窯青瓷》，台北，2009年，頁90-91，圖版41；香港佳士得2007年5月29日拍賣一件，拍品1478號（56.3公分）；首都博物館曾展覽一例（56公分），見展覽圖錄《溫溫玉色照瓷甌》，北京，2012年，圖版112；及一例（54.5公分）著錄於《龍泉集芳·創業七十周年》，第1冊，東京，1976年，圖版515，後於香港蘇富比2015年4月7日拍賣，拍品3632號。

另可比較同類但尺寸較大的幾例，包括日本出光美術館一例（68.5公分），載於《館藏名品選》，第3集，東京，圖版135，及拍賣過的五例：紐約佳士得2010年3月26日，拍品1346號（68公分）；紐約蘇富比1981年5月8日，拍品254號（68公分）；紐約佳士得2010年9月17日，拍品1313號（64.9公分）；香港佳士得1989年9月26日，拍品555號（63.5公分）；香港蘇富比2016年10月5日，拍品3639號（63.5公分）。



THE ROGER BELANICH COLLECTION OF LONGQUAN CELADON CERAMICS

3009

AN IMPORTANT AND EXTREMELY RARE  
LONGQUAN CELADON POMEGRANATE-FORM  
VASE, SHILIU ZUN  
MING DYNASTY, 14TH-EARLY 15TH CENTURY

The vessel is sturdily potted with a globular body applied and carved with a broad band of peony scroll bearing four large blooms and arched leaves reserved on a combed ground, between a border of upright petals rising from the foot and another of cross-hatched leaves at the shoulders. The waisted neck is interrupted by a thick horizontal rib carved with a band of *lingzhi* scroll below and a band of stylised flowers above, with a further narrow band of cross-hatched leaves surrounding the flat mouth rim above the canted everted lip with a wide register of classic scroll bordered by a band of raised bosses. The vase is covered overall with an even translucent glaze of meadow-green tone with the exception of the foot rim.

14 1/4 in. (36 cm.) high, Japanese wood box

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

US\$390,000-650,000

PROVENANCE

A Japanese private collection  
Sold at Christie's Hong Kong, 29 May 2007, lot 1472  
Eskenazi Ltd., London, 2014

明初 龍泉青釉拱花纏枝牡丹紋石榴尊

來源

日本私人珍藏  
香港佳士得，2007年5月29日，拍品1472號  
埃斯肯納齊，倫敦，2014年





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



fig. 2 The National Palace Museum Collection,  
Taipei  
圖二 國立故宮博物院藏品



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

## 3009 Continued

The peony scroll on the primary band is achieved by a combinative technique of sprig-moulding and carving, and it is very likely that the difficulty and time required of such process had contributed to the rarity of this type of vases. No other vase of the same design appears to have been published and only a small group of similar examples are known. The closest example is a vase in the collection of the Palace Museum, Beijing, which is decorated with a chrysanthemum scroll as the primary band, illustrated by Ye Peilan, *Yuandai ciji*, Beijing, 1998, p. 259, no. pl. 447 (fig. 1). Compare also to three other examples decorated with panels enclosing alternating fruiting and flowering sprigs around the globular body, the first is illustrated in *op. cit.*, p. 259, pl. 446 and in *Sekai Toji Zenshu*, Shogakukan Series, vol. 13, Japan, 1981, p. 181, pl. 150; and the other two are in the National Palace Museum, Taipei, and illustrated in *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2009, pp. 148-151, pls. 75 (fig. 2) and 76. It is also interesting to compare to a smaller Longquan *shiliu zun* without appliqués and carved decorations in the Palace Museum, Beijing, illustrated by Huang Weiwen in *Qinggong jiucang Mingdai Longquan qingci yanjiu*, *The Research of Porcelain of Longquan Kilns*, Beijing, 2013, p. 252, fig. 14, and col. pl. 31 (fig. 3).

尊撇口，長頸，圓腹，因形似石榴果實故名。此尊以雕、劃、貼的工藝裝飾器身，口緣貼乳丁、劃花草紋、錦紋一周；頸劃靈芝紋、卷草紋；肩劃皴紋錦；腹部減地拱花四組大葉牡丹花，籠紋作葉脈，隙地再填以緻密的平行籠紋；近足刻細長蓮瓣紋一周。全器胎體厚重，釉色青翠瑩潤。

同紋飾的石榴尊似未經著錄，同器型者亦十分少見。最為近似的一件藏於北京故宮博物院，其腹飾纏枝菊紋，見葉佩蘭著《元代瓷器》，北京，1998年，頁259，圖版477（圖一）。另可比較三件腹部開光內飾折枝花果紋的例子，一載於同上，圖版446和《世界陶磁全集：13》，頁181，圖版150；以及兩件紋飾相同的例子藏於台北故宮博物院，著錄於《碧綠－明代龍泉窯青瓷》，台北，2009年，頁148-151，圖版75（圖二）及76。北京故宮博物院還有一件尺寸較小（19.3公分）光素無紋的石榴尊，原藏於承德避暑山莊或瀋陽故宮，圖見黃衛文撰〈清宮舊藏明代龍泉窯青瓷研究〉一文，載於《中國古陶瓷研究輯叢－龍泉窯瓷器研究》，2013年，頁252，圖14，及同書彩圖31（圖三）。



VARIOUS PROPERTIES

3010

A RARE BLUE AND WHITE 'LOTUS' DICE BOWL  
XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE  
AND OF THE PERIOD (1426-1435)

The bowl is well potted with thick rounded sides, the exterior  
painted with a continuous band of undulating lotus meander  
bearing eight large blossoms and above a band of petal lappets  
rising from a foot ring encircled by a border of detached scrolling  
clouds between double-line borders.

10.5 in. (26.7 cm.) diam., box

HK\$2,600,000-3,500,000      US\$340,000-450,000

明宣德 青花纏枝蓮紋骰子盤 六字楷書款



## 3010 Continued

Compare to other examples of similar lotus scroll pattern in public and private collections, including two in the National Palace Museum, Taipei, one published in the *Illustrated Catalogue of Ming Dynasty Porcelain*, pl. 60, and the other in the Catalogue, *Blue and White Ware of the Ming Dynasty*, Book II, pt. II, pl. 46; one illustrated in *Chinese Porcelain, The S.C. Ko Tianminlou Collection*, pl. 25; one in the Ashmolean Museum, Oxford illustrated in *Sekai Toji Zenshu*, Shogakukan Series, vol. 15, pl. 150; one in the Idemitsu Collection, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 171 and another from the J.M. Hu Collection, sold at Sotheby's New York, 4 June 1985, lot 6.

A bowl of this same pattern also with the floral scroll on the exterior foot ring, in the National Palace Museum, Taipei, is illustrated in *Catalogue of the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, p. 151, 48.

A number of similar thickly potted bowls variously decorated with flowers or composite flowers, borne on undulating vines, are published. Compare to two bowls designed with composite floral blooms included in the Philadelphia Museum of Art 1949, *Exhibition of Ming Blue-and-White*, illustrated in the Catalogue, pls. 60 and 62; and two other examples in the National Palace Museum, illustrated *op cit.*, 1998, p. 145, no. 45, with *lingzhi* fungus scroll; and p. 153, no. 49, rose scrolls.

骰子盤如此件於口沿及足部飾卷雲紋者，極為罕見。相同圖案可相較於2008年5月27日香港佳士得拍賣，拍品1847號。

相較於其他收藏中有類似纏枝蓮紋圖案的骰子盤：兩件均屬國立故宮博物院之收藏。一件可見於《故宮明瓷圖錄》，圖版60；另一件則見於《明青花瓷：二》，卷二，圖版46；私人收藏中，可參見《天民樓藏瓷》，1987年，圖版25；另有一件藏於牛津阿什莫林博物館，可參見《世界陶磁全集》，第15冊，東京，1987年，圖版150號；一件藏於日本出光美術館，參見《中國陶磁：出光美術館藏品圖錄》，東京，1987年，圖版171，以及另一件於1985年6月4日紐約蘇富比拍賣，拍品6號的胡惠春舊藏。

此類骰子盤也有足外飾卷草紋樣之圖案，相關例子可參見《明代宣德窯青華特展圖錄》，1998年，頁151，圖版48。

其他骰子盤之類似花樣，出版例子可參考兩件費城藝術博物館的藏品，參見《Ming Blue-and-White: An Exhibition of Blue-Decorated Porcelain of the Ming Dynasty》，1949年，圖版60及62；還有兩件台北故宮博物院的例子，一件屬靈芝式樣，參見《明代宣德窯青華特展圖錄》，頁145，圖版45號，一件則是薔薇，見同上，頁153，圖版49號。



3011

AN EXTREMELY RARE CARVED YELLOW AND  
RED LACQUER 'DRAGON' DISH

WANLI PERIOD (1573-1619)

The shallow dish is superbly carved on the interior through the gold-flecked brownish-yellow outer layer to the red ground with a large central medallion depicting two powerful dragons, one ascending, one descending amidst clouds on either side of a flaming pearl. The dragons' scales are finely detailed contouring their bodies, and they are depicted above turbulent waves breaking against jagged rocks emerging from the sea, all against undulating sea diaper and geometric sky diaper, contained within a lobed quatrefoil border surrounded by peony sprays. The cavetto is deeply carved with four shaped panels, each enclosing three lotus blooms, separated by beribboned lozenges containing *wan* symbols. The exterior is similarly carved with continuous, dense flowering lotus meander. The base is lacquered red. Some of the digits on the claws of the dragons were later removed.

8 7/8 in. (22.3 cm.) diam. Japanese wood box

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

US\$200,000-320,000

PROVENANCE

A Japanese private collection, acquired in the 1970s

The Japanese wood box is inscribed with two names, Kyogetsu-an and Shohu-an, which appear to be pseudonyms for tea ceremony masters during the Edo period (1603-1867).

明萬曆 剔黃雙龍搶珠紋圓盤

來源

日本私人珍藏，入藏於1970年代

據蓋內銘文所示，此盤曾為處月菴及松風菴舊藏。其二者應為江戶時期茶人之別號。



萬曆

堆黃龍香盒

陳月菴翁筆



## 3011 Continued

The present dish belongs to an extremely rare group of dishes dating to the late Ming period predominantly decorated in brownish-yellow lacquer. All known examples from this group display the very highest standard of workmanship and for centuries have been held in extremely high regard among collectors of lacquer. Most extant examples of this group are either in the Palace Museum Collection, Beijing, or the National Palace Museum, Taipei. Three yellow and red lacquer pieces in the National Palace Museum Taipei were included in the exhibition, *Carving the Subtle Radiance of Colors: Treasured Lacquer Ware in the National Palace Museum*, Taipei, 2008, nos. 91, 97 and 100. These include a circular dish with a dragon and phoenix, a circular dish with a single dragon, and a rectangular tray with a pair of confronted dragons, respectively. Also in the exhibition is a red lacquer dish of very similar design to the present example, carved with one dragon in ascent, the other in descent, see no. 96. A nearly identical dish to no. 91 from the aforementioned exhibition is 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, p. 211, no. 168; and one very similar to no. 97 is in the Sir Harry and Lady Garner Collection, and included in the 1957 Oriental Ceramics Society Exhibition, *Arts of the Ming Dynasty*, pl. 264, and in the 1973 British Museum exhibition of *Chinese and Associated Lacquer from the Garner Collection*, London, illustrated, pl. 32a, no. 73.

Yellow lacquer is also very highly prized in Japan, and a number of examples of similar design to the present dish were preserved in private collections, including a dish with a single ascending dragon from the Kaisendo Museum Collection, sold at Christie's Hong Kong, 1 June 2011, lot 3572. Compare also to a similar three-coloured cinnabar lacquer box of Wanli period from the collection of Sakamoto Goro, sold at Sotheby's Hong Kong, 8 October 2013, lot 160, and a yellow lacquer rectangular tray with similar decoration from the Kenzo Hasegawa Collection, sold at Sotheby's New York, 16-17 September 2014, lot 548.

此盤屬於萬曆時期的剔黃漆器，極為珍罕。其他類似的晚明例子，均在近百年來被藏家視為工藝非凡的收藏品。兩岸故宮皆有似例。台北故宮博物院有三只萬曆剔黃漆器，載於《龢光剔彩：故宮藏漆》，台北，2008年，圖版91、97和100。當中包括一件剔黃山海龍鳳花卉紋圓盤、一件剔黃山海雲龍紋盤、及一件剔黃雙龍雲紋長方盤。另可參考該展展出一件與此件拍品同樣具雙龍戲珠圖案的剔紅龍紋圓盤，見同書圖版96號。北京故宮藏品中，亦有一件和上述台北故宮典藏近乎相同的剔黃龍鳳戲珠紋漆盤，載於《故宮博物院藏文物珍品全集：元明漆器》，香港，2006年，頁211，圖版168。

此外，與台北故宮收藏中單龍圖案相同的例子，亦見於加納爵士伉儷收藏，載於1957年出版的《The Arts of the Ming Dynasty》展覽圖錄，圖版264號，及1973年大英博物館出版的《Chinese and Associated Lacquer from the Garner Collection》展覽圖錄，倫敦，圖版32a，73號。

剔黃漆器向來受日本藏家高度重視，私人收藏中偶見與此拍品類似的例子，包括曾為蟹仙洞博物館藏品，出現在香港佳士得2011年9月17日拍賣，拍品548號的漆盤；一件曾屬長谷川憲三藏品，於2014年9月16至17日香港蘇富比拍賣，拍品548號的萬曆剔黃漆盤，以及2013年10月8日，拍品160號來自坂本五郎收藏的萬曆剔彩海水游龍紋長方蓋盒。



3012

A FINE PEACHBLOOM-GLAZED BEEHIVE

WATERPOT, *TAIBAI ZUN*

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1672-1722)

The rounded sides rising to a short, slightly flaring neck, incised with three archaic dragon roundels beneath a glaze of even, crushed strawberry tone suffused with mottled areas of copper-green, the rim, interior and base white.

4 1/8 in. (12.5 cm.) diam., box

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

US\$110,000-160,000

PROVENANCE

Sold at Christie's New York, 6 June 1985, lot 441

A private collection, Milan, Italy

Property from a European Collection

Sold at Christie's Hong Kong, 30 November 2011, lot 2924

Waterpots of this form are known as *Taibai zun*, after the Tang dynasty poet Li Bai who was also named Li Taibai (701-762). In later imaginations Li Bai, a renowned drinker of wine, is often depicted leaning against a large wine vat of this shape. The vessel's shape is also known as *jichao zun* because their shape resembles that of a basketwork chicken coop that is woven with a small opening at the top through which the chicks are fed.

Peachbloom-glazed vessels were highly treasured by the Kangxi Emperor, and were primarily fired as small-sized scholar's objects for the Emperor's table. Beehive water pots belong to a group of peachbloom-glazed vessels for the scholar's table known as *Badama*, 'Eight Great Numbers'. This group was previously thought to comprise a total of eight differing shapes. John Ayers identified a possible ninth form of the *Badama* by pointing out the existence of two slightly different globular water pots. The first is termed as a *pingguo zun*, 'apple jar' modelled with a gently inward curving mouth rim; and the other with a raised, low, neck (similar to a stalk) that maybe referred to as a *Shiliu*, or 'pomegranate jar'. See, J. Ayers, 'The 'Peachbloom Wares of the Kangxi Period (1662-1722), *Transactions of the Oriental Ceramic Society*, vol. 64, 1999-2000, p. 49.

The firing of peachbloom-glazed wares involved a complex procedure which required colourants to be blown onto a surface covered with transparent glaze, which was then applied with an additional layer of transparent glaze before being fired in high temperature.

Similar peachbloom-glazed waterpots are found in various museums and collections worldwide, including one in the Percival David Foundation of Chinese Art, illustrated in *Earth, Fire and Water: Chinese Ceramic Technology*, London, 1996, no. 24, p. 34; one in the Baur Collection, Catalogue, vol. III, Geneva, 1999, nos. A305, A310 and A313-A316; a full set of the eight vessels in the Metropolitan Museum of Art, New York, illustrated by S.G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p. 237, pl. 236; and one in the British Museum, *Oriental Ceramics, The World's Great Collections*, vol. 5, Tokyo, 1981, no. 230.

Compare also to a similar waterpot of the same size, from the J. Insley Blair Collection and sold at Christie's Hong Kong, 28 November 2012, lot 2112; and one from the YC Chen Collection, sold at 29 May 2013, lot 1904.



清康熙 豇豆紅釉團龍紋太白尊 六字楷書款

尊小口微撇，短頸，圓肩，豐底內凹。尊內施白釉。外壁通體施豇豆紅釉，以綠底苔點，腹部線刻三組團螭紋。圈足內施白釉，底書青花「大清康熙年製」楷書款。

來源

紐約佳士得，1985年6月6日，拍品441號

米蘭私人珍藏

歐洲私人收藏

香港佳士得，2011年11月30日，拍品2924號

此器因形似唐代詩人酒仙李太白飲酒的酒罇而得名。其釉色紅豔濃重，襯綠色斑點，相映成輝，清代詩人洪亮吉讚譽此種豇豆紅釉為「綠如春水初生日，紅似朝霞欲上時」。豇豆紅釉是康熙官窯生產的高溫紅釉瓷品種之一，因燒製成功率極低，只有少量出品供皇帝內庭賞用，多為文房用具或擺設等小件器物，製作工藝精湛。康熙以後，豇豆紅釉燒技藝失傳。

倫敦大維德基金會藏同款尊，見1996年倫敦出版《Earth, Fire and Water: Chinese Ceramic Technology》，頁34，圖版24號；包爾珍藏，見1999年出版《The Baur Collection》圖錄，第3冊，日內瓦，圖版A305、A310、A313-A316號；紐約大都會博物館藏一套豇豆紅釉「八大碼」，見1989年紐約出版S. Valenstein著《A Handbook of Chinese Ceramics》1989年，頁237，圖版236號；大英博物館藏品，見1981年東京出版《Oriental Ceramics: The World's Great Collections》，第5冊，東京，1981年，圖版230號；美國貝萊爾舊藏一例，2012年11月28日於香港佳士得拍賣，拍品2112號；及陳玉階舊藏一例，2013年5月29日於香港佳士得拍賣，拍品1904號。



(two views 兩面)

3013

A FINE CARVED CELADON 'CLOUD' WATERPOT  
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF  
THE PERIOD (1662-1722)

The gently incurving sides are finely carved to depict billowing clouds of *ruyi* form rising in columns and trailing wispy tips beside similar detached clouds, covered overall with a pale even celadon glaze of lustrous tone, the countersunk base with a transparent glaze.

2 1/2 in. (7.3 cm.) high, box

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

US\$110,000-160,000

PROVENANCE

The Estate of Diana D. Ashcroft Collection  
Sold at Sotheby's Hong Kong, 2 May 2000, lot 609

A number of these celadon-glazed waterpots are in public and private collections, including one in the Victoria and Albert Museum, London, illustrated by W. B. Honey, *Later Chinese Porcelain*, pl. 7a; in the Beijing Palace Museum, illustrated in *Kangxi, Yongzheng, Qianlong*, Hong Kong, 1989, p. 147, pl. 130; in the Metropolitan Museum of Art, illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 245; in the National Palace Museum, Taipei, included in *The Illustrated Catalogue of Ch'ing Dynasty Porcelain*, no. 58; in the Percival David Foundation exhibition, *Elegant Form and Harmonious Decoration*, London, 1992, and illustrated in the Catalogue, no. 118; and in the Nanjing Museum, included in the exhibition of *Imperial Porcelain from the Kangxi, Yongzheng and Qianlong Reigns*, Chinese University of Hong Kong, 1995, and illustrated in the Catalogue, no. 9. Two waterpots from the collection of K. S. Lo were included in the Min Chiu Society Exhibition, *An Anthology of Chinese Ceramics*, Hong Kong, 1980, illustrated in the Catalogue, nos. 122 and 123; and another from The Jingquantang and the Greenwald Collections, sold at Christie's Hong Kong, 1 December 2010, lot 2815.

清康熙 冬青釉雕如意雲紋馬蹄式水丞 六字楷書款

來源

Diana D. Ashcroft 舊藏

香港蘇富比，2000年5月2日，拍品609號

同類的康熙冬青釉水丞可參考一件倫敦維多利亞與艾伯特博物館藏品，出版於W.B. Honey, 《Later Chinese Porcelain》，圖版7A號；北京故宮博物院的同款例子，刊於《清代康雍乾官窯瓷器》，1989年，頁147，圖版130號；美國紐約大都會博物館的藏品，見於S. Valensttin, 《A Handbook of Chinese Ceramics》，紐約，1989年，圖版245號；台北故宮藏品，見《故宮清瓷圖錄》，圖版58號；倫敦大維德基金會藏品，見《Elegant Form and Harmonious Decoration》，1992年，圖版118號；南京博物院的藏品，載於《清瓷萃珍：清代康雍乾官窯瓷器》，香港中文大學，1995年，圖版9號；兩件來自羅桂祥博士的藏品，見《中國陶瓷雅集》，香港，1980年，圖版122及123號；及一件先後為靜觀堂、葛沃得珍藏，後於香港佳士得拍賣，2010年12月1日，拍品2815號。





THE PROPERTY OF AN ASIAN COLLECTOR

3014

A FINE PEACHBLOOM-GLAZED VASE, LIUYE ZUN

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

The slender vase has tall rounded shoulders rising to a trumpet neck, all under a peachbloom glaze of rich mottled plum tone thinning in patches to a softer mushroom colour and concentrated in a rich raspberry ring at the foot, the upper body suffused with moss green areas extending around the vessel.

6 1/4 in. (16 cm.) high, box

HK\$2,200,000-3,500,000

US\$290,000-450,000

PROVENANCE

Sold at Christie's Hong Kong, 30 May 2005, lot 1233

Similar examples are illustrated by S. Valenstein, *Handbook of Chinese Ceramics*, New York, pl. 138; by R. Krahl, *Chinese Ceramics in the Meiyintang Collection*, vol. 2, p. 176, pl. 817; in *Kangxi Yongzheng Qianlong*, Hong Kong, 1989, p. 139, pl. 122, from the Beijing Palace Museum; in the *Special Exhibition of Kang-Hsi, Yung-Cheng, Chi'en-Lung Porcelain Ware from the National Palace Museum*, Taipei, illustrated in the Catalogue, no. 8; by J. Ayers, *The Baur Collection*, Geneva, 1972, vol. III, no. A303; by Liu Liang-yu, *A Survey of Chinese Ceramics*, vol. 5, pl. 55, from the Shanghai Museum; included in the Hong Kong Museum of Art exhibition, *The Wonders of the Potter's Palette*, 1984, illustrated in the Catalogue, no. 29; and by R. M. Chai in his article 'The Eight Prescribed Peach-bloom Shapes Bearing the K'ang Hsi Marks', published in *Oriental Art*, 1957, vol. 3, no. 4, pp. 130-137, where he praises the elegant form of the vase. Compare also to an example with the lower body fitted with a gilt-metal band, formerly in the Metropolitan Museum of Art Collection, sold at Christie's New York, 15 September 2015, lot 918.

清康熙 豇豆紅釉柳葉尊 六字楷書款

尊小口外撇，長頸，溜肩，肩下斂收，高圈足。通體施豇豆紅釉。足牆邊瀝胎無釉，圈足內施白釉，青花書「大清康熙年製」楷書款。

來源

香港佳士得，2005年5月30日，拍品1233號

此尊造型纖巧俊美，釉色勻淨，盈潤如玉，為康熙單色釉瓷器中之佳作。紐約大都會博物館舊藏一件器型相同的豇豆紅柳葉尊，足牆鑲金屬邊，2015年9月15日於紐約佳士得拍賣，拍品918號。







interior  
内部

THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3015

A FINE AND RARE RUBY-BACKED FAMILLE ROSE TEA BOWL

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

The bowl is finely potted with steep rounded sides rising from a straight foot. The interior is finely decorated with three asymmetrically arranged prunus flowerheads and the exterior is covered with orange peel textured pink enamel stopping neatly at the foot.

3 7/8 in. (9.8 cm.) diam., box

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

US\$200,000-320,000

While similar ruby-backed bowls dated to the Yongzheng period have been published, it is very rare to find an example decorated with the additional flowerheads on the interior. Compare to a pair of similarly decorated ruby-backed bowls of slightly smaller size (9.1 cm. diam.) in the J. M. Hu Collection, illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, Hong Kong, 2005, p. 66-7, pl. 16.

清雍正 外胭脂紅內粉彩梅紋茶圓 雙圈六字楷書款

雍正胭脂紅器如此茶圓內底加飾粉彩花卉紋飾者極為珍稀。可參考胡惠春故藏一對胭脂紅釉茶圓，載於《暫得樓清代官窯單色釉瓷器》，香港，2005年，頁66-67，圖版16。





3016

A VERY RARE MOULDED LEMON-YELLOW  
ENAMELLED FLORAL-FORM BOWLYONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The exterior is finely moulded with a band of lobed petal lappets above the short straight foot ring, the flared sides formed by swirling and overlapping broad mallow-flower petals continuing to the lobed mouth rim, the interior is moulded to conform with the exterior, applied overall with a rich opaque lemon-yellow enamel, the concave base in a transparent glaze bearing the reign mark.

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

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

US\$200,000-320,000

## PROVENANCE

Sold at Christie's Hong Kong, 27 October 2003, lot 703

It is very rare to find a monochrome moulded bowl in this size from the Yongzheng period, as most other examples are around 15 cm. in diameter. Only one other large example in this dimension appears to have been published, which is covered in a lime-green enamel and sold at Sotheby's Hong Kong, 8 October 2003, lot 3134. Smaller examples include a pair in lemon-yellow enamel (15.2 cm. diam.) from the E.T. Hall collection, sold at Christie's London, 7th June 2004, lot 277; one in lime-green enamel (15.5 cm.), published in Rose Kerr, *Chinese Ceramics, Porcelain of the Qing Dynasty 1644-1911*, London, 1986, p. 92, pl. 66; and a white-glazed bowl (15.5 cm.) in the Palace Museum, Beijing, illustrated in *Gugong Bowuyuan cang Qingdai yuyao ciqi* [Porcelains from the Qing dynasty imperial kilns in the Palace Museum], vol. 1, pt. II, Beijing, 2005, pl. 96.

Other close variants bearing similar moulded design from this period include a white-glazed wine cup moulded with longer petals on the upper tier with incised details, illustrated in *The Wonders of the Potter's Palette, Qing Ceramics from the Collection of the Hong Kong Museum of Art*, Hong Kong, 1984, p. 101, cat. no. 58; and a pair of yellow-enamelled dishes sold at Christie's Hong Kong, 30 October 2001, lots 802 and 803.

清雍正 檸檬黃釉花瓣形盃 雙圈六字楷書款

## 來源

香港佳士得，2003年10月27日，拍品703號

雍正單色釉的花瓣形盃尺寸皆在15公分左右。只有一件於2003年10月8日香港蘇富比拍賣，拍品3134號的淡綠彩花瓣形盃與此件拍品尺寸相略。尺寸較小的例子包括：一對來自E.T. Hall舊藏的檸檬黃釉盃（直徑15.2公分），於倫敦佳士得拍賣，2004年6月7日，拍品277號；一只淡綠彩盃（直徑15.5公分），發表於柯玫瑰，《Chinese Ceramics, Porcelain of the Qing Dynasty 1644-1911》，倫敦，1986年，頁92，圖版66號；及一只藏於北京故宮博物院的白釉盃（直徑15.5公分），載於《故宮博物院藏清代御窯瓷器》，第一冊，第二部，北京，2005年，圖版96號。

其他同期類似的模印設計，還包括一只白釉花卉形小盃，載於《清瓷薈錦：香港藝術館藏清代陶瓷》，香港，1984年，頁101，圖版58號；及一對黃釉花瓣形盤，於香港佳士得拍賣，2001年10月30日，拍品802及803號。





3017

A FINE AND RARE SIMULATED-BRONZE  
BAMBOO-FORM TRIPOD CENSER

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

The censer is well potted in the form of a small *lian* censer, the cylindrical body moulded with three concave bands and raised on three U-shaped bamboo feet, the base with three small *faux-spur* marks, covered overall with a rich brown glaze highlighted with gold flecks in imitation of gilt-splashed bronze.

3 ½ in. (9 cm.) high, Japanese basket weave silver cover, Japanese wood box

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

US\$160,000-260,000

PROVENANCE

Sold at Christie's Hong Kong, 28 April 2003, lot 529

In the 18th century, porcelain was frequently used to simulate works of art made from other media, including entirely gilt-bronze or gilt-splashed varieties. An almost identical censer, also bearing a Qianlong mark, was sold at Sotheby's London, 9 June 1992, lot 268. Compare also other types of simulated gilt-splashed bronze, such as the bulb bowl with a Qianlong mark, illustrated by J. Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 1999, pl. 254 [A655].

清乾隆 仿銅灑金釉竹節爐 描金六字篆書印款

來源

香港佳士得，2003年4月28日，拍品529號

清雍乾時期景德鎮御窯廠研發出一系列仿各式材質的新釉色，本器上的仿灑金銅釉即為其中一例。乾隆三十六年各作成做活計清檔裏記載：「三月.....十一日接得行在造辦處帶來信帖一件，內開九江關監督伊齡阿恭進御詩洋彩各色轎瓶九對.....仿古銅雙管瓶成對.....」（馮先銘，《中國古陶瓷文獻集釋》，頁260），裏面提到的「仿古銅雙管瓶」可能就是罩與本器相似的釉汁。

倫敦蘇富比1992年6月9日曾拍賣一件與本器基本相同的爐，拍品268號。亦可參考一件仿灑金銅釉盃，藏瑞士鮑氏基金會，見J. Ayers著《Chinese Ceramics in the Baur Collection》，第二冊，日內瓦，1999年，圖版254號[A655]。





3018

A FINE AND RARE LARGE BLUE-GLAZED  
DRAGON-HANDLE VASE, HU  
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1736-1795)

The vase is sturdily potted with a full pear-shaped body tapering to a straight neck. The shoulders are set with a pair of stylised dragon handles. The exterior is covered with an even sapphire-blue glaze, the interior and base with a clear glaze.

18 1/2 in. (47 cm.) high

HK\$2,600,000-4,000,000

US\$340,000-520,000

Qianlong vases of this size and form are usually decorated in the *famille rose* palette with the classic 'Hundred Deer' motif, such as the one from the Beijing Palace Museum, illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, pp. 98-99, pl. 85. There are also other examples in various glaze colours and blue and white decorations, including a Ru-type glazed example (36 cm.) with slightly different dragon handles in the Huaihaitang Collection, illustrated in *Ethereal Elegance: Porcelain Vases of the Imperial Qing, The Huaihaitang Collection*, Hong Kong, 2007, pl. 25; a white-glazed example (45 cm.) sold at Christie's Hong Kong, 30 October 2001, lot 835; and a blue and white example decorated with scrolling lotus (45.7 cm.), sold at Sotheby's Hong Kong, 24 November 1987, lot 74.

清乾隆 霽藍釉螭龍耳鹿頭尊 六字篆書款

尊敞口，頸下漸廣，垂腹，圈足。肩兩側對稱飾螭龍耳。外壁通體施霽藍釉，內壁及底罩透明釉。底青花書「大清乾隆年製」篆書款。

此尊器型規正，碩大渾厚，為乾隆朝重要的大型陳設器。此造型為雍正朝御窯廠首創，承襲西周青銅壺式樣，因形似鹿頭而稱為「鹿頭尊」，又稱「牛頭尊」。可參考一件較小的雍正款仿鈞釉鹿頭尊（38公分），著錄於2007年上海出版《中國國家博物館藏文物研究叢書瓷器卷（清代）》，圖版57號；另一件雍正窯變釉鹿頭尊（36.8公分），見S. Valenstein著《A Handbook of Chinese Ceramics》，紐約，1989年，圖版258號。

鹿頭尊造型較常見於乾隆時期的粉彩「百鹿尊」，罩霽藍釉的例子卻不為多見，彌足珍貴。亦有其他釉色及青花例子，如懷海堂珍藏一件乾隆仿汝釉例子（36公分），螭龍耳造型略不同，著錄於2007年香港出版《機暇清賞—懷海堂藏清代御窯瓷鉢》，圖版25號；一件乾隆白釉例子（45公分），2001年10月30日於香港佳士得拍賣，拍品835號；一件乾隆青花纏枝蓮紋例子（45.7公分），1987年11月24日於香港蘇富比拍賣，拍品74號。







3019

A RARE BRONZE TRIPOD VESSEL AND COVER,  
*XING*

QIANLONG SIX-CHARACTER CAST SEAL MARKS AND OF THE  
PERIOD (1736-1795)

The archaic vessel is raised on three leaf-form supports and the sides are cast with a broad band of cell diaper below narrow bands of key frets and stylised foliate scroll interrupted by a pair of dragon handles. The cover is similarly decorated with a band of stylised foliate scroll below a narrow band of key frets and a broad band of *wan* diaper, all beneath a roundel enclosing a flowerhead suspending stylised foliate scroll topped with three leaf-form finials.

10 1/2 in. (26.4 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

Compare to two bronze *xing* of comparable size without covers dated to Qianlong period, sold at Christie's New York, 17 September 2015, lot 2114. Compare, also, a white-glazed porcelain example dated to the Qianlong period with identical decoration and shape in the Palace Museum, Beijing, illustrated in *China: The Three Emperors, 1662-1795*,

*London, 2005*, p. 125, no. 36, and another porcelain example of this type in the National Palace Museum, Taipei, illustrated in the exhibition catalogue *Emperor Ch'ien-lung's Grand Cultural Enterprise*, Taipei, p. 172, fig. v-5.

清乾隆 銅仿古鉶 六字篆書鑄款

可參考兩件乾隆款無蓋銅仿古鉶，於紐約佳士得拍賣，2015年9月17日，拍品2114號。亦可參考二件瓷胎白釉之例，定年為清乾隆，一為北京故宮博物院藏品，載於《China: The Three Emperors, 1662-1795》，倫敦，2005年，頁125，編號36，另一為台北故宮博物院藏品，見該院展覽《乾隆皇帝的文化大業》圖錄，台北，頁p. 172，圖v-5。



A RARE PARCEL-GILT BRONZE 'SHOU' JAR, POU  
LATE MING-EARLY QING DYNASTY

The globular body is decorated in gilt and relief with one hundred and twenty-eight *shou* characters rendered in different forms of seal script, all against a fish-roe punched ground, below an archaic wavy border on the neck and a key-fret band on the galleried mouth rim. The shoulders are set with a pair of ring handles supporting *taotie* masks.

7 in. (17.8 cm) high, box, *zitan* cover with coral finial

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

Sold at Sotheby's Hong Kong, 8th October 2006, lot 1154

Sold at Sotheby's New York, 20 March 2012, lot 73

The motif of multiple *shou* (longevity) characters on this jar conveys the auspicious message 'countless years of long life without limit'. During the Kangxi period, a small group of massive blue and white 'wanshou' porcelain vases was made at the Imperial kilns in Jingdezhen, on which 9999 *shou* characters and a single *wan* character were inscribed, suggesting they may have been made as Imperial birthday presents. One such example of a Kangxi blue and white *wanshou* vase was sold at Christie's Hong Kong, 27 November 2013, lot 3419.

明末/清初 局部鎏金銅壽字饕餮耳瓶

瓶通體鑄鎏金陽文「萬」字128個，由不同篆體字及異體字組成，排列工整，兩肩飾饕餮獸面環耳。

來源

香港蘇富比，2006年10月8日，拍品1154號

紐約蘇富比，2012年3月20日，拍品73號

此瓶以各式「壽」字篆體及異體字組成，設計與康熙朝景德鎮御窯廠燒製的一批青花萬壽尊相近，其中部分字體與萬壽尊上的字體如出一轍，從中可推測兩者的製作時間或許相若，銅器及瓷器的設計創作互有交流。學者一般認為青花萬壽尊是為皇帝祝壽的賀禮，其中一例2013年11月27日於香港佳士得拍賣，拍品3419號。



3021

A VERY RARE PAIR OF FAMILLE NOIRE GREEN-ENAMELLED 'CRANES AND CLOUDS' BOWLS

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

Each is potted with deep rounded sides rising from a short slightly tapered foot, and delicately enamelled on both interior and exterior with flying cranes among clouds in a translucent and vibrant green enamel reserved on a black ground.

4 1/8 in. (12.5 cm.) diam., box (2)

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

US\$340,000-450,000

PROVENANCE

Sold at Sotheby's London, 9 and 10 November 2005, lot 747

The present decorative scheme is highly unusual and no other example appears to have been published. This technique is an extension of the *famille noire* decorative style, but only employs green enamels which when layered with black, produces a particularly lustrous effect which was not easy to achieve and which accounts for the rarity of pieces produced in this technique in the later Yongzheng and Qianlong periods. Yongzheng marked examples include a saucer dish and a globular bottle vase, in the Baur Collection, Geneva, illustrated by J. Ayers in the Catalogue, vol. IV, no. A568-69; and a vase sold at Christie's Hong Kong, 26 September 1989, lot 630, and now in the Sanbao Tang Collection, illustrated by P.Y.K. Lam, 'Myriad Longevity Without Boundaries', *Arts of Asia*, vol. 40, September-October 2010, p. 111, no. 6. Qianlong-marked examples include the large dish sold at Christie's London, 5 June 1995, lot 210, and sold again at Sotheby's Hong Kong, 10 April 2006, lot 1520.

清康熙 墨地綠彩雲鶴圖盤一對 雙圈六字楷書款

來源

倫敦蘇富比，2005年11月9-10日，拍品747號

此對盤的紋飾獨特，似無其他相同例子。墨地綠彩品種極為少見，施釉工藝不易。雍正例子包括一只小盤及天球瓶，屬日內瓦鮑爾珍藏，載於 J. Ayer, 《The Baur Collection》, 第 4 冊, 編號 A.568-569；另有一只花瓶，於 1989 年 9 月 26 日香港佳士得拍賣，拍品 630 號，現屬三寶堂珍藏，可見於林業強，〈Myriad Longevity Without Boundaries〉，《Arts of Asia》，40 期，2010 年 9、10 月，頁 111，編號 6。乾隆款的例子則有一大盤，1995 年 6 月 5 日於倫敦佳士得拍賣，拍品 210 號，2006 年 4 月 10 日再於香港蘇富比拍賣，拍品 1520 號。





interior  
盤内





3022

3022

## A WUCAI 'CHICKEN' CUP

QING DYNASTY, 18TH CENTURY

The cup is painted around the exterior depicting a cockerel on one side and a hen watching over her small chicks on the other side, divided by two clusters of flowers emerging from rocks. The base is inscribed with an apocryphal Chenghua six-character mark within a double square.

3 in. (7.8 cm.) diam., box

HK\$350,000-450,000

US\$46,000-58,000

## PROVENANCE

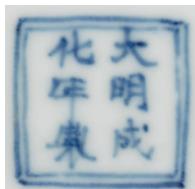
Sold at Sotheby's London, 11 May 2011, lot 227

## 清十八世紀 五彩雞缸盃

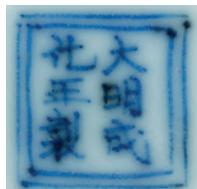
底青花書雙方框「大明成化年製」偽款。

## 來源

倫敦蘇富比，2011年5月11日，拍品227號



3022 (mark)



3023 (mark)

THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3023

## A FINE AND RARE SMALL MING-STYLE DOUCAI 'CHICKEN' CUP

KANGXI-YONGZHENG PERIOD (1662-1735)

The cup is finely potted with thin rounded sides, delicately painted to the exterior in soft translucent enamels and underglaze blue with a continuous scene depicting two groups of cockerel, separated by tall garden rocks in underglaze-blue wash, one partially concealing a palm tree and yellow day lilies, the other a rose bush with iron-red flowers, all between a blue double-line border around the mouth rim and a single line above the footless, countersunk base, which bears an apocryphal six-character Chenghua mark within a double square.

2 3/8 in. (6 cm.) diam., box

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

US\$160,000-230,000

## 清康熙 / 雍正 鬪彩雞缸小盃

卧足盃，形如缸，因以名之。外壁以通景分繪公雞、母雞及小雞兩組，間以山石配搭月季和萱草。底青花書雙方框「大明成化年製」偽款。

成化鬪彩雞缸盃，為明清官窯瓷器之名品，清康熙、雍正、乾隆三朝皆以仿燒為能。清代仿燒品可大致分為兩類，一類如此盃，不論形制或畫風均較忠於成化的風格，另一類則融入清代宮廷藝術風格。此盃體積特別小巧，嬌貴可愛，非常罕見。

台北故宮博物院藏八件明成化鬪彩雞缸盃原型，其中六件載於《成化瓷器特展圖錄》，台北，2003年，頁146-147，圖版132-137號。大維德基金會藏一件明成化鬪彩雞缸盃原型及清康熙鬪彩雞缸盃各一件，現藏大英博物館，載於蘇玫瑰，《Percival David Foundation of Chinese Art: A Guide to the Collection》，倫敦，1989年，頁85，圖版79。另有兩例清康熙鬪彩雞缸盃，其一於紐約蘇富比拍賣，2012年9月11日，拍品41號；其二於香港佳士得拍賣，2014年11月26日，拍品3302號。大維德基金會之康熙雞缸盃及前述兩拍賣之例均較忠於成化本朝風格。

另可參考兩件定年為雍正之例。其一於香港佳士得拍賣，2015年6月3日，拍品3144號。其二亦於香港佳士得拍賣，2008年5月27日，拍品1587號。



3023 (two views 兩面)

THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3024

A FINE AND VERY RARE SMALL *GRISAILLE*-DECORATED  
'CHRYSANTHEMUM' TEA BOWL

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

The delicately potted bowl is painted on the rounded sides in shaded blackish brown  
*grisaille* with a frieze of chrysanthemum scroll bearing seven large blossoms.  
3 ½ in. (8.9 cm.) diam., box

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

US\$240,000-360,000

The pattern seen on the present tea bowl is very rare and exemplifies the exquisite and elegant taste of Emperor Yongzheng. An identical pair of *grisaille*-decorated small tea bowls with this rare pattern, bearing Yongzheng reign marks, was sold at Sotheby's Hong Kong, 29 November 1978, lot 343, and illustrated in *Chinese antiquities from the Brian S. McElney Collection*, Hong Kong, 1987, no. 102. A further example was sold at Sotheby's Hong Kong, 13 November 1990, lot 24.

清雍正 墨彩纏枝菊紋茶圓 雙圈六字楷書款

本茶圓優雅別緻，見證雍正皇帝獨到之審美品味。目前僅知三件與本器完全相同之例，其中兩例為一對，於香港蘇富比拍賣，1978年11月29日，拍品343號，並載於《麥雅理珍藏中國古物》，香港，1987年，編號102。另一例於香港蘇富比拍賣，1990年11月13日，拍品24號。





THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3025

A FINE AND RARE IRON-RED DECORATED BLUE AND WHITE  
'DRAGON' VASE

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

The high-shouldered, tapering body is standing on a short, spreading foot and finely  
decorated with two pairs of writhing five-clawed dragons contesting flaming pearls  
outlined in underglaze blue and highlighted in iron red amidst clouds in underglaze blue,  
all below a slender cylindrical neck.

11 5/8 in. (29.5 cm.) high, box

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

US\$780,000-1,000,000

PROVENANCE

Sold at Sotheby's Hong Kong, 21-22 May 1979, lot 225

清雍正 青花礬紅遊龍戲珠紋直頸瓶 雙圈六字楷書款

來源

香港蘇富比，1979年5月21-22日，拍品225號







## 3025 Continued

No other example of the same shape and iron-red decorated motif as the present vase appears to have been published although the shape of this vase is closely related to a group of bottle vases which are most certainly developed from a metal prototype. Often referred to as *ganluping* or *jingshuiping*, 'nectar' bottle or 'pure water' bottle, this group is particularly associated with the Bodhisattva Avalokitesvara (Guanyin). A few iron-red decorated porcelain examples of this type were made during the Qianlong period as court gifts to Tibetan monks, such as the one in the collection of the Nanjing Museum, illustrated by Xu Huping in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 225, and a pair in the collection of the National Palace Museum, Taipei, illustrated in *Monarchy and Its Buddhist Way: Tibetan-Buddhist Ritual Implements in the National Palace Museum*, Taipei, 1999, p. 184, no. 91.

The combination of underglaze-blue and overglaze iron-red decoration was first developed in Xuande period of Ming dynasty. Though it had a revival in later Ming period as well as in Qing dynasty, it remained a rare colour scheme probably due to the high cost and technical difficulties associated with producing such wares. The blue decoration, such as the scrolling clouds as well as the outline of dragons on this vase, was executed in underglaze cobalt blue first, then fired at high temperature. Following this procedure, the artist would apply other decorations, seen on this vase as two pairs of leaping dragons, in iron-red enamel over the glaze, and fired the vessel for the second time at a lower temperature. The laborious twice-firing process would certainly increase the cost and the rate of unsuccessful firing.

Most of the known examples decorated in underglaze blue and overglaze iron red from the Yongzheng period are chargers, or smaller objects such as dishes and bowls. While larger example can be found, the unusual shape as well as decorative techniques such as outlining the dragon in underglaze blue, and freely highlighting the cloud scrolls with blue wash, makes the present vase extremely rare.

Compare, a blue and white globular vase decorated with dragons decorated in iron red in the Palace Museum Collection, Beijing, and illustrated in *Blue and White Porcelain with Underglazed Red(III)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2010, p. 244, no. 222.

瓶直頸，斜肩下折，腹部內斂，足稍外撇。瓶身以青花紅彩描繪兩對戲珠蒼龍穿梭於祥雲之間。青花發色純正，礬紅彩亮麗鮮明，兩者對比和諧，賞心悅目。

甘露瓶為藏傳佛教之法器，為盛放甘露，即吉祥聖水的器皿。瓶中亦可插藏草以灑甘露，故又稱藏草瓶。以青花搭配紅彩之工藝始應於明宣德時期，明代後期亦有出現，但在清代御瓷中仍屬十分珍稀之品種，究其原因，應是製作成本偏高之故。青花紅彩需要先以高溫燒成釉下青花，後加以礬紅彩繪，再重新入窯低溫二次燒成，燒製工序繁瑣，耗資不菲，成功率低。

雍正青花紅彩龍紋器以盤、及小件器如盃、碟為主，較大尺寸之器物至乾隆朝乃較多見。雖然雍正一朝仍有較大陳設器之例可循，但本瓶別出新裁的造型，以及獨道的裝飾技法，例如以青花勾勒蒼龍，以渲染手法隨意點綴祥雲等，顯得本瓶更加彌足珍貴。可比較北京故宮博物院藏一件清雍正青花紅彩九龍闌海紋天球瓶，載於《故宮博物院藏文物珍品全集—青花釉裏紅（下）》，香港，2010年，頁244，圖版222號。

THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3026

A VERY RARE TURQUOISE-GROUND ROUGE-ENAMELLED  
'PHOENIX' MALLET VASE

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

The rounded body of the vase is finely potted with a broad base and a rounded shoulder under a high cylindrical neck. The exterior is superbly decorated in bright rouge on a turquoise ground with two phoenix in flight amidst cloud scrolls.

7 in. (17.8 cm.) high, box

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

US\$650,000-900,000

PROVENANCE

Acquired in London in the 1990s

清乾隆 松石綠地胭脂紅雙鳳祥雲紋雙陸尊 六字篆書款

來源

1990年代購於倫敦





## 3026 Continued

No other vase of this shape and decorative scheme appears to have been published. A related Qianlong mark-and-period *hu*-from vase with dragon-form handles decorated in rouge enamel on turquoise ground, is in the collection of National Museum of China, Beijing, and illustrated in *Studies of the Collections of the National Museum of China*, p. 163, pl. 107 (fig. 1).

直頸，斜肩，長直腹。器身以胭脂紅彩飾兩展翅夔鳳，間以祥雲；足牆飾仿古紋。底青花書大清乾隆年製篆書款。

胭脂紅彩為清代自西洋傳入中國的低溫彩釉，別名「薔薇紅」，「胭脂水」等。其特點為以金為著色劑，金的多寡以及不同燒製溫度會使色調出現偏粉、偏紅或偏紫的不同效果。雖然胭脂彩於康熙朝就已傳入景德鎮御窯廠，但是由於技術以及造價昂貴等限制，直至雍正、乾隆時才被逐漸推廣應用至多種不同裝飾技法。其中例如單色釉或青花胭脂紅彩等品種較為人熟知，但如本瓶使用松石綠地搭配胭脂彩之組合則極為罕見。目前僅知北京國家博物館藏一件清乾隆松石綠地胭脂彩雲龍紋螭耳扁瓶，載於《中國國家博物館館藏文物研究叢書—瓷器卷（清代）》，上海，2007年，頁163，圖版107號（圖一）。

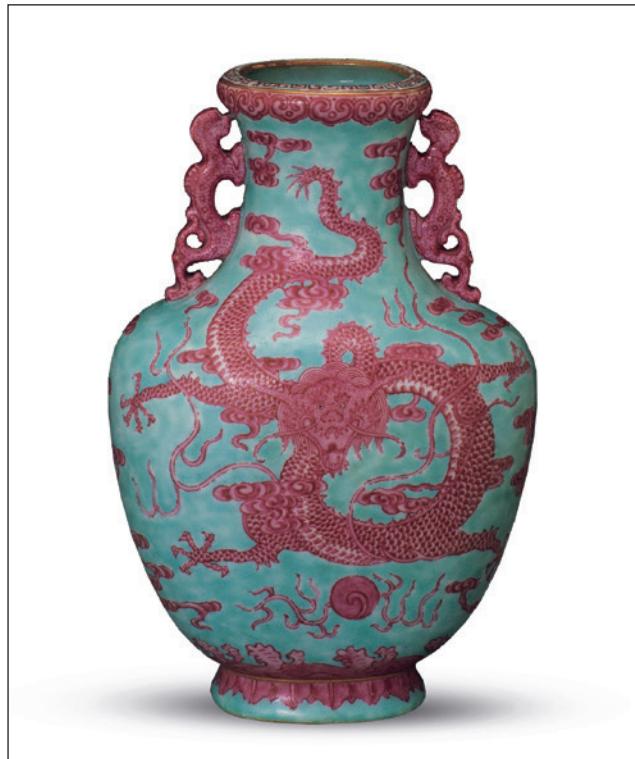


fig. 1 Collection of the National Museum of China  
圖一 中國國家博物館藏品





THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3027

A VERY RARE POLYCHROME-ENAMELLED  
LOTUS-LEAF-FORM CUP

QIANLONG TWO-CHARACTER MOULDED MARK AND OF THE  
PERIOD (1736-1795)

The cup is delicately hand-modelled in the shape of an open lotus leaf borne on a curled stem, with delicate details including a furred, undulating rim and characteristic veining to the interior and exterior, and three tiny holes to imitate insect bites. The interior is further applied with a stalk of millet and a spider. The two-character Qianglong mark is moulded to the centre of the interior. 3 3/8 in. (8.6 cm.) wide, box

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

US\$110,000-160,000

The present cup attests to the excellent craftsmanship of the skilful porcelain artists in the Qianlong reign to imitate a range of different materials. The Qianlong Emperor had great admiration for novel and exotic products, thus a large number of porcelains were made to imitate other materials during his reign.

No other example appears to have been published, and only a few related examples are known. A Qianlong-marked *famille rose* washer in the shape of lotus, is in the collection of Palace Museum, Beijing, and illustrated in *Selected Porcelain of the Flourishing Qing Dynasty at the Palace Museum*, Beijing, 1994, p.330 pl. 64. Another example is a pair of *famille rose* lotus leaf ink palettes from the Meiyintang Collection, sold at Sotheby's Hong Kong, 7 April 2011, lot 11.

Compare, also, a related painted enamel example in the National Palace Museum, Taipei, illustrated in *A Garland of Treasures Masterpieces of precious crafts in the Museum Collection : a Guide book*, Taipei, 2014, p. 162.

清乾隆 像生瓷喜歲連年荷葉盃 「乾隆」二字印款

乾隆一朝製瓷技術達到中國歷史上的巔峰，景德鎮御窯以瓷模仿各類工藝品以及生物、雜果的像生瓷，無論於形態或質感上均酷似原物，有時甚至幾可亂真。此盃仿荷葉形，荷葉邊自然卷折，盃內堆塑一株稻穗及一蜘蛛（喜子），並透雕三蟲蛀小洞，蛀洞周邊葉肉稍顯枯黃，盃外葉脈自底向上規律分佈，造型小巧玲瓏，刻畫形象生動，誠為乾隆朝像生瓷精品。

傳世未見相同之例，疑為孤品。可參考幾件同樣以荷葉為造型之近似例：其一為北京故宮博物院藏一乾隆款粉彩凸雕殘荷式洗，載於《清盛世瓷選粹》，北京，1996年，頁330，編號64（乾隆瓷器）；其二為玫茵堂故藏之白釉荷葉形勻筆硯及粉彩花蝶紋荷葉形勻筆硯，於香港蘇富比2011年4月7日拍賣，拍品11號。另可參考一件乾隆款銅胎畫琺瑯荷葉式筆硯，其一為台北故宮博物院所藏，載於《集瓊藻：院藏珍玩精華展：導覽手冊》，台北，2014年，頁162。





THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3028

A RARE PAIR OF *FAMILLE ROSE* 'FRUIT' DISHES

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

Each dish is finely potted with gently rounded sides rising from a short foot ring and superbly enamelled in varying shades including pink, green, brown, yellow, white and black. One dish is decorated with three peaches growing on a gnarled branch, the other with two pomelos opposite a falling blossom.

7 7/8 in. (20 cm.) diam., boxes (2)

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

US\$320,000-450,000

PROVENANCE

Sold at Sotheby's London, 14 May 2008, lot 706

In China, peach is the symbol of extended long life through its association with Shoulao, the Star God of Longevity, and also through the association with the peaches of longevity grown in the orchard of the Queen Mother of the West, whereas pomelo, with its pronunciation similar to the word 'to have' (*you*), represents the wish 'May you have everything you need.' While peach has been long used as an auspicious motif on porcelain and other works of art, it is extremely rare to find dishes or other vessels decorated with pomelo.

清雍正 粉彩果紋盤一對 雙圈六字楷書款

來源

倫敦蘇富比，2008年5月14日，拍品706號

桃為五果之首，在神話與傳說中，桃子更是神仙享用的果實。若有幸得嘗王母娘娘的蟠桃，食小桃則「成仙得道，體健身輕」，食大桃則能「與天地齊壽，與日月同庚」。正因如此，桃子亦被稱為仙桃或壽桃。而傳統信仰的福祿壽三星中象徵長生不老的壽星更手執一桃，印證桃子在中國的特殊地位。而柚或柚子，因與「有」、「有子」及「佑」諧音，則有「早生貴子」和保佑家人平安的美好寓意。









THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3029

A VERY RARE RUBY-BACKED FAMILLE ROSE  
'EUROPEAN SUBJECT' DISH

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

The interior of the dish is finely decorated in the *famille rose* palette with a European gentleman and lady seated at ease leaning against a garden stool and boy hiding behind the man's back, behind them are large porcelain vessels and stands supporting a peony-filled vase and a dish holding finger citron and peaches. In the foreground are two glass bottles, a goblet and a jug. The exterior is covered with rose-pink enamel.

7 5/8 in. (19.3 cm.) diam., box

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

US\$780,000-1,000,000

PROVENANCE

E.T. Chow Collection, Geneva

LITERATURE

Asia Society, *Archives of the Chinese Society of America, XIII*, New York, 1959, p. 49

Cécile and Michel Beurdele, *Giuseppe Castiglione: A Jesuit Painter at the Court of the Chinese Emperors*, London, 1972, pl. XX, 1

*A Connoisseur's Guide to Chinese Ceramics*, New York, 1984, p. 240, pls. 94-95

Very few dishes with this particular subject have been published. A similar *famille rose* dish dated to the Qianlong period, painted with the same subject but with the figures and objects in reverse order, is illustrated by J. Ayers in *The Baur Collection: Chinese Ceramics*, vol. 4, no. A 608. A variant of this motif is seen on a *famille rose* dish dated to the Yongzheng period, in the collection of Toguri Museum, Tokyo, and illustrated in *Chinese Ceramics in the Toguri Collection*, Tokyo, 1988, pp. 122 and 185, pl. 154. On the Toguri dish, which is perhaps the prototype of the Baur and present dishes, the male and female figures are depicted standing in front of the large porcelain vessels and other objects, without the company of a little boy.

清乾隆 外胭脂紅內粉彩西洋人物圖盤 六字篆書款

來源

仇焱之珍藏, 日內瓦

著錄

亞洲協會, 《Archives of the Chinese Society of America, XIII》, 紐約, 1959年, 頁49

Cécile 及 Michel Beurdele, *Giuseppe Castiglione: A Jesuit Painter at the Court of the Chinese Emperors*, 倫敦, 1972年, 圖版 XX, 1號

Cécile 及 Michel Beurdele, 《中國瓷器指南》, 紐約, 1984年, 頁240, 圖版 94 及 95 號

盤侈口, 弧腹斜收, 下承圈足。胎體細白, 色澤明亮。盤外施胭脂紅釉, 盤內以粉彩繪三西洋人物, 男子隨意安坐並斜倚一龍紋鼓墩, 一男童藏其身後; 女士亦悠然斜靠於一冰裂紋鼓墩, 並手持一桃。三人前方擺置西式酒水器, 後方置有大型中式陳設瓷器, 瓶花及珍果。整器風格中西合璧, 反映十八世紀清廷與西方藝術的文化交流。

此盤為仇焱之舊藏, 來源有緒, 並多經西方學者著錄。瑞士鮑氏東方藝術館藏一例乾隆西洋人物盤, 其人物佈局構圖與本盤相仿, 但與本盤左右相反, 載於J. Ayers, 《The Baur Collection: Chinese Ceramics》, 卷4, 編號A608。另有類似紋飾母題之先例, 但構圖有所不同。可參考日本戶栗美術館館藏一件尺寸近似之粉彩西洋人物盤, 其定年為雍正, 載於《中國陶磁名品圖錄》, 東京, 1988年, 頁122及185, 圖版154號。







(back view 背面)



3030

A FINE AND VERY RARE FAMILLE ROSE 'BOYS' JAR

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

The jar is finely potted with a compressed globular body raised on a low foot ring and decorated in bright underglaze-blue and *famille rose* palettes depicting a garden scene with sixteen boys engaging in various pursuits including riding on hobby-horse, holding banners, playing musical instrument, and piggybacking.

6 in. (15.3 cm.) high, box

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

US\$780,000-1,000,000

PROVENANCE

Sold at Christie's Amsterdam, 20 November 2001, lot 199

The subject of boys or of children, with the connotation of auspicious wish for fertility and many sons, was very popular on decorative arts in China and can be traced back to as early as Tang dynasty. Song dynasty court painter Su Hanchen (1094-1172) was particularly highly regarded for his portrayals of lively children at play with characteristic hair-styles and dressed in loose robes. The subject and this style continued to be in favour by the Ming and the Qing Imperial courts as can be seen on paintings, ceramics and various works of art.

One noteworthy trait of the works of art bearing the 'boys' motif during Yongzheng and Qianlong periods is that unlike previous dynasties and reigns, the heads and bodies of the boys are comparatively better proportioned, their clothing more detailed, and the boys are engaging in a greater variety of activities. When combined with colour schemes such as *doucai* or *famille rose* palette, it adds a radiant liveliness to the jolly and festive atmosphere.

Although this theme can be found on numerous Qianlong period vessels, small jars with 'boys at play' motif such as the present one appears to be extremely rare. Only one almost identical example is known to be in the collection of Palace Museum, Beijing, and illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999*, p. 106, no. 92 (fig. 1).



清乾隆 粉彩嬰戲圖罐 六字篆書款

來源

阿姆斯特丹佳士得，2001年11月20日，拍品199號

罐撇口，短頸，溜肩，圓腹，圈足。罐身外壁以釉下青花加粉彩描繪庭院嬰戲圖，一紅衣童子頭束髮冠，一手持鞭，身跨竹馬；一旁童子或舉旗揮舞，或敲鑼打鼓，形象生動活潑，場面喜氣洋溢。寓意吉祥，蘊含皇室厚盼多子多福的願景。罐小巧精致，釉彩圓潤飽滿，十分討喜。

以嬰戲題材作為陶瓷裝飾的最早記錄可追溯至唐代長沙窯，到了宋代，蘇漢臣等名家以嬰戲為主題之畫作風行，器物亦盛行以此作為裝飾主題。時至明清，嬰戲圖達到鼎盛期，從簡單的一、兩個孩童到百多個，人物均神態活潑，場面熱鬧。嬰戲圖寓意「連生貴子」、「人壽年豐」、「百子千孫」等美好祝願，不論於宮廷或民間均十分盛行。值得注意的是，不同於前朝，雍正、乾隆兩朝官窯瓷器上所繪製之嬰戲圖孩童身形比例適中，姿態多樣，設色華麗，營造出熱鬧活潑的氣息，一如本罐所描繪之氛圍。

乾隆朝以嬰戲為主題之瓷器於博物館及私人珍藏均時有所見，但如此拍品之粉彩小罐則極為珍罕，僅知北京故宮博物院藏一件尺寸相同但紋飾略異之例，載於《故宮博物院藏文物珍品大系—琺琅彩·粉彩》，香港，1999年，頁106，圖版92號（圖一）。



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





(another view 另一面)



THE PROPERTY OF A DISTINGUISHED HONG KONG COLLECTOR

3031

A LARGE IMPERIAL GILT-BRONZE ARCHAISTIC  
TEMPLE BELL, *BIANZHONG*

DATED QIANLONG TENTH YEAR, CORRESPONDING TO 1745, AND  
OF THE PERIOD

The bell is heavily cast in high relief with alternating decorative bands enclosing bosses and stylised trigrams, separated by bowstring borders interrupted on two sides by a rectangular panel enclosing an inscribed tablet raised on a lotus base and surrounded by *ruyi* scroll. One panel is inscribed with the seven-character mark, *Da Qing Qianlong shinian zhi*, corresponding to 1745; the other side is inscribed with three characters, *Bei yi ze*. The lowest register is cast with two large discs separating pairs of archaic motifs. The flat top of the bell is surmounted by a four-sided fretwork handle.

12½ in. (31.1 cm.) high

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

US\$130,000-260,000

PROVENANCE

Sold at Christie's New York, 21 March 2000, lot 167

One of the rectangular panels on the present bell reads *Da Qing Qianlong shinian zhi*, 'made in the 10th year of the Qianlong reign', corresponding to 1745. Another panel reads *Bei yi ze*, which refers to a classical pitch corresponding to G-sharp in Western musicology.

This bell would have been one of a group of sixteen bells, each with its own tone, which together made up a set of *bianzhong*. These would have been suspended from a wooden frame, and all were similar in size, shape and design, but with varying thickness of walls in order to produce the different musical notes. These bells played a prominent role in Imperial ritual ceremonies and banquets.

The current bell is possibly modelled after the Qianlong Emperor's own collection of archaic bronze bells, which were illustrated in the *Xiqing gujian*, and some of the Zhou dynasty examples have a similar design to the present bell such as the bosses and archaic motifs. The trigrams on the bell may possibly be an innovative stylisation of the trigram *qian*, which symbolises the 'son of heaven' and was the Qianlong Emperor's favoured symbol.

Compare to a bronze bell, also dated to the tenth year of the reign of Qianlong, included in the exhibition, *Oriental Works of Art*, The Oriental Art Gallery, London, June 1993, no. 136. See also a very similar bell inscribed with the characters *Yi zhe*, sold at Christie's New York, 21-22 September 1995, lot 492. Another Qianlong bell, dated to 1743, but cast with dragon motifs, was sold at Christie's Hong Kong, 27 May 2008, lot 1540.

清乾隆 御製鑄金銅拐子龍鈕八卦紋倍夷則編鐘  
鑄《大清乾隆拾年製》楷書銘款

來源

紐約佳士得, 2000年3月21日, 拍品167號

鐘圓體, 中空, 腰部稍大, 小口齊平, 頂飾拐子龍鈕。鐘分為三層, 上層光素無紋飾; 主體中層六道弦紋隔開五層紋飾, 三層間以兩層變形「=」卦; 正面鑄陽文「大清乾隆拾年製」銘款, 背面鑄陽文「倍夷則」楷書律名, 款及律名均下承蓮花座、三面圍飾如意雲; 鐘下部鑄兩個圓形音乳, 以供敲擊之用, 音乳間飾兩組夔紋。此鐘鑄於乾隆拾年, 即1745 (乙丑) 年。

此鐘紋飾有仿古、也有創新。罔紋、夔紋是古青銅鐘常見的紋飾, 而「乾卦」紋飾是乾隆常用的紋飾。乾隆酷愛《周易》, 對陰陽八卦學說甚有研究。「乾」暗示中天, 而「敬天」是他的畢生追求, 天即當朝天子, 他取「乾」為年號, 刻「乾卦」為璽印, 並用以裝飾瓷器、玉器及此編鐘。此鐘鑄造精細, 頗具心思, 盡顯乾隆盛世的皇家氣派。

編鐘一組十六枚, 此鐘為四個低音中的最低音「倍夷則」。



mark



3032

A RARE PAIR OF CLOISONNÉ ENAMEL

'PEACOCK' CENSERS

QIANLONG PERIOD (1736-1795)

The peacocks are naturalistically modelled standing on clawed feet with their necks turned back and the heads topped by gilt feathered crests with pointed gilt beaks. The birds are intricately enamelled in shades of turquoise, blue and red with gilt wire highlights. The body is hollow with the wings forming as a detachable cover.

17 1/8 in. (44.1 cm.) long

(2)

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

US\$260,000-390,000

PROVENANCE

*Masterpieces of the Enameller's Art from the Mandell Collection*,  
sold at Christie's Hong Kong, 30 May 2012, lot 3909

Incense burners in the form of peacocks are very rare; compare with three single examples, the first from Mrs L. E. Redding, sold at Sotheby's London, 14 December 1971, lot 5; the second sold at Sotheby's London, 21 May 1963, lot 102; the third from the C. Ruxton and Audrey B. Love Collection, sold at Christie's New York, 20 October 2004, lot 588. A pair of similar censers was sold at Christie's Hong Kong, 30 May 2006, lot 1283.

Peacocks are considered auspicious birds and it is known that such birds were kept by Emperor Qianlong in the palace grounds. A large hanging scroll entitled: *Qianlong guan kongque kaiping*, 'Emperor Qianlong Watching the Peacock in Its Pride', dated to the cyclical *wuyin* year (1758) depicts a scene of the seated Emperor observing peacocks in the imperial gardens, see *Paintings of the Court Artists of the Qing Court, The Complete Collection of the Treasures of the Palace Museum, Hong Kong*, 1996, pp. 194-195. The inscription on the painting recorded by the Emperor indicates that peacocks were sent as tributary gifts from foreign dignitaries. The Emperor further noted on the painting that when at leisure he took pleasure in watching these curious birds sway their bodies around the palace grounds; he admired their beautiful feathers and after five years of nurture, the birds had learned to fan their tails.

清乾隆 拼絲琺瑯孔雀蓋爐一對

來源

《華彩熠然—文德爾伉儷珍藏掐絲琺瑯器》，香港佳士得，2012年5月30日，拍品3909號

以孔雀為造型的香爐極為罕見，2006年5月30日香港佳士得拍出一對與此器甚為接近的孔雀香爐，拍品1283號。另一例為 Mrs. L.E. Redding 的舊藏，1971年12月14日於倫敦蘇富比拍賣，拍品5號。另一件則於1963年2月21日經倫敦蘇富比拍出，拍品102號。另見北京故宮博物館收藏之乾隆時期銅鍍金仙鶴駢亭式爐，其裝飾手法與本對孔雀相若，該例曾於澳門藝術博物館2004年舉辦《日升月恒—故宮珍藏鐘錶文物》展覽中展出，圖錄圖版27號。





~ 3033

A KNIFE WITH WHITE JADE HILT AND BAMBOO  
VENEERED AND GREEN STAINED-IVORY  
SHEATH

QIANLONG PERIOD (1736-1795)

The elongated knife is mounted on a white jade hilt, fitted with a bamboo-veneered sheath mounted with metal fittings and decorated with green stained-ivory appliqués in the form of archaic scrolls at both sides, the central floral motif on one side is detachable to reveal a concealed toothpick incised on the back with the character *san* (three).

13 1/2 in. (34.4 cm.) long overall

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

Spink & Son Ltd., London, 1986

Adrian Joseph Collection (d. 2010)

Ashfield Collection

Sold at Bonhams Hong Kong, 26 May 2013, lot 303

The current knife combines various precious materials and intricate techniques including white jade, stained ivory and veneered bamboo, suggesting it was made for imperial use. The concealed ivory toothpick is particularly cleverly designed to delight and surprise. Compare to an ivory knife in the Palace Museum Collection, featuring an ivory blade, bamboo-veneered hilt and sheath decorated with floral scrolls, illustrated in *Small Refined Articles of the Study, The Complete Collection of Treasures of the Palace Museum*, Shenzhen, 2009, pl. 171.

清乾隆 文竹貼染色象牙刀鞘及鑲白玉柄刀

來源

斯賓克，倫敦，1986年

Adrian Joseph珍藏

Ashfield珍藏

香港邦瀚斯，2013年5月26日，拍品303號

此刀造工精緻，結合白玉、象牙、文竹等貴重材料，應為王公貴胄所用。其中刀鞘中央的象牙朵花紋實為內藏牙籤，更是匠心獨運。可參考北京故宮博物院藏一把刀，刀鋒為象牙，刀鞘及柄為花卉紋文竹，見2009年深圳出版故宮博物院藏文物珍品大系《文物》，圖版171號。



3034

A WHITE JADE MUGHAL-STYLE BOX AND  
COVER

QING DYNASTY, 18TH CENTURY

The shallow box of floral form is carved with lobed sides and the interior divided into four compartments. It is decorated to the underside with a flower head forming the base. The cover is of conforming shape surmounted by a floral bud finial. The semi-translucent stone is of an attractive milky white tone.

3 3/8 in. (8.5 cm.) wide

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Private European collection, predominantly assembled in the 1970s and 1980s

清十八世紀 白玉痕都斯坦式花卉紋蓋盒

來源

歐洲私人收藏，入藏於 1970 至 1980 年代



another view  
另一面



THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3035

A WHITE JADE MUGHAL-STYLE JAR

QING DYNASTY, 17TH-18TH CENTURY

The globular vase is finely carved around the exterior with acanthus plants between borders of leaf lappets, all below a slightly flaring mouth rim. The vase is flanked to both sides with a pair of handles in the form of a flower bud, and supported on a floral-form foot. The semi-translucent stone is of a pale celadon colour. It is set with a separately carved celadon jade filtering disc.

4 in. (10 cm.) high, box

HK\$350,000-550,000

US\$46,000-71,000

PROVENANCE

Sold at Sotheby's Hong Kong, 11 April 2011, lot 3244

清十七/十八世紀 白玉痕都斯坦式瀝罐

來源

蘇富比香港，2011年4月11日，拍品3244號



detail  
細部



3036

A PALE CELADON AND RUSSET JADE DOUBLE  
'CABBAGE AND COCKEREL' VASE  
QING DYNASTY, 18TH-19TH CENTURY

The well-hollowed double vase is naturalistically carved in the form of an upright cabbage, the tips of the leaves slightly curled around the sides bearing a butterfly and a praying mantis, beside a standing cockerel to the right. His feathers and the leafy veins of the cabbage lightly incised. The stone is of a pale whitish-green tone highlighted by areas of russet and white inclusions.

6  $\frac{3}{5}$  in. (15.7 cm.) high, box

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

US\$200,000-320,000

清十八/十九世紀 青白玉大吉百財花插



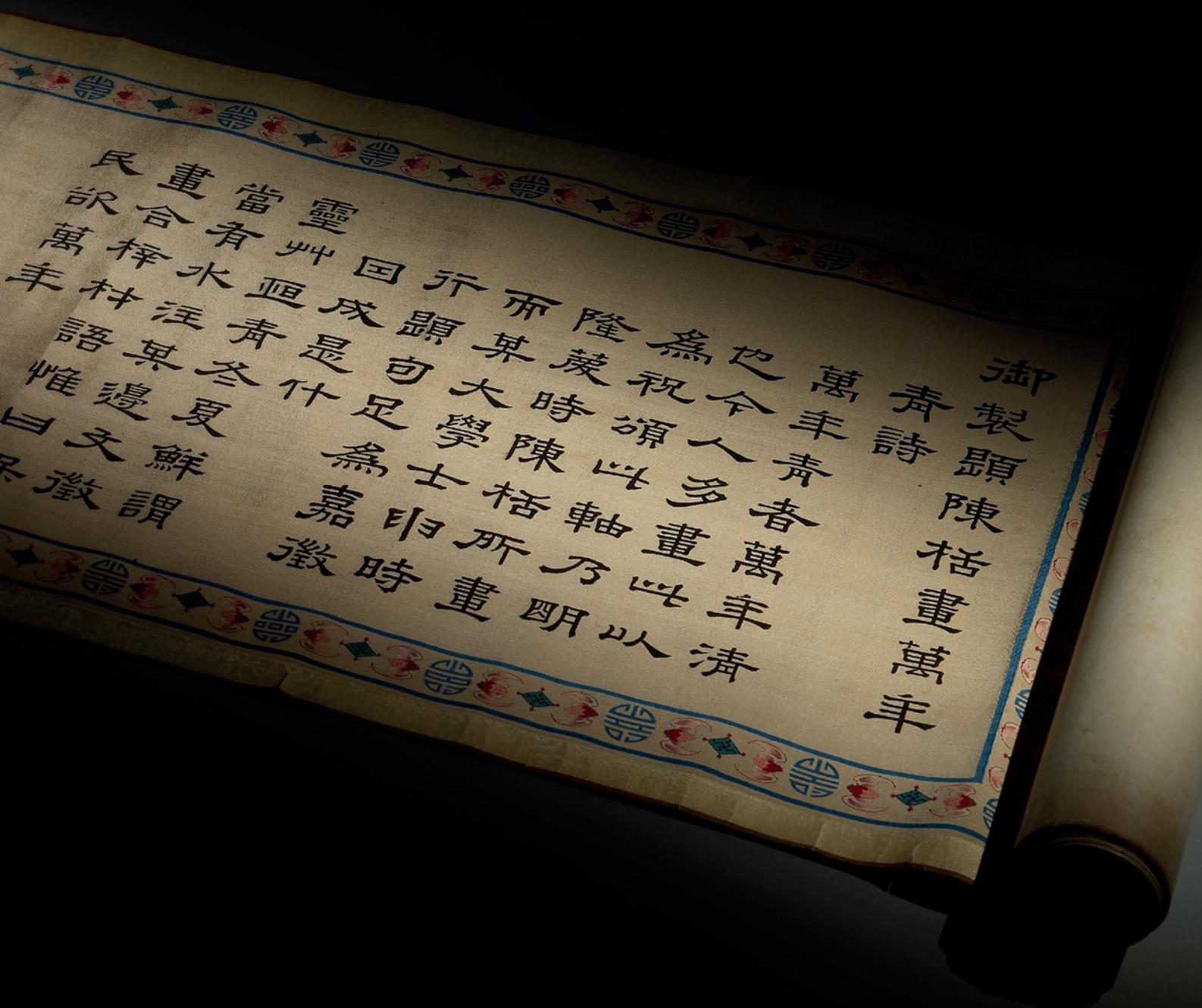
(another view 另一面)





AN IMPERIAL KESI SCROLL OF  
EVERLASTING SPRING

御製題萬年青緯絲卷軸





3037

AN IMPERIAL KESI PANEL OF WANNIANQING  
MOUNTED AS A HAND SCROLL

QIANLONG PERIOD (1736-1795)

The rectangular panel is finely woven with a Qianlong imperial poem titled 'Wannianqing' painted by Chen Kua, followed by the depiction of a jardinière holding the eponymous fruiting plant, framed by a border containing stylised *Shou* characters flanked by pairs of bats interspersed by *wan* emblems. The whole is mounted as a handscroll accompanied by a cover exquisitely worked to depict a recumbent mythical deer sitting on a rock emerging from crested waves under the sky filled with *ruyi*-shaped clouds, with a label woven with the title of the poem.

Panel: 50 3/4 in. x 15 5/8 in. (129 cm. x 39.6 cm.)

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

US\$330,000-450,000

PROVENANCE

Chen Qinghua, a renowned book collector of the late Qing dynasty to the Republic period (by repute)

This imperial poem is included in *Qing Gaozong Yuzhi Shiwen Quanji*, 'An Anthology of Imperial Poetry and Prose Composed by Gaozong of the Qing Period', vol. 4, juan 65 (fig. 1). Judging from the chronological sequence of the cited publication, the poem dates to the second or third day of the first month of 1780, and consists of two parts. The first part is in prose style and discusses a painting of *wannianqing* (fig. 2) by late-Ming dynasty painter Chen Kua (dates unknown, active in 16th century) in the Qing Court Collection, on which the Qianlong Emperor inscribed a colophon two years prior, which forms the second part of this poem.

清乾隆 繡絲御製題陳栝畫萬年青詩卷

來源

晚清民國時期著名藏書家陳清華舊藏(傳)

卷繡織萬年青盆景、隸書乾隆御製陳栝畫萬年青詩。邊框繡織凸字蝠壽紋。手卷包首繡織祥雲天鹿紋。繡織精緻，織工運梭如運筆，以深至淺不同的色線表現出層次和色澤的變化，御題詩部分的運梭尤其靈活，深得書法筆意。

此首御題詩載於御製詩四集卷六十五（圖一），應作於乾隆庚子年（1780）正月二或三日。詩文第二部分原為乾隆1778年於明陳栝《畫萬年青》（圖二）的題跋。



## 3037 Continued

As *wannianqing*, *Rohdea japonica*, literally means 'verdant over ten-thousand years', and the character *qing* is a synonym with the character for purity, it became a symbol of everlasting rule and political purity, and a subject matter suitable for imperial works of art, as evidenced by an album leaf (fig. 3) painted by court painter Shen Huan (active 18th to early 19th century), which may have been the source of inspiration for the current scroll.

A very similar *kesi* handscroll (fig. 4) is in the Palace Museum, Beijing, which is woven with an additional signature of Wu Yuan (d. 1786), a minister of the Qianlong period, followed by two woven red seals reading Wu Yuan, and *jingshu*, 'respectfully inscribed'.

盆景藝術的發展於清代達到了巔峰，花木盆栽成為了宮廷中不可或缺的重要擺設。萬年青諧音「萬年清」，與筒形盆鉢為組合，傳達出一統萬年、政治清明的吉祥寓意。清宮內廷畫家沈煥（活動於十八至十九世紀初）於《畫仙葩清供冊》（圖三）中即曾繪製此題材，其設色、線條與此卷多有相似之處，可能即為其範本。

北京故宮博物院藏有一幅題材相同的緞絲詩卷（圖四），緞款「臣吳垣敬書」，及「臣垣」、「敬書」印。吳垣（?-1786）為乾隆朝官吏，曾任廣西巡撫、湖北巡撫等職。



fig. 2 The National Palace Museum Collection, Taipei  
圖二 國立故宮博物院藏品



fig. 3 The National Palace Museum Collection, Taipei  
圖三 國立故宮博物院藏品



fig. 4 Collection of the Palace Museum, Beijing  
圖四 北京故宮博物院藏品



# IMPERIAL AND SCHOLAR'S SEALS 璽印集珍

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(LOTS 3038-3056)



# 關於乾隆壽山石「隨安室」璽

郭福祥

皇帝璽印與其它種類的宮廷遺物相比數量極少，可謂鳳毛麟角。這些皇帝璽印在製作之時便顯示出其不凡的身價，所用材料質優價昂，且製作者多是在宮廷內專門為皇帝服務擁有精湛技藝的御用工匠，美材良工有機結合，代表了當時藝術品製作的高水準。更為重要的是這些璽印的製作皇帝都直接參與，真實地反映出皇帝們的思想狀態、性格特點、生活情趣和文化修養，具有極高的歷史價值。因此，對皇帝璽印的認知離不開對其製作和使用背景的考察。香港佳士得公司徵集到的一方乾隆皇帝的「隨安室」小璽就是很好的例子。

此璽壽山石質，橢圓形，上部隨形刻山石牡丹，通高7.4釐米，印面寬2.4釐米，厚4.4釐米，印文為陽文「隨安室」三字。此璽在現藏於北京故宮的《乾隆寶藪》中有明確著錄，經與實物比對，無論是材質、體量，還是篆法佈局都與該書中的記載完全相合，可以確定此璽為乾隆皇帝寶璽的真品。根據《乾隆寶藪》的著錄，此方小璽原來與「和碩寶親王寶」、「胸中常養十分春」同裝於一匣，相互配合鈐用，為乾隆皇帝青宮時所製作，是乾隆皇帝時期的印章。

此璽的主人乾隆皇帝是清朝入關以後的第四代皇帝。他在長達六十餘年的卓有成效的統治期間創造了清代歷史上最輝煌的時代，同時也使自己成為名聞中外的英君明主。他自幼博覽羣書，即位以後雖政事日繁，仍不忘讀書吟詠，其文化素養之高，在包括漢族皇帝在內的歷代帝王中也是少見的。他十分重視對漢文化的學習，自覺地利用儒家思想塑造自己（圖一），一生博覽群書，好學不倦，其深厚的漢文化素養在其生活中的方方面面都有反映，同樣在其寶璽中亦有充分的體現。從現有的資料來看，在乾隆即位之前共刻製了七十餘方印章，最早的製印記錄是雍正二年（1724），當時他年僅14歲。通觀這些乾隆皇帝時期的印章，已經充分顯示出這位未來皇位繼承人超乎常人的特質及其即位以後御用璽印的特點。這些璽印包括「皇四子章」、「弘曆圖書」、「寶親王寶」、「和碩寶親王寶」、「長春居士」等名號章；「樂善堂」、「隨安室」、「芝蘭室」、「抑齋」等殿名章；「萬物靜觀皆自得，四時嘉興與人同」、「胸中常養十分春」、「文章有神交有道」、「衆花勝處松千尺」、「大塊假我以文章」、「掬水月在手」、「耽書是宿緣」、「得句因新意」、「微言晰纖毫」等詩文印以及「正誼明道」、「居敬存誠」、「立修齊志」、「不為物先」等成語印。其中「隨安室」是其皇子時期用於刻製齋堂印最多的書齋地點之一，多達六方，此次佳士得徵集到的「隨安室」小璽即是其中之一。而且「隨安室」也成為他繼位以後用以命名書齋最多的書房名稱，與其一生的文事活動關聯甚密。

「隨安室」是乾隆最早命名的書齋名稱之一。按照乾隆自己的記述，「予十七歲居重華宮時曾顏書室曰隨安」，那正是他娶滿洲鑲黃旗富察氏為嫡福晉，並自毓慶宮移住乾西二所的時候，可知隨安室最早被他用作書房的名稱是在雍正五年（1727）。乾西二所在他繼承皇位後被升格為宮，命名為重華宮，最初的隨安室即位於重華宮大書房漱芳齋的後室。根據這一資訊，乾隆皇帝時期的六方「隨安室」印璽都刻製於他潛居重華宮期間。這是他一生中相對閒適的一段時光，不必參與太多的政務，騎射、讀書、學畫、書法構成了生活中的重要內容。從現在所見到的此一時期的作品看，其書法的研習和創作日漸成熟，刻製印章鈐蓋於作品之上為自然之舉。如此多「隨

安室」印的刻製突顯出該書室作為其早期文事活動場所的重要性。

乾隆時期，宮殿、園囿各處書屋的命名多有源自於其重華宮潛邸之書屋舊稱者，長春書屋、抑齋、隨安室等皆是。長春書屋是「曩時蒙恩嘗讀書於此，即長春之號亦系賜予者，故各處書屋率以此名之。」抑齋則「予向居重華宮，潔治西廂為書室，而名之曰抑齋。即位後，凡園亭行館有可靜憩觀書者，率以抑齋為名額。」同樣，隨安室也是如此。乾隆皇帝對「隨安室」這一書室舊稱似乎頗為偏愛，繼位不久即將日常處理政務的養心殿東暖閣北室命名為「隨安室」。不僅如此，在三山五園及各處行宮如西苑、圓明園、清漪園、熱河避暑山莊等都有以隨安室命名的書房，多達十幾處。這在乾隆自己的御製詩文中屢有提及，如「凡勝地虛庭明窗淨几，無不以是顏其軒。蓋藉以觸目會心雲耳。」「昔在青宮時，嘗以隨安室。御極後凡宮內及御園、避暑山莊書室率循其名。」「予十七歲居重華宮時，曾顏書室曰隨安，取隨遇而安之意。即位後於西苑及圓明園、長春園、清漪園、靜宜園、湯泉、避暑山莊等處，每以題額。今六十年以來隨遇之意益堪靜驗。」之所以如此，用乾隆自己的話說就是「猶弗忘昔之意也」，就是為了不忘記過去，可見乾隆皇帝對自己重華宮時期的生活還是相當滿意和留戀的。

關於「隨安」之意，最初的意思也很簡單，就是取隨所遇而安之意，表明年輕時的弘曆安於現狀自然平和的心態。但隨著他繼承皇位，自身地位的改變，「隨安」之意有了新的變化，即由一己的隨遇而安演變為企盼天下百姓隨時隨地安居樂業，與之相關的心態也有了微妙的改變。一方面，重華宮中的隨安室承載了太多乾隆皇帝往時美好的記憶，是他一生的精神寄託之所；另一方面，即位後政事日繁，關注點從自身移向更廣闊的國家天下，年輕時靜坐書房，安然閒適的狀態已經不再，只能從回憶中去尋得，言辭中流露出淡淡的悵惘。「廿五前隨安，讀書樂群誠多歡。廿五後隨安，敕幾切已為君難」可為這種心態演變歷程的真實寫照。

從前面的論述可知，隨安室是乾隆皇帝皇子時期生活中非常重要的文事活動場所，在這裡所進行的書法、繪畫的學習和創作成為他早年生活的重要內容，因此由於創作之需要刻製的「隨安室」璽印也就相對較多，從現存的實物看，乾隆皇帝的六方「隨安室」印璽都製作於他即位之前。此方小璽原來與「和碩寶親王寶」、「胸中常養十分春」同裝於一匣，為同一組印章中的引首章，說明此璽極有可能製作於弘曆被授封為和碩寶親王後的雍正十一年（1733）至雍正十三年（1735）之間。

乾隆皇帝即位以前的印章留存到現在的並不是很多，個人收藏的就更少。此璽材質為質地溫潤的壽山石，上有紫色斑塊，雕刻者根據原石的色彩，巧妙設計，雕刻出山石牡丹花紋，並將紫色部分雕成牡丹花朵，非常雅致。其雕工也很精細，一絲不苟，顯示出相當的水準。此璽為我們瞭解乾隆早期璽印的具體情況提供了珍貴的實物資料。需要說明的是，與此璽同裝一匣內的另一方「胸中常養十分春」璽會出現在2004年香港蘇富比秋拍，可以參照。

(The English translation of the above essay is available on Christie's.com)



fig. 1 Anonymous court artist. *Prince Hongli Practising Calligraphy on a Banana Leaf*.

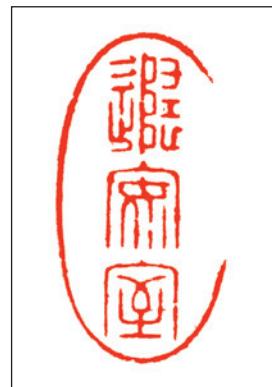
c. 1730. Hanging scroll, colour on silk, diametre 106.5 cm.

Collection of the Palace Museum, Beijing

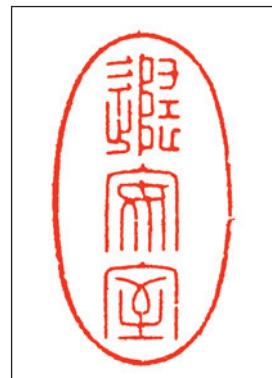
圖一 佚名 弘曆古裝行樂圖頁 絹本 設色 直徑 106.5 厘米 北京故宮博物院藏品



seal face  
印面



seal impression  
印文



Impression of the current seal,  
after *Qingdai dihou xiyan jicheng*, vol. 3: Qianlong,  
Beijing, 2005, p. 296,  
《清代帝后璽印集成》第三冊：  
乾隆，北京，2005年，頁296

3038

AN IMPERIAL SUI'AN SHI SOAPSTONE SEAL

YONGZHENG PERIOD (1723-1735)

The oval seal is delicately carved in the round with blossoming peony branches spreading down from the top of a cliff face. The stone is of an opaque yellowish-white tone with areas of purple and red 'skins' that have been skillfully incorporated into the carving to highlight the flowers. The seal face is carved with a three-character inscription in seal script in relief, *Sui'an Shi*, 'Chamber of Peace Regardless'.

2 7/8 in. (7.4 cm.) high, 1 3/4 in. (4.4 cm.) long

HK\$600,000-800,000

US\$78,000-100,000

清雍正 御用壽山石牡丹紋鈕「隨安室」璽





# 關於嘉慶帝壽山石「繼德堂寶」

郭福祥

通觀清朝歷代皇帝的御用印璽，可以發現皇帝御用印璽在印文的選取上有這樣一個規律，即同一印文在御用印璽中出現的頻率與皇帝本人的思想、情趣、喜好以及其自身的經歷密切相關。就宮殿璽而言，一旦同一建築的名字反覆出現在不同御用璽印中，那麼這個建築一定和該皇帝有著非同尋常的關聯。乾隆皇帝的三希堂就是很典型的例子，十三方「三希堂」璽讓我們確信那裡就是這位儒雅天子的神遊馳騁之所，承載著其一生的精神和寄託。同樣，他的兒子嘉慶皇帝的繼德堂也是如此，即位以後刻製了諸多與之有關的寶璽，是嘉慶皇帝在位期間御用璽印涉及宮殿最多的地方之一，顯示出此地對嘉慶皇帝所具有的重要意義。而香港佳士得公司即將拍賣的「繼德堂寶」就是其中的一方。

此方寶璽為壽山石質地，印面 3.7 釐米見方，通高 4.6 釐米。印體上部鏤空雕刻雙螭鉗。印文為陰文篆書「繼德堂寶」四字。在現藏於北京故宮的《嘉慶寶藪》中有明確著錄。將實物與《寶藪》比對，該璽無論是質地、形制、大小，還是印文的篆法、佈局都與該書中的著錄完全一致，可以確定為嘉慶皇帝御用寶璽的真品。

此方寶璽的所有者嘉慶皇帝名顥琰，為清朝入關後的第五代皇帝。在他統治清朝的二十五年之中，既秉承了康乾盛世之遺緒，又處於清王朝由盛及衰的重要轉折時期，因此在各方面都呈現出似乎難以言說的複雜情狀。嘉慶皇帝為什麼要刻製多方「繼德堂寶」？他與繼德堂之間到底有著怎樣的關聯？對這些問題的回答將有助於我們對相關寶璽的理解。

乾隆五十五年（1790）盛夏，乾隆皇帝照例來到熱河避暑山莊，但這一次與以往又有些不同，此時的乾隆皇帝已經八十歲，京城裡正在為此準備著盛大而隆重的萬壽慶典。即使是在塞外的避暑山莊也被這種氛圍所籠罩，西北諸藩以及東南屬國紛紛來朝，四方齊集熱河祝賀，中外一家，可稱極盛。與此同時，一直在默禱上蒼保佑其在位滿六十年即歸政嗣皇帝的乾隆，對儲嗣的安排也提上日程，駐蹕避暑山莊期間命有司在松鶴齋後的空地仿照煙波致爽殿的規制興建新工。兩年以後的乾隆五十七年（1792）五月，新宮工成，乾隆皇帝命名為「繼德堂」，並寫下了《題繼德堂》一詩。在詩注中乾隆皇帝交代了興建避暑山莊繼德堂的始末：「此間煙波致爽，昔年皇祖所常居。予數十年燕適於此。山莊內無更似此寬敞之處。歸政已近，自當豫為構造嗣皇帝之居。前年已命所司於松鶴齋後隙地，一如煙波致爽之制。今歲來此，工已落成，因名其堂曰繼德。」<sup>1</sup> 明確這裡是未來嗣皇帝的居所。這是我們所見最早的關於「繼德堂」的資訊，雖然還不知道未來哪位皇子會承繼大統，但這位嗣皇帝一定會居住在繼德堂內。

果然，乾隆六十年（1795）九月初三日，即乾隆繼位周申之年，他召集皇子、皇孫、諸王公大臣一起鄭重取出當年藏在乾清宮「正大光明」的匾額後的建儲密旨，宣佈皇十五子顥琰為皇太子，並決定次年新正舉行禪位大典。按照慣例，乾隆退位後，本應移居早已經建好的寧壽宮，讓新皇帝住進養心殿。但他卻

以自己居住養心殿已六十年，安全吉祥，且便於召見群臣，不願遷出，而讓新皇帝顥琰移居景運門外的毓慶宮，並沿用前例，將毓慶宮的後殿也賜名為「繼德堂」。顥琰成為皇儲後不久，即在乾隆皇帝授命下，於乾隆六十年十一月十八日自攝芳殿移居毓慶宮，從此毓慶宮後殿「繼德堂」成為嘉慶帝的寢宮，直到嘉慶四年正月初三日乾隆帝薨世，嘉慶皇帝在毓慶宮內的繼德堂居住了三年多的時間。

按照乾隆皇帝的設計，繼德堂就是他歸政以後嗣皇帝的居所，並明確指出「名堂繼德意深哉」，繼德堂的命名是具有深意的行為，那就是他和將來嗣皇帝的位置關係的預先安排問題。嘉慶皇帝就是在這種前提之下和繼德堂發生了極為密切的關聯，而這些關聯都發生在乾隆六十年九月初三日他被確定為皇太子以後。

一方面，在成為皇太子和繼承皇位以後直到乾隆去世，他每一年都要陪伴年老的父親到熱河避暑山莊。那時乾隆皇帝仍居住在原來的煙波致爽殿，他自己則居住在繼德堂。每一次到這裡，他都要照例作一首《恭和御製繼德堂元韻》的詩作，詩作的內容幾乎都是對乾隆預建繼德堂，將皇位傳給自己之深恩的感沛之情，表示自己欽仰父命，不負重托的決心。另一方面，在紫禁城之內，乾隆皇帝仍居住在養心殿，他自己則居住在毓慶宮。嘉慶帝居住在毓慶宮的三年，每天都要從毓慶宮出發至養心殿「日侍寢門之膳，敬申定省之憂」，從乾隆帝那裡學習為君之道。而這裡的繼德堂則成為他日夜寢息之所。在這裡他將從父親那裡獲得的為政理念和方法加以深化，為將來的親政做著各方面的準備。這一時期，他寫下了大量的《繼德堂詩》、《繼德堂齋居》、《繼德堂靜坐》、《繼德堂自箴》、《繼德堂述志》、《繼德堂靜坐自述》等詩作，生動地記錄了他欽承父訓，研習典章，敬天愛民，日勤庶政的心路歷程。繼德堂成為他自省、自警、自我磨礪和錘煉的所在。

由上可知，繼德堂對嘉慶皇帝而言有著非同尋常的意義，作為「錫福凝祥，始基於此」<sup>2</sup>的地方，將這一留給自己太多深刻記憶的宮殿的名字作為印文，刻製諸多的「繼德堂寶」宮殿璽，也就可以理解了。這些印璽絕大部分都是在嘉慶繼位和親政後不長的時間內刻製的，正是嘉慶皇帝居住在毓慶宮，聆聽父皇訓政的時期，且這些「繼德堂寶」多與「毓慶宮」、「惇本殿」、「敬承大寶」等寶璽成組出現，自有其特定的背景。

此方「繼德堂寶」所選材質為比較溫潤的壽山石，上部鏤空雕刻雙螭，螭首相對，通過口中所銜如意形卷葉枝蔓相連結。整個寶璽無論從印鉢設計還是印面篆刻都顯得樸實無華，不尚張揚，簡潔之中又不乏細膩和生動。相信撫摸賞鑒之餘，對嘉慶皇帝的性情心緒也會有更進一步的理解。

1. [清]弘曆：《御製詩五集》卷 74，《題繼德堂》。

2. 《仁宗睿皇帝實錄》卷 220。

3039

AN IMPERIAL JIDETANG BAO SOAPSTONE SEAL

JIAQING PERIOD (1796-1820)

The square columnar seal is surmounted by a finely carved openwork finial depicting a pair of *chilong* playfully grasping *lingzhi* fungus in their mouths. The seal face is carved with a four-character inscription in seal script in *intaglio*, *Jidetang bao*, 'Treasure of Hall of Perpetuating Righteousness'.

1 1/8 in. (3.7 cm.) square, 1 3/4 in. (4.6 cm.) high, box

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

US\$240,000-360,000

PROVENANCE

C. C. Wang (1907-2003), New York, circa 1980s

清嘉慶 御用壽山石螭龍銜靈芝鉗「繼德堂寶」

印文：繼德堂寶

來源

王季遷 (1907-2003)，紐約，約1980年代



seal face  
印面



seal impression  
印文



Impression of the current seal,  
after *Qingdai dihou xiyin jicheng*, vol. 4:  
Jiaqing, Beijing, 2005, p. 61  
《清代帝后璽印集成》第四冊：嘉慶篇，北京，  
2005年，頁61





3040

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

## 3040

A CARVED TIANHUANG 'QILIN' SQUARE SEAL  
QING DYNASTY (1644-1911)

The square seal is surmounted by a finial carved in the form of a recumbent *qilin* with two horns and a beard, its scales finely detailed, grasping a spray of *lingzhi* in its mouth. The seal is carved with four characters.

1 1/8 in. (3 cm.) high, 37g

HK\$200,000-260,000

US\$26,000-34,000

## 清 田黃雕麒麟啞芝鈕方章 (37克)

印文：閑中魔障

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

## 3041

## A CARVED TIANHUANG 'CHILONG' SEAL

QING DYNASTY (1644-1911)

The irregularly-shaped seal is surmounted by a recumbent single-horned *chilong* with a bifurcated tail. The seal face is plain.

1 1/2 in. (3.7 cm.) wide, 22g

HK\$60,000-80,000

US\$7,800-10,000



3041

## 清 田黃雕螭龍鈕隨形章 (22克)



3042

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

## 3042

## A TIANHUANG 'XUANWU' SEAL

QING DYNASTY (1644-1911)

The square-section seal is surmounted by a finial in the form of Xuanwu, the tortoise-like Guardian of the Four Directions, riding against the tides. The seal face is plain.

1 1/2 in. (4 cm.) high, 26g

HK\$50,000-80,000

US\$6,500-10,000

## 清 田黃雕玄武鈕方章 (26克)

base  
底部

3043

AN INSCRIBED TIANHUANG 'MYTHICAL ANIMAL' SEAL

SIGNED ZHOU LIANGGONG, EARLY QING DYNASTY

The seal is surmounted by a finial in the form of a single-horned recumbent mythical beast, the sides of the seal incised with a long inscription recounting the carver's trip to West Lake in Hangzhou, followed by a signature Yuanliang. The seal face is carved.

¾ in. (2.1 cm.) wide, 18g

HK\$100,000-150,000

US\$13,000-19,000

Yuanliang is the studio name of Zhou Lianggong (1612-1672), a scholar-official active during the late Ming to early Qing period and was known for his talent in calligraphy, painting, poetry and seal carving.



3043 (two views 兩面)

清初 周亮工刻田黃瑞獸鈕長方印 (18克)

印文：最憶是杭州

邊款：余髻齡時侍遊浙水西湖名勝頗有領畧，往來胸臆不能去，惟爰作此印以誌。稽遊元亮志退庵刻。

周亮工（1612-1672），字元亮，號陶庵、減齋等，明末清初文學家、篆刻家、仕宦，原籍河南祥符。明末進士，授山東濰縣知縣，後遷浙江道監察御史。入清後，先後任江南鹽法道道員、福建按察使，累升戶部右侍郎。博學多才，工詩文、金石、書畫、篆刻。

VARIOUS PROPERTIES

3044

A PAIR OF INSCRIBED SOAPSTONE 'QILIN' SEALS

SIGNED WANG FU'AN, DATED CYCLICAL GENGWU YEAR, CORRESPONDING TO 1930

Each columnar seal of square section is surmounted by a recumbent mythical beast, and carved with a poetic inscription signed Lin Ji on one side. One seal is further carved with a dated inscription dedicating the seals to He Mengsun (1858-1934), signed Wang Fu'an, while the other also bears the signature of the carver. Both seal faces are carved with the hall names of He Mengsun.

2 ½ in. (5.5 cm.) high, box (2)

HK\$100,000-200,000

US\$13,000-26,000

LITERATURE

Fu'an yinzhuai, Hong Kong, 2010, p. 121



3044

民國十九年（1930） 王福庵刻黃壽山石麒麟鈕對章

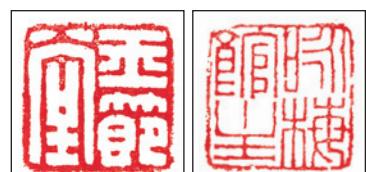
著錄

《福庵印綴》，香港，2010年，頁121

印文：（左）玉節堂；（右）咏梅館主

邊款：（左）遊心沖虛，卧保壽康，林佶 / 庚午（1930）七月福庵刻充劍農先生文房；（右）樂不可極，憂來無方，鹿原 / 福庵

此對章為王福庵何蒙孫（1858-1934）所刻齋館印。何蒙孫，名頌華，號劍農，別號咏梅館主，晚清民國時浙江諸暨名仕。





3045

3045

## A TIANHUANG 'DRAGON' SEAL

QING DYNASTY (1644-1911)

The columnar seal is surmounted by a finely detailed winged dragon emerging from waves and chasing a flaming pearl, above a band of incised conjoined T-shaped motifs and a signature of Zhou Bin on one vertical side. The seal face is uncarved.

2 3/8 in. (6 cm.) high, box, 79g

HK\$300,000-500,000

US\$39,000-65,000

## 清 田黃應龍戲珠鈕方印 (79克)

邊款：周彬

THE PROPERTY OF A GENTLEMAN

3046

A RARE SMALL BAIFURONG SOAPSTONE  
SQUARE SEAL

MID-LATE 17TH CENTURY

The top is very finely carved with two pairs of archaic dragons with angular scroll bodies, one pair facing each other, the other pair addorsed and their tails joined by a loop, the flat design reserved on a slightly recessed, *leiwen*-carved ground, all above a narrow chevron band incorporating the signature 'Shangjun' in seal script within a cartouche on the front, the luminous stone finely polished and of beige-white colour.

1 in. (2.4 cm.) high, box

HK\$200,000-300,000

US\$26,000-39,000

## PROVENANCE

Sydney L. Moss Ltd., London

The R.H. Blumenfeld Collection

Sold at Christie's New York, 22 March 2012, lot 1210

## LITERATURE

*The Literati Mode*, Sydney L. Moss Ltd., London, 1986, p. 209, no. 85

## 明末/清初 白芙蓉石雕夔龍紋方印

邊款：尙均

## 來源

Sydney L. Moss Ltd., 倫敦

普孟斐珍藏

紐約佳士得, 2012年3月22日, 拍品1210號

## 著錄

《The Literati Mode》, Sydney L. Moss Ltd., 倫敦, 1986年,  
頁209, 圖85號

周名彬, 字尙均, 福建漳浦人, 尤善於印鈕雕刻。相傳曾為康熙朝宮廷御工, 供奉內廷。



3046

inscription  
邊款

3047

A TIANHUANG 'LION' OVAL SEAL

QING DYNASTY (1644-1911)

The oval seal is surmounted by a recumbent lion with its tail swished to one side. The side is incised with a four-character inscription, *Yuzhi baozhang*, 'Imperial precious seal', above the seal face carved with a seven-character Qianlong Imperial poetic inscription.

1 1/8 in. (4.1 cm.) long, box, 66g

HK\$400,000-600,000

US\$52,000-78,000



清 田黃獅鈕橢圓印 (66克)

邊款：御製寶章

印文：最是春光含喜意

印文源自清高宗御製詩三集卷九十三  
「題呂紀春喜圖」。



rubbing  
拓片



impression  
印文



3047 (two views 兩面)



3048

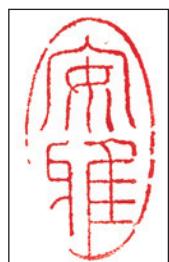
A TIANHUANG OVAL SEAL

LATE QING DYNASTY-REPUBLIC PERIOD

The irregularly-shaped oval seal is plain without decoration to highlight the quality of the stone suffused with 'radish veins'. The seal face is carved with a two-character inscription in relief.  
2 1/4 in. (5.9 cm.) high, box, 66g

HK\$400,000-600,000

US\$52,000-78,000



晚清/民國 田黃橢圓素章 (66克)

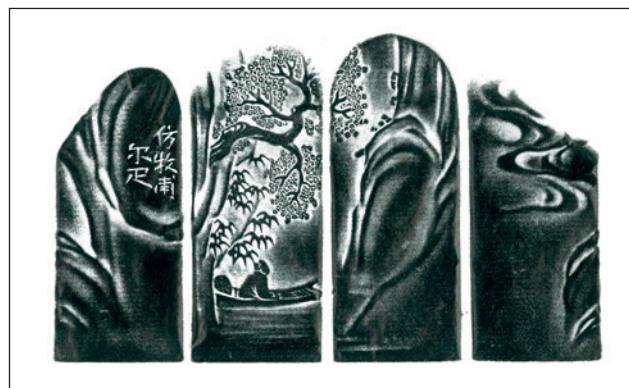
印文：安雅

impression  
印文

3048



(two views 兩面)



rubbing 拓片

3049

### A TIANHUANG 'SCHOLAR IN RIVERSCAPE' SEAL

CARVED BY LIN QINGQING WITH SIGNATURE OF DENG ERYA, LATE QING DYNASTY-REPUBLIC PERIOD

The seal is delicately carved in low relief with a continuous scene depicting a scholar resting leisurely in a sampan below a tree-strewn cliff, with an incised inscription on one vertical side followed by a signature, Erya, above a seven-character poetic inscription on the seal face.

2 ½ in. (6 cm.) high, box, 78g

HK\$500,000-700,000

US\$65,000-90,000

Lin Qingqing (1876-1948) was a native of Fuzhou, Fujian province, and one of the most notable soapstone carvers of the late Qing and Republic periods. He specialised in low-relief carving, and took great lengths to study Chinese paintings in order to obtain a deeper understanding and control of foundational elements such as brushstrokes and composition, which he had skillfully incorporated into his carvings.

Deng Erya (1884-1954) was a native of Dongguan, Guangdong province, and relocated to Hong Kong in 1921. He was the uncle of the eminent scholar in Chinese archaic scripts, Rong Geng, and was a respected poet, calligrapher, painter and seal carver.

晚清 / 民國

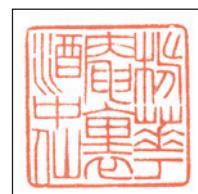
林清卿田黃薄意江崖高士印鄧爾疋篆刻 (78克)

印文：桃花庵裏酒中仙

邊款：仿牧甫。爾疋

林清卿 (1876-1948)，福建福州人，專攻薄意。自幼好學且天資聰穎，卻棄仕途而投入印石雕刻，後更精益求精，苦心學畫，終將其精髓如筆意、構圖等元素融入薄意之中，作品意境深遠。

鄧爾疋 (1884-1954)，廣東東莞人，1921年定居香港，精詩詞、書畫、篆刻。著名古文字學者容庚之舅。



impression 印文



3050

A TIANHUANG 'LION' SQUARE SEAL

SIGNED LI JINGYI, DATED GUANGXU CYCLICAL JIACHEN YEAR,  
CORRESPONDING TO 1904 AND OF THE PERIOD

The cube-form seal is surmounted by a lion-form finial, and inscribed on one vertical side by Li Jingyi dedicated to Changheng and dated to the fourth month of 1904. The seal face is carved with a five-character poetic inscription in *intaglio*.

2 1/2 in. (5.9 cm.) high, box, 90g

HK\$600,000-800,000

US\$78,000-100,000

Li Jingyi (1857-1925) was a native of Hefei, Anhui province, and the second son of the younger brother of the influential late-Qing statesman, Li Hongzhang (1823-1901). Li Jingyi was also a notable politician during the late Qing to Republic period, and served in a number of important positions, including Viceroy of Yun-Gui during the reign of Xuantong, and Premier of State Council in May-July 1917 of the Republic of China.

光緒甲辰年 (1904)

李經義篆刻田黃獅鈕方印 (90克)

印文：雪上一痕耳

邊款：泥上偶然留指爪，鴻飛那復計東西。長蘅先生囑正。甲辰清和月。蛻叟

李經義 (1857-1925)，字仲仙，又字仲宣、仲軒，號悔庵，晚號蛻叟，安徽合肥人，李鴻章三第李鶴章次子。清末民初政治家，清末歷任各地巡撫、總督，清代最後一任雲貴總督，民國時期先後擔任政治會議議長、參政院參政、審計院院長、國務總理等職。



impression 印文



3051

A TIANHUANG SEAL

LATE QING DYNASTY-REPUBLIC PERIOD

The columnar seal is plain without decoration, with a satiny polish that highlights the warm caramel colour of the stone, and above a four-character inscription.

1 1/16 in. (4.6 cm.) high, box, 68.2g

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Acquired from a Japanese private collection circa 2003



impression 印文

晚清 / 民國 田黃素方章 (68.2克)

來源

約2003年購自日本私人珍藏

印文：長相思室



3052

A TIANHUANG 'RIVERBANK' SEAL

LATE QING DYNASTY-REPUBLIC PERIOD

The rectangular seal with an irregularly-shaped sloping top is finely carved in low relief with a continuous riverscape scene, with a ten-character inscription taken from a poem by Tao Qian on the seal face.

2 5/8 in. (6.5 cm.), Japanese wood box, 100g

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

US\$110,000-130,000

PROVENANCE

Acquired from a Japanese private collection circa 2003



impression 印文

晚清/民國 田黃薄意河畔山水圖長方印 (100克)

來源

約2003年購自日本私人珍藏

印文：望雲慚高鳥，臨水愧遊魚



機  
密  
室

# THE KAIANKYO COLLECTION OF SCHOLAR'S SEALS

## 槐安居藏文人印章 (LOTS 3053-3056)



Kaiankyo is the name of the residence of Japanese industrialist Takashima Kikujiro (1875-1969), who began collecting Chinese calligraphy, paintings, and seals in the 1920s. In 1965, he donated 278 pieces of calligraphy and paintings from his collection to the Tokyo National Museum.

槐安居為日本實業家高嶋菊次郎（1875-1969）  
位於神奈川縣的寓所。高嶋於1920年代開始收藏  
中國書畫及印章，1965年將其278件藏品捐贈予  
東京國立博物館。





impressions 印文

3053

A PAIR OF INSCRIBED SOAPSTONE SEALS  
WITH TORTOISE-FORM FINIALS

SIGNED WU CHANGSHUO, DATED GUANGXU CYCLICAL WUZI  
YEAR, CORRESPONDING TO 1888 AND OF THE PERIOD

Both columnar seals are surmounted by a tortoise-form finial, one bears with an inscription on a vertical side incorporating the date and a signature, Kutie, the pseudonym of Wu Changshuo, and a four-character inscription on the seal face, Xinzhaosiyin, 'personal seal of Xinzhaos'. The seal face of the other is carved in relief with a two-character inscription, Zhongmian, the pseudonym of Gong Xinzhaos.

1 1/8 in. (4.9 cm.) high (2)

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Kaiankyo, Kanagawa Prefecture, Japan

LITERATURE

Ed. Takamine, *Kaiankyo*, a stitched-bound 3-volume anthology of the seal collection of Takashima Kikujiro, printed with the support of Daito Bunka University, Tokyo, 2008

Gong Xinzhaos (1870-1949) was a late Qing dynasty scholar-official, diplomat and an important collector of Chinese paintings and works of art. The majority of Gong's collection was donated by his descendants to the Shanghai municipal in 1960 and are now in the collection of the Shanghai Museum.

清光緒戊子年 (1888)

吳昌碩篆刻壽山石龕心釗自用對章

來源

槐安居，日本神奈川縣

著錄

高峰氏(編)，《槐安居》，東京大東文化協助出版，2008年

印文：心釗私印；仲勉

邊款：石質太劣，刻未能佳，仲勉法家以爲然否？戊子四月苦鐵記

吳昌碩 (1844-1927)，晚清民國時期重要畫家、書法家、篆刻家，多別號，常見者有老蒼、大聾、苦鐵等。龕心釗 (1870-1949)，字懷希，號仲勉，齋名瞻麓齋，安徽合肥人，晚清外交官，著名文物收藏家，其多數藏品由其後人捐贈上海市文物管理委員會，現藏上海博物館。



rubbing 拓片



impression 印文

3054

TWO INSCRIBED SOAPSTONE SEALS

YELLOW SOAPSTONE SEAL: SIGNED TONG DANIAN, LATE QING DYNASTY-REPUBLIC PERIOD; LARGE SQUARE SOAPSTONE SEAL: POSSIBLY MING DYNASTY

Comprised of a small square yellow soapstone seal surmounted by a lion-form finial with the signature, Danian, carved on one vertical side and a poetic ten-character inscription on the seal face; and a large square soapstone seal of brown tone with dark veining, inscribed with a four-character poetic inscription on the top followed by a signature, Xueyu, pseudonym of He Zhen, with another four-character poetic inscription on the seal face.

Larger: 2 1/4 in. (5.6 cm.) square, box (2)

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Kaiankyo, Kanagawa Prefecture, Japan

LITERATURE

Ed. Takamine, *Kaiankyo*, a stitched-bound 3-volume anthology of the seal collection of Takashima Kikujiro, printed with the support of Daito Bunka University, Tokyo, 2008

Tong Danian (1874-1955) was a widely respected seal carver active during the late Qing dynasty to the Republic period. Known for his versatility in all calligraphic scripts, he was one of the founding members of the Xiling Society of Seal Arts. He Zhen (1530-1604) was a highly renowned seal carver of the late Ming period, and founder of Hui School of seal carvings, which advocated a return to the classical styles.

晚清/民國 童大年篆刻壽山石獅鉗方印  
或為明代 壽山石方印

來源

槐安居，日本神奈川縣

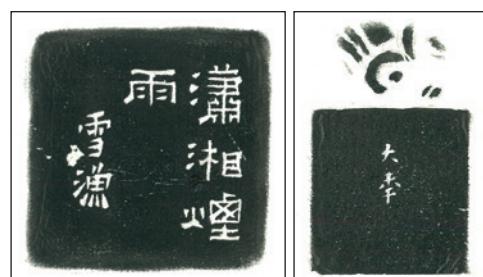
著錄

高峰氏(編)，《槐安居》，東京大東文化協助印刷，2008年

印文：(壽山方印)瀟湘煙雨；(獅鉗印)不知有何過，謫作人間仙

邊款：(壽山方印)瀟湘煙雨。雪漁；(獅鉗印)大年

童大年 (1874-1955)，上海崇明人，晚清民國時期篆刻家，精研六書，西泠印社早期社員。何震 (1530-1604)，號雪漁，明安徽徽州府婺源縣人，明朝著名篆刻家，建立皖派，主章篆刻應以六書為準，書法與刀法應一致。



rubbings 拓片



3055

A PAIR OF QINGTIAN SEALS AND A WHITE FURONG SEAL

SIGNED QIAN SHOUTIE, REPUBLIC PERIOD

Comprised of a pair of Qingtian seals each carved with a finial in the form of a mythical animal, with a signature of Qian Shoutie on the side, and a four-character inscription on the seal face, one in *intaglio* reading Gao Shouzhong *yin*, 'Seal of Gao Shouzhong', the other in relief reading Feique Tianren, 'Flying Magpie Farmer'; and a tall white *furong* seal carved with a finial in the form of a water buffalo and its calf, with signature of Qian Shoutie on the side and a five-character inscription on the seal face, *yantian wu e sui*, 'There is not a bad year for a field of ink stones.'

*Furong* seal: 2 1/2 in. (6.6 cm.) high (3)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Ed. Takamine, *Kaiankyo*, published with the support of Daito Bunka University, Tokyo, 2008

LITERATURE

Ed. Takamine, *Kaiankyo*, a stitched-bound 3-volume anthology of the seal collection of Takashima Kikujiro, printed with the support of Daito Bunka University, Tokyo, 2008

Qian Shoutie (1896-1967) was a renowned painter, calligrapher, epigraphist and seal carver active during the Republic period.

民國 錢瘦鐵篆刻青田對章及白芙蓉印共三方

來源

槐安居，日本神奈川縣

著錄

高峰氏(編)，《槐安居》，東京大東文化協助出版，2008年

印文：(芙蓉印) 碩田無惡歲；(青田對章) 高守中印；飛鵠田人

邊款：(芙蓉印) 碩田無惡歲，辛未(1931)七月叔崖刻；(青田對章) 叔崖倣漢；叔崖

錢崖(1896-1967)，字叔崖，號瘦鐵，江蘇無錫人，精繪畫、書法、篆刻，曾旅居日本。



rubbings 拓片



3056

A GROUP OF FIVE INSCRIBED SOAPSTONE  
SEALS

SIGNED QIAN SHOUTIE, REPUBLIC PERIOD

Comprised of five soapstone seals of varying shapes and sizes, all bearing the signature of Qian Shoutie on the sides and with inscriptions on seal faces, including a square seal with a tile-shaped finial carved for Takashima Kikujiro dated 1929; a tortoise-form finial seal dated 1931; a rectangular seal with a sloping top incised with a descending phoenix; a small square seal with a lion-form finial; and a small rectangular seal.

Largest: 1 3/8 in. (3.7 cm.) high

民國 錢瘦鐵篆刻壽山石印共五方

來源

槐安居，日本神奈川縣

著錄

高峰氏(編)，《槐安居》，東京大東文化協助出版，2008年

印文：(瓦鈕印) 飛鵠田人；(龜鈕印) 性本愛丘山；(鳳紋印) 凤毛麟角；(獅鈕印) 清秘；(素章) 樂天

邊款：(瓦鈕印) 己巳(1929)秋九月為槐安先生製。瘦鐵；(龜鈕印) 叔崖辛未(1931)夏；(鳳紋印) 瘦鐵；(獅鈕印) 叔崖集漢開母廟石闕；(素章) 崖篆

錢崖(1896-1967)，字叔崖，號瘦鐵，江蘇無錫人，精繪畫、書法、篆刻，曾旅居日本。

HK\$100,000-150,000

US\$13,000-19,000

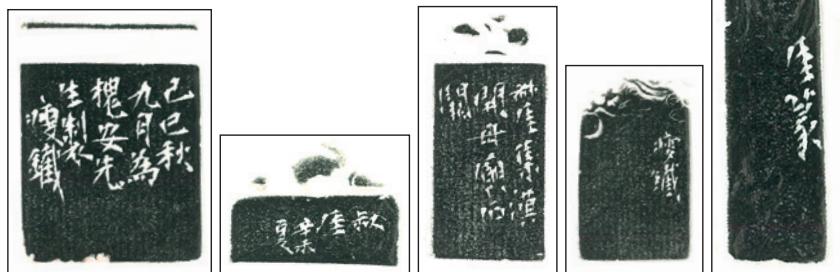
PROVENANCE

Kaiankyo, Kanagawa Prefecture, Japan

LITERATURE

Ed. Takamine, *Kaiankyo*, a stitched-bound 3-volume anthology of the seal collection of Takashima Kikujiro, printed with the support of Daito Bunka University, Tokyo, 2008

Qian Shoutie (1896-1967) was a renowned painter, calligrapher, epigraphist and seal carver active during the Republic period.



rubbings 拓片

FINE CHINESE CERAMICS & WORKS OF ART

重要中國瓷器及工藝精品

(LOTS 3101-3275 AT 2:30 PM)



PROPERTY FROM AN ASIAN PRIVATE  
COLLECTION



3101

3101  
A GREEN AND RUSSET JADE  
BANGLE, ZHUO

NEOLITHIC PERIOD (C. 6500-1700 BC)

The thick-wall ring is of olive colour  
with opaque alteration of buff colour  
throughout.

3 1/4 in. (8.3 cm.) diam., box

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Bo Fung Antique, Hong Kong, 3 February  
1998

新石器時代 青褐玉鍔

來源

寶豐古藝，香港，1998年2月3日

PROPERTY FROM AN ASIAN PRIVATE  
COLLECTION

3102  
A JADE 'ROPE TWIST' RING  
WARRING STATES PERIOD (475-221 BC)

The ring is carved as two strands twisted  
together, the stone is of calcified brown  
and russet tone.

2 in. (5 cm.) diam., box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

U Un Hong, Macau, 12 March 1995

戰國 玉絞絲紋環

來源

裕成行，澳門，1995年3月12日



3102

THE PROPERTY OF AN ASIAN PRIVATE COLLECTOR

3103

A CELADON JADE HORSESHOE-FORM ORNAMENT

LATE NEOLITHIC PERIOD, HONGSHAN CULTURE (C. 3800-2700 BC)

The ornament is of wide, hollow form and oval section. The semi-translucent stone is of olive-green tone with veins of buff mottling.

6 in. (15.3 cm.) high, box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

The Dexinshuwu Collection, Taiwan, acquired on 5 July 1999

新石器時代紅山文化 青玉馬蹄形器

來源

德馨書屋舊藏，1999年7月5日入藏



3104

A DARK GREEN JADE DISC, BI

HAN DYNASTY (206 BC-AD 220)

The circular disc is carved on both sides around the central aperture with a field of comma spirals, encircled by a single rope-twist border from the outer register of alternating fanciful *taotie* masks composed of abstract geometric shapes and 'C' and 'S' scrolls.

7 3/8 in. (18.7 cm.) diam., box

HK\$160,000-240,000

US\$21,000-31,000

PROVENANCE

Bo Fung Antique, Hong Kong, 3 February 1998

LITERATURE

Wu Tanghai, *Zhongguo gudai yuqi*, Beijing, 2012, p. 64

漢 青玉饕餮勾雲紋璧

來源

寶豐古藝, 香港, 1998年2月3日

著錄

吳棠海, 《中國古代玉器》, 北京, 2012年, 頁64



3105

A PALE CELADON JADE 'DOUBLE DRAGON' PENDANT

EASTERN HAN DYNASTY (AD 25-220)

The pendant is finely carved in openwork with a pair of confronting winged dragons clutching an archaic beast under their feet and grasping a disc in their mouths, all detailed with incised hatching. The polished jade is of a mottled pale green colour with russet fissures.

4 1/8 in. (11.7 cm.) wide

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

US\$200,000-320,000

PROVENANCE

Acquired from The Chinhuatang Collection, Taipei, 5 July 1999

The current disc is very unusual in that its form is reminiscent of the upper flange of an Eastern Han *bi* disc. However, its lower edge is level and not curved, so it did not appear to have been attached to a disc before, and is a complete pendant inspired by the flange form. Compare a jade disc dated to the Eastern Han period in the collection of the Dingzhou City Museum, illustrated in *Zhongguo Yuqi Quanji 4 - Qin, Han, Nanbeichao*, Hebei, 1993, p. 184, no. 256 (fig. 1), which has a flange with a similar dragon design on one side.

東漢 青玉雕雙龍銜環珮

來源

金華堂舊藏，台北，1999年7月5日

本透雕玉珮非常罕見，其器型類似東漢出戟玉璧上半部的出戟。不過因為它下緣平整而非弧形，所以下方本來應該並無銜接玉璧，而是一個完整的玉珮。比較一件定州市博物館藏東漢出戟玉璧，著錄於《中國玉器全集 4 - 秦、漢：南北朝》，河北，1993年，頁184，256號（圖一）。其上方的出戟一邊的龍與本珮上的兩隻龍非常相似。



fig. 1 Collection of the Dingzhou City Museum  
圖一 定州市博物館藏品





THE PROPERTY OF AN ASIAN PRIVATE COLLECTOR

3106

A PAIR OF PALE CELADON JADE BIRD PENDANTS

EASTERN ZHOU DYNASTY (770-256 BC)

Each jade bird pendant, mostly calcified, is carved in profile with raised tail, scrolled wings, feet and parallel lines for the tail feathers.

Larger: 2  $\frac{7}{8}$  in. (7.1 cm.) long, box (2)

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Skylink Corporation Limited, 15 September 1999

東周 青玉鳥形珮一對

來源

天兆有限公司, 1999年9月15日



3106

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

3107

A GREEN JADE *HUANG*

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The flat, arc-shaped jade *huang* is incised on both sides with irregular 'C' scrolls to the body and drilled with small apertures at both ends. The stone is of an olive-green tone with some lighter calcified inclusions.

4  $\frac{3}{4}$  in. (12 cm.) long, box

HK\$240,000-350,000

US\$32,000-45,000

PROVENANCE

Acquired from The Dexinshuwu Collection, Taipei, 2 August 1997



3107

西周 青玉璜

來源

德馨書屋舊藏, 台北, 1997年8月2日

3108

A FINELY CARVED YELLOW JADE 'CHILONG' DISC, YUAN

SONG-MING DYNASTY (960-1644)

The disc is carved in low relief with a pair of sinuous *chilong*, arranged head to tail around the disc, each detailed with a long curling bifurcated tail. The slightly concave reverse is similarly incised with four three-clawed dragons, all between double-line borders. The sides are further carved in relief with three *chilong* dragons with bifurcated tails. The stone is of a greenish-yellow tone.

4  $\frac{1}{16}$  in. (11.6 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

宋/明 黃玉螭龍紋瑗



detail of the reverse  
反面細部





detail  
細部

3109

A BRONZE RITUAL RECTANGULAR FOOD VESSEL, FANGDING

LATE SHANG DYNASTY, ANYANG, 12TH-11TH CENTURY BC

The body is raised on four columnar legs and is cast in rounded relief on each side with a *taotie* mask below a band of confronted *kui* dragons, all centred by vertical flanges which are repeated at the corners below the pair of upright handles that rise from the rim. The decoration has black inlay that contrasts with the mottled dark grey and green patina.

10 1/4 in. (25.8 cm.) high, 8 1/4 in. (21.2 cm.) across handles

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

US\$520,000-780,000

PROVENANCE

Acquired in Hong Kong, 29 June 1981

Square (*fang*) vessels had great significance to Shang and Zhou ruling elite and are much rarer than their rounded-form counterparts. The first vessel type to be cast in square cross section is the *ding*, such as the massive early Shang *fangding* (100 cm. high) found in Duling, Zhengzhou city, illustrated in *Shangyi yiji sifang zhiji*, Hefei, 2013, p. 61. Scholars have noted that the casting of *fangding* is more difficult than round *ding* and that massive *fangding* vessels were reserved for nobility of the highest rank and symbolise the royal power (see *ibid.*, p. 60).

Two very similar *fangding* of slightly smaller size (24.4 cm. and 23.7 cm. high) bearing Yachou clan signs are illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp. 560-9, no. 96 and 97. Compare also a *fangding* (22.2 cm. high) sold at Christie's New York, 22 March 2012, lot 1508.

商晚期 安陽 青銅饕餮紋方鼎

來源

1981年6月29日購於香港

立耳，方折沿，長方形腹，腹四面中間及四角置長條形扉棱，四柱足。器四壁頸部飾夔紋，腹部飾大獸面紋，皆以雲雷紋填地。

方器在中國青銅時代具有重要的意義，其數量遠較同類圓器稀少，廠肆間素有「一方抵十圓」的說法。最早的大方鼎為商早期的大方鼎，如河南鄭州杜嶺所出的青銅方鼎（高100公分），見2013年合肥出版《商邑翼翼四方之極》，頁61。有學者指出，「方鼎的鑄作難度比圓鼎更大，它所代表的社會等級也更高。尤其是體量較大的方鼎，幾乎成為王權的象徵」，同上，頁60。至晚商時期，高級貴族對方器愈發推崇，出現了包括方尊、方罍在內的一系列方器，作為其有別於一般貴族的權利和身份標誌。

同類方鼎可參照國立故宮博物院藏兩件亞醜方鼎（24.4及23.7公分高），載於1998年台北出版《故宮商代青銅禮器圖錄》，頁560-569，編號96及97。亦可參照紐約佳士得2012年3月22日拍賣一例（22.2公分高），拍品編號1508。



3110

A RARE SANCAI-GLAZED PHOENIX-HEAD EWER

TANG DYNASTY (618-907)

The pear-shaped body is moulded on one side with an equestrian archer turned backwards on his galloping horse as he takes aim with his bow, and on the reverse with a triumphant phoenix, both surrounded by ornate flowers issuing from the oval surround, the neck surmounted by a phoenix head grasping a pearl in the beak below the oval opening in the top of the head, the C-form handle with foliate terminals, covered overall with a mix of amber, green and cream glaze, leaving the foot unglazed revealing the pinkish-white body.

13 in. (33 cm.) high, box

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Acquired in Hong Kong, 6 April 1987

The exotic design exhibited on this ewer, such as the hunting scene and rich foliage on the body, was inspired by Sassanian metal flasks which came into China through merchants and diplomats from Central Asia. One possible prototype is a fifth-century Sassanian gilt-silver flask of similar shape but without a phoenix head, decorated with figural motifs, unearthed from the tomb of Li Xian in Ningxia, exhibited in *The Silk Road: Treasures of Tang China*, The Empress Place Museum, Singapore, 1991, catalogue, p. 24. An earlier Chinese example which might have inspired the design of the current ewer is a celadon phoenix-head ewer with rich relief designs and a dragon handle, dating to the Sui to early Tang dynasty, now in the Beijing Palace Museum Collection, illustrated in *Sekai Toji Zenshu*, vol. 11, *Sui Tang*, Tokyo, 1976, pl. 6.

A number of similar ewers can be found in important museums and institutions worldwide, including one in the British Museum Collection, illustrated by Jessica Rawson, *The British Museum Book of Chinese Art*, London, 1992, fig. 199; another one, which is similarly decorated on one side with a triumphant phoenix, but on the other side with a foreigner riding on a lion, illustrated in *Sekai Toji Zenshu*, op. cit., pls. 40-41; and one in the Tokyo National Museum Collection, illustrated by Margaret Medley, *T'ang Pottery & Porcelain*, London, 1981, pl. 19.

The result of C-Link Research & Development Limited thermoluminescence test no. 3407TL02 (9 November 2006) is consistent with the dating of this lot.

唐 三彩鳳首壺

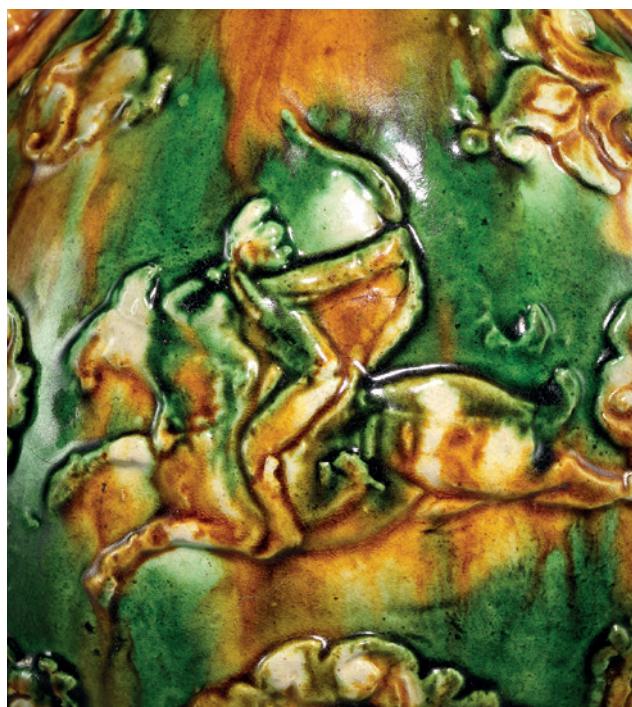
來源

1987年4月6日購於香港

此壺一面印狩獵圖案，另一面印鳳凰展翅圖，充分展現唐代藝術品中西融匯的韻味及意趣，應是受到中亞波斯地區的金屬器啟發。其中一件原型器或為定年五世紀的波斯薩珊王朝鑄金銀壺，雖然欠缺鳳首，但壺形與本拍品大至相若，上飾人物圖，出土於北周將軍李賢墓中，曾於1991年展出於新加坡The Empress Place Museum的展覽《The Silk Road: Treasures of Tang China》，圖錄24頁。另一件可資參考的例子，為定年隋至唐初的青釉鳳首龍柄壺，上飾各類浮雕紋飾，富西域味道，或與本器有一脈相承的關係，現藏北京故宮博物院，見1976年東京出版《世界陶磁全集》，卷11，隋唐，圖版6號。

同類的三彩鳳首壺可見於世界各大重要博物館，包括一件藏大英博物館，著錄於Jessica Rawson，《The British Museum Book of Chinese Art》，倫敦，1992年，圖199號；另一件壺身一面飾鳳紋，另一面飾崑崙奴騎獅，著錄於《世界陶磁全集》，同上，圖版40-41號；再一件藏東京國立博物館，著錄於Margaret Medley，《T'ang Pottery & Porcelain》，倫敦，1981年，圖版19號。

此器經中科院研發有限公司熱釋光測年法檢測（測試編號3407TL02；2006年11月9日），證實與本圖錄之定年符合。



detail  
細部



3111

A MAGNIFICENT SANCAI-GLAZED  
CAPARISONED HORSE AND A GROOM

TANG DYNASTY (618-907)

The horse is well modelled standing foursquare on a rectangular plinth, with head turned slightly to the left and ears pricked in opposite directions, the rakish forelock, sweeping mane, legs and rump covered in a rich amber glaze above a cream glaze, the heavily textured saddle blanket scored and built up in imitation of fur and covered in a mix of green, amber and straw glazes, the garland with florette-moulded trappings. The groom standing on a square plinth wears a short robe glazed in amber, the lapel highlighted in green.

Horse: 31 1/4 in. (79.5 cm.) long;  
groom: 23 1/4 in. (59 cm.) high

HK\$4,500,000-6,000,000 US\$590,000-780,000

PROVENANCE

The Dexinshuwu Collection, acquired in Taipei prior to 1996  
The Chinhuatang Collection, Taipei

EXHIBITED

Chang Foundation, *Ching Wan Society Millennium Exhibition*,  
Taipei, 2000, Catalogue, pl. 66

It is rare to find such an elaborately caparisoned *sancai* horse in this size. The thick, textured blanket covering the saddle is a very unusual feature and a smaller *sancai* horse (47.6 cm.) with a very similar blanket was sold at Christie's New York, 20 September 2002, lot 255. Compare also to horses with a variety of trappings and different treatments of the long mane illustrated in *Luoyang Tang sancai*, pl. 72, and pl. 67; in the revised *Sekai toji zenshu*, vol. 11, pl. 193; in the Eisei Bunko, Tokyo; in the Idemitsu Museum of Art 15th Anniversary Catalogue, 1981, no. 204; by M. Prodan, *The Art of the Tang Potter*, New York, 1961, col. pl. I; and by E. Schloss, *Ancient Chinese Ceramic Sculpture*, Stanford, 1977, vol. II, col. pl. V. Refer, also, to an important massive *sancai* Ferghana horse sold at Christie's, New York, 21 March 2002, lot 103.

The result of Oxford Authentication thermoluminescence test no. C298j86 (18 January 1999) is consistent with the dating of the horse.

唐 三彩馬及牽馬俑

來源

德馨書屋舊藏，1996年以前購於台北  
金華堂珍藏

展覽

鴻禧美術館，《千禧年清翫雅集收藏展》，台北，2000  
年，圖版66號

此馬體態碩大矯健，造型傳神生動，馬鞍及配件華麗繁複，馬鞍上仿皺摺皮革的側襟更是逼真自然，尤為難得。紐約佳士得2002年9月20日曾拍賣一件較小的唐三彩馬（47.6公分），拍品255號，造型姿態與本馬大至相同，馬鞍上同樣披皺摺側襟，可資參考。

此馬經牛津熱釋光測年法檢測（測試編號C298j86；1999年1月18日），證實與本圖錄之定年符合。











VARIOUS PROPERTIES

3112

A VERY RARE SANCAI AND BLUE-GLAZED  
MONKEY-FORM VESSEL

TANG DYNASTY (618-907)

The vessel is finely modelled as a monkey crouching on a waisted cylindrical stool hugging a wineskin, covered with a rich combination of blue, green, amber and cream glazes, the interior of the wineskin applied with a cream glaze. The base is hollow, revealing the pinkish-white clay body on the interior.

9 ½ in. (24.3 cm.) high, box

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

Formerly in an Asian private collection, acquired in Hong Kong on 6 March 1999

*Sancai* vessels in monkey form are extremely rare, and the current piece is particularly charming with the additional splashes of precious cobalt blue. Only one other example appears to be known, which is a *sancai* and blue-glazed monkey, also modelled seated on a cylindrical stool holding a wineskin decorated with foliate tendrils, formerly in the collections of M. Komor and Georges deBatz respectively, later sold at Christie's New York, 30 November 1983, lot 319, for a price of US\$209,000.

The current motif of a monkey holding a wineskin appears to be a whimsical adaptation from another type of *sancai* vessel depicting foreigners holding wineskin flasks. Refer for example to a *sancai* and cold-painted figure of a man, with foreign features such as large rounded eyes, powerful nose and thick beard, crouching in a very similar posture to the current monkey and holding a wineskin flask of identical shape to the one in the current piece, from the Bryan Collection. This piece is illustrated in *Tang Sancai*, Alliance Française de Singapore, 2010, p. 24. Also see lot 3114 in the current sale for this motif.

The result of Oxford Authentication thermoluminescence test no. C207f5 (25 October 2007) is consistent with the dating of this lot.

唐 三彩藍斑猴子抱酒囊尊

來源

亞洲私人珍藏，1999年3月6日購於香港

猴子是唐三彩器中極少出現的題材，本器造型生動可愛，再添上珍貴鈷藍斑，更如畫龍點睛。暫只知一件相近例，雕刻三彩藍斑猴子抱著飾卷草紋的酒囊，先後為M. Komor及Georges deBatz遞藏，後於1983年11月30日拍賣，拍品319號，並以美金209,000成交。

此題材有可能是從胡人抱酒囊俑演變過來。例如新加坡曾展覽一件Bryan珍藏的三彩繪胡人俑，上繪圓眼、高鼻、厚鬍子等胡人特徵，同樣作半跪姿態，手抱形狀與本器一樣的酒囊，見新加坡法國文化協會出版《Tang Sancai》，2010年，頁24。另外本場拍品3114號也是這個主題。

此器經牛津熱釋光測年法檢測（測試編號C207f5；2007年10月25日），證實與本圖錄之定年符合。

3113

AN EXCEPTIONALLY RARE SANCAI-GLAZED  
MANDARIN DUCK-FORM VESSEL

TANG DYNASTY (618-907)

The vessel is superbly modelled as a mandarin duck seated on a spreading pedestal base, with a crest on the head and a curling feathery tail at the back. The plumage is meticulously detailed, the wing feathers picked out in green, cream and amber glazes, the rest of the body incised and covered with a rich amber glaze. The interior of the vessel is applied with a light caramel-toned glaze.

The unglazed foot reveals the pale buff body.

11 3/8 in. (29 cm.) long

HK\$2,800,000-4,000,000

US\$370,000-520,000

PROVENANCE

Eskenazi Ltd., London, acquired in 1999

J.J. Lally & Co., New York, acquired in 2012

EXHIBITED

Eskenazi Ltd., *Ancient Chinese bronzes and ceramics*, New York, 1999, catalogue no. 12

It is extremely rare to find *sancai* bird-form vessels of this type, with only very few known extant examples. Among this very small group of related examples, the current piece is particularly detailed and elaborately modelled, highlighted by the exceptionally well-delineated feather plumage, and the carefully glazed crest and curly tail which are characteristic of mandarin ducks. While the exact function of this vessel is unknown, it is notable that all the related examples do not bear covers. It is known that bronze or gold duck-form censers existed in the Tang dynasty, since they were mentioned in a number of poems written by Tang-dynasty literati, such as the poem *Cu Lou* by Li Shangyin (813-858) which contains the term 'gold censer of a sleeping duck'. Hence it is possible that the current vessel was used as an incense burner.

The current vessel has a very unusual form, and no other identical example appears to have been published. One somewhat similar example is a *sancai* duck-form censer from the Henan Museum, illustrated in *Zhongguo taoci quanji -7- Tang sancai*, Kyoto, 1983, pl. 84 (fig. 1), in which it is catalogued as a 'mandarin duck *hu*'. While the form and rendition of the plumage of this piece is very similar to the current vessel, it lacks the crest and has a longer and more slender neck. Another related example is a *sancai* and blue-glazed duck-form vessel, formerly in the Toguri Art Museum and sold at Sotheby's New York, 15 September 2015, lot 259. This vessel is also modelled without a crest and with a longer neck, while the larger part of the plumage is rendered with bosses instead of incised feather as on the current example. A third example which is similar to the Toguri piece is in the collection of Asian Art Museum of San Francisco, The Avery Brundage Collection, B60P1108. A fourth published duck-form *sancai* vessel modelled with the head turned back, the wings moulded with stylised scrolls instead of feathers, is from the Seikado Collection, and illustrated in Zhu Yiping, *Zhongguo sancai*, Taipei, 1997, pl. 25-3.

The result of Oxford Authentication thermoluminescence test no. C111h24 (11 July 2011) is consistent with the dating of this lot.

唐 三彩鴛鴦壺

來源

埃斯肯納齊，倫敦，購於1999年

藍理捷，紐約，購於2012年

展覽

埃斯肯納齊，《Ancient Chinese bronzes and ceramics》，  
紐約，1999年，圖錄圖版12號

此壺雕塑細膩精巧，生動有神，栩栩如生，誠為唐代三彩器中之精品。三彩鴛鴦壺非常珍稀，存世品寥寥可數，而本器尤為精美，特別是頭上鳥冠及舒卷的尾巴，寫實及巧妙地表現出鴛鴦的特徵。其實際用途至今未明，但其他已知例子均沒有配蓋。唐代流行鴨形香爐，不少唐詩均有記載，例如晚唐詩人李商隱《促漏》一詩中就寫道「舞鸞鏡匣收殘黛，睡鴨香爐換夕熏」，故此器有可能用作香爐。

本器造型非常罕見，有可能是孤品。有一件造型與本器稍相似的例子，藏河南省博物館，著錄於《中國陶瓷全集 -7- 唐三彩》，京都，1983年，圖版84號（圖一），同樣定名為「三彩鴛鴦壺」，惟缺冠，頸部亦較細長。另一例子為東京戶栗美術館舊藏，2015年9月15日於紐約蘇富比拍賣，拍品259號。此壺上罩三彩藍斑釉，如上例一樣缺冠及頸部細長，身體部分以鼓釘表達，與本器上的豐厚羽毛迥異。第三件例子的造型與戶栗美術館一例較相近，藏於三藩市亞洲藝術博物館（館藏編號B60P1108）。最後一例造型較為不同，鴨子作回首狀，羽翼上印卷草紋，與本器的寫實風格顯然不同，藏靜嘉堂文庫，著錄於朱裕平著1997年台北出版《中國三彩》，圖版25-3號。

此器經牛津熱釋光測年法檢測（測試編號c111h24；2011年8月4日），證實與本圖錄之定年符合。



fig. 1 Collection of the Henan Provincial Museum  
圖一 河南省博物館藏品





3114

3114

A RARE SANCAI-GLAZED SEATED FOREIGNER-FORM VESSEL  
TANG DYNASTY (618-907)

The seated foreigner is well-potted with one knee upright and the other bent horizontally, his two arms cradling a large wine vessel with a foliate mouth. His head is turned slightly to one side with characterful features, including a large nose, bulging round eyes, and his forehead tied around with a fillet. It is covered overall with a crackled glaze with touches of green and amber splashed over a cream ground.

4 ½ in. (12 cm.) high

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

An English private collection, acquired in Hong Kong in the 1980s

Sancai vessels of this rare type, depicting seated foreigners holding wine vessels are among the most expressive pottery sculptures of the Tang dynasty. The current figure is closely related to another seated figure similarly holding a wine vessel in the Royal Ontario Museum Collection, illustrated in *Homage to Heaven, Homage to Earth: Chinese Treasures of the Royal Ontario Museum*, Toronto, 1992, pl. 24

唐 三彩胡人抱酒囊俑

來源

英國私人收藏，於1980年代購自香港

3115

A SMALL SANCAI-GLAZED GLOBULAR JAR  
TANG DYNASTY (618-907)

With a potting groove encircling the shoulder and incurved outh rim, the jar is splash-glazed in green, amber and cream glazes ending in an irregular line above the very slightly concave base to expose the fine buff ware. The interior is unglazed.

4 ½ in. (10.8 cm.) diam., Japanese wood box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Tokodo Antiques, Tokyo, acquired in 1989

唐 三彩小罐

來源

古美術東湖堂，東京，1989年



3115

3116

A RARE SANCAI-GLAZED  
CANDLESTICK HOLDER

TANG DYNASTY (618-907)

Well-potted as a cylindrical candle holder supporting a circular drip pan raised on a ribbed stem rising from a larger drip pan below, and all raised on a spreading foot. It is covered overall with a splashed glaze of green and amber on a straw coloured ground.

10 in. (25.5 cm.) high

HK\$350,000-500,000

US\$46,000-65,000

PROVENANCE

An English private collection, acquired in Hong Kong in the 1980s

Compare a slightly larger *sancai*-glazed example (29.4 cm. high), but incorporating large areas of blue glaze in the Palace Museum, Beijing, illustrated in *Porcelain of the Jin and Tang Dynasties, The Complete Collection of Treasures of the Palace Museum, Hong Kong*, 1996, p. 225, no. 207 (fig. 1).

The result of the Oxford thermoluminescence test no. C204c99 (January 2005), is consistent with the dating of this lot.

唐 三彩燈台

來源

英國私人收藏，於1980年代購自香港

見一尺寸稍大（29.4公分高）但為三彩加藍釉之近似例，著錄於《故宮博物院藏文物珍品全集31－晉唐瓷器》，香港，1996年，頁225，207號（圖一）。

此器經牛津熱釋光測年法測試（測試編號 C204c99，2005年1月），證實與本圖錄之定年符合



fig. 1 Collection of the Palace Museum,  
Beijing

圖一 北京故宮博物院藏品



3117

3117

## A FINE XIANGZHOU MOULDED CELADON

'FLORAL' DISH

NORTHERN QI-SUI DYNASTY (550-618)

The dish is supported on a low solid foot, finely moulded with a central flowerhead in high relief, surrounded by lotus petals separated by rows of dots, below a band of vertical lines around the rim, covered with an olive-green glaze pooling at the recesses, stopping mid-way on the reverse above the foot.

4 1/4 in. (10.6 cm.) diam., box

HK\$120,000-180,000

US\$16,000-23,000

## PROVENANCE

Acquired in Hong Kong, 5 July 1999

## 北齊 / 隋 相州窯青瓷寶相花紋盤

## 來源

1999年7月5日購於香港

PROPERTY FROM A PRIVATE FAMILY COLLECTION

3118

## A RARE AMBER AND GREEN-GLAZED EWER

LIAO DYNASTY (907-1125)

The ewer is finely potted with a compressed globular body sitting on a flat base with two large spur marks, set with an arching rope-twist handle terminating at each side with a monkey-like animal head, the top applied with a stylised flowerhead, the long tapering spout incised with concentric rings, opposite an integral strainer with six apertures. The ewer is largely covered with a rich amber glaze stopping irregularly above the base, the strainer highlighted with a bright green glaze.

6 3/8 in. (16.3 cm.) high

HK\$220,000-280,000

US\$29,000-36,000

## PROVENANCE

Eskenazi Ltd., London, 2001

The Benjamin J. Fernandes Collection, no. 013

## EXHIBITED

Eskenazi Ltd., *Chinese ceramic vessels 500-1000 AD*, London, 8 to 30 November 2001, Catalogue, no. 13

While the exact function of this ewer is currently unknown, the integral strainer suggests that it may have been used for the filtering of tea, wine or herbal drinks. There are very few known related examples. One slightly smaller example of similar form (14.4 cm. high) but glazed in blue on the body and amber on the handle, spout and strainer, is in the Art Institute of Chicago Collection (Gift of Russell Tyson, 1951.303), illustrated in H. Trubner, 'Chinese Ceramics from the Prehistoric Period through Ch'en Lung', Los Angeles County Museum, Los Angeles, 1952, no. 62.

## 遼 三彩貼寶相花猴耳提梁壺

## 來源

埃斯肯納齊，倫敦，2001年

Benjamin J. Fernandes珍藏，藏品編號013

## 展覽

埃斯肯納齊，《Chinese ceramic vessels 500-1000 AD》，倫敦，2001年11月8-30日，圖錄圖版13號

此壺造型獨特，壺身有篩口，上刺六個小孔，實際用途有待考證，但有可能是用作篩酒、茶或草藥飲料。此器非常罕見，同類例子不多，暫知一件較小的例子（14.4公分高），器型與本壺大致相同，壺身罩藍釉，壺嘴、篩口、提梁施黃釉，藏芝加哥藝術學院（館藏編號1951.303）。



detail  
細部



3119

## A VERY RARE YUE MISE BOX AND COVER

LATE TANG DYNASTY-FIVE DYNASTIES, 9TH-10TH CENTURY

The box and cover are of the same shallow domed shape with straight sides, with an incised band near the upper rim of the cover, covered overall under an even and semi-translucent glaze of yellowish-olive tone, with the exception of the ten oval spur marks on the underside of the box, and the mouth rims of the box and cover where twenty-six corresponding spur marks are visible. 6 7/8 in. (17.5 cm.) diam., Japanese wood box

HK\$400,000-600,000

US\$52,000-78,000

## PROVENANCE

Matsushita Corporate Collection, Japan

## EXHIBITED

Tokyo National Museum, *Special Exhibition: Chinese Ceramics*, Tokyo, 12 October – 23 November 1994, Catalogue no. 131

Surviving Yue boxes of this size and quality of glaze are exceptionally rare. Compare to a round cosmetic box and cover (9.4 cm.) from the Tang dynasty, illustrated in *Zhongguo taoci: Yueyao*, Shanghai, 1983, no. 154, which has a proportionally taller box but has the same incised band around the upper rim of the cover; and another Tang-dynasty round cover (9 cm.) of this form with a remarkably similar glaze, recovered from the Shanglinhu Yue kiln site, Zhejiang province, which was the centre of production of Yue wares during the Tang and Song dynasties, see *Shanglinhu Yueyao*, Beijing, 2002, col. pl. 2/5; and a shallower cosmetic box (8.4 cm.) (fig. 1) similarly fired on spurs (fig. 2) uncovered from Kangling, the Mausoleum of Lady Ma (890-939), the principal wife of the second King of the Wuyue Kingdom, illustrated in *Complete Collection of Ceramic Art Unearthed in China – 9 – Zhejiang*, Beijing, 2008, p. 145, no. 145, which the author suggests might be an example from a group of the finest Yue porcelain known as the *mise* ware.

## 晚唐/五代 越窯秘色青瓷盒

## 來源

日本松下企業珍藏

## 展覽

東京國立博物館，《特別展：中國の陶磁》，東京，1994年10月12日 – 11月23日，圖錄圖版131號

此盒的釉質極其平滑，入手溫潤如玉，為晚唐五代越窯成熟期的佳作。越窯圓盒以尺寸較小的粉盒、油盒居多，如此鏡盒大小者極為珍罕。造型近似的例子可比較一件形狀較為圓厚的唐代粉盒(直徑9.4公分)，載於《中國陶瓷 - 越窯》，上海，1983年，圖版154號；一件釉色及光澤極為類似的圓蓋，於上林湖越窯唐代窯址出土，見《上林湖窯址》，北京，2002年，彩色圖版2/5；及一件較為平淺的五代粉盒(直徑8.4公分)（圖一），同為支燒（圖二），於1996年自浙江省臨安縣玲瓏鎮五代後晉天福四年(939)康陵出土，見《中國出土瓷器全集 - 9 - 浙江》，北京，2008年，頁145，圖版145號。康陵為吳越國第二代國王錢元瓘妻恭穆夫人馬氏的陵墓，可見此類圓盒於當時所受的重視。



fig. 1  
圖一



fig. 2  
圖二



Lot 3119 base  
本拍品底部





another view  
另一面

PROPERTY FROM THE YANGDETANG COLLECTION

3120

A CARVED CELADON YAOZHOU 'LOTUS' EWER  
FIVE DYNASTIES (907-960)

The ewer is carved in relief with a broad band of lotus scroll, beneath the gently sloping shoulder between beaded edges and incised with curvilinear lines, which is applied with a curved spout further marked with cross-hatched design opposite to a strap handle, covered overall with a densely crackled glaze of bluish-celadon tone with the exception of the foot ring revealing the pale grey body.

7 7/8 in. (20 cm.) high

HK\$400,000-600,000

US\$52,000-78,000

Ewers of the present form with decorations finely carved in high relief are among the earliest celadon wares produced at the Yaozhou kilns in Huangbao county, Tongchuan city, Shaanxi province. Sherds of ewers with similar form and carved decoration had been recovered from the Five Dynasties stratum at the Yaozhou kiln sites, see *Wudai Huangbao yaozhi*, Beijing, 1997, pp. 64 and 67, colour pl. 5, pl. 29, and pl. 30, figs. 1 and 2, and another example illustrated in *Yaozhou Kiln*, Shaanxi Province, 1992, 56th page. Compare also to a nearly identical example in the Meiyintang Collection, illustrated by Regina Krahf, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. 3(II), pp. 470-1, no. 1472.

五代 羅州窯青釉刻蓮紋水注

來源

養德堂珍藏

本件青釉刻蓮紋水注是耀州窯早期的代表作品。耀州窯位於陝西省銅川縣黃堡鎮，創燒於唐代，至十世紀起主要生產青瓷。十世紀的耀州窯青瓷以其厚潤青翠的釉色和深峻流暢的刻花而著稱。這兩點在本件這類拍品的執壺上表現尤為突出。在耀州窯窯址的發掘中，考古學家在五代的地層中發現與本品器型、紋飾近似的青釉執壺殘件，見《五代黃堡窯址》，北京，1997年，頁64及67，圖版5、29、30號，編號1及2，及《耀州窯》，陝西省，1992年，頁56。另可參考玫茵堂藏近乎雷同的一件水注，見康蕊君著《中國陶瓷》卷三之二，1994年，頁470-471，圖錄編號1472。



3121

A SMALL CARVED YUE 'FLORAL' JAR

NORTHERN SONG DYNASTY (960-1127)

The jar is of slightly compressed ovoid form, carved with four equally spaced cartouches enclosing peony blooms divided by stylised cloud-scrolls, covered on the exterior and interior with a glaze of olive-green tone.

4 1/4 in. (11 cm.) high, box

HK\$300,000-400,000

US\$39,000-52,000

北宋 越窑刻花小罐

來源

德馨書屋珍藏



3122

A RARE CARVED YUE 'PARROT AND PEONY'  
CIRCULAR BOX AND COVER

NORTHERN SONG DYNASTY (960-1127)

The domed cover is finely carved in relief with a parrot in flight amidst a peony scroll, encircled by a double bow-string border with straight sides corresponding to those of the box above a tapering lower body raised on a spreading foot ring. They are covered inside and out with a glaze of soft greyish-green tone with the exception of the foot rim of the box.

5 1/8 in. (13.1 cm.), diam., box

HK\$400,000-600,000

US\$52,000-78,000

Parrot was a very popular motif on fine ceramic wares of the late Tang and Northern Song dynasties, and can also be found on a number of silver and gold wares, such as the famous Tang-dynasty gilt-silver lidded jar with handle excavated in 1970 at Hejiacun, Xi'an, Shaanxi province, which also bears a similar design of parrots and peonies, see *World of the Heavenly Khan: Treasures of the Tang Dynasty*, National Palace Museum, Taipei, 2002, p. 50.

北宋 越窯青釉刻鵝鶴牡丹紋盒

鵝鶴牡丹圖樣為晚唐至北宋陶瓷常見之紋樣，1970年10月於陝西出土的何家村唐代窖藏中的鎏金鵝鶴牡丹紋提梁銀罐，即為一例。參見國立故宮博物院，《天可汗的世界：唐代文物大展》，台北，2002年，頁50。

來源

德馨書屋珍藏



3123

A RARE LARGE CIZHOU PAINTED 'FLORAL'  
VASE, MEIPING

JIN DYNASTY (1115-1234)

The elongated ovoid vase is elegantly modelled with an overturned mouth rim. It is finely decorated on the exterior with floral scrolls growing from a feathery foliage meander. It is further decorated with radiating S-shaped motifs on the sloping shoulder between bowstring bands, and repeated with three broad cylindrical bands above the tapered foot.

16 ¼ in. (42.5 cm.) high

HK\$400,000-600,000

US\$52,000-78,000

EXHIBITED

Chang Wei-Hwa & Company, *Pottery Architectural Structures*,  
Taipei, 2000, and illustrated in the Catalogue, no. 25

Cizhou painted vases of this large size are remarkably rare, and only one other example of this size and design appears to be known, which was sold at Sotheby's Hong Kong, 2-3 June 2016, lot 665. It is interesting to note the technique in the use of fine feathery motif denoting foliage on the present vase, which appears to be an effective design for slender Cizhou vases. It is noted that vases decorated with this design, rendered in quick, flicking brush strokes are characteristics of wares made in the Yuxian kilns in Henan. Compare to two further similar examples illustrated by Tsugio Mikami in *Sekai Toji Zenshu*, Ceramic Art of the World, vol. 13, Shogakukan, 1981, p. 239, no. 256 (49.2 cm.) in the collection of the Tomioka Art Museum; and p. 239, no. 257 (35.2 cm.).

金 磁州窑白地鐵繪草葉紋梅瓶

來源

德馨書屋珍藏

展覽

雲中居，《聚英雅集千禧年展》，台北，2000年，圖錄圖版25號

如此碩大修長的磁州窑梅瓶非常稀罕，同類例子寥寥可數，暫只知一件紋飾與尺寸幾乎相同的梅瓶，2016年6月2-3日於香港蘇富比拍賣，拍品665號（封面）。本瓶上的草葉紋線條流暢寫意，筆觸迅疾快勢，有學者提出是河南禹縣窑瓷器的典型風格。另可與兩件磁州瓶子作比較，一件藏富岡美術館，著錄於1981年東京出版《世界陶磁全集》，卷13，圖版256號（49.2公分）；另一件見同上，圖版257號（35.2公分）。



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3124

## A DING CARVED 'LOTUS' DISH

NORTHERN SONG DYNASTY (960-1127)

The shallow dish is delicately potted with angled flaring sides rising from the foot ring to the circular rim, and fluidly carved on the interior with a lotus flowerhead on a stem of scrolling leaves at the centre. All is covered in a translucent ivory-tinted glaze. The rim bound in copper.

6 ¾ in. (16.2 cm.), diam., box

HK\$1,300,000-2,600,000

US\$170,000-340,000

Similar Ding dishes include one in the Meiyintang Collection and illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. 1, p. 205, no. 362, and another illustrated in *A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi*, London, 2012, p. 284, no. 273; and two examples with carved lotus spray meandering towards the left formerly in the Collections of Edward T. Chow and Linyushanren, sold at Christie's Hong Kong, 2 December 2015, lot 2816, and Christie's New York, 15 September 2016, lot 705.

Compare, also, a related Ding dish of slightly later date carved with a peony spray on the interior and peony scroll on the exterior, illustrated by Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the Collection of the National Palace Museum*, Taipei, 2014, pp. 86-87, no. II-41.

It is interesting to note that excavations at the Silongkou Yue kiln site have revealed dishes of similar form and design from the Southern Song stratum (see *Silongkou yueyao zhi* (Silongkou Yue Ware Kiln Site), Beijing, 2002, pp. 108-113). In order to assert his legitimacy to the throne, the Southern Song Emperor Gaozong made huge efforts to re-establish the Northern Song imperial rites and court life after fleeing to Hangzhou. According to the Southern Song official book, *Zhongxing lishu* (Book of Rites in the Age of Revival), in the 1st and 4th year of the Shaoxing reign (1131 and 1134), the Southern Song court ordered Yuezhou and Shaoxingfu Yuxiaoxian to produce ceramic ritual vessels for the imperial sacrificial hall. Gaozong not only ordered local Yue kilns to make ritual vessels but also to produce wares for daily use in the Northern Song imperial style. A shard of a Southern Song Yue ware dish of very similar form and design bearing a *yuchu* (Imperial Kitchen) mark, found at Hangzhou, is illustrated by Jin Zhiwei, 'Yuchu zikuan yueci zaitan' (Study of Yue Wares Bearing Yuchu Marks), *Palace Museum Journal*, 2001, no. 1, pl. 8.

## 北宋 定窯劃蓮紋折腰盤

來源

德馨書屋珍藏

定窯是五大名窯中唯一以紋飾見長者，素有定州花瓷的美稱。本件定窯於盤內裝飾折枝蓮花一朵，線條俐落，流暢如畫，為定窯劃花工藝的傑出代表。定窯中刻有此種紋飾的折腰盤殊不多見，同類定窯劃花蓮紋折腰盤可參考瑞士攻茵堂珍藏一件，著錄於康蕊君著《中國陶瓷》卷一，1994年，頁205，圖錄編號362，及埃斯肯納齊舊藏一件，見《中國藝術品經眼錄—埃斯肯納齊的回憶》，倫敦，2012年，頁284，編號273；以及兩件蓮枝轉向左側先後為仇炎之及臨宇山人遞藏的例子，其一於香港佳士得2015年12月2日拍賣，拍品2816號，另一於紐約佳士得2016年9月15日拍賣，拍品705號。

台北故宮另藏一件時代稍晚的類似例子，花葉滿鋪內外壁，刀筆豪邁，著錄於蔡珍芬，《定州花瓷—院藏定窯系白瓷特展》，台北，2014年，頁86-87，編號II-41。

刻有同類紋飾的折腰盤亦見於南宋早期的越窯。慈溪寺龍口越窯址南宋地層出土有多件折枝花紋盤，見《寺龍口越窯址》，北京，2002年，頁108-113。據《中興禮書》記載，南宋高宗紹興元年（1131）、紹興四年（1134）朝廷曾分別命越州和紹興府余姚縣燒造明堂祭器。

而在杭州發現的一件折枝花紋葵口折腰盤殘片的圈足內則明確刻有

「御廚」字款，為南宋宮廷御用器，見金志偉，〈「御廚」字款越瓷再探〉，《故宮博物院院刊》，2001年第1期，圖版八。高宗皇帝南渡中興後在臨安大力恢復汴京宮廷的典章制度，不僅下令燒造瓷製祭器，亦嘗試復原北宋宮廷的生活用器。此式折腰盤應為北宋宮廷官樣瓷，為曲陽定窯首創，在南宋時又在宮廷的授命下由越窯仿燒，期間亦可能有定窯南渡工匠的參與。

裝飾典麗的定窯瓷器不僅為宮廷所重，亦符合當日的文人品味。蘇軾《試院煎茶》詩中有言，「君不見昔時李生好客手自煎，貴從活火發新泉；又不見今時潞公煎茶學西蜀，定州花瓷琢紅玉」，即是北宋文人用帶有裝飾的定窯飲茶品茗的一個例證。北宋著名文人氏族，陝西藍田呂氏家族墓地就曾出土過一件定窯折枝花紋蓋盒，發表於《異世同調—陝西省藍田呂氏家族墓地出土文物》，北京，2013年，頁162-163，編號57。



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3125

PROPERTY FROM THE DEXINSHUWU COLLECTION

3125

A QINGBAI 'CHI LONG' CUP

SOUTHERN SONG DYNASTY (1127-1279)

The cup is potted with a deep rounded sides, flanked on the sides with a pair of modelled clambering *chilong* with long bifurcated tails curling around the vessel forming the handles. It is covered overall with a glaze of pale sky-blue tone with the exception of the unglazed mouth rim revealing the fine white body.

5 ¾ in. (14.5 cm.), diam., box

HK\$150,000-260,000

US\$20,000-34,000

南宋 青白釉螭龍耳盃

來源

德馨書屋珍藏

PROPERTY FROM THE DEXINSHUWU COLLECTION

3126

A FINE AND RARE LONGQUAN CELADON

'KINUTA' VASE

SOUTHERN SONG DYNASTY (1127-1279)

The mallet-shaped body rising to a wide everted rim, set to the neck with a pair of stylised phoenix handles with detailed crown and wings, covered overall with a glaze of pea-green tone stopping at the foot rim.

6 ¾ in. (17 cm.) high, box

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

US\$110,000-130,000

PROVENANCE

Sold at Christie's Hong Kong, 31 October 1994, lot 530

南宋 龍泉窯雙鳳耳瓶

來源

香港佳士得，1994年10月31日，拍品530號  
德馨書屋珍藏



3126



PROPERTY FROM THE DEXINSHUWU COLLECTION

3127

A JIZHOU 'LEAF' BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is of flared, conical form, and the interior bears the imprint of a large leaf fired to a yellowish-buff and pale brown colour, in contrast to the matte glaze of dark brown colour which covers the interior and exterior where it ends in a line above the foot to expose the off-white ware.

5 7/8 in. (15.1 cm.) high, box

HK\$300,000-500,000

US\$39,000-65,000

南宋 吉州窯烏金釉葉紋上飄盌

來源

德馨書屋珍藏

3128

A JIZHOU RESIST-DECORATED 'PHOENIX' VASE,  
MEIPING

SOUTHERN SONG DYNASTY (1127-1279)

The vase is resist-decorated on two sides with a pair of *phoenix* amidst cloud scrolls that are detailed in brown slip, and reserved against a dark brown glaze that continues over the lipped mouth rim and falls to the edge of the foot.

11 in. (28.1 cm.) high, box

HK\$600,000-800,000

US\$78,000-110,000

The *fenghuang*, or phoenix, comprises *feng*, the male and *huang*, the female bird. They can be differentiated by their tails; the male with his segmented into four filaments and the female with a fanciful scroll for its tail. The phoenix is an auspicious bird that has traditionally represented peace and prosperity.

The delicate decoration on this *meiping* was produced by first affixing a stencil to the surface and then immersed foot-first in a dark brown glaze. When the glaze stabilized, the stencils were removed to reveal the reserved designs which were further painted with an iron-rich slip.

Compare to a similar *meiping* illustrated by Robert Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black-Glazed Ceramics, 400-1400*, Harvard University Art Museums, 1996, pp. 253-5, no. 103.

南宋  
吉州窯黑釉剔鳳凰紋梅瓶

瓶撇口，束頸，豐肩，撇低，圈足。通體施黑釉，釉色凝厚。器身飾剔一組雙鳳紋，紋飾處露黃色胎，兩鳳凰首尾相接，以祥雲間隔開來。

參考一件相似例，著錄於Robert D. Mowry著1996年哈佛大學美術館出版，《Hare's Fur, Tortoiseshell and Partridge Feathers: Chinese Brown and Black-Glazed Ceramics, 400-1400》，頁253-255，圖103。



3129

A FINE AND RARE SMALL JUN PURPLE-  
SPLASHED 'BUBBLE' BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl is covered inside and out with a thick lavender-blue glaze thinning to mushroom on the mouth, the interior applied with a single splash of vivid purplish-red tone. The glaze stops irregularly above the foot revealing the fine purplish-brown body. 2 1/2 in. (6 cm.) diam., Japanese wood box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Bluett & Sons, London, 31 March 1964

A European private collection, 1964-2010

The brilliant purple splashes on the current bowl were produced by the addition of copper oxides to the surface of unfired glaze, a decorative technique that appeared on Jun wares starting from the end of the 11th century.

Jun bowls with splashes on both the interior and exterior are highly sought after. Examples of similar bowls, mostly of below 9 cm. in diameter, include one in the Palace Museum, Beijing, illustrated in *Porcelain of the Song Dynasty (II)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1996, p. 246, pl. 222 (8.3 cm. diam.); another in the collection of the Percival David Foundation, illustrated by S. Pierson, *Song Ceramics: Objects of Admiration*, London, 2003, p. 61, pl. 20 (PDF 45B) (8.6 cm. diam.); one formerly in the Linyushanren Collection, sold at Christie's Hong Kong, 2 December 2015, lot 2808.

北宋 / 金 鈞窯天藍釉紫斑小盌

來源

Bluett & Sons, 倫敦, 1964年3月31日

歐洲私人收藏, 1964-2010年

此件鈞窯小盌造型雋秀，盈盈可握。其螢潤光亮的天藍釉面之中飾有不規則的玫瑰紫色斑塊，觀之如晚霞變幻又如山水氤氳，引人入勝。鈞窯的銅紅釉裝飾始於十一世紀末的北宋晚期。

此類紫斑小盌為鈞窯名品。傳世的同類小盌可參照故宮博物院藏一例，載於1996年出版故宮博物院藏文物珍品全集《兩宋瓷器（上）》，頁246，圖版222。另一相似的例子為大維德爵士舊藏現存大英博物館，載於畢宗陶著，倫敦2003年出版《Song Ceramics: Objects of Admiration》，頁61，圖20。另一件為臨宇山人舊藏，2015年12月1日於香港佳士得拍賣，拍品2808號。



(two views 兩面)



3130

3130

A FINE JUN BLUE-GLAZED BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl has rounded sides rising to a slightly incurved rim from the short, unglazed foot, and is covered with a glaze of sky-blue tone, thinning to mushroom on the rim.

4 1/4 (10.9 cm.) diam., box

HK\$180,000-250,000

US\$24,000-32,000

北宋 / 金 鈞窯天青釉盤

3131

A RARE RUSSET-SPASHED BLACK-GLAZED LOTUS-BUD FORM JAR AND COVER

NORTHERN SONG DYNASTY (960-1127)

The rounded sides rising from a short slightly flaring foot, covered in and out with a lustrous black glaze with densely spaced russet flecks, thinning to chocolate-brown at the mouth rim and pooling in an irregular line above the foot exposing the coarse buff-fired ware. The similarly glazed cover is domed above the wide, everted rim and has a small knob.

4 3/4 in. (12 cm.) high

HK\$400,000-600,000

US\$52,000-78,000

北宋 黑釉鐵锈斑蓮苞式蓋罐



3131

3132

A FINE AND RARE SMALL JUN 'BUBBLE' BOWL

NORTHERN SONG (960-1127)

The bowl has rounded sides rising to an incurving rim, supported on a short unglazed foot. It is applied with a glaze of sky-blue tone, thinning to mushroom on the rim.

2 ¾ (6.8 cm.) diam., Japanese wood box

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

US\$110,000-160,000

'Bubble' bowls in this size are very rare. Two comparable examples are in the Meiyintang Collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, nos. 384 and 388, pp. 220-221 and also another example with smaller size in the Beijing Palace Museum, illustrated in *Zhongguo taoci quanji: Junyao*, vol. 12, Kyoto, 1983, pl. 42.



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北宋 鈞窯天青釉小盤

如此件形制的鈞窯小盤極為罕見。玫茵堂珍藏中有兩件例子可資比較：見康蕊君，《玫茵堂中國陶瓷》，卷1，倫敦，1994年，圖版384及388號，頁220-221。另一件尺寸較小的，則屬北京故宮博物院館藏，見《中國陶瓷大系：鈞窯》，卷12，京都，1983年，圖版42號。





3133

THE PROPERTY OF A GENTLEMAN

3133

A LARGE CIZHOU PAINTED JAR

YUAN DYNASTY (1279-1368)

The jar is heavily potted and freely painted on the sides with two large cartouches enclosing leafy floral sprays below a band decorated with scrolls, all in dark brown on a white slip under a clear glaze.

11 in. (28 cm.) wide, box

HK\$80,000-150,000

US\$11,000-19,000

元 磁州窑白地褐彩大罐

VARIOUS PROPERTIES

3134

A CIZHOU SGRAFFITO RUYI-FORM PILLOW

NORTHERN SONG DYNASTY (960-1127)

The top is deftly carved and combed through the white slip to the buff body with a leafy peony stem, and around the sides with a further band of foliate scroll, all enclosed within a double line border. It is covered overall in a clear glaze which stops immediately above the unglazed base.

12 in. (30.5 cm.) wide

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Collection of Mr. and Mrs. James E. Breece, III

The result of Oxford Authentication thermoluminescence test no. PH063/245 (23 November 2006) is consistent with the dating of this lot.

北宋 磁州窑白釉剔牡丹纹如意形枕

來源

James E. Breece III 伉儷珍藏

此器經牛津熱釋光測年法測試（測試編號 PH063/245，2006年11月23日），證實與本圖錄之定年符合。



3134



3135 (two views 兩面)

3135

A SMALL HUAIREN BLACK-GLAZED RUSSET 'OIL SPOT' BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl is covered with a thick black glaze splashed liberally with russet 'iron spots' of various sizes, above a thin brown glaze stopping above the purple-dressed foot and body.  
3 1/8 in. (7.9 cm.) diam., box

HK\$80,000-150,000

US\$11,000-19,000

北宋 / 金 懷仁窯黑釉金油滴小盃



3136



3137

3136

A FINE LONGQUAN CELADON 'LOTUS' BOWL  
SOUTHERN SONG DYNASTY (1127-1279)

The bowl is moulded to the exterior with a band of slender lotus petals, emanating from the foot. It is covered in a glaze of soft bluish sea-green tone, pooling in the crevices of the decoration and stopping neatly at the foot.

5 1/4 in. (13.1 cm.) diam., inscribed Japanese double wood boxes

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE

Collection of Umegami Songyu (1881-1945), Kyoto

The Japanese wood box accompanying this tea bowl is inscribed with the signature Seian, which is the studio name of Umegami, Songyu (1881-1945), a renowned Buddhist monk as well as a tea master based in the Honganji Temple in Kyoto.

南宋 龍泉青釉蓮瓣盃

來源

梅上尊融 (1881-1945), 京都

此盃的原裝日本木盒上有「西菴」款識。西菴為日本京都淨土真宗高僧及著名茶人梅上尊融 (1881-1945) 的別號，曾為廣教寺住職、本願寺執行長。

3137

A FINE SMALL LONGQUAN CELADON FISH-HANDED CENSER  
SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The censer is flanked on either side with a stylised fish-form handle, covered overall with a thick, satiny glaze of sea-green tone, leaving the foot ring unglazed revealing the fine brown body.

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

HK\$180,000-260,000

US\$24,000-34,000

PROVENANCE

Sold at Christie's London, 10 December 1990, lot 115

Harmony of Form, Serenity of Colour: Private Collection of 'Song' Ceramics, sold at Sotheby's New York, 23 March 2011, lot 535

南宋/元 龍泉青釉雙魚耳小爐

來源

倫敦佳士得，1990年12月10日，拍品115號

紐約蘇富比，2011年3月23日，拍品535號

《Harmony of Form, Serenity of Colour: Private Collection of 'Song' Ceramics》



3138

A VERY RARE GUAN-TYPE LONGQUAN  
CELADON FOLIATE VASE

SOUTHERN SONG DYNASTY (1127-1279)

The vase is pear-shaped with a flaring mouth and a splayed foot, and moulded with eight lobes along the length of its body. It is covered overall with a greyish celadon glaze and suffused with crackles, especially along the moulded ridges. The unglazed foot rim has a dark brown dressing.

9 ½ in. (24 cm.) high

HK\$5,000,000-8,000,000

US\$650,000-1,000,000

PROVENANCE

John Sparks, London, early 1980s

A Japanese Private Collection, acquired from the above, 8th July, 1983

南宋 龍泉官窯青瓷棱角瓶

瓶寬腹，細頸，敞口，撇足，模製為八稜，通體施淡青釉，釉上滿佈大開片。灰胎，胎上施深色護胎汁。

來源

John Sparks, 倫敦, 約1980年代早期

日本私人收藏, 1983年7月8日購於John Sparks



base  
底部



## 3138 Continued

The current vase belongs to a group of fine Longquan celadon pieces made in the form and style of *Guan* ware prototypes, and are most likely to have been commissioned by the court. A few related pieces are recorded, such as the lobed vase excavated in Jinyucun, Sichuan Province, illustrated in *The Research of Porcelain of Longquan Kiln*, Beijing, 2013, col pl. 8 (fig. 1); and a lobed wall vase excavated in Hangzhou, illustrated in *Study of Song Xiuneisi Imperial Kilns Hangzhou*, Hangzhou, 2006, p. 148, no. 112 (fig. 2). While the Jinyucun example has a lozenge-shaped cross-section, the current vase is more rectangular in form. Its shape is perhaps influenced by earlier Longquan vases with rectangular cross-section, such as the one dated to the Northern Song period illustrated by Zhu Boqian in *Celadons from Longquan Kilns*, Taipei, 1998, p. 110, no. 71. The so-called 'Longquan *Guan*' wares normally have a dark body, while the current vase has a greyish body applied with a dark dressing to achieve a similar visual effect. Compare a Longquan celadon *cong* vase (故017700N000000000) in the National Palace Museum, Taipei, which also has similar dressing applied to the body material.

本瓶屬龍泉窯中一種有官窯形式風格的作品，極有可能是宮中定燒的瓷器。有幾件與本瓶相關的作品可資比較，一件是四川金魚村窖藏出土的一件黑胎龍泉窯花口瓶，著錄於《龍泉窯瓷器研究》，北京，2013年，彩色圖版8（圖一）；另一件是杭州出土的官窯花口璧瓶，著錄於《南宋杭州修內司官窯研究》，杭州，2006年，148頁，112號（圖二）。金魚村瓶是菱形切面，而本瓶的切面則較近於長方形，造型更為秀美忻長。這個器型可能受到早期龍泉窯的影響，可參考一件北宋的龍泉窯方瓶，著錄於朱伯謙著《龍泉窯青瓷》，台北，1998年，110頁，71號。龍泉官窯器通常是黑胎，而本瓶是灰胎上加了深色的護胎汁，以達到同樣的視覺效果。這種作法的龍泉官窯器可參見台北故宮博物院一件龍泉窯琮式瓶（故017700N000000000），同樣是加了深色的護胎汁。

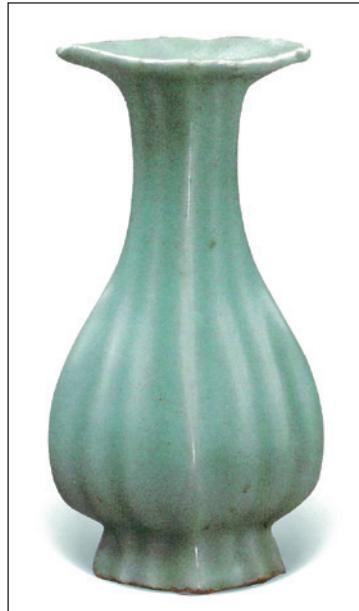


fig. 1  
圖一



fig. 2  
圖二



3139

A FINE AND RARE SMALL LONGQUAN  
CELADON TRIPOD CENSER  
SOUTHERN SONG DYNASTY (1127-1279)

The censer has deep rounded sides rising to a straight, lipped rim, and stands on three slender cylindrical legs. The mouth rim is applied with two upright lug handles. It is covered overall in a pale celadon glaze thinning to white to the extremities and stopping around a circle on the base, exposing the body material.  
3 ¼ in. (8 cm.) high

HK\$300,000-500,000

US\$39,000-65,000

This censer is a fine example of early Southern Song Longquan ware. Compare a very similar example in the Quzhou Museum but with thicker and shorter legs, illustrated in *The Research of Porcelain of Longquan Kiln*, Beijing, 2013, p. 181, pl. 11 (fig. 1).

南宋 龍泉青瓷冲天耳三足鼎式爐

此爐是南宋早期龍泉窯器的精品，造型秀麗可愛，三足錐形空心，製造工藝比後期常見的鬲式爐難度要高，傳世品也更為少見。參見衢州博物館藏一件與本爐相似的鼎式爐，但足較為粗短，著錄於《龍泉窯瓷器研究》，北京，2013年，頁181，圖11（圖一）。



fig. 1 Collection of the Quzhou Museum, Zhejiang Province  
圖一 衢州博物館藏品



3140

A LONGQUAN CELADON 'LOTUS PETAL' BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with deep, rounded sides, moulded and carved on the exterior with overlapping petals rising from the foot, covered overall with a thick even glaze of pale sea-green tone.

6 1/4 in. (16 cm.) diam., Japanese wood box

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

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

南宋 龍泉青釉蓮瓣盞

來源

日本大阪私人珍藏，入藏於1950年代





3141

3141

### AN AGATE OVAL STEM DISH

SONG DYNASTY (960-1279)

The dish is of oval shape with shallow sides, supported on a tall foot of conforming shape. The translucent stone is of pale creamy tone, with some pale caramel inclusions.

6 1/8 in. (15.7 cm.) long, box

HK\$120,000-180,000

US\$16,000-23,000

It is rare to find an agate vessel from the Song dynasty. Compare to an agate floral-lobed bowl from the Robert Ellsworth Collection, sold at Christie's New York, 19 March 2015, lot 597; and an agate flower-form cup stand from the collection of Jacques and Galila Hollander, Belgium, sold at Christie's Paris, 11 December 2013, lot 27.

### 宋 瑪瑙橢圓形高足盤

宋代瑪瑙器皿存世量非常少。可參考一件瑪瑙花口盞，為安思遠舊藏，2015年3月19日於紐約佳士得拍賣，拍品597號；及一件瑪瑙花口盞托，為比利時Jacques及Galila Hollander舊藏，2013年12月11日於巴黎佳士得拍賣，拍品27號。

3142

### A SMALL QINGBAI 'CHILONG' EWER

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The ewer is potted with a pear-shaped body, applied with a handle in the form of a clambering *chilong* and a slightly curved spout, covered on the exterior with a thick pale bluish-white glaze. The interior and base are unglazed revealing the fine white body fired to a faint orange colour.

3 1/4 in. (8.3 cm.) high, Japanese wood box

HK\$80,000-150,000

US\$11,000-19,000

### 南宋/元 青白釉螭龍耳小執壺



3142

3143

A JIAN 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with rounded sides, covered inside and out with a thick black glaze streaked with russet 'hare's fur' markings, the glaze stopping irregularly above the short foot ring revealing the chocolate-brown body.

4 ¼ in. (10.9 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

南宋 建窑兔毫盏



(two views 兩面)

3144

A RARE PARCEL-GILT SILVER REPOUSSE

'MAKARA' EWER

LIAO DYNASTY (907-1125)

The ewer is finely chased and rendered in *repoussé* with two medallions on the body each enclosing a winged Makara pursuing a flaming pearl, characterised by its dragon-like head and fish-like tail detailed with scales, divided by two other rounded medallions enclosing scrolling foliage, all against a ground chased and gilt with scrolling lotus, repeated on the neck and spout, with two raised bands of petals below the neck and above the foot. The handle is chased with florettes with a raised flowerhead underneath.

The foot is adorned with a band of *repoussé* petals. The base is hammered with a raised gilt flowerhead at the centre.

7 in. (17.8 cm.) high, Japanese wood box

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

A private collection, acquired in Hong Kong in 1999

This rare wine ewer originally might have stood in a warming basin. See, for example, the octagonal silver ewer and warming basin engraved with floral design excavated in 1978 from a hoard found at a Liao dynasty site at Belin Youqi in Ju Ud Meng, Inner Mongolia, illustrated in *Zhongguo meishu quanji - Gongyi meishu bian*, vol. 10, Beijing, 1987, p. 59, nos. 120-21.

The primary motif on the present ewer, the Makara, represented here as a winged dragon-fish, is a popular subject found on Liao works of art. Such an example is the Liao hexafoil parcel-gilt silver dish, decorated in *repoussé* with two Makara fish, featuring very similar curled snouts, gaping mouths, scaly bodies and fish-tails pursuing flaming pearls, but lacking prominent wings. This dish was unearthed in Harqin Banner in Inner Mongolia, illustrated in Du Wen, 'Liyu hu haishi mojie hu?', *Collections*, 2013, vol. 1, fig. 10. Another Liao parcel-gilt shallow-shaped dish decorated with a pair of Makara fish, in the Inner Mongolia Museum Collection, was exhibited at the National Palace Museum, *Gold and Glory: The Wonders of Khitan from the Inner Mongolia Museum Collection*, Taipei, 6 February to 16 May 2010.

While the Makara appears to be a mythical beast of Indian origin comprising elements from creatures such as crocodile, elephant and fish, there is a considerable degree of sinicization to the ones on the current ewer, most notably the pursuing of a flaming pearl, which is a common theme found on Chinese art, as well as the dragon-like head paired with wings, which echoes the *yinglong*, a form of winged dragon mentioned in the *Shanhai Jing* (Classic of Mountains and Seas).

Compare also to a Liao *sancai*-glazed dragon-fish form ewer, in which the Makara is very similarly depicted looking up to grasp a flaming pearl, with curled snout, feathery wings and scaly fish tail, sold at Christie's New York, 19 March 2008, lot 525.

Refer also to a Liao parcel-gilt ewer chased with large petals around the body, sold at Christie's New York, 30 March 2005, lot 238.

A technical examination report for this lot is available upon request.

遼 銀局部鎏金錘揲摩羯紋執壺

來源

私人收藏，1999年於香港入藏

此執壺以摩羯魚為主題，龍首魚尾，有羽翼，昂首趕火珠。摩羯魚是遼代藝術品中常見的紋飾，例如內蒙古喀喇沁旗曾出土一件遼代銀鎏金雙摩羯紋盤，盤上兩條摩羯魚的造型與本壺上的非常相近，同樣口露利齒，頭上有分叉獨角，作趕珠狀，惟缺翼，見杜文著「鯉魚壺還是摩羯壺？」，《收藏》，2013年1期，圖10。另可參考內蒙古博物院藏一件遼代銀鎏金雙摩羯紋葵式盤，2010年2月6至5月15日展覽於《黃金旺族：內蒙古博物院大遼文化展》。

摩羯魚源自印度神話，原來的形象多結合鱷魚、魚及象等元素，但在此遼代執壺上的摩羯魚很明顯已「中國化」，最顯著的是火珠的出現，與中國「龍趕珠」紋飾雙輝映，摩羯作龍首魚尾狀，配以羽翼，另人聯想起《山海經》裏記載的有翼龍。

另外有一件遼三彩摩羯形執壺，魚口中啣火珠，造型與本器上之紋飾如出一轍，可資參考，2008年3月19日於紐約佳士得拍賣，拍品525號。

此拍品附科學檢驗報告，可供索取。



3145

A PARCEL-GILT SILVER REPOUSSE 'PRAYING MANTIS' DOUBLE-GOURD VASE

LIAO DYNASTY (907-1125)

The vase is finely hammered on the lower body with a raised praying mantis perched on a broad leaf, chased on the rest of the surface with be-ribboned motifs and another single leaf, between pendent lappets on top and a trefoil band above the foot. The upper bulb of the body is chased with a band of foliage scroll above upright blades, and a band of overlapping petals below the neck.  
5 7/8 in. (14.9 cm.) high, Japanese wood box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

A private collection, acquired in Hong Kong in 1999

A technical examination report for this lot is available upon request.

遼 銀局部鎏金鍤揲螳螂花葉紋葫蘆瓶

來源

私人收藏，1999年於香港入藏

此拍品附科學檢測報告，可供索取。



3146

A PARCEL-GILT SILVER EWER, CUP AND CUP STAND

LIAO DYNASTY (907-1125)

The ewer is chased with a central band depicting mandarin ducks in a lotus pond, the spout in the form of the head of a Makara; the pentalobed cup is chased on each facet with a goose in a different pose above a petal, the interior centre with a raised gilt flowerhead; the cup stand is hammered on the receptacle with a central flowerhead, on the sides with two rows of petals, the well of the flange with five detached floral blooms and around the rim with a raised band of scrolling foliage.

The ewer: 5 in. (12.7 cm.) high, Japanese wood box (3)

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

A private collection, acquired in Hong Kong in 1999



A plain silver cup stand dated 1018, or earlier, from the tomb of Princess of Chen and Xiao Shaoju at Qinglongshan Town in Naiman Banner was included in the exhibition, *Gilded Splendor - Treasures from China's Liao Empire (907-1125)*, Asia Society and Museum, New York, 2006, pp. 308-9, no. 89. Also illustrated, p. 308, is a detail of a mural from a Liao tomb discovered at Mount Yang in Aohan Banner which depicts an occasion and setting in which such cup stands might have been used.

Similar designs of birds in flight with outstretched wings, such as those seen on the current cup, can be found on gold and silver wares of the preceding Tang dynasty, such as the gold and silver 'embroidery-like basket' used for heating tea cakes, excavated in 1987 from Famen Monastery Pagoda in Fufeng county, Shaanxi province, illustrated by Han Wei and Christian Deydier, *Ancient Chinese Gold*, Paris, 2001, pp. 286-7, nos. 620-1.

A Technical Examination Report for this lot is available upon request.

遼 銀局部鎏金荷塘鴛鴦紋執壺、  
銀局部鎏金飛雁紋花口盃、銀局部鎏金花卉紋盃托

來源

私人收藏，1999年於香港入藏

此拍品附科學檢測報告，可供索取。

THE  
NILIUZHAI  
*Collection* 泥留齋珍藏



The following lots 3147-3157 are from the Niliuzhai Collection of Classical Chinese Rocks, and the first part of which was sold at Christie's New York, 20 September 2002.

THE NILIUZHAI COLLECTION

~ 3147

A LINGBI 'MOUNTAIN' SCHOLAR'S ROCK

In the form of a rugged mountain precipice, the rock rises irregularly with the sides protruding slightly outwards, culminating in a detached flat-topped summit. The stepped planes of varying heights that texture the sides are accentuated by the deep ridges and the dimpling of the rock's surface.

16 in. (40 cm.) wide, *hongmu* stand

HK\$150,000-300,000

US\$20,000-39,000

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand for the lot.

拍品3147-3157號源自泥留齋珍藏。紐約佳士得於2002年9月20日拍賣此珍藏之第一部分。

靈璧石「洞天福地」擺件

~此標識僅針對本拍品之隨附木座。



~ 3148

A LINGBI SCHOLAR'S ROCK

The powerfully wrought stone of an irregular orientation is covered overall with dramatic cervices, sharp ridges and jagged protrusions, accentuated by pitted surfaces and concave sides. It is further pierced with several perforations of various sizes. The resonant stone is predominately of a blackish-grey tone throughout.

12 ¼ in. (31 cm.) wide, wood stand

HK\$120,000-180,000

US\$16,000-23,000

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand for the lot.

靈璧石「清流石澗」擺件

此石聲清冽優美，盡顯靈璧特質，落足兩端，仿若清澗流淌之間，形如元代柳宗元之《永州八記》第七篇《石澗記》曰：「若床若堂，若陳宴席，若限闈奧。水平布其上，流若織文，響若操琴。揭跣而往，揭竹掃陳葉，排腐木，可羅胡床十八九居之。交絡之流，觸激之音，皆在床下；翠羽之木，龍鱗之石，均蔭其上。古之人其有樂乎此耶？」

~ 此標識僅針對本拍品之隨附木座。



3149

A DARK BROWN LINGBI SCHOLAR'S ROCK

The rock resembles a dramatic mountainscape, boasting two lofty mountain peaks; with one terminating into a pointed overhanging cliff. The pitted surface is formed by deep crevices, hollows and sharp edges.

12 in. (30 cm.) wide, wood stand

HK\$ 100,000-150,000

US\$ 13,000-19,000

靈璧石「蓬萊仙島」擺件

《山海經 · 海內北經》載：「蓬萊山在海中。」蓬萊仙島為道教傳說中三神山之一，為衆神仙棲身之地，亦是自古帝王求仙訪藥之處。此石左峰高聳入雲，如仙人隱身於上，形成崖壁，又成鐘乳，靈氣氤氳。



~ 3150

A LINGBI SCHOLAR'S ROCK

The powerfully shaped rock rises to form a large grotto next to a jagged outcrop. The stone is of a pale grey tone accentuated by its crevices and sharp ridges, highlighted by white and russet colours disposed as both veins and inclusions.

12 ½ in. (32 cm.) wide, wood stand

HK\$80,000-150,000

US\$11,000-19,000

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand for the lot.

靈璧石「洞天福地」擺件

此石之境一如洞天福地，為道教神仙所居之地，亦為修練聖地。」

~此標識僅針對本拍品之隨附木座。



~ 3151

A LINGBI SCHOLAR'S ROCK

The dark-grey stone of imposing height, rises and twists to create internal tension, with angled protuberances, dramatic crevices, and perforations of various sizes that accentuates the uneven surfaces.

19 1/4 in. (49 cm.) high, *hongmu* stand

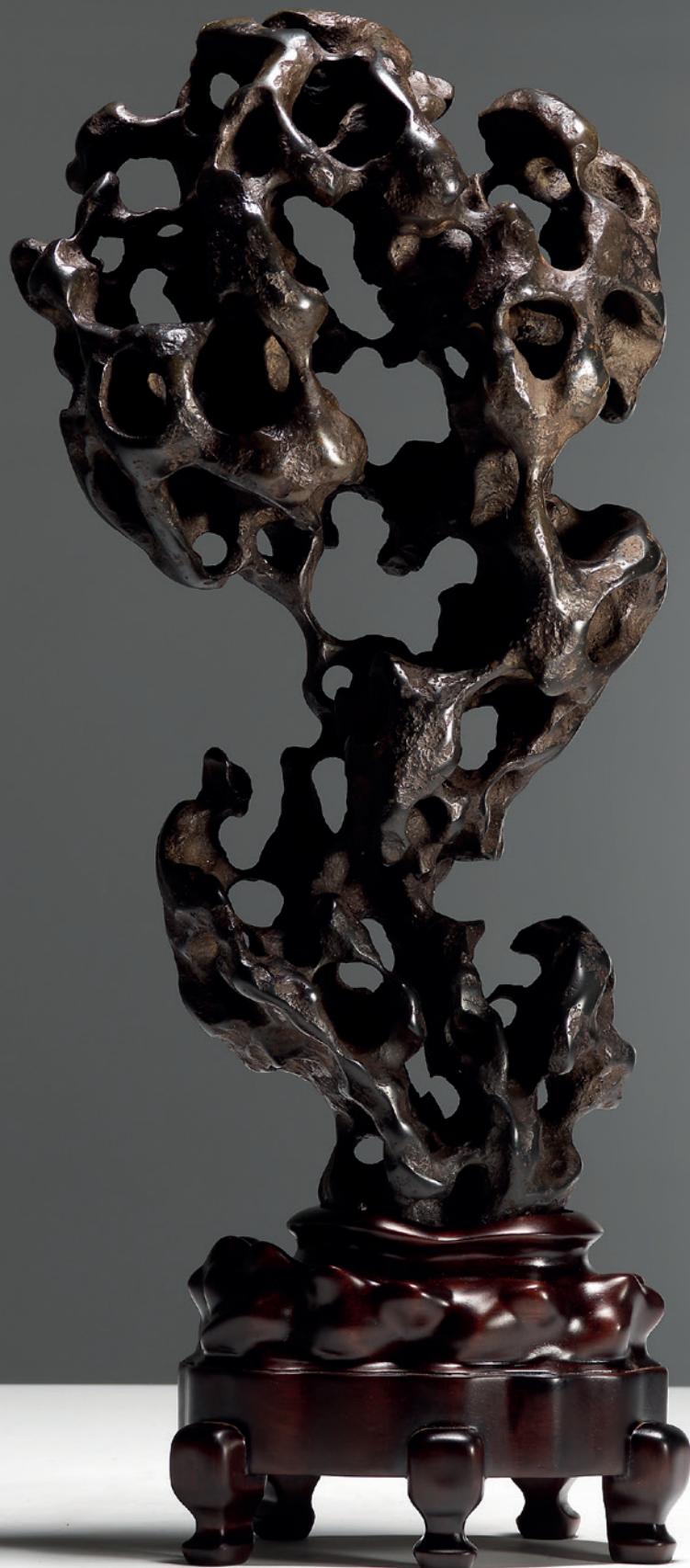
HK\$100,000-150,000

US\$13,000-19,000

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand for the lot.

靈璧石供

~此標識僅針對本拍品之隨附木座。



THE NILIUZHAI COLLECTION

~ 3152

A LINGBI MOUNTAIN-FORM SCHOLAR'S ROCK

The blackish-grey stone is formed with several peaks of varying heights dominated by a lofty peak, with dramatic crevices, sharp ridges and deeply-furrowed hollows, reminiscent of a divine mountain range.

23 ½ in. (60 cm.) wide, *hongmu* stand

HK\$350,000-500,000

US\$46,000-65,000

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand for the lot.

靈璧石「廬山五老峰」擺件

南宋趙希鵠的《洞天清祿集》中記：「靈璧石出絳州靈璧縣。」靈璧石體青潤光滑，扣之鏗然有聲，形態變化多端，文人墨客賞之論之。此石峰體橫臥，主峰居右，輔峰分列在側，峰巒逶迤相連，峰岩陡峭險絕，峰褶嶙峋巉岩，如唐代李白之《登廬山五老峰》嘆「青天削出金芙蓉」之勢，磅礴而宕逸，遠觀近賞皆宜，饒有情懷。下承隨形底座，以管腳根相連。

~ 此標識僅針對本拍品之隨附木座。





3153

A LINGBI MOUNTAIN-FORM SCHOLAR'S ROCK

The exquisitely formed stone is wrought out to stand horizontally on two points, soaring to a sharply pointed mountain peak at the centre, overlooking the mountain range below. The surfaces are textured with a network of criss-crossing lines.

18 in. (46 cm.) wide, *hongmu* stand

HK\$200,000-300,000

US\$26,000-39,000

靈璧石「千巖萬壑」擺件

此石主峰居中，側峰分佈左右，疊嶺層巒，氣勢磅礴，如南朝宋人劉義慶《世說新語》中道：「人問山川之美，顧曰：「千巖競秀，萬壑爭流。」唐代詩人白居易《題岐王舊山池石壁》咏：「況當霽景涼風後，如在千巖萬壑間。」



~ 3154

A LINGBI SCHOLAR'S ROCK

The dark-grey stone is of elongated form rising and twisting upwards from a narrow base, with angled protuberances, crevices, and two irregularly shaped perforations to the centre.

22 in. (56 cm.) high, *hongmu* stand

HK\$150,000-300,000

US\$20,000-39,000

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand for the lot.

靈璧石「壺中日月」賞石

「壺中日月」為道家用語，意指出塵隱居，清靜悠閒的生活，如唐人李白《下途歸石門舊居》曰：「何當脫屣謝時去，壺中別有日月天。俯仰人間易凋朽，鐘峰五雲在軒牖。」

~ 此標識僅針對本拍品之隨附木座。



~ 3155

A LINGBI SCHOLAR'S ROCK

The columnar form rock of a dark-grey tone stands on a narrow base that rises and twists to the top of the contorted stone. The irregularly formed sides are accentuated with deep pits, furrows and perforations of various sizes.

19 in. (48 cm.) high, *hongmu* stand

HK\$120,000-180,000

US\$16,000-23,000

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand for the lot.

靈璧石供

~ 此標識僅針對本拍品之隨附木座。



~ 3156

A LINGBI 'CLOUD & MIST'  
SCHOLAR'S ROCK

The blackish-grey stone is wrought with a small base rising and expanding to a wide mid-section and constricting to a flat top with a central irregular perforation, resembling a celestial cloud ascending towards the heavenly skies. A fine network of jagged protrusions and deep pitting textures the surfaces of the stone.

17 ½ in. (45 cm.) high, wood stand

HK\$120,000-250,000

US\$16,000-32,000

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand for the lot.

靈璧石「騰雲駕霧」擺件

此石形態豐富婉轉，如天境上雲煙繚繞，其意境擬明人吳承恩撰《西遊記》第三回：「日逐騰雲駕霧，遨遊四海，行樂千山。」

~此標識僅針對本拍品之隨附木座。



3157

A LINGBI SCHOLAR'S ROCK

The powerfully shaped rock of a contorted outline rises from a narrow base to a rounded peak that continues to one side in the form of sharp crested overhang. The resonant stone is dark-grey in colour, and accentuated throughout with dramatic crevices, sharp ridges and jagged protrusions.

15 ¾ in. (40 cm.) high, hardwood stand

HK\$150,000-250,000

US\$20,000-32,000

靈璧石「崑崙映雪」擺件

此石高山峻嶺，如《山海經·海內西經》：「崑崙之虛，百神所在。開明獸身大類虎而九首，若有垢涴，以火燒之則淨。」描述之崑崙神峰，高聳挺拔，終年覆雪，重岩疊嶂，氣勢滂沱。





~ 3158

A CARVED BAMBOO TOOL VASE AND A SMALL MOTHER-OF-PEARL INLAID HUANGHUALI BOX AND COVER

QING DYNASTY (1644-1911)

The bamboo tool vase is finely incised with a flowering branch of rose growing from rocky outcrop, and a poetic inscription and a signature, *Shiquan shanren*, 'The Hermit of Rocky Spring', The huanghuali box and cover is finely inlaid with mother-of-pearl on the top of the cover to depict a magpie perching on flowering prunus branch. The sides of the box are further decorated with 'Four Gentlemen', prunus, orchid, bamboo and chrysanthemum.

Larger: 5 3/4 in. (14.5 cm.) long, box (2)

HK\$60,000-80,000

US\$7,800-10,000

Please note that the use of the symbol ~ for this particular lot is in reference to the huanghuali box.

This item is subject to CITES export/import restrictions. The historical CITES paperwork for this item 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.

清 竹刻月季詩文飴瓶及黃花梨嵌螺鈿長方蓋盒各一

銘文：駐得長春不老顏

款識：石泉山人

拍賣品描述通知

本拍賣品受制於CITES出入口限制。由於本拍賣品中之黃花梨蓋盒無法提供先前的CITES歷史證明文件，因此該蓋盒將不能獲取允許其於拍賣後運送至香港境外的CITES出口許可證。該蓋盒只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以了解詳情。

~ 此標識僅針對本拍品中之黃花梨蓋盒。



3159

AN INSCRIBED ZITAN BRUSH POT

QING DYNASTY (1644-1911)

The brush pot is well incised with *The Heart Sutra* in running script, *xingshu*, followed by a signature, Tongcheng Yao Nai. 6 ½ in. (15.6 cm.) high, box

HK\$150,000-250,000

US\$20,000-32,000

Yao Nai (1731-1815) was a civil official and one of the main figures of the Tongcheng School known for their literary prose. His works were compiled into an anthology known as *Xibaoxuan quanji* named after his studio.

清 紫檀刻般若波羅蜜多心經筆筒

款識：桐城姚鼐

姚鼐（1731-1815），字姬傳，一字夢穀，齋號惜抱軒，世稱惜抱先生。清桐城派大家，官至刑部郎中。著有《惜抱軒全集》。



~ 3160

A GROUP OF SMALL JADE AND AGATE SCHOLAR'S OBJECTS

QING DYNASTY (1644-1911)

The first is a greyish and celadon jade brush rest, 17th-18th century, carved and pierced in the form of a mountain boulder, the stone of a pale celadon tone with mottled inclusions. The second is a white jade brush washer, 18th century, carved in the form of a *lingzhi* borne on a branching stem bearing further smaller heads of *lingzhi* and with a bat resting on the rim, the stone of an even pale, greyish white tone with a few dark inclusions. The third is an agate ink palette, 18th century, carved in naturalistic form of a lotus leaf growing from a short stem. The fourth is a miniature agate carving of a lady and a child resting on a leaf-form mat.

Largest: 3 7/8 in. (9.9 cm.) long, *hongmu* stand, wood boxes (two Japanese) (4)

HK\$150,000-250,000

US\$20,000-32,000

Please note that the use of the symbol - for this particular lot is in reference only to the accompanying wood stands for this lot. The historical CITES paperwork for these items are not available and it will not be possible to obtain CITES export permits to ship them to addresses outside Hong Kong post-sale. These items 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.

清 玉石及瑪瑙雕文玩四小件

本拍賣品受制於CITES出入口限制。由於本拍賣品無法提供先前的CITES歷史證明文件，因此本拍賣品將不能獲取允許其於拍賣後運送至香港境外的CITES出口許可證。本拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以了解詳情。



~ 3161

## A GROUP OF CURIOS

QING DYNASTY (1644-1911)

The group is comprised of a carved bamboo root lion group together with a lacquered boxwood stand, a small rectangular Chengni inkstone in a fitted *hongmu* box and cover incised with bamboo and a signature, Suchuan, a small shaped Duan inkstone carved with a monk on the underside and inscribed on one narrow side with *Zhuchan zhi yan*, 'inkstone of Zhuchan', two shaped bamboo cups incised with poetic inscriptions, and a boxwood ink stand with a *hongmu* stand.

Largest: 3 1/4 in. (8.3 cm.) long, boxes

The historical CITES paperwork for these items are not available and it will not be possible to obtain a CITES export permit to ship them to addresses outside Hong Kong post-sale. These items 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.

清 竹根雕太師少師把件配漆面黃楊木座、  
澄泥小長方硯配木刻竹紋蓋盒、端石隨形硯、  
竹雕詩文盃兩件及黃楊木墨床一組六件

竹根雕太師少師把件：十七世紀

拍賣品描述通知

本拍賣品受制於CITES出入口限制。由於本拍賣品無法提供先前的CITES歷史證明文件，因此本拍賣品將不能獲取允許其於拍賣後運送至香港境外的CITES出口許可證。本拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以了解詳情。



3162

A VERY RARE BAMBOO *LIU QING* 'HORSE BATHING' BRUSH POT

SIGNED SHANG XUN, QING DYNASTY, 18TH-19TH DYNASTY

The brush pot is exquisitely carved in the *liu qing* technique, partially preserving the bamboo skin, to depict an aged man standing underneath a gnarled pine tree, overseeing his servant bathing a horse in the stream. On the embankment is carved with the signature Shang Xun.

4 1/4 in. (11.2 cm.) high

HK\$1,200,000-2,600,000

US\$160,000-340,000

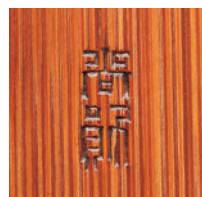
## PROVENANCE

Sold at Christie's Hong Kong, 3 June 2015, lot 2841

The carving on the current brush pot is remarkably intricate. Details such as the folds of the figures, flow of the river and nodules of the pine tree bark are all exceptionally well rendered. The composition is simple yet well-defined - the carver deliberately worked only on one side of the brush pot, leaving a large uncarved space, capturing the literati ideal of eschewing complexity and ornateness.

Aside from this brush pot, only five bamboo pieces bearing the signature of Shang Xun have been published to date, among which three are carved in the *liu qing* technique. The first is a brush pot in the collection of the Guangdong Folk Art Museum, carved with a riverscape; the second is another brush pot in the Shanghai Museum Collection, carved with figures preparing tea under *wutong* trees (fig. 1); the third is a brush pot, published by Wang Shixiang in *Zhongguo meishu quanji - 11 - zhumu yajiao qi*, Beijing, 1987, p. 10. The other two examples are carved in low relief. One is a wrist rest in a Japanese private collection, bearing a Shang Xun signature as well as a 'Jiaqing second year' date. The other one is a brush pot in the Beijing Palace Museum Collection, carved with two different scenes comprising the Seven Sages of the Bamboo Grove and Eight Horses.

To date no textual record about Shang Xun's life has been found, though from surviving examples it is discernible that Shang Xun was a highly accomplished carver especially in the *liu qing* technique. The 'Jiaqing second year' date on the aforementioned wrist rest allows us to date him to the mid-Qing dynasty. Based on the style of the Palace Museum brush pot, the eminent scholar Wang Shixiang suggested that Shang Xun was active during the Jiaqing to Daoguang period, see *ibid.*



mark  
款識

## 清中期 竹刻留青浴馬圖尚勛款筆筒

## 來源

香港佳士得, 2015年6月3日, 拍品2841號

圓筒形, 通體以留青技法刻一長鬚老叟立於松下, 悠然觀望侍從在淙淙溪間洗擦馬匹。陰刻「尚勛」篆書款。

此筆筒構圖巧妙, 竹刻家故意把人物圖案集中在一面, 保留大量留白空間, 佈局疏朗不紊亂, 細節部位更是刻畫細微, 別具神韻。

尚勛擅刻「留青陽文」, 除本拍品以外, 迄今出版過刻「尚勛」款的竹雕作品只有五件, 其中三件均為留青器, 包括現藏廣東民間工藝館的「溪船納涼圖」筆筒, 刻「尚勛」款、藏上海博物館的「桐陰煮茗圖」筆筒(圖一), 刻留青陽文「尚勛」款、及王世襄發表過的「載鹿浮槎」筆筒, 陰刻「丁卯尚勛製」款。另外兩件為日本私人收藏的淺浮雕「載鹿浮槎」臂擋, 陰刻篆書「嘉慶二年歲次丁巳仲夏」款, 及北京故宮博物院藏的淺浮雕「竹林七賢八駿圖」筆筒, 刻「尚勛」款。至今未有尚勛生平、里貫或字號之記錄, 但傳世品中有「嘉慶二年」款, 王世襄依「竹林七賢八駿圖」筆筒的構圖及技法推斷尚勛為嘉道年間人物, 見1987年北京出版《中國美術全集 - 工藝美術編11 - 竹木牙角器》, 頁10。

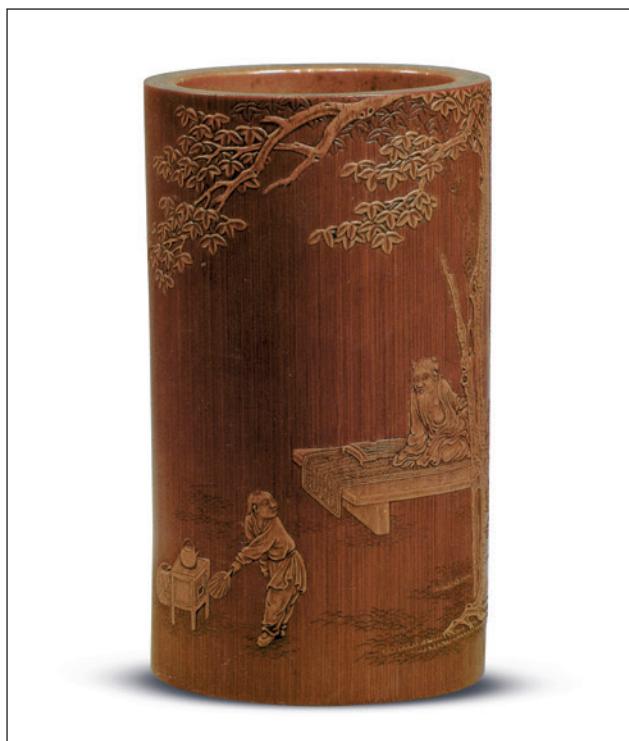


fig. 1 Collection of the Shanghai Museum  
圖一 上海博物館藏品



THE PROPERTY OF A GENTLEMAN

~ 3163

A DUAN INKSTONE AND HUANGHUALI BOX  
AND COVER

QING DYNASTY, 18TH CENTURY

Of irregular triangular form, the inkstone is carved with a smooth grinding surface and troughed inkwell surrounded by scrolling clouds. The stone is of dark purplish-brown colour highlighted by a few olive-green 'eyes', one of which is carved out as a highlight on the griding surface.

Inkstone: 9 1/4 in. (23.5 cm.) long, *huanghuali* box and cover: 10 1/8 in. (25.8 cm.) long; box

HK\$80,000-120,000

US\$11,000-16,000

清十八世紀 端石隨形雲紋硯及黃花梨荷葉式蓋盒

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying *huanghuali* box and cover for this lot. The historical CITES paperwork for this box and cover is not available and it will not be possible to obtain CITES export permit to ship it 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.

THE PROPERTY OF A GENTLEMAN

~ 3164

A LARGE CARVED HUANGHUALI BRUSHPOT

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The brushpot is of cylindrical shape carved in relief with magnolia, *lingzhi*, narcissus, prunus and crabapple growing from rock. The wood is of a rich caramel and honey tone.

8 1/2 in. (21.6 cm.) diam., box

HK\$150,000-200,000

US\$20,000-26,000

EXHIBITED

Capital Museum, *The Exhibition of Huanghuali Culture*, Beijing, 19 July-16 October 2011, Catalogue, no. 110

The composition of the relief carving seen on this brushpot, is very similar to a *zitan* brushpot in the Palace Museum, Beijing, illustrated in *Bamboo, Wood, Ivory and Rhinoceros Horn Carvings, The Complete Collection of Treasures of the Palace Museum*, vol. 44, Hong Kong, 2002, p. 24, no. 23. Compare, also, a very similar large *huanghuali* brushpot dated to 17th century, sold at Christie's Hong Kong, 3 June 2015, lot 2946.



The historical CITES paperwork for this lot is not available and it will not be possible to obtain CITES export permit to ship it 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.

明末/清初 黃花梨雕四時花卉圖葵瓣形大筆筒

展覽

首都博物館，《物得其宜：黃花梨文化展》，北京，2011年7月19日至10月16日，圖錄編號110

平底厚壁，淺圈足。自口沿而下雕刻雙層葵花瓣形，線條優美。外壁以減地陽紋雕刻梅花、海棠、玉蘭與水仙等四季花卉於底部地面線之上，並以靈芝壽石穿插其間，構圖巧妙。可參考一件北京故宮藏紫檀木雕花卉圖筆筒，載於《北京故宮博物院藏文物珍品大系—竹木牙角雕刻》，

香港商務印書館，2002年，頁24，圖版23號。另可參考一例與本拍品形制，大小與紋飾均十分相近的黃花梨筆筒，定年為明末清初，於香港佳士得拍賣，2015年6月3日，拍品2946號。

直徑逾20公分以上的黃花梨筆筒十分罕見，木材需近百年的時間才能成長至如此大小。此件筆筒用料及雕工皆極為考究，實為難得一見之珍品。



3165

A LARGE ZITAN BRUSHPOT

QING DYNASTY, 18TH CENTURY

Carved from one piece of wood, the cylindrical brush pot is imperceptibly waisted rising to an inward sloping rim. The fine grain of the wood is highlighted by the warm lustrous patina and its 'golden thread' within the tight flowing pattern of the grain. The base with a central plug. 7 in. (18 cm.) high

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Christopher Cooke

清十八世紀 紫檀筆筒

來源

Christopher Cooke



3165



~ 3166

A HUANGHUALI BRUSHPOT

QING DYNASTY, 18TH CENTURY

The brush pot is of cylindrical form with a flat base that is subtly elevated on three shaped feet, rising to the rim with an upper band cut around the circumference. The colour is of a deep-reddish brown tone with natural striations and graining. 7 in. (18 cm.) diam.

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Christopher Cooke

清十八世紀 黃花梨筆筒

來源

Christopher Cooke

3166

3167

AN EMBELLISHED ZITAN BRUSHPOT

QING DYNASTY, 18TH CENTURY

Of square section, each side of the brushpot is carved with a frame of archaic scroll enclosing a lacquered panel inlaid in soapstones of various tones and mother-of-pearl to depict antiques, including a group of a *gu*-form vase filled with prunus and *lingzhi* branch, a tripod censer and a *yi*-form vessel, alternating with a group of *li*-form censer, a *qin* and a waterpot.

5 1/8 in. (15 cm.) high, box

HK\$120,000-180,000

US\$16,000-23,000

清十八世紀 紫檀嵌寶博古圖長方筆筒



3168

A ZITAN RECTANGULAR  
DOCUMENT BOX

QING DYNASTY, 18TH CENTURY

The well-proportioned box and cover is inlaid to the front with a circular metal lock plate that is cut to fit the beaded lip of the box and cover, and fixed with a cloud-form hasp. Its round edges are reinforced with metal mounts that rise to *ruyi*-shaped tabs on the top four corners of the cover, while both sides are set with a bail handle suspending from a circular mounting plate and falling to a knocking plate of the same shape.

4 1/2 in. (11.5 cm.) high, 14 in. (36 cm.) wide,  
7 1/4 in. (18.5 cm.) deep

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Christopher Cooke

清十八世紀 紫檀小箱

來源

Christopher Cooke



3168

3169

A ZITAN AND NANMU

RECTANGULAR TRAY

QING DYNASTY, 18TH CENTURY

The carved and pierced *zitan* sides of the tray are set with metal mounts to the rounded edges of each corner, and fixed with an original *nanmu* base.

12 in. (30.5 cm.) long

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Christopher Cooke

清十八世紀 紫檀及楠木長方盤

來源

Christopher Cooke



3169

3170

A BAMBOO-VENEERED TWO-TIER  
QUADRILOBED BOX AND COVER

QING DYNASTY, 18TH CENTURY

The cover is finely carved in low relief with a quadrilobed medallion constituted of archaic scrolls within a border with geometric design above a petal-lappet band on the shoulder. The sides of the cover, middle section and lower section, are carved with stylised *ruyi* scroll panels. All is raised on a foot of conforming outline.

6 in. (15.4 cm.) wide, box

HK\$150,000-300,000

US\$20,000-39,000

PROVENANCE

L'Extreme Orient Co., Hong Kong, 28 May 1992

A two-tiered bamboo-veneered quadrilobed box of comparable size and very similar decoration, dated to mid-Qing dynasty, is in the collection of Palace Museum, Beijing, and illustrated in *The Palace Museum Collection of Elite Carvings*, Beijing, 2002, pp. 82-83, no. 51. Compare, also, another closely related pair in the shape of *ruyi* and dated to Qianlong, sold at Christie's New York, 15 September 2009, lot 368.



another view

另一面

清十八世紀 文竹纏枝紋海棠式雙層蓋盒

來源

東藝，香港，1992年5月28日

可參考北京故宮博物院館藏一件不論尺寸和紋飾均與本盒幾近相同之文竹海棠式雙層盒，其定年為清中期，載於《故宮雕刻珍萃》，北京，2002年，頁82-83，編號51。另可參見一對乾隆文竹如意式雙層盒，於紐約佳士得拍賣，2009年9月15日，拍品368號。





3171

3171

A DATED AND INSCRIBED 'ONE-HUNDRED-SCHOLAR' INK CAKE

WANLI JIHA/ CYCLICAL YEAR, CORRESPONDING TO 1599 AND OF THE PERIOD

The circular ink cake is finely moulded and highlighted with red, blue and green pigments on each side with forty-five scholars engaging in various pursuits. The ink cake is bound and moulded on one narrow side with Wanli *jihai nian Wu Shenbo zhi*, 'Made by Wu Shenbo in the twenty-seventh year of Wanli'.

5 5/8 in. (14.3 cm.) diam., box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Nicholas Grindley Ltd., London, 2016

EXHIBITED

Nicholas Grindley, London, March 2016

Wu Shenbo, studio named Wuzhuju, was a inkcake maker active during Wanli period (1573-1620).

3172

A MOULDED AND GILT-DECORATED INK CAKE

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

The ink cake is finely moulded and highlight in gilt on one side to depict a landscape scene with two scholars in a pavilion. The other side with a square panel enclosing an inscription *huanqing huizi weiduoshi*, 'Summoning subordinates and calling for one's sons makes for a busy life'. The ink cake is bound and moulded on one narrow side with Qianlong *nian zhi*, 'Made in the Qianlong reign', and Guhuaxuan *cangmo*, 'treasured inkcake of Guhua studio'.  
5 1/4 in. (13.4 cm.) square, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Nicholas Grindley London, 2016

EXHIBITED

Nicholas Grindley, London, March 2016

清乾隆 「喚卿呼子謂多事」墨

來源

Nicholas Grindley, 倫敦, 2016年

展覽

Nicholas Grindley, 倫敦, 2016年3月

款識：大清乾隆年製、古華軒藏墨

古華軒位於寧壽宮內建於乾隆三十七年（1772）。此式「喚卿呼子謂多事」墨出自清十八世紀製墨名家汪近聖，參見王儷閻與蘇強著《明清徽墨研究》，上海，2007年，頁55，圖版3.17。



3171

A DATED AND INSCRIBED 'ONE-HUNDRED-SCHOLAR' INK CAKE

WANLI JIHA/ CYCLICAL YEAR, CORRESPONDING TO 1599 AND OF THE PERIOD

The circular ink cake is finely moulded and highlighted with red, blue and green pigments on each side with forty-five scholars engaging in various pursuits. The ink cake is bound and moulded on one narrow side with Wanli *jihai nian Wu Shenbo zhi*, 'Made by Wu Shenbo in the twenty-seventh year of Wanli'.

5 5/8 in. (14.3 cm.) diam., box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Nicholas Grindley Ltd., London, 2016

EXHIBITED

Nicholas Grindley, London, March 2016

Wu Shenbo, studio named Wuzhuju, was a inkcake maker active during Wanli period (1573-1620).

明萬曆己亥年（1599） 吳申伯製百老圖圓墨

來源

Nicholas Grindley, 倫敦, 2016年

展覽

Nicholas Grindley, 倫敦, 2016年3月

德川美術館館藏一例明代吳申伯製百老圖墨，載於《德川美術館藏古墨》，京都，1991年，圖版62。另有尹潤生故藏一例，載於《四家藏墨圖錄》，上海，2006年，128-129頁。關於吳申伯及其作品之討論，可參見王儷閻與蘇強著《明清徽墨研究》，上海，2007年，頁95，圖版4.45。



3172

3173

## THREE IMPERIAL MOULDED INK CAKES

QIANLONG PERIOD (1736-1795)

The first of rectangular-form is moulded on one side to depict a mountainous landscape and the reverse moulded with various inscriptions including *Yumo*, 'Imperial ink' and the title, *Xianshan louge*, 'Pavilion in fairy mountains'. The second is of dodecagonal form, finely moulded on one side to depict flowering plants, and the reverse with inscription including its title, *Qixiang tu*, 'Seven Fragrances'. The third of circular-form is moulded on one side with a scholar walking in a mountain landscape scene, the reverse with a long poem ending with *Chen Guan Huai jingshu*, 'Respectfully written by your servant, Guan Huai'; and the side is moulded with *Qianlong sanshi nian zao*, 'Made in the thirtieth year of Qianlong'.

Largest: 6 7/8 in. (17.4 cm.) long

清乾隆 仙山樓閣御墨、  
七香圖御墨及御製關槐山水圓墨各一

其一，長方形墨，四角圓弧，墨首尾交接呈雲紋狀。一面模印山水樓閣，樓前三人對弈，左下一人獨步過橋。一面篆字「御墨」與隸字「仙山樓閣」並模鈐「煙雲舒卷」四字。墨側有「大清乾隆年製」及「含經堂珍藏」楷款。

其二，十二邊形墨，邊框起棱。一面模印加彩百合、水仙、梔子、梅、菊、桂花和茉莉，即七香。一面填金篆字「御墨」與隸字「七香圖」，並填銀模鈐「至味寓澹泊」五字。墨側有「景福宮珍藏」楷款。

其三，圓墨，兩面起邊框。一面模印山水樓閣高士圖，另一面方形開光，內填金陰刻楷書御題詩「御題關槐山水」一首，落「臣關槐敬書」款，鐫「臣」、「槐」印，四周雕五龍江崖海水雲紋。墨側有「乾隆三十年造」楷款。

台北故宮館藏一件與本拍品幾乎完全相同之乾隆仙山樓閣御墨，惟其款識填金，載於《集瓊藻：院藏珍玩精華展：導覽手冊》，台北，2014年，頁150，圖版IV-19。台北故宮亦有一件與本拍品極為相似但紋飾並無加彩之乾隆七香圖御墨，館藏編號故-文-001076-N00000000。另可參考一件與本拍品近似之乾隆御製關槐山水圓墨，於香港佳士得拍賣，2013年11月27日，拍品3588號。



3174

A RARE INSCRIBED BOXWOOD RUYI

QIANLONG CYCLICAL BINGWU YEAR, CORRESPONDING TO 1786  
AND OF THE PERIOD

The sceptre is finely carved in high relief and openwork to imitate an aged twisted *lingzhi* branch. The handle is incised with three poetic inscriptions, a cyclical *bingwu* year of the Qianlong period corresponding to 1786, and a signature and a seal both reading 'Woshi shanren'.

14 1/4 in. (36.2 cm.) long, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Sydney L. Moss Ltd.

Sold at Christie's Hong Kong, 28 November 2005, lot 1481

LITERATURE

*Escape from the Dusty World: Chinese Paintings and Literati Works of Art*, Sydney L. Moss Ltd., London, 1999, p. 348-349, no. 105

清乾隆丙午年（1786） 黃楊木刻詩文如意

題識：

淡泊以明志，平易可近人  
蒼松老柏皆仙侶，明月清風是古人  
金石長壽，大富貴亦壽考  
乾隆丙午；臥石山人

來源

Sydney L. Moss Ltd

香港佳士得，2005年11月28日，拍品1481號

來源

《Escape from the Dusty World: Chinese Paintings and Literati Works of Art》，Sydney L. Moss Ltd.，倫敦，1999年，頁348-349，圖版105號



mark

3175

A PAIR OF SILVER-INLAID AND PARCEL-GILT  
BRONZE 'CHILONG' PAPER WEIGHT

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

Each rectangular bronze paper weight is inlaid in silver with a *ruyi*-cloud pattern on the upper surface, and surmounted by a gilt handle in the form of a slender double-horned dragon standing foursquare with an arched back and curly tail. The sides are inlaid with a keyfret band, and the reverse inlaid with a four-character mark, *bingchen nian zhi*, 'made in the cyclical bingchen year'.

9 1/8 in. (24.5 cm.) long, box (2)

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

US\$78,000-130,000

Compare to a paperweight of similar design but rendered in cloisonné in the Beijing Palace Museum, illustrated in *Small Refined Articles of the Study, The Complete Collection of Treasures of the Palace Museum, Shenzhen*, 2009, p. 165, no. 150.

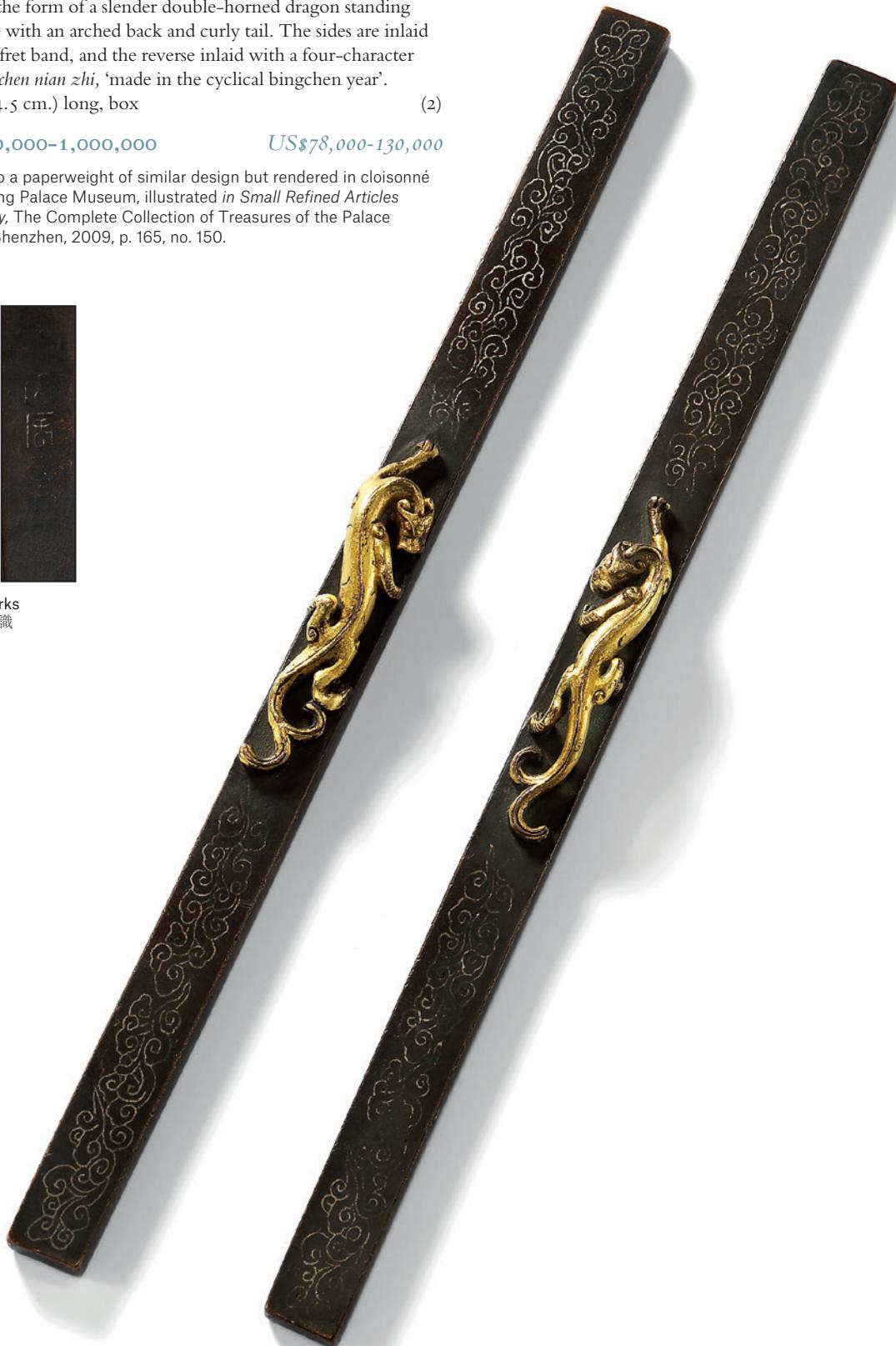


marks  
款識

明末/清初 嵌銀絲局部鎏金蹲螭銅鎮尺一對

款識：丙辰年製

比較北京故宮博物院藏一件造型相仿的掐絲琺瑯鎮尺，見於《故宮博物院藏文物珍品大系：文玩》，深圳，2009年，頁165，圖版150。



3176

A GROUP OF THREE ARABIC-INSCRIBED  
BRONZE INCENSE VESSELS

MING DYNASTY, POSSIBLY OF THE ZHENGDE PERIOD

The group is comprised of a tripod *li* censer cast with a apocryphal Zhengde four-character seal mark, a bottle vase with two loop handles, and a box and cover of square shape, all decorated with Arabic inscriptions reserved on fine ring-punched grounds. The metal has a warm reddish-brown patina.

The censer: 8 in. (20 cm.) across the handles;

the vase: 6 1/8 in. (17 cm.) high;

the box: 3 in. (7.6 cm.) square, box

(3)

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

US\$110,000-190,000

The Islamic inscriptions on these vessels may be translated as follows: 'there is no God but Allah' (censer), 'glory be to God' (vase), and 'all praise is due to God' (box).

The present group of incense vessels decorated with Arabic writings is often associated with the Zhengde reign (1506-1521), when Arabic inscription became a popular decorative motif on imperial porcelain. The majority of the Arabic inscriptions are religious or philosophical in content and many of these are quotations from the Qur'an, such as that on the blue and white porcelain table screen in the collection of Sir Percival David, the inscription on which comes from *Surat al Jinn* (LXXII) (illustrated by R. Scott in *Elegant Form and Harmonious Decoration - Four Dynasties of Jingdezhen Porcelain*, London, 1992, p. 70, no. 68). A number of other inscriptions are secular and either indicate the item's functionality, such as 'pen rest', or are mottoes, such as 'Strive for excellence in penmanship, for it is one of the keys of livelihood.' It is believed that these porcelain pieces were produced under the influence of powerful Muslim eunuchs in the imperial court. It is interesting to note that incense burning was also a popular practice among Muslims in their religious ceremonies.

A very similar incense set is illustrated by Liu Xirong, *Zhongding mingxiang (3): Rongzhai qinggong zhenshang*, Beijing, 2013, pp. 94-95. Compare also to an Arabic-inscribed incense set sold at Christie's Hong Kong, 30 November 2016, lot 3394.

明 或為正德 銅阿拉伯文爐瓶盒三事

款識：

爐：「正德年製」四字篆書款

香不僅具有精神上的意涵，更能使人清心舒神。自宋代以來焚香成為文人書房中不可或缺的一項重要活動，而作為文房清玩的爐、瓶、盒三事則在明代成型。本拍品之爐、瓶、盒形制典雅，皆在開光內飾阿拉伯文字，當與重視伊斯蘭教的正德時期（1506-1521）相關。正德朝瓷器及其他藝術品中，大量出現有阿拉伯文字的作品，獨樹一幟。這與皇帝的喜好有關，據信，正德朝權傾一時的宦官群體中有衆多回教徒，所以當朝官窯瓷器中以阿拉伯文做裝飾的很多。這些阿文的內容大部分為宗教經典，比如《古蘭經》的選段，例如大維德基金會收藏的一件座屏，載於柯玫瑰著倫敦1992年出版《Elegant Form and Harmonious Decoration

- Four Dynasties of Jingdezhen Porcelain》，頁70，編號68。除此以外亦有世俗詞句類的阿文裝飾，如筆山上常見的阿文「筆架」一詞。值得注意的是，香亦被用於伊斯蘭教的祭典中，帶有阿文的香具也可能具有宗教意義。

此類帶正德年款的阿文爐、瓶、盒三事可比照劉錫榮著，2013年北京出版《鐘鼎茗香（三）榮齋清供珍賞》，頁94至95。亦可比香港佳士得2016年11月30日中出現的一組阿拉伯文銅瓶盒三事，拍品編號3394。



mark on censer  
爐底款識





3177

AN IMPERIAL TRANSPARENT BLUE GLASS  
OCTAGONAL BOTTLE VASEQIANLONG INCISED FOUR-CHARACTER MARK WITHIN A DOUBLE  
SQUARE AND OF THE PERIOD (1736-1795)The somewhat compressed body raised on a tall foot and rising  
towards the tall, gently tapering neck, all carved with eight slightly  
concave facets

5 1/8 in. (13 cm.) high, box

HK\$240,000-350,000

US\$32,000-45,000

A vase of this form and colour with a Qianlong mark, but of slightly  
larger size (15.1 cm.) is in the Palace Museum Beijing, and is illustrated  
by Zhang Rong (ed.), *Luster of Autumn Water, Glass of the Qing Imperial  
Workshop*, Beijing, 2005, no. 23.

Other vases of this pleasing form and date, but in different colours  
including turquoise-green, yellow, red, and leaf-green in the Andrew  
K.F. Lee Collection, are illustrated in *Elegance and Radiance, The Art  
Museum, The Chinese University of Hong Kong*, 2000, nos. 17-21, where  
a blue Yongzheng marked vase is illustrated as no. 16.

清乾隆 藍透明玻璃八棱瓶  
雙方框《乾隆年製》楷書刻款北京故宮博物院藏較大同式瓶一件，見2005年北京出版張榮編《光凝秋  
水—清宮造辦處玻璃器》，圖版23號。

3178

A PAIR OF CLOISONNÉ ENAMEL SQUARE VASES, FANGGU

QING DYNASTY, 18TH CENTURY

Both vases are cast with a trumpet neck, square-form mid-section and spreading foot, each applied with four evenly spaced flanges. Each side of the mid-section is finely enamelled with a *taotie* mask, the neck and foot decorated with plantain leaves, all against a rich turquoise ground.

10 ½ in. (27 cm.) high, boxes

(2)

HK\$120,000-200,000

US\$16,000-26,000

清十八世紀 掐絲琺瑯方觚一對



3179

AN EXTREMELY RARE IMPERIAL PAINTED  
ENAMEL VASE

KANGXI PERIOD (1662-1722)

The vase is of *hu* form, delicately painted in green, blue, aubergine, yellow, brown and red enamels and gilt lines with a continuous landscape depicting Shoulaot riding a deer with a *ruyi* sceptre in his hand, followed by an attendant holding a staff suspending a double gourd on one side, the other side with another immortal carrying a peach branch, divided by pine trees, bamboo and *lingzhi* issuing from craggy rocks. The scene is further detailed with two cranes and a bat in flight, all against a white ground. The interior is covered with white enamel, the mouth and foot rims and the base are gilt.

8 3/4 in. (22.3 cm.) high

HK\$300,000-500,000

US\$39,000-65,000

## PROVENANCE

An American private collection

The Chinese Porcelain Company, New York, 1993

## EXHIBITED

*Chinese Painted Enamels of the 18th Century*, International Fine Art and Antique Dealers Show, New York, 14 October 1993-21 October 1993, continued at the Galleries of The Chinese Porcelain Company, New York, 23 October 1993-6 November 1993, Catalogue, no. 1

## 清康熙 銅胎畫琺瑯壽比松齡壺

## 來源

美國私人收藏

The Chinese Porcelain Company, 紐約, 1993年

## 展覽

1993年10月及11月先後於紐約國際古董展及The Chinese Porcelain Company《Chinese Painted Enamels of the 18th Century》展覽中展出，目錄1號

The present lot belongs to a very small and rare group of unmarked painted enamel wares referred to by Yang Boda from the Beijing Palace Museum as the earliest experimental Beijing enamelled wares made at the palace enamel workshops during the Kangxi period. In his essay 'A Preliminary Study of Enamel-Painted Wares with Reign Marks of Kangxi', *Palace Museum Journal*, Beijing, 1980, Yang notes that this group of early enamelled wares share similar characteristics such as thick enamelling, free painting style, slightly uneven surface and relatively heavy metal body, attributes which could also be seen on the current vase. It is interesting to note the use of the gilt decorations in highlighting the scene on the vase. It creates a pleasing visual contrast to the matte enamel colours and this decorative technique appears to be a distinctive feature on this rare group of early painted enamel wares.

Compare to two related unmarked examples also enamelled in a similar palette against a white ground and attributed to the early Qing period. The first is a *meiping* decorated with figures from the Palace Museum, illustrated in *Metal-bodied Enamel Ware, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2002, no. 171 (fig. 1); the other is a *meiping* adorned with immortals in celestial paradise, sold at Christie's Hong Kong, 28 November 2012, lot 2330 (fig. 2).

此器琺瑯釉料濃厚，紋飾凹凸鮮明，畫風奔放，應屬康熙初年造辦處琺瑯作最早燒造的一批畫琺瑯器，非常珍貴。這類琺瑯器一般不帶款，多以白釉為地，為試驗階段之作品，傳世品極少，參考北京故宮博物院收藏一件相關的梅瓶，見2002年香港出版故宮博物院藏文物珍品全集《金屬胎畫琺瑯》，圖版171號（圖一）。另一相近例子2012年11月28日於香港佳士得拍賣，拍品2330號（圖二）。



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

fig. 2 Christie's Hong Kong, 28 November 2012,  
lot 2330  
圖二 香港佳士得，2012年11月28日，拍品2330號



3180

## 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 with the exception of the bottom of the feet in a crackle-suffused glaze of greyish-green tone that thins on the ribs and rim. 9 ½ in. (24 cm.) wide

HK\$120,000-180,000

US\$16,000-23,000

Compare to an example of similar form, glaze colour and size (21 cm. wide), sold at Christie's Hong Kong, 1 June 2016, lot 3310.

## 明 仿官鬲式爐

可參考一件無論器型、釉色及大小（21公分寬）均與本拍品非常相似的例子，2016年6月1日於香港佳士得拍賣，拍品3310號。

3181

## A LONGQUAN CELADON CENSER

MING DYNASTY, 15TH CENTURY

The vessel is potted with a compressed form with a pair of stylised fish-form handles. It is supported on a small straight foot. The censer is covered overall in an olive-green glaze.

4 in. (10.3 cm.) high, Japanese wood box

HK\$400,000-600,000

US\$52,000-78,000

## PROVENANCE

Sekido Family (Sokaken) Collection, Nagoya

A Japanese private collection, Nagoya, formed in the first half of the 20th century

## LITERATURE

Auction of the Sekido Family Collection, Nagoya Bijutsu Club, 1935, lot 181 (fig. 1)

The Japanese bronze cover accompanying this lot bears the signature *Nakagawa Joeki zo*. (fig. 2) Nakagawa Joeki's (10th generation (1880-1940) family of metal artists has worked in Kyoto from the early Edo period. The first generation, Nakagawa Yojuro (1559-1622), took the name of Shoeki, and all of the succeeding generations the name Joeki.



## 明十五世紀 龍泉窯青釉魚耳爐

### 來源

關戶家族(松下軒)珍藏，名古屋

日本私人家族珍藏，名古屋，成立於二十世紀上半葉

### 著錄

《關戶松下軒藏器入札並賣立》，名古屋美術俱樂部，1935年，拍品181號(圖一)

爐蓋具「中川淨益造」款，中川淨益家族是日本金屬鑄造鍛打的名匠。其以「淨益」之名，便由江戶時期第一代的中穿紹益(1559-1622)代代傳承至今。(圖二)

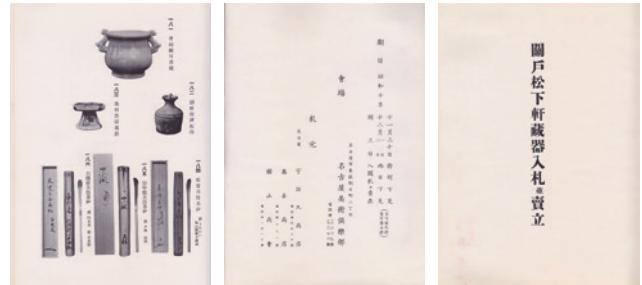


fig. 1

圖一



fig. 2

圖二



3182

A FINE LONGQUAN CELADON 'LOTUS' BOWL

MING DYNASTY, EARLY 15TH CENTURY

The bowl has deep rounded sides rising to a flaring rim from a short foot ring, and it is finely carved to the interior with a lotus spray roundel encircled by a wide band of lotus borne on a dense floral scroll. The exterior is similarly carved above a key-fret band to the short foot, all covered with an even olive-green celadon glaze, with the exception of an unglazed circle on the base.

7 1/2 in. (18.7 cm.) diam., Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

The carved decoration on the bowl relates closely to designs found on contemporaneous blue and white bowls of the Xuande reign decorated with dense floral scrolls to the exterior and interior around a floral medallion.

Compare the present example with a carved Longquan bowl from the National Palace Museum, Taipei, illustrated in *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2009, p. 64, no. 25.

明初 龍泉青釉纏枝蓮紋盌



3183

A LARGE PAIR OF LONGQUAN CELADON  
BOTTLE VASES

MING DYNASTY, 16TH CENTURY

Each vase is sturdily potted with a pear-shaped body, decorated with a single bow string, and raised on a low splayed ring foot. The waisted neck is flanked by a pair of mythical beast-head C-shaped handles, each suspending a circular ring. The glaze is of a rich olive-green tone.

11 ¾ in. (30.2 cm.) high, box

明十六世紀 龍泉青釉獸耳銜環玉壺春瓶一對

玉壺春瓶造型，頸部兩側對稱飾以獸耳銜環，並於耳上部下方凸起弦紋與腹部弦紋上下呼應，應系仿元明時期銅器造型而製。全器釉汁肥厚，顏色光潤，青翠欲滴，與台北故宮藏器相似，參見《碧綠：明代龍泉窯青瓷》，台北，2009年，頁194-195，圖103，然體量較後者為大。

另四川成都曾於明嘉靖丙寅年(1566)墓中亦出土同樣造型器物，參見《龍泉窯青瓷》，台北，1998年，圖239。拍品成對傳世，極為難得。

(2)

HK\$600,000-800,000

US\$78,000-100,000

Compare with a smaller vase (18.9 cm.) of this shape and design in the National Palace Museum, Taipei, illustrated in *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2009, p. 195, no. 103, where the author mentions a similar vase dating to 1566, excavated in Chengdu, Sichuan Province.





3184

3184

A CARVED LONGQUAN CELADON 'DRAGON' EWER

EARLY MING DYNASTY, 15TH CENTURY

The ewer is carved around the body with a scaly four-clawed dragon striding through cloud scrolls, and a wavy border above the foot, covered overall with a thick olive-green glaze with the exception of the foot ring.

4 7/8 in. (12.4 cm.) high, gilt wood cover, Japanese wood box

HK\$200,000-300,000

US\$26,000-39,000

明初 龍泉青釉刻四爪龍紋執壺

3185

A BLUE AND WHITE 'DRAGON' JAR AND COVER  
MING DYNASTY, 15TH CENTURY

The jar is of ovoid form rising from a slightly tapered foot to a short neck. The globular sides brilliantly painted with two lively winged dragons striding in pursuit of flaming pearls amidst clouds and above a border crashing waves. All between a *ruyi*-head collar enclosing lotus sprigs at the shoulders and a border of lotus lappets at the base. The straight neck painted with a keyfret border. The domed and knopped cover painted with a band of *ruyi* cloud.

8 1/2 in. (21.5 cm.) high

HK\$300,000-500,000

US\$39,000-65,000

明十五世紀 青花海水應龍紋蓋罐



3185

3186

A FAHUA 'LOTUS POND' VASE,  
MEIPING

MING DYNASTY, LATE 15TH-EARLY 16TH CENTURY

The vase is decorated with flowering lotus and lotus leaves above a band of crested rolling waves and below a band of pendent precious objects on a rich cobalt-blue ground, the decorative motifs on the vase are outlined in low relief slip lines.

11 in. (28 cm.) high, Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Hirano Kotoken, Tokyo, 2006

明中期 琥華蓮池紋梅瓶

來源

平野古陶軒，東京，2006年

Compare the current *meiping* to one of larger size and with different treatment to the shoulder, sold at Christie's Hong Kong, 30 May 2005, lot 1452.

3187

A LARGE EARLY MING ANHUA-  
DECORATED TIANBAI 'LOTUS  
BOUQUET' DISH

YONGLE PERIOD (1403-1425)

With rounded sides, the interior is delicately incised with a ribboned lotus bouquet surrounded by a composite floral meander issuing thirteen blooms. The decoration on the cavetto is repeated around the exterior but with fourteen blooms.

13 3/8 in. (34 cm.) diam.

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Johann Janssen (1896-1945), Berlin, and thence by descent within the family

Johann Janssen (1896-1945) was an employee of the art dealer Theodor Bohlken (1884-1954) and travelled to China on a yearly basis between 1928 and 1938.

明永樂 甜白釉暗花一把蓮紋大盤

來源

Johann Janssen (1896-1945), Berlin,此後一直於家族中流傳

Johann Janssen (1896-1945) 曾為德國柏林著名古董商 Theodor Bohlken (1884-1954) 工作，於1928至1938年間每年都來華經商。





3188

A SUPERB BLUE AND WHITE 'DRAGON'  
HEXAFOIL BASIN

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

The basin is robustly potted in hexafoil section with deep rounded sides rising from a flat base to a broad everted rim, finely painted in bright cobalt-blue tones with two confronted, five-clawed dragons leaping amidst flames and clouds in pursuit of a flaming pearl.

The lobed sides are divided into six panels each with a dragon in pursuit of a flaming pearl, the rim repeated with the same subject, decorated to the underside of the rim with a further *lingzhi* scroll, the base unglazed with a central circle glazed white and inscribed with the six-character Wanli reign mark in underglaze blue.

15 1/8 in. (38.2 cm.) diam., box

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

US\$160,000-230,000

PROVENANCE

A Japanese private collection, acquired from Shogodo in October 2010

明萬曆 青花雙龍戲珠花口洗 雙圈六字楷書款

來源

日本私人珍藏，2010年10月購自尚雅堂

While similar Wanli-marked blue and white lobed basins are known, it is very rare to find one with the current pattern in hexafoil form. Only one other example with this combination appears to have been published, which is from the Chang Foundation and illustrated in *Selected Ceramics from Han to Qing Dynasties*, Taipei, 1990, pl. 104. Other blue and white examples, all in cinquefoil form, include one similarly painted with a descending and ascending dragon to the centre, sold at Christie's Hong Kong, 7 July 2003, lot 651; and two with a single dragon amid floral scrolls to the centre, one from the Jingguantang Collection, sold at Christie's New York, 18 September 1997, lot 152, the other sold at Sotheby's Hong Kong, 11th April 2008, lot 2936.

For *wucai* examples from this group, compare to two hexafoil basins decorated with a dragon and phoenix to the centre, one illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 753, the second from the Tokyo National Museum, published in *Oriental Ceramics, The World's Great Collections*, vol. 11, Tokyo, 1982, col. pl. 77; and a cinquefoil basin with a single dragon from the Jingguantang Collection, sold at Christie's New York, 20 March 1997, lot 89.

在萬曆青花花口洗中，此類雙龍戲珠紋飾及六瓣葵式洗相對罕見，只有一例曾經出版，載於鴻禱美術館，《中國歷代陶瓷選集》，台北，1990年，圖版 104。其他的青花五瓣式洗中，一件圖案類似的例子曾在香港 2003 年 7 月 7 日拍賣，拍品 651 號；另有兩件盆心飾單隻五爪龍的例子，一為靜觀堂舊藏，1997 年 9 月 18 日於紐約佳士得拍賣，拍品 152 號，另一件則在香港蘇富比 2008 年 4 月 11 日拍賣，拍品 2936 號。

至於萬曆的五彩花口洗中，可與兩件龍鳳紋六瓣洗相比較。一件載於《日本陶磁：出光美術館藏品圖錄》，1987 年，圖版 753 號；一件則為東京國立博物館藏品，見《Oriental Ceramics: The World's Great Collections》，卷 11，東京，1982 年，圖版 77 號；而靜觀堂舊藏中亦有一件五彩單龍穿花葵瓣式洗，曾於紐約佳士得 1997 年 3 月 20 日拍賣，拍品 89 號。





(two views 兩面)



3189

3189

A DOUCAI 'RUYI' DISH

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

The dish is decorated to the interior with a band of interlinking *ruyi* heads. The reverse is painted with seven *lingzhi*-shaped motifs in alternating colours.  
5 3/4 in. (14.6 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000

明嘉靖 門彩如意雲頭紋盤

雙方框六字楷書款



3189 (mark)



3190 (mark)

3190

A RARE LARGE WUCAI DISH WITH LANTERNS AND OFFICIALS

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

The dish depicts a scene of the Lantern Festival, and is painted on the interior with a hanging banner at the centre surrounded by three lanterns and two attendants. The well with a band of lotus flowers and scrolling foliage. The underside is further decorated with ribbon-tied *ruyi*, coin, ingot and lozenge, alternating with lanterns.

11 3/4 in. (29.8 cm.) diam., Japanese wood box

HK\$400,000-600,000

US\$52,000-78,000

Compare to a similar dish in the collection of the Palace Museum, Beijing, illustrated in *Gugong bowuyuan wenwu zhenpin daxi: wucai, doucai*, Hong Kong, 1999, p.52, pl.48. See also another dish of this pattern illustrated in Bo Gyllensvård, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 850.

Compare to a further Wanli-marked *wucai* dish of similar size but with a dragon design, sold at Sotheby's Hong Kong, 7 October 2015, lot 3667.

明萬曆 青花五彩五穀豐登圖盤 雙圈六字楷書款

比較北京故宮博物院之藏品，見《故宮博物院文物珍品大系：五彩·門彩》，香港，1999年，頁52，圖版48號；及另一只同類盤子，見Bo Gyllensvård，《Chinese Ceramics in the Carl Kempe Collection》，斯德哥爾摩，1964年，圖版850號。另可比較一尺寸相若的萬曆五彩龍紋盤，於香港蘇富比拍賣，2015年10月7日，拍品3667號。





3191

3191

### A VERY RARE BLUE AND WHITE 'MYTHICAL ANIMALS' BOWL

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

The deep rounded sides are well painted with a continuous band of animals, including five-clawed dragons, fox, *qilin* and ox, above six of the Eight Treasures around the foot and below a band of detached flowering and fruiting sprays around the mouth rim. The centre of the interior is painted with a medallion enclosing a five-clawed *en face* dragon coiling around a flaming pearl.

6.5 in. (16.6 cm.) diam., Japanese wood box

HK\$700,000-900,000

US\$91,000-120,000

### 明萬曆 青花瑞獸紋盤 雙圈六字楷書款

Wanli-marked blue and white bowls of this pattern are rare, and only two other examples appear to have been published, the first was sold at Christie's Hong Kong, 1 June 2011, lot 3827, and the second was sold at Sotheby's Hong Kong, 8 April 2013, lot 3122. Elements from this bowl can be found on other published examples decorated with mythical scenes from the Wanli period. Compare the fruiting sprig border beneath the rim as well as the interior 'dragon' roundel with an example decorated with a scene of Li Ji slaying a snake included in the University of Hong Kong exhibition *The Flame of Flame, Imperial Wares of the Jiajing and Wanli Periods*, Hong Kong, 2009, Catalogue no. 80, and the depiction of *qilin* with a dish, *ibid.*, no. 87.



3191 (mark)

外壁繪五爪龍、狐狸、麒麟、牛等各式瑞獸，盤心飾團龍戲珠紋。底青花雙圈內書「大明萬曆年製」楷書款。相同紋飾的例子頗為罕見，迄今似僅見其他二例，其一於香港佳士得2011年6月1日拍賣，拍品3827號，其二於香港蘇富比2013年4月8日拍賣，拍品3122號。類似主題的萬曆例子則可比較一件李寄斬蛇圖盤，其口沿亦飾一圈折枝花卉紋，見香港大學《爐火純青 - 嘉靖及萬曆官窯瓷器》展覽圖錄圖版80號；以及一件瑞獸紋小盤，其畫風尤其是對麒麟的描繪與此盤十分類似，見同上圖版87號。

3192

### A RARE BLUE AND WHITE 'FRUITS AND FLOWERS' BOX AND COVER

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

The centre of the domed cover is finely painted with seven various floral and fruiting sprays above a frieze of similar design repeated on the sides of the box, all within double line borders.

6 7/8 in. (17.3 cm.) diam., Japanese wood box

HK\$350,000-550,000

US\$46,000-71,000

#### PROVENANCE

Acquired from Mayuyama Ryusendo between 1965-1975  
A Japanese private collection

#### EXHIBITED

Kubosō Memorial Museum of Arts, *Tokubetsu tenji: Higashi ajiya no futamono* (Special Exhibition: East Asian Boxes), Izumi, 18 March - 13 May 1984, Catalogue no. 89 (fig. 1)

It is very rare to find a Jiajing-marked box with this design, as most other examples are painted with either cranes or dragons. For a slightly larger box and cover painted with cranes, compare to the example sold at Christie's New York, 22 March 2007, lot 306, and one with dragons, sold at Christie's New York, 17 March 2017, lot 1184.



3192

明嘉靖 青花折枝花果紋圓盒 雙圈六字楷書款

來源

1965-1975年間購自繭山龍泉堂  
日本私人珍藏

展覽

和泉市久保惣記念美術館，《特別展示盒：東アジアのふたもの》，1984年3月18日-5月13日，頁51，圖錄圖版89號  
(圖一)

此類嘉靖款圓盒多飾雲鶴紋或龍紋，飾折枝花果者極為罕見。龍紋圓盒可比紐約佳士得2007年3月22日拍賣一件，拍品306號。雲鶴紋圓盒則可參考紐約佳士得2017年3月17日拍賣一例，拍品1184號。



3192 (mark)

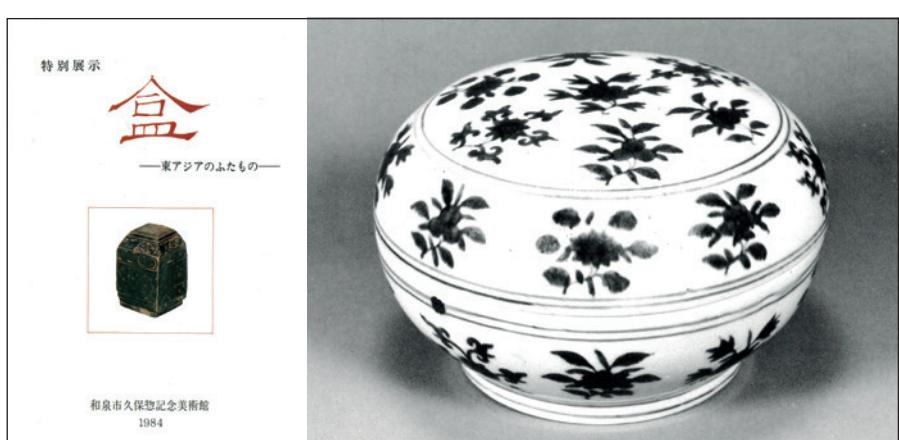


fig. 1  
圖一

3193

A FAMILLE VERTE 'FLOWER AND BUTTERFLY' BOWL

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

The rounded sides of the bowl rise to a strongly flared rim. The exterior is incised with a pair of dragons, each in pursuit of a flaming pearl over which a cream glaze has been applied. The exterior is further decorated over the incised decoration with a camellia and a rose spray, each with numerous blooms and leafy branches painted in brown outlines over the glaze, separated by butterflies and highlighted in tones of yellow, green aubergine and pale blue. The interior is covered with a cream glaze and left undecorated.

5 1/16 in. (14.8 cm.) diam., box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Kochukyo Co. Ltd., Tokyo, acquired in 1999.



清康熙 白地素三彩暗龍花蝶紋盃 雙圈六字楷書款

來源

1999年購於壺中居，東京



3194

A LARGE FAMILLE ROSE PORCELAIN INK CAKE STAND

YONGZHENG PERIOD (1723-1735)

The top of the ink cake stand is finely painted with three figures in a landscape against pavilions nestled in craggy mountains with tall trees, while another figure is seated in a boat in the distant river. All is set above an apron carved in openwork with archaistic scroll and four legs with hoof feet.

8 ¼ in. (21.4 cm.) long, box

HK\$200,000-300,000

US\$26,000-39,000

A slightly larger example (22.4 cm. long) with its upper surface painted with a landscape scene in *grisaille*, dated to Yongzheng period, catalogued as a low table, is in the collection of Palace Museum, Beijing, and illustrated in *Small Refined Articles of the Study, The Complete Collection of Treasures from the Palace Museum*, vol. 39, Hong Kong, 2009, p. 319, no. 316 (fig. 1).

清雍正 粉彩山水人物圖墨床

可參考北京故宮館藏一件墨彩山水圖瓷几，其定年為清雍正，載於《故宮博物院藏文物珍品大系-文玩》，頁319，圖版316號（圖一），學者指出其為宮中文房用具，故以其形制及尺寸判斷，應作墨床之用。



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



THE PROPERTY OF A LADY

3195

A RARE PAIR OF COPPER-RED DECORATED 'SANDUO' BOWLS

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

Each is decorated in underglaze red of soft crushed strawberry tone with the 'Three Abundances', peach, pomegranate and persimmon, that are reserved on a ground of slight blue-green tone.

6 in. (15.4 cm.) diam., box

(2)

HK\$600,000-800,000

US\$78,000-100,000

清康熙 紬裏紅三多紋盃一對 雙圈六字楷書款





VARIOUS PROPERTIES

3196

A PAIR OF COPPER-RED DECORATED 'PHOENIX' BOWLS

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

Each bowl has deep rounded sides rising to an everted rim decorated on the exterior with five phoenix roundels executed in soft copper-red with speckles of apple green to the wings. The centre of the interior with a similar phoenix roundel. (2)

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

The Y. C. Chen Collection

Sold at Christie's Hong Kong, 29 May 2013, lot 1926

The design on these bowls is based on a Kangxi prototype such as the smaller bowl included in the National Palace Museum, *Special Exhibition of Kangxi, Yongzheng and Qianlong Porcelain*, Taipei, 1986, Catalogue, no. 7; sold at Christie's New York, 21 September 1995, lot 220.

A pair of Qianlong-marked bowls similar to the present examples in the Edward T. Chow Collection is illustrated by Chow and Drake, 'Kuan-Yao and Min-Yao', *Archives of the Chinese Art Society of America*, XIII, 1959, pl. XVIII, fig. 3. An example from the Jingguantang Collection was sold at Christie's New York, 18 September 1997, lot 166. Another similar bowl was sold at Christie's Hong Kong, 28 November 2006, lot 1553.

清乾隆 紅裡紅團鳳紋盤一對 六字篆書款

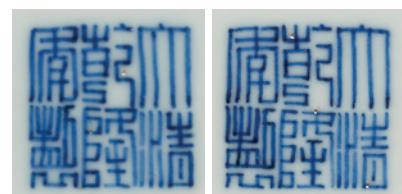
來源

陳玉階珍藏

佳士得香港, 2013年5月29日, 拍品1926號

此拍品的設計是根據康熙朝的原型, 但其尺寸較小, 可參見台北故宮博物院出版的《清康熙名瓷特展》, 1986年, 圖版7號; 以及紐約佳士得拍賣, 1995年9月21日, 拍品220號。

另有一對來自仇焱之舊藏的乾隆盤, 見仇焱之及林仰山共同發表的〈官窯與民窯〉, 《美國亞洲學會檔案年刊》, 1959年, 第13期, 圖版18號之圖3。一件來自靜觀堂舊藏, 於紐約佳士得拍賣, 1997年9月18日, 拍品166號; 以及另一類似例於2006年11月28日佳士得香港拍賣, 拍品1553號。



3197

A FINE BLUE AND WHITE 'NINE-DRAGON' WINE CUP

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

The cup is finely potted with deep sides rising to a gently flared mouth rim, decorated in blue and white with nine dragons striding amidst clouds.

2 1/4 in. (5.6 cm.) diam., box

HK\$500,000-700,000

US\$65,000-90,000

清雍正 雙圈青花九龍紋酒盃 雙圈六字楷書款



3198

A VERY RARE COPPER-RED 'NINE DRAGONS' VASE

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

The vase is finely painted in 'pencil' style with nine five-clawed dragons striding powerfully above waves and amid bats and clouds contesting a flaming pearl, below a band of *ruyi*-heads surrounding the mouth rim and a key-fret border on the foot rim.

12 in. (30.3 cm.) high, box

HK\$600,000-800,000

US\$78,000-100,000

The motif of nine dragons appears to be more commonly found on blue and white wares of this period, such as a smaller vase in the Palace Museum, Beijing, illustrated in *Blue and White Porcelain with Underglaze-Red (III)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, p. 132, no. 118; and a broad-shouldered vase sold at Christie's London, 11 May 2010, lot 210. It is interesting however, to compare to a Jiaqing-marked vase of a very similar design and shape in the National Palace Museum, Taipei, illustrated in *Lord Jiaqing and the Journey to Taiwan: A Special Exhibition on Cultural Artifacts of the Qing Emperor Renzong*, Taipei, 2016, pp. 286-7, pl. III-36, suggesting that this vase was probably made towards the later part of the Qianlong reign.

清乾隆 紬裏紅九龍紋直口瓶 六字篆書款

直口長頸瓶，瓶身以釉裏紅繪九龍戲珠紋，或穿梭於祥雲間，或翻騰於海面上，姿態各異。九龍紋於青花上較為常見，如北京故宮藏一件較小的乾隆款例子，載於故宮博物院藏文物珍品全集《青花釉裏紅（下）》，香港，2000年，頁132，圖版118，及倫敦佳士得2010年5月11日拍賣一例，拍品210號。另可參考台北故宮博物院所藏一件嘉慶款近似例，著錄於《嘉慶君遊臺灣－清仁宗文物特展》，台北，2016年，頁286-287，圖版III-36，其器型及紋飾構圖與此瓶極為相似，故推測此瓶的燒造年代為乾隆中後期。





3199

A MASSIVE BLUE AND WHITE 'DRAGON' BASIN

QING DYNASTY, 19TH CENTURY

The exterior is finely painted in strong tones of cobalt blue with a continuous scene depicting two large five-clawed dragons in mutual pursuit of a flaming pearl, amidst *ruyi*-form clouds and above crashing waves, all below a band of *ruyi*-shaped lappets below the rim.

28 in. (71 cm.) diam.

HK\$600,000-800,000

US\$78,000-100,000

清十九世紀 青花雙龍戲珠紋大缸



3200

A BLUE AND WHITE 'DRAGON' PRUNUS-FORM JARDINIERE  
KANGXI SIX-CHARACTER MARK IN A LINE IN UNDERGLAZE BLUE AND OF THE PERIOD  
(1662-1722)

The jardinière is finely painted on each lobed side with a five-clawed dragon, forming two pairs contesting flaming pearls and a single leaping dragon embracing a *Shou* roundel. The everted mouth is painted with five crane roundels against a brocade ground. The five scroll-feet are decorated with lotuses borne on scrolling tendrils. The base is unglazed, with an aperture in the centre for drainage.

14 ¼ in. (37.4 cm.) wide, box

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

US\$110,000-190,000



清康熙 青花五龍拱壽紋梅花式花盆 六字楷書橫款



THE PROPERTY OF A HONG KONG COLLECTOR

3201

A FINE BLUE AND WHITE *HU*-FORM VASE

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

The vase is vividly painted with a lotus scroll band and a composite floral scroll, above cresting waves and below overlapping stylised plantain leaves around the waisted neck, all divided by raised double-moulded line borders. The shoulder is set with a pair of integral animal-mask ring handles in relief, the spreading foot encircled by stiff lappets, and the mouth rim with a narrow band of waves.

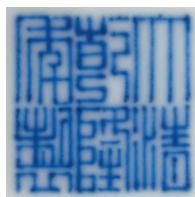
9 7/8 in. (25 cm.) high, box

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

US\$110,000-160,000

Compare to a nearly identical Qianlong vase in the Nanjing Museum, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 235 and another example in the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum: Blue-and-White Ware of the Ch'ing Dynasty*, CAFA, Book II, 1968, pl. 2.

清乾隆 青花纏枝花卉紋鋪首耳壺 六字篆書款





PROPERTY FROM AN ASIAN PRIVATE COLLECTION

3202

**A RARE CELADON-GLAZED OCTAGONAL LOBED VASE**

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

The vase is divided into eight bracketed lobes, moulded on the neck and shoulders with horizontal ribs, covered overall with an even glaze of pale sea-green tone.

8 ¼ in. (21 cm.) high, box

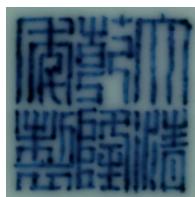
**HK\$1,500,000-2,600,000**

**US\$200,000-340,000**

Vases of this type are rare with only very few known examples. A Qianlong celadon-glazed vase of this form is illustrated in Yamanaka & Company, *Collection of Chinese and Other Far Eastern Art*, New York, 1943, no. 1265. Another was sold at Sotheby's Hong Kong, 20 November 1984, lot 451. A third one was sold at Sotheby's Hong Kong, 23 October 2005, lot 328.

**清乾隆 粉青釉弦紋八棱長頸瓶 六字篆書款**

此瓶造型規整，釉色純正，非常珍稀，同類例子為數不多。一件乾隆粉青釉八棱瓶，著錄在紐約山中商會圖錄《Collection of Chinese and Other Far Eastern Art》，1943年，圖1265號。另外兩件分別1984年11月20日於香港蘇富比拍賣，拍品451號，及2005年10月23日於香港蘇富比拍賣，拍品328號。





VARIOUS PROPERTIES

3203

A FINE AND RARE LARGE RU-TYPE VASE, FANGHU

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

The pear shaped body of rectangular section is moulded to the front and back with a slightly raised peach-shape panel, the rounded corners rising from a short straight foot, the neck flanked with two tubular handles, applied overall with a slightly crackled thick unctuous glaze of even pale grey colour with a slightly blue tinge, the neatly cut, unglazed foot ring with a dark purplish-brown dressing.

16 ½ in. (42 cm.) high, Japanese wood box

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

US\$160,000-230,000

PROVENANCE

Japanese private collection, Kyoto, acquired from Inouye Ryukodo, Osaka, in the 1930s  
Sold at Christie's Hong Kong, 27 May 2008, lot 1805

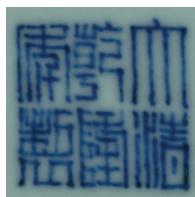
It is extremely rare to find vases of this form in such a large size. Compare with three other Ru-type vases of this form but of smaller sizes, one (38.5 cm.) sold at Christie's Hong Kong, 30 May 2006, lot 1364; another one (24.2 cm.) sold at Christie's New York, 24 March 2004, lot 241; and the other of a more typical size (14.8 cm.) sold at Christie's Hong Kong, 27 October 2003, lot 698.

清乾隆 仿汝釉杏圓貫耳壺 六字篆書款

來源

日本私人珍藏，京都，於1930年代購自大阪井上柳湖堂  
香港佳士得，2008年5月27日，拍品1805號

一般所見之乾隆仿汝釉杏圓貫耳壺尺寸較小，如此巨制之例相當罕見。可比較其他三例乾隆朝仿汝釉杏圓貫耳壺，其一（38.5公分）於香港佳士得拍賣，2006年5月30號，拍品1364號；其二（24.2公分）於紐約佳士得拍賣，2004年3月24日，拍品241號；其三為一般較多常見之尺寸（14.8公分），於香港佳士得拍賣，2003年10月27日，拍品698號。







3204

3204

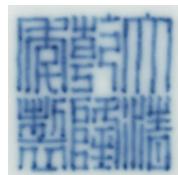
A FINE RED-GLAZED PEAR-SHAPED VASE  
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1736-1795)

The finely potted vase is applied to the exterior with an even glaze of liverish-red tone, the interior and base with a clear glaze.  
7 in. (17.8 cm.) high, box

HK\$200,000-300,000

US\$26,000-39,000

清乾隆 紅釉荸薺瓶 六字篆書款



3204 (mark)



3205

3205

A FINE AND VERY RARE LARGE ROBIN'S  
EGG-GLAZED DOUBLE-GOURD VASE  
QING DYNASTY, 18TH CENTURY

The vase is well potted with a generous double-gourd shape, and covered inside and out with a robin's egg-glaze which falls to the edge of the broad unglazed ring encircling the similarly glazed concave centre of the base.  
12 7/8 in. (32.5 cm.) high, Japanese wood box

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

PROVENANCE

Kochukyo Co. Ltd., Tokyo, acquired in 2004

清十八世紀 爐鈞釉葫蘆瓶

來源

2004年購自壺中居，東京

3206

A FLAMBE-GLAZED  
'POMEGRANATE' VASE

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

The vase is of hexafoil lobed section with conforming neck and everted rim, standing on a low flaring foot. All under a deep reddish-purple glaze with lavender and light blue cascades running between the segments. The rim and interior are applied with a pale blue glaze.

7 1/6 in. (19.5 cm.) high, box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Kochukyo Co. Ltd., Tokyo, December 2002

清乾隆 窯變釉石榴尊  
六字篆書刻款

來源

壺中居，東京，2002年12月





3207

3207

**A FINE AND RARE PAIR OF SACRIFICIAL BLUE-GLAZED BOWLS**

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

Each is covered with a sacrificial blue glaze on the exterior and a transparent glaze on the interior and base.

4 1/4 in. (10.8 cm.) diam., box (2)

**HK\$800,000-1,200,000****US\$110,000-160,000****PROVENANCE**

The Zingone Collection, Rome, 1980

Sold at Christie's London, 9 December 1991, lot 188

*Inspired Connoisseurship: Property from a European Collection*, sold at Christie's Hong Kong, 1 June 2011, lot 3536

Sacrificial blue-glazed ritual vessels were intended for use on the imperial altar at the Temple of Heaven. For the Winter Solstice sacrifice to Heaven in 1748, blue porcelain vessels were used for the first time as stipulated by the Emperor.

**清乾隆 霽藍釉盤一對 六字篆書款****來源**

Zingone珍藏，羅馬，1980年

倫敦佳士得，1991年12月9日，拍品188號

羅馬私人珍藏

《覃思雅識：歐洲私人珍藏御製瓷器》，香港佳士得，2011年6月1日，拍品3536號

霽藍釉燒製工藝繼承元代傳統，至清代生產歷朝未斷，且燒製精細，常見造型是宮廷祭器和陳設用瓷。霽藍釉祭器專供於天壇環丘台，乾隆十三年（1748年）冬至祭天首次奉詔用霽藍釉器。



3208

3208

**A YELLOW-GROUND BLUE AND WHITE 'NINE PEACHES' DISH**

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

The dish is finely painted with a central medallion of nine peaches suspended from gnarled leafy branches within a border of double-circles, repeated below the mouth rim, the exterior with a dense interwoven convolvulus scroll between double lines, all on a bright lemon-yellow ground.

10 1/2 in. (27 cm.) diam., Japanese wood box

**HK\$500,000-700,000****US\$65,000-90,000****PROVENANCE**

Collection of Harry Nail, Palo Alto, California, 1960

Collection of John Yeon, Portland, Oregon

Sold at Christie's New York, 22 March 2007, lot 331 (one of a pair)

S. Marchant &amp; Son, London

**清乾隆 黃地青花九桃盤 六字篆書款****來源**

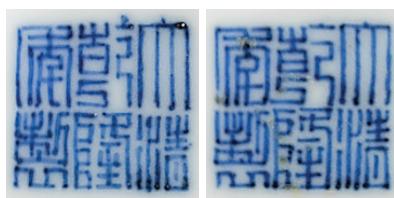
Harry Nail珍藏，加利福尼亞州帕羅奧圖，1960年

John Yeon珍藏，俄勒岡州波特蘭

紐約佳士得，2007年3月22日，拍品331號（一對之一）

S. Marchant &amp; Son, 倫敦

盤撇口，弧壁，淺圈足。器外壁繪纏枝牽牛花紋。器心畫桃樹一株，結實九枚。器底篆書「大清乾隆年製」六字款。地施黃釉，可能為後加。



3207 (marks)



3208 (mark)



3208



another view  
另一面

THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3209

A FINE AND RARE FAMILLE ROSE 'SANDUO' TEA BOWL

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

The exterior of the cup is delicately painted in *famille rose* palette with the 'sanduo' fruits, including two rosy-pink peaches borne on a leafy branch, two pomegranates, one of which revealing the ruby-red seeds, and a spray of five longan fruits. The centre of the interior is painted with three small peaches in iron red.

3 3/8 in. (8.6 cm.) diam., box

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

US\$240,000-360,000

The three types of fruiting branches combined together forms the 'Three Abundances', *sanduo*, and together they symbolise the wish for numerous sons, a long life and boundless benefits.

Yongzheng-marked bowls of this pattern are extremely rare and very few examples are known. A similar pair of *sanduo* bowls from the A.E. Hippisley Collection, also of Yongzheng mark and period, was sold at Anderson Galleries, New York, 30 January 1925, lot 194 (fig. 1). A similar pair of *sanduo* bowls, also of Yongzheng mark and period, from the E. T. Chow Collection, was sold three times at Sotheby's over the past half-century, the most recent being 5 April 2004, at Sotheby's Hong Kong, lot 247. On the E. T. Chow bowls, however, only one fruit was borne on the peach and pomegranate branches.



清雍正 粉彩三多紋茶圓 雙方框六字楷書款

「三多圖」為清代工藝品上常見的題材，多以石榴、佛手及桃實作為紋飾，因石榴象徵多子，佛手中的「佛」與「福」字音相似；桃又稱壽桃，含長壽之意。三者合之，寓意多子、多福、多壽，是謂「三多」。雖然如此，「三多」的組合並非定式，有時亦可見其中一果被替換成其他果物之例。龍眼自漢代即常與荔枝並稱，並有亞荔枝，荔枝奴等別名。荔枝的「荔」與「利」同音，可見此茶圓紋飾寓意多子、多壽、多利。

雍正三多紋茶圓相當罕見，其中又以鬥彩之例較為多見，粉彩之例則極為珍罕。僅知 A.E. Hippisley 舊藏一對，於 Anderson Galleries 拍賣，紐約，1925 年 1 月 30 日，拍品 194 號（圖一）。仇焱之亦舊藏一對，但其上描繪之石榴及壽桃僅有一只。仇氏之例曾三度於蘇富比上拍，最近一次為 2004 年 4 月 25 日於香港蘇富比拍賣，拍品 247 號。

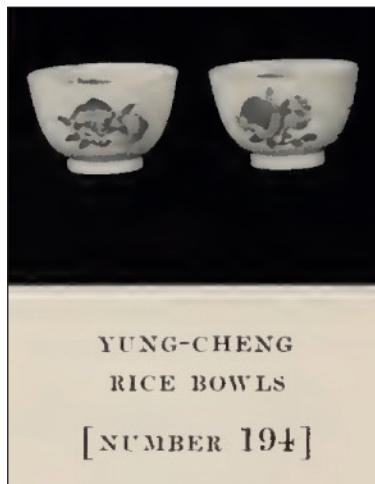


fig. 1 圖一



3210

## A RARE INSCRIBED BOOK-FORM BRUSHPOT

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

The brushpot is finely potted in the form of an open book. The exterior is inscribed with an imperial poem by Emperor Qianlong executed in clerical script, *lishu*, followed by an inscription *Qianlong yuzhi* ('Made by Imperial command of the Qianlong Emperor') and two seal marks 'Qian' and 'Long' in a square respectively, in vivid iron red. The rim is gilt and the interior and base are covered in turquoise enamel.

3 3/4 in. (9.5 cm.) high, box

HK\$600,000-800,000

US\$78,000-100,000

The present brushpot belongs to a group of ceramics which were made to simulate other materials in a playful attempt at *trompe-l'oeil* or a 'trick of the eye'. Because of the flexibility and ease of use of ceramic clay and the expansive range of enamel colours available, many porcelain items during the Qianlong period were made to imitate other things.

Qianlong period porcelain brushpots inscribed with imperial poems by the Emperor are all comparatively small in size. The two poems inscribed on the present brushpot are recorded in *Leshantang quanji*, 'Complete Works from the Leshan Hall', vol. 21 (fig. 1) a collection of poems and essays written by Qianlong when he was still a prince. The majority of known porcelain objects inscribed with imperial poems recorded in *Leshantang quanji* are larger pieces for display purposes, but a small group of small objects including snuff bottles, wall vases and brushpots such as the present one also exist.

Compare, a brushpot with an imperial poem by Qianlong inscribed in sepia, but of cylindrical form, in the collection of Palace Museum, Beijing, and illustrated in *Poem and Porcelain: The Yu Shi Shi Ceramics in the Palace Museum*, Beijing, 2016, pp. 208-209.

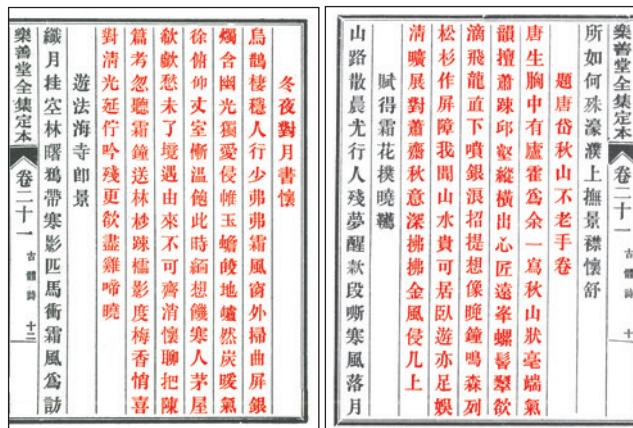
## 清乾隆 墨彩御製詩筆筒 鎏紅方框六字篆書款

筆筒作開卷式，通體白釉，以墨彩勾勒頁面，內隸書御製詩《題唐岱秋山不老手卷》及《冬夜對夜書懷》兩首，詩後署「乾隆御製」，鈐印「乾」「隆」，裏及底均施松石綠釉。

釋文：

唐生胸中有廬霍，爲余一寫秋山狀。  
毫端氣韻擅蕭疎，邱壑縱橫出心匠。  
遠峰螺髻翠欲滴，飛龍直下噴銀浪。  
招提想像晚鐘鳴，森列松杉作屏障。  
我聞山水貴可居，卧遊亦足娛清曠。  
展對蕭齋秋意深，拂拂金風侵几上。  
烏鵲棲穩人行少，弗弗霜風意外掃。  
曲屏銀燭含幽光，獨愛侵帷玉蟾皎。  
地爐然炭暖氣徐，俯仰丈室慚溫飽。  
此時猶想饑寒人，茅屋欹歛愁未了。  
境遇由來不可齊，消懷聊把陳篇考。  
忽聽霜鐘送林杪，踈櫺影度梅香悄。  
喜對清光延佇吟，殘更欲盡雞啼曉。

傳世乾隆御製詩筆筒均爲小件。此件筆筒上所題之兩首御製詩均出自《樂善堂全集》卷二十一（圖一）。瓷器上書寫之御製詩摘取自《樂善堂全集》的多半爲大型陳設器，但亦有少量如鼻煙壺，壁瓶以及如此件筆筒之小件器。可參考一件清乾隆墨彩題詩筆筒，載於《故宮博物院藏御製詩陶瓷器》，北京，2016年，頁208-209。

fig. 1  
圖一

霜鍾遠林妙時撫劍度橫關  
喜對清光迎所嘸殊更卻畫難

曉晴 乾隆御製



唐生胸中多廬崖逸余之寫  
心狀毫端氣韻擅蕭疎而絕  
橫此心更遠峰螺碧翠欲滴



3211

THE PROPERTY OF A GENTLEMAN

3211

A FINE CORAL-GROUND RESERVE-DECORATED  
'LOTUS' BOWL

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

The bowl is finely potted with slightly flared sides resting on a short foot. The exterior is decorated with formalised lotus borne meandering leafy scrolls reserved in white against an opaque, even coral ground. The interior left undecorated.

5 in. (12.8 cm.) diam., box

HK\$300,000-500,000

US\$39,000-65,000

清乾隆 磬紅彩留白纏枝蓮花紋盃

六字篆書款

THE PROPERTY OF A GENTLEMAN

3212

A FINE PAIR OF WUCAI 'DRAGON AND PHOENIX'  
BOWLS

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

The bowl is enamelled on the exterior with two scaly five-clawed dragons in pursuit of the flaming pearl, alternating with descending long-tailed phoenix, all amidst meandering leafy scrolls and below a band with the Eight Buddhist Emblems, *Bajixiang*, divided by *ruyi* elements. The interior is decorated with a central medallion enclosing a five-clawed dragon in pursuit of a flaming pearl.

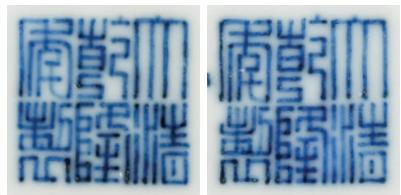
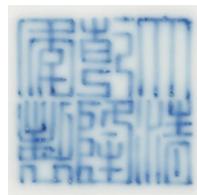
5 1/8 in. (13 cm.) diam., box

(2)

HK\$500,000-800,000

US\$65,000-100,000

清乾隆 五彩龍鳳呈祥紋盃一對 六字篆書款





3212

3213

A VERY RARE FAMILLE ROSE 'FLORAL' BOWL  
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1736-1795)

The deep bowl is finely potted with straight sides and decorated in bright enamels with three detached floral clusters, including pink and iron-red camellias, begonia branches bearing flowers and large leaves, and a spray of peony intertwined with a flowering magnolia bough.

6 in. (15.2 cm.) diam., box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Sold at Christie's Hong Kong, 30 May 2006, lot 1440

Bowls of this shape are rare, and it is even more unusual to find one decorated with floral sprays, as most published examples depict fruits. See, for example, the Qianlong-marked bowl with the *sanduo* motif, illustrated by Gordon Lang, *The Powell-Cotton Collection of Chinese Ceramics*, England, 1988, no.88.

清乾隆 粉彩折枝花卉紋盃 六字篆書款

來源

香港佳士得，2006年5月30日，拍品1440號

此盃型十分罕見，上飾花卉紋尤其少見，近似例中以果實紋居多。見一相似三多紋飾乾隆款之例，載於 Gordon Lang，《The Powell-Cotton Collection of Chinese Ceramics》英國，1988年，88號。



3214

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 key-fret scrollwork within blue bands at the slightly flaring rim and above conjoined *nyi*-heads and a dotted band on yellow-ground above the foot.

4 1/8 in. (10.5 cm.) diam., box (2)

HK\$500,000-700,000 US\$65,000-90,000

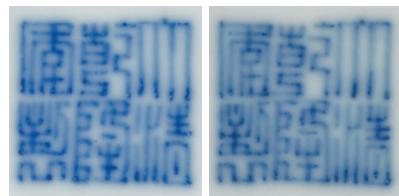
PROVENANCE

Sold at Sotheby's Hong Kong, 30 April-2 May 1991, lot 108

清乾隆 粉彩八吉祥盤一對 六字篆書款

來源

香港蘇富比，1991年4月30日-5月2日，拍品108號





3215

A RARE FAMILLE ROSE LIME-GREEN GROUND  
'WESTERN FIGURES' CONG-FORM VASE  
QING DYNASTY, 18TH CENTURY

Each side of the vase is delicately enamelled with a scene of Western figures engaged in various pursuits by a riverbank, between a lime-green ground decorated with foliate sprays, with the vertical edges, mouth rim and base of neck highlighted in gilt. The interior and base are covered under a transparent glaze. 8 ¾ in. (22 cm. high), box

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

US\$200,000-340,000

*Famille rose vases with this decorative theme was popular from the 18th century, though it is rare to find an example with this high quality of enamelling. The skill of the brush is particularly evident in the depiction of the rocks on this vase, a feature which is similarly found on deer vases of the Qianlong period, such as the pair in the National Palace Museum, Illustrated in *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, Taipei, 2008, pp. 156-7, pl. 51.*

此類色地粉彩器自清中期開始流行。此瓶釉彩色澤淡雅，用以描繪岩石的藍綠彩料尤為清透，暈染自然，與乾隆百祿尊上所見雷同。台北故宮博物院藏一對洋彩百祿尊，載於《華麗彩瓷—乾隆洋彩》，台北，2008年，頁156-157，圖版51號，可資比較。

清十八世紀 綠地粉彩西洋人物圖琮式瓶





detail  
細部

THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3216

A GOLD-GROUND FAMILLE ROSE 'MILLE-FLEURS' BOWL

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

The ogee-form bowl is exquisitely decorated to the interior and exterior in bright enamels to render a dense pattern of floral sprays including peonies, lotus, hydrangea, chrysanthemum, pinks, narcissus, and daisies in rich tones of pink, yellow, blue and green, all reserved on a gilt ground.

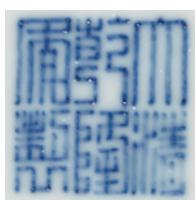
8 1/8 in. (20.6 cm.) diam., box

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

US\$210,000-360,000

The dense arrangement of various flowers that decorates this bowl is known as *wanhua* (myriad flower brocade), as well as *baihuadi* (ground of one hundred flowers), and, according to T. T. Bartholomew in *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p. 146, during the Qing dynasty the design conveyed the hope that the Qing dynasty 'would last as long as flowers continue to bloom.'

A large bowl decorated in similar motif on a gold ground in the collection of the Palace Museum, Beijing, is illustrated in *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, The Complete Collection of Treasures from the Palace Museum, vol. 39, Hong Kong, 1999, p. 208, no. 184. Compare also a small bowl with very similar decoration and with a blue-enamelled *Caixutang Zhi* mark, sold at Christie's Hong Kong, 29 May 2013, lot 2295 (fig. 1).



可能為清乾隆 金地粉彩百花紋折沿盤 六字篆書款

此器所飾百花紋樣又稱百花圖、萬花錦、萬花堆等，結合粉彩與金彩描繪百花圖，除了底部之外，花紋滿佈全器，不露出瓷底。可參考北京故宮博物院藏一件「慶宜堂製」款粉彩金地百花大盤，定年嘉慶，載於《故宮博物院藏文物珍品大系-琺琅彩·粉彩》，香港，1999年，頁208，圖版184號。比較一件較小金地粉彩百花紋盤，施藍彩《彩秀堂製》款，於佳士得香港2013年5月29日拍賣，拍品2295號（圖一）。



fig. 1 Christie's Hong Kong, 29 May 2013, lot 2295  
圖一 佳士得香港2013年5月29日拍出，拍品2295號



VARIOUS PROPERTIES

3217

A BLUE-GROUND SGRAFFITO  
FAMILLE ROSE 'OPERA' DISH

JIAQING SIX-CHARACTER SEAL MARK IN  
IRON RED AND OF THE PERIOD (1796-1820)

The dish is finely enamelled to the interior with a central medallion depicting an opera scene in a fenced garden in which the female lead is dancing, surrounded by six female musicians playing various instruments. The well is decorated with detached floral blooms against a lavender-blue ground incised with an all-over feather scroll pattern which is repeated on the exterior.

7 1/2 in. (19 cm.) diam.

HK\$300,000-600,000

US\$39,000-78,000

清嘉慶

藍地軌道粉彩開光仕女樂舞圖盤  
礬紅六字篆書款



3217 (mark)



3218 (mark)



3217

3218

A FINE FAMILLE ROSE 'MOUNTAIN STROLL'  
BOWL

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

The bowl is delicately enamelled to one side depicting a scholar seated in a rickshaw, gazing at the landscape beyond, while the rickshaw puller behind takes a rest. The scene takes inspiration from the poem 'Shanxing' (Mountain Stroll) by the Tang-dynasty poet Du Mu (803-circa 852)

4 3/8 in. (11 cm.) diam. box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Berwald Oriental Art, 1992

清道光 粉彩山行詩意圖茶盤

礬紅六字篆書款

來源

Berwald Oriental Art, 1992年



3218

3219

A LARGE DEHUA FIGURE OF GUANYIN

QING DYNASTY, 19TH CENTURY

The elegant figure is modelled with a serene expression, her hair elaborately coiffed with a double topknot secured behind a tiara and two long braids flowing down her shoulder, holding in her left hand a wicker basket containing a fish, dressed in long robes embellished with beaded tassels, with a lotus necklace across her chest, standing atop lotus flowers and leaves above swirling waves.  
27 ½ in. (69.9 cm.) high

HK\$180,000-260,000

US\$24,000-34,000

清十九世紀 德化白釉觀音立像



THE PROPERTY OF A HONG KONG COLLECTOR

3220

A FINE PAIR OF BLUE AND WHITE  
GARLIC-MOUTH VASES

DAOGUANG SIX-CHARACTER SEAL MARKS  
IN UNDERGLAZE BLUE AND OF THE PERIOD  
(1820-1850)

Each vase is painted with six sprays of  
alternating blossoming and fruiting branches,  
between decorative borders.

11 1/8 in. (28.1 cm.) high, box (2)

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

US\$160,000-230,000

PROVENANCE

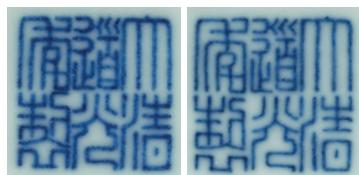
Adria Farley Family Collection, acquired in  
the Netherlands in the 1880s  
Collection of Dr. Jacob Harsen  
Marchant & Sons, London, 2001

清道光 青花折枝花果紋蒜頭瓶一對  
六字篆書款

來源

Adria Farley家族珍藏，於1880年代購自荷  
蘭

Dr. Jacob Harsen珍藏  
Marchant & Sons，倫敦，2001年







3221

3222

A COPPER-RED AND UNDERGLAZE-BLUE  
'IMMORTALS' JAR

CAIHUA TANG ZHI FOUR-CHARACTER HALL MARK IN  
UNDERGLAZE BLUE WITHIN A DOUBLE SQUARE, QIANLONG-  
JIAQING PERIOD (1736-1820)

The bulbous body is decorated in underglaze blue with six  
of the Eight Daoist Immortals against a ground of copper-  
red rolling waves, flanked by two underglaze-blue lion-mask  
handles.

4 7/8 in. (12.4 cm.) wide, Japanese wood box

HK\$300,000-500,000

US\$40,000-52,000

The inscription on the base of this jar, *Caihua Tang zhi*, may be  
translated as reading 'Made for the Hall of Many Coloured Flowers'.  
This Hall appears to have been established in the Forbidden City in  
Beijing during the reign of the Qianlong Emperor, and continued to  
be used by a number of his successors.

The current jar would have originally be surmounted by a pear-  
shaped ewer with cover decorated with the remaining two Daoist  
Immortals, together forming a double-gourd shaped ewer, such as  
the one sold at Christie's London, 10 November 2015, lot 316. Hence  
it is likely that the jar was used as a warming vessel.

清乾隆 / 嘉慶 青花釉裏紅仙人過海獅首耳暖罐  
雙方框「彩華堂製」楷書款

此罐繪有道教八仙中的六仙，本來應上托一件繪有另外二仙的梨  
形執壺，合成葫蘆形執壺，如倫敦佳士得2015年11月10日曾拍賣一  
件，拍品316號，故此罐有可能用作暖壺。

VARIOUS PROPERTIES

3221

A FINE BLUE AND WHITE 'FLORAL'  
ZHADOU

DAOGUANG SEAL MARK IN UNDERGLAZE BLUE AND OF  
THE PERIOD (1821-1850)

The *zhadou* is decorated on the compressed body and the  
flared neck with bands of composite foliate scroll within  
borders of *nuyi* heads, petal lappets and key fret, a narrow  
band of classic scroll encircling the shallow foot.  
3 1/2 in. (9 cm.) high, box

HK\$60,000-80,000

US\$7,800-10,000

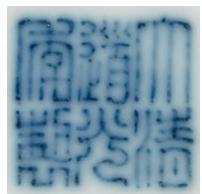
PROVENANCE

Mayuyama & Co. Ltd., Tokyo, acquired in 2011

清道光 青花纏枝花卉紋渣斗 六字篆書款

來源

2011年購自東京繭山龍泉堂



3221 (mark)



3222 (mark)



3222

3223

A FINE AND RARE IRON-RED AND  
GILT-DECORATED 'CARP' ROULEAU  
VASE

KANGXI PERIOD (1662-1722)

The cylindrical body is deftly painted in iron red and black enamels with four large finely detailed carp reserved on a powder-blue ground, amongst further gilt smaller carp and aquatic plants, the shoulder with four flowerheads framed in quatrefoil panels reserved on a diaper border, the neck with two striding three-clawed dragons in gilt, all framed by formal borders. The base is decorated with an underglaze-blue *lingzhi* head.

18 1/2 in. (47 cm.) high, Japanese wood box

HK\$400,000-600,000 US\$52,000-78,000

PROVENANCE

A Japanese private collection, formed over the last two decades

Compare to similarly decorated vases including one in the Baur Collection, illustrated by John Ayers, *Chinese Ceramics in the Baur Collection*, volume 2, Geneva, 1999, pl. 131; another illustrated by John Ayers in *Far Eastern Ceramics in the Victoria and Albert Museum*, Tokyo, 1990, pl. 193; one in the Musée Guimet is illustrated by J.J. Marquet de Vassalot and M.J. Ballot, *Musée du Louvre: La Ceramique Chinoise-II*, Paris, 1922, pl. 26.

清康熙 澆藍地礬紅描金魚藻龍紋棒槌瓶

來源

日本私人收藏，成立於1990年代



3224

A FINE AND VERY RARE IRON-RED DECORATED  
'DRAGON' WATERPOT

DAOGUANG SIX-CHARACTER MARK IN IRON RED WITHIN A  
DOUBLE SQUARE AND OF THE PERIOD (1821-1850)

Delicately potted of cylindrical form rising to an incurving shoulder and a short neck, the water pot is finely painted on the exterior with a pair of iron-red striding dragons in pursuit of flaming pearls, against a ground interspersed with cloud and fire scrolls, the eyes of the dragons highlighted with green enamel.  
2 in. (5.2 cm.) high, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Sold at Christie's Hong Kong, 1 December 2010, lot 3199

清道光 磁紅雙龍趕珠紋水丞 磁紅六字篆書款

來源

香港佳士得，2010年12月1日，拍品3199號



3224



3224 (mark)



3225 (mark)

3225

A FINE AND RARE SMALL BLUE AND WHITE  
'DRAGON' WATERPOT

XIANFENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF  
THE PERIOD (1851-1861)

The globular waterpot is decorated with two five-clawed dragons pursuing flaming pearls over waves amongst fire and clouds between a lappet band and foaming waves.

2 1/16 in. (5.3 cm.) high, box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

A Japanese private collection, acquired from Shogodo in October 2010

Mayuyama & Co. Ltd., Tokyo, acquired in 2011

清咸豐 青花雲龍趕珠紋水丞 六字楷書款

來源

日本私人珍藏，2010年10月購自尚雅堂

2011年購自繭山龍泉堂



3225

3226

AN IRON-RED AND GILT-DECORATED  
'PHOENIX' VASE

KANGXI/YONGZHENG PERIOD (1662-1735)

The pear-shaped body rising from a tall spreading foot to a wide neck gently flaring at the rim, brightly painted to the exterior with two pairs of phoenix amongst composite floral blooms borne on meandering leafy scrolls, the neck encircled with bands of key-fret, leaf scroll, classic scroll and *nuyi* heads alternating with gilt lines. The high spreading foot with a broad unglazed foot ring is also decorated with bands of *nuyi* heads and a classic scroll.

8 ¾ in. (21.4 cm.) high, Japanese wood box

HK\$400,000-600,000

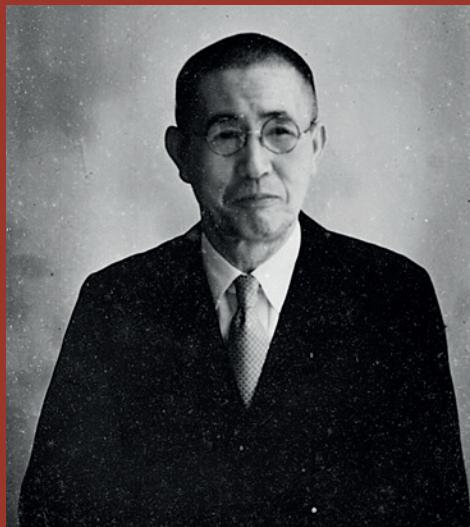
US\$52,000-78,000

清康熙 / 雍正  
礬紅描金鳳凰穿花紋瓶





Kaisendo Museum, Yamagata  
蟹仙洞博物館



Mr. Kenzo Hasegawa  
長谷川兼三先生像  
(1886-1957)

## THE KAISENDO MUSEUM

The Kaisendo Museum lies in Kaminoyama city in Yamagata prefecture, Japan and houses a collection of Chinese and Japanese art that was formed by Mr Kenzo Hasegawa (1886-1957), the owner of a large manufacturer of raw silk in Kaminoyama. Initially he began by collecting Japanese swords prior to World War II but under the advice of his brother (Mr Shouichi Inoue) and his nephew (Mr Shouhei Inoue) his attention soon turned to carved lacquer. His brother was a renowned collector of Chinese and Japanese ceramics who had established a museum of his own and this was almost certainly the inspiration for Mr Hasegawa to prepare for his own museum by setting up the foundation in 1951.

The majority of the lacquer pieces in his collection were acquired between 1948 and 1950. Two very important figures in the formation of the collection were Mr Takushin Kushi, a scholar of Asian art and Mr Hirota Fukkosai (1897-1973), the founder of Kochukyo. Mr Fukkosai was one of the preeminent figures in the world of Chinese art of his time and his influence can clearly be seen in the collection in the wonderful and extensive selection of important examples of carved lacquers in the museum.

The main focus of the Museum's collection, therefore, lies in both Japanese sword fittings (which include some very important examples) and important carved lacquerware. Although the initial basis of the collection were the sword fittings, the lacquer also stands out as a world class collection in terms of the rarity and quality of the pieces that the collection encompasses. Six remarkable pieces from the collection were sold at Christie's Hong Kong in 2007 and 2011, including an important Xuande-marked early-Ming cinnabar lacquer tray, sold on 29 May 2007, lot 1359, and an extremely rare polychrome lacquer box and cover from the Wanli period, sold on 1 June 2011, lot 3573.

## 蟹仙洞博物館

博物館位於日本東北山形縣上山市，專門收藏由長谷川兼三（1886-1957年）蒐集得來的中日工藝品。長谷川先生在上山市創立了絲綢廠，且是藝術愛好者。第二次世界大戰以前，他只鍾情於日本刀劍器，後來在兄弟井上庄七、井上昌平兩父子的倡議下，開始收藏雕漆器。井上庄七是著名的中國及日本陶瓷收藏家，相信亦因此促成長谷川兼三於1951年設立了基金會，以籌備稍後建立的私人博物館。

長谷川兼三收藏的漆器，大部份購於1948至1950年間，他的藝術顧問包括亞洲藝術學者久志卓真，以及壺中居美術店創辦人広田不孤齋（1897-1973年）。広田不孤齋為當時中國美術界的權威，他的學養和品味從博物館藏雕漆器之豐富華美中表露無遺。

該館的主要收藏類別是日本刀劍配件和雕漆精品，其中不乏重要文物。雖然館藏的基礎是刀劍類，但隨後蒐集所得漆器無論珍貴程度或工藝水平均達國際等級。香港佳士得曾於2007年及2011年拍賣館藏六件精品，包括一件宣德款剔紅雙螭荷葉式盤，於2007年5月29日拍賣，拍品1359號，及一件萬曆剔彩雲龍紋圓盒，於2011年6月1日拍賣，拍品3573號。

PROPERTY FROM THE KAISENDO MUSEUM COLLECTION

3227

A VERY RARE IMPERIAL QIANGJIN AND TIANQI 'DRAGON' LACQUER INCENSE STAND

CHONGZHEN CYCLICAL DINGCHOU YEAR, CORRESPONDING TO 1637 AND OF THE PERIOD

The top is finely decorated with a sinuous five-clawed dragon in pursuit of a flaming pearl amid *ruyi* clouds against a chequered ground of *wan* emblems, enclosed within a raised edge above a constricted waist divided by five raised vertical ridges, all resting on a bombé apron continuing onto five cabriole legs terminating in upswept feet raised on a waisted pedestal base decorated with orchids on top. The underside near the top of one leg is incised and gilt with the reign mark, *Da Ming Chongzhen dingchou nian zhi*. 23 1/4 in. (61.5 cm.) high

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Kaisendo Museum, Yamagata, Japan

Only a handful of marked imperial lacquer works from the Chongzhen period have survived, and the present incense stand is even more remarkable for having preserved its pedestal base. A nearly identical incense stand bearing the same dated mark without the base, with the dragon facing the opposite direction, is illustrated in *Chugoku no urushi kogei*, Tokyo, 1970, p. 41, no. 58. Another, or possibly the same as the last, is illustrated by Lee Yu-kuan in *Oriental Lacquer Art*, Tokyo, 1972, p. 323.

Incense stands were commonly placed at the centre of the room where the perfumed smoke could spread, but were also sometimes used as display stands. Compare to a Jiajing-marked carved three-colour lacquer stand of similar form sold at Christie's Hong Kong, 1 November 2004, lot 841 and two later and larger *qiangjin* and *tianqi* decorated example of similar form from the Qing period, one illustrated in *Hai-wai yi-chen: Chinese Art in Overseas Collections Lacquerware*, Taipei, 1987, p. 190, no. 180, another dated Kangxi period with openwork panels on the waist, was sold at Sotheby's Hong Kong, 8 October 2014, lot 3795.



mark

明崇禎丁丑年 (1637)

御製填漆餽金雲龍戲珠紋香几  
填金「大明崇禎丁丑年製」刻款

來源

蟹仙洞博物館, 日本山形縣

御製崇禎款的漆器作品十分罕見, 而此香几保有原座, 更是難能可貴。比較一件近乎相同但缺座的香几, 其龍紋呈反方向, 載於《中國の漆工芸》, 東京美術俱樂部, 1970年, 頁41, 圖版58號。另見一件載於《Oriental Lacquer Art》, 東京, 1972年, 頁323, 可能即為上揭例。類似造型的作品可參考一件嘉靖款剔彩萬壽花果紋香几, 於香港佳士得2004年11月1日拍賣, 拍品841號; 及兩件清代填漆餽金龍紋香几, 一載於《海外遺珍漆器》, 台北, 1987年, 頁190, 圖版180號, 另一束腰開光, 於香港蘇富比2014年10月8日拍賣, 拍品3795號。



detail  
細部



ANOTHER PROPERTY

3228

A RARE IMPERIAL CARVED POLYCHROME LACQUER HEXAFOIL TRAY  
JIAJING INCISED AND GILT SIX-CHARACTER MARK AND OF THE PERIOD (1522-1566)

The tray is formed of six lobes resting on a short foot ring. The cavetto is carved through layers of red and green lacquer with shaped panels enclosing five-clawed dragons amidst wisps of clouds alternating with three pairs of leafy peaches, the reverse similarly decorated with shaped panels depicting cranes in flight amidst *ruyi*-form clouds. The flat bottom and the exterior base are finished in black lacquer.

8 ½ in. (22 cm.) diam., Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

A Japanese family collection, formed during the early 20th century

明嘉靖 御製剔彩雲龍紋六瓣盤 填金六字楷書刻款

來源

日本家族珍藏，入藏於二十世紀初



THE PROPERTY OF A GENTLEMAN

3229

A CARVED CINNABAR LACQUER 'BIRDS AND FLOWERS' DISH

MING DYNASTY, 16TH CENTURY

The shallow circular dish supported on a short foot ring is superbly carved in relief with two birds soaring and plunging amidst peonies in full or partial bloom. The birds with outstretched wings gently incised with delicate lines to depict their feathery bodies and heads. The reverse is thickly carved with a classic scroll border and the base is lacquered dark brown.

12 ½ in. (31.8 cm.) diam., Japanese wood box

HK\$500,000-800,000

US\$65,000-100,000

明十六世紀 剔紅花鳥紋圓盤



3230

A CARVED BLACK AND RED *TIXI* LACQUER CIRCULAR BOX AND COVER

MING DYNASTY, 16TH CENTURY

The cover and sides of the box are carved through layers of red and black lacquer with *ruyi* motifs, the interior lacquered orange-brown and the base almost black.

7  $\frac{5}{16}$  in. (18.6 cm.) diam., Japanese wood box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

A Japanese private collection, Nagoya, acquired in the 1940s

明十六世紀 剔犀如意雲紋圓盒

來源

名古屋私人珍藏，1940年代入藏



3231

A SMALL CARVED CINNABAR LACQUER  
CIRCULAR 'BUDAI' INCENSE BOX AND COVER  
MING DYNASTY, 16TH-17TH CENTURY

The box is of circular section, carved on the gently domed cover with Budai with two boys. His left hand is holding a leaf-fan and his right hand a ball. The base is carved with a leafy sprig of peaches, all against a diapered ground, the interior lacquered black. 2 1/2 in. (6.6 cm.) diam., Japanese wood box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Bishu Tokugawa family collection, Japan

A Japanese private collection, Nagoya, acquired in the 1940s

The cover of the Japanese wood box accompanying this lot bears the label of the Bishu Tokugawa family (fig. 1), the Owari branch of the Tokugawa clan. The majority of the collection assembled by this family has been preserved in the Tokugawa Art Museum, Nagoya, while a small part of the collection was sold through auction in 1948.

明十六/十七世紀 別紅布袋童子圖香盒

來源

尾州德川家族珍藏

名古屋私人珍藏，1940年代入藏

據木盒蓋上標籤所示，此香盒曾為尾州（尾張）德川家藏品（圖一）。尾張德川家為德川氏分家，德川御三家之一，明治維新後被列為華族。1935年該家族於愛知縣名古屋市別邸遺址建立了德川美術館，保存了家族大部分的藏品，並將小部分藏品於1948年拍賣出售。



fig. 1  
圖一



3232

A SMALL CARVED BLACK AND RED LACQUER 'PEONY' INCENSE  
BOX AND COVER

MING DYNASTY, 15TH-16TH CENTURY

The top of the cover is carved through the black lacquer to the red lacquer ground with peony blossoms, with furléd petals surrounding the stamens meticulously picked out with floral diaper, above the sides carved with a key-fret pattern which is similarly repeated on the sides of the box. The interior and the base lacquered black.

2 7/8 in. (7.3 cm.) diam., Japanese wood box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

A Japanese private collection, Nagoya, acquired in the 1940s

明十五/十六世紀 紅地剔黑牡丹紋香盒

來源

名古屋私人珍藏，1940年代入藏





3233

A CARVED CINNABAR LACQUER 'BUDAI'  
INCENSE BOX AND COVER  
MING DYNASTY, 15-16TH CENTURY

The cover is carved through thick layers of lacquer depicting a seated Budai with a joyful expression surrounded by six boys under a crescent moon and clouds. The box is undecorated and the interior and base are lacquered black.

3 1/4 in. (8.3 cm.) diam., Japanese wood box

HK\$60,000-80,000

US\$7,800-10,000

明十五/十六世紀 剔紅布袋童子圖香盒



3234

A FINELY CARVED CINNABAR LACQUER  
RECTANGULAR TRAY  
MING DYNASTY, 16TH CENTURY

The rectangular tray is crisply carved through thick layers of lacquer on the interior depicting a magpie perched on a pomegranate branch growing from rocks, all reserved on a diaper ground below a band of chrysanthemum scrolls. The exterior is carved with a band of stylised scrolls and the base is lacquered black.

13 1/8 in. (34.7 cm.) long, Japanese wood box

HK\$80,000-150,000

US\$11,000-19,000

明十六世紀 剔紅喜得百子圖長方盤

3234



3235

THE PROPERTY OF AN ASIAN COLLECTOR

3235

A VERY RARE IMPERIAL QIANGJIN AND TIANQI 'DRAGONS' INCENSE STAND  
KANGXI PERIOD (1662-1722)

The top is finely incised, highlighted in shades of red, pink, orange, green, blue with outlines etched in gold against a yellow ground, depicting two sinuous five-clawed dragon in pursuit of a flaming pearl above a rock emerging from crested waves, with four *zabao* to the corners against a chequered ground of *wan* emblems. The stand is supported on a narrow waist pierced with a shaped aperture on each side above the curvilinear apron, continuing onto four straight legs terminating in small *ruyi*-form feet joined by a base stretcher raised by four bracket feet. The aprons, outer legs and top of the base stretcher are similarly decorated with dragons confronting flaming pearls, while the inner legs are decorated with various floral and fruiting sprays, interspersed by floral roundels. 33 1/2 in. (85 cm.) high

HK\$600,000-800,000

US\$78,000-100,000

Incense stands decorated in *qiangjin* and *tianqi* technique are very rare, and the present example is further exemplified by the vibrant use of colours and the meticulous craftsmanship. A closely related *qiangjin* and *tianqi* Kangxi-marked incense stand similarly decorated with dragons chasing a flaming pearl on the top surface is in the Palace Museum, Beijing, illustrated in *The Palace Museum Collection: A Treasury of Ming & Qing Dynasty Palace Furniture*, vol. 2, Beijing, 2007 p. 638, fig. 757 (fig. 1), which shares several similarities with the current stand, especially in the composition and in the style of dragons and supplementary motifs, such as the waves and clouds (fig. 2), but lacking the diaper ground and the subtle gradation of colours. The design of the main motif on both of these stands is closely modelled after late-Ming examples, such as that seen on a small *qiangjin* and *tianqi* chest from the Wanli period in the Palace Museum, illustrated in *Lacquer Wares of the Qing Dynasty, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p. 234, no. 185.

清康熙 御製填漆戗金雙龍戲珠紋香几

几面方形倭角四邊打洼，几面下倭角束腰四面開抱仗洞，拱肩直腿，腿中間打洼，如意形足下連托泥。通體黃漆地，几面飾斜卍字錦紋地，以紅、粉、杏黃、褐、淺綠、墨綠、藍、白等填雙龍戲珠紋，下為海水江崖，周圍祥雲盤繞，四角飾雜寶紋，戗金細劃紋理。邊飾纏枝花卉，束腰開光拐子紋，牙板、腿外、托泥上側雲龍戲珠紋，腿內、托泥內側折枝花果紋。

填漆戗金是填漆與戗金兩種工藝的結合，製作程序極其繁複。首先需上好地漆，於其上刻鏤花紋，再於刻痕內填入各色彩漆至與漆面齊平，之後再於圖紋邊緣刻劃輪廓線刻痕內填漆膠，黏上金箔或泥金。

填漆戗金工藝雖盛行於明清兩代，但存世作品不多，几案更是罕見。此几紋飾承襲了晚明漆器的風格，在北京故宮藏萬曆填漆戗金雲龍紋小箱上即可找到相似的紋飾，見故宮博物院藏文物珍品全集《元明漆器》，香港，2006年，頁234，圖版185。和晚明的例子相較，清宮填漆戗金作品在色彩的運用上更為鮮豔明朗，多以朱漆或黃漆為地。近似的填漆戗金几可參考一件帶有康熙款的雲龍紋雙環式香几，見《故宮博物院藏明清宮廷家具大觀（下）》，頁638，圖版757（圖一）。其几面（圖二）的紋飾佈局及刻劃均與此几十分類似，但其漆地無卍字錦紋，而且於漆色中並未做出漸層變化，整體的精緻程度似略遜於本品。



fig. 1 A Kangxi-marked  
*qiangjin* and *tianqi* lacquer  
stand. Collection of the Palace  
Museum, Beijing

圖一 康熙款填漆戗雙環式香几  
北京故宮博物院藏品



fig. 2 Collection of the Palace Museum, Beijing  
圖二 康熙款填漆戗雙環式香几面  
北京故宮博物院藏品



3236

A RARE CARVED POLYCHROME LACQUER  
'DRAGON' SQUARE BOX AND COVER  
QIANLONG PERIOD (1736-1795)

The cover is carved through thick layers of red and green lacquer to a yellow diaper ground with a bracket-lobed cartouche enclosing a five-clawed dragon embracing a flaming pearl amidst cloud scrolls and above rocky outcrops emerging from crashing waves, the corners outside the cartouche with eight precious objects borne on scrolls. The sides of the box and cover are similarly carved with rectangular panels containing composite floral scrolls, surrounded by a dense ground of *lingzhi* scrolls. The interiors and base are lacquered black. The base is incised with a Qianlong six-character mark.

11 1/4 in. (30 cm.) square, box

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

US\$110,000-160,000

The design of a single frontal dragon leaping above outcrops and waves found on the current box is inspired by prototypes from the late Ming period, such as a circular Wanli cinnabar lacquer box carved with a frontal five-clawed dragon embracing a flaming pearl in the Palace Museum Collection, illustrated in *Lacquer Wares of the Yuan and Ming Dynasties, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, pl. 166.

Compare to two Qianlong lacquer boxes with single frontal dragons embracing flaming pearls that are similarly rendered to the one on the present box, one in the National Palace Museum, Taipei, illustrated in *Gugong Qiqi Tezhan Mulu*, Taipei, 1981, pl. 54; the other in the Palace Museum, Beijing, illustrated in *Gugong Bowuyuan Cang Diaoqi*, Beijing, 1985, pl. 316.

清乾隆 別彩騰龍抱珠海水八寶紋方盒

本漆盒上的正面騰龍設計承襲晚明御製漆器的樣式，如北京故宮博物院藏一件萬曆剔紅圓盒，上面同樣雕一條五爪騰龍環抱火珠，著錄於故宮博物院藏文物珍品全集，《元明漆器》，香港，2006年，圖版166號。

另可參考兩件乾隆時期的雕漆盒，上面的正面五爪龍形態與神髓均與本盒上的躍龍相似，一件藏台北國立故宮博物院，見1981年台北出版《故宮漆器特展目錄》，圖版54號；另一件藏北京故宮博物院，著錄於1985年北京出版《故宮博物院藏雕漆》，圖版316號。





3237

A CARVED CINNABAR LACQUER 'DRAGON' BOX AND COVER

QING DYNASTY, 18TH CENTURY

The cover is deeply carved through layers of cinnabar lacquer with three sinuous five-clawed dragons confronting a flaming pearl against a ground of stylised crashing waves. The sides of the box and cover are carved with a band of florette diaper pattern, the interiors and the base applied with a dark brown lacquer.

7 in. (18 cm.) wide, box

HK\$260,000-400,000

US\$34,000-52,000

清十八世紀 剔紅三龍戲珠倭角方蓋盒



3238

A CARVED CINNABAR LACQUER 'NINE DRAGONS' BOX AND COVER

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

The top is well carved with a writhing five-clawed dragon encircled by four other dragons striding amidst crested waves, each pursuing a flaming pearl, the sides of the box similarly decorated with four further dragons, the details of the waves and scales finely rendered. The interior of the cover is incised and gilt with four characters *Jiulong Baohe*, 'Treasure Box of Nine Dragons', the interior of the box with a Qianlong reign mark.

11 1/4 in. (28.5 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Sold at Sotheby's Hong Kong, 8 April 2011, lot 3151

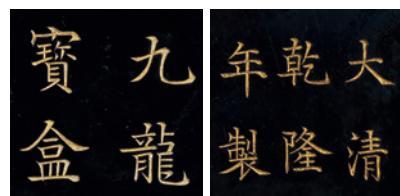
清乾隆

剔紅九龍寶盒

填金《大清乾隆年製》、《九龍寶盒》刻款

來源

香港蘇富比，2011年4月8日，拍品3151號



marks



~ 3239

A LARGE HUANGHUALI KANG TABLE

QING DYNASTY, 18TH CENTURY

The two-panel mitered within the rectangular frame with a 'water stopping' rim and edges of the frame moulding inward ending in a narrow band, is set over a recessed waist of altar style, above a bracket-shaped apron carved with lotus and beaded edge, continuing to the grooved cabriole legs terminating in hoof feet.

9 3/4 in. (25 cm.) high; 37 in. (94.3 cm.) wide; 25 in. (63.5 cm.) deep

HK\$450,000-600,000

US\$59,000-78,000

清十八世紀 黃花梨炕桌

This item is subject to CITES import/export restrictions. The historical CITES paperwork for this lot is not available and it will not be possible to obtain CITES export permits to ship it 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.



~ 3240

A PAIR OF HUANGHUALI RECTANGULAR  
STOOLS, CHANGFANGDENG

LATE MING-EARLY QING DYNASTY

The soft-mat seats are enclosed by the rectangular frame with convex molding and indented beading, supported on splayed square legs with rounded outer corners, joined by plain double stretchers on the short sides and single stretchers on the long sides, and by the beaded apron, the apron-head spandrels with indented corner moldings, the underside with a pair of transverse braces.

20 1/4 in. (51.4cm.) high, 20 1/4 in. (51.5cm.) wide,

16 1/4 in. (41.3cm.) deep

明末/清初 黃花梨無束腰長方凳一對

可參考中國古典家具博物館舊藏一對幾乎完全相同之黃花梨長方凳，於紐約佳士得拍賣，1996年9月19日，拍品15號。亦可參考上海博物館藏一對與本拍品近似之黃花梨方凳，載於王世襄《明清家具研究》，卷二，香港，1990年，頁19，圖版A3；以及一件黃花梨方凳，載於艾克（Gustav Ecke）《中國花梨家具圖考》，東京，1962年，圖版95，編號75。

(2)

HK\$400,000-600,000

US\$52,000-78,000

Compare with an almost identical pair of stools from the Museum of Classical Chinese Furniture, sold at Christie's New York, 19 September 1996, lot 15. Also refer to another pair of stools with similar design and proportions in the Shanghai Museum, illustrated by Wang Shixiang in *Connoisseurship of Chinese Furniture: Ming and Qing Early Dynasties*, 1990, Hong Kong, vol. II, p. 19, A3; and a single stool illustrated by Gustav Ecke in *Chinese Domestic Furniture*, 1962, Tokyo, pl. 95, no. 75.

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THE PROPERTY OF A HONG KONG COLLECTOR

~ 3241

A HUANGHUALI RECESSED-LEG  
TABLE, PINGTOU'AN

LATE MING-EARLY QING DYNASTY,  
17TH CENTURY

The single-panel top is set within the wide rectangular frame, above plain aprons and spandrels, the whole supported on legs of round section and joined by pairs of similar stretchers.

31 1/4 in. (79.2 cm.) high, 63 in. (160 cm.) long, 20 in. (50.8 cm.) wide

HK\$2,000,000-3,000,00

US\$260,000-390,000

PROVENANCE

Grace Wu Bruce Co. Ltd., Hong Kong,  
18 January 1992

The present table is distinguished by its long, single-panel top and elegant proportions. Similar tables include one illustrated by Gustav Ecke in *Chinese Domestic Furniture*, Tokyo, 1962, pl. 46, no. 36, and another in the Victoria and Albert Museum, illustrated by Craig Clunas, in *Chinese Furniture*, Victoria and Albert Museum Far Eastern Series, London, 1988, p. 46. Compare also to a two-panel top *pingtou'an* from the Lai Family Collection, sold at Christie's New York, 17 September 2015, lot 922.

明末/清初 黃花梨獨板平頭案

來源

嘉木堂, 香港, 1992年1月18日

造型及比例相近的平頭案可參考一件載於艾克著《中國花梨家具圖考》, 東京, 1962年, 頁46, 圖版46號, 編號36, 及英國維多利亞與艾爾伯特博物館所藏一件, 見Craig Clunas著《Chinese Furniture》, 倫敦, 1988年, 頁46。另參考黎氏家族舊藏一件, 面心由兩板拼接, 於紐約佳士得2015年9月15日拍賣, 拍品922號。





3242

A CARVED BURLWOOD FIGURE OF A CRANE AND A STAND

QING DYNASTY (1644-1911)

The figure is carved from a single piece of burlwood, modelled as a standing crane with its long neck turned to one side and its head raised. Standing on a separate flat, shaped pierced stand.

18 in. (45.7 cm.) high

HK\$60,000-80,00

US\$7,800-10,000

Such 'natural', partially worked, sculptures of animals were appreciated by scholars and artists as curios for their natural resemblance to other forms in nature. Compare with a root wood figure of goose, dated probably Qing dynasty, illustrated in *Arts from the Scholar's Studio*, Hong Kong, 1986, p. 57, no. 17, and three other examples dated to 17th and 18th century, illustrated in *Wood from the Scholar's Table*, Hong Kong, 1984, p. 161, nos. 105 and 106.

清 瘦木雕鶴立像及座

可參考一件定年可能為清代之楠木鵝，載於《文玩萃珍》，香港，1986年，頁57，編號17。另可參考三件定年分別為十七及十八世紀之瘦木雕鴨、雕鵝，載於《Wood from the Scholar's Table》，香港，1984年，頁161，編號105及106。



3242



3243

ANOTHER PROPERTY

3243

A PAINTING OF TWO LADIES PLAYING WEIQI

QING DYNASTY, 19TH CENTURY

The painting depicts a leisure scene within a garden setting, with two ladies playing a game of *weiqi* under a pavilion amidst pine trees and cranes, while two children are shown playing joyously and chasing deer in the garden.

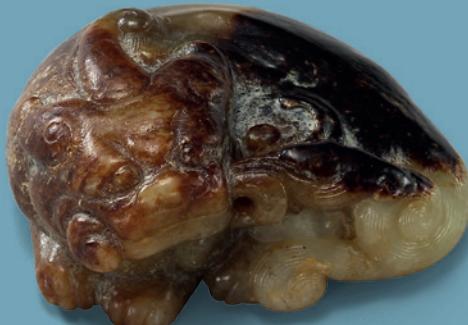
Mounted and framed, ink and colour on paper  
56 in. x 30 3/4 in. (142 cm. x 78 cm.)

HK\$200,000-400,000

US\$26,000-52,000

清十九世紀 閒夏對弈圖 設色紙本

PROPERTY FROM A HONG KONG PRIVATE COLLECTION



3244

3244

A JADE CARVING OF *QILIN*  
MING DYNASTY OR EARLIER

The stone is carved in the form of a recumbent single-horned *qilin* with a bifurcated bushy tail grasping a spray of *lingzhi* in its mouth. The opaque stone is of a pale celadon tone suffused with russet veining and with a patch of dark brown inclusion on the back.  
2 3/8 in. (6.2 cm.) wide

HK\$100,000-150,000

US\$13,000-19,000

明或以前 玉麒麟啣芝把件

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

3245

A CELADON AND RUSSET JADE 'MYTHICAL BEAST' PENDANT

SONG DYNASTY (960-1279)

The pendant is carved in the form of a recumbent single-horned mythical animal with rounded eyes and a broad snout, its bushy tail flicked to one side. The stone is of a mottled greenish-white tone suffused with caramel-russet 'skin' and veining.

2 in. (5 cm.) long

HK\$120,000-240,000

US\$16,000-31,000

3245

宋 青褐玉瑞獸佩



3246

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

3246

A SMALL JADE CARVING OF A RAM  
SONG DYNASTY (960-1279)

The stone is carved in the form of a recumbent ram with downturned grooved horns and all feet tucked underneath the body. The material is of an opaque beige tone suffused with pale russet.  
2 1/4 in. (5.7 cm.) long

HK\$150,000-260,000

US\$20,000-34,000

宋 玉羊形把件

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

3247

A WHITE JADE 'BOY AND LOTUS' PENDANT

QING DYNASTY, 18TH-19TH CENTURY

The stone is carved in the round depicting a crouching boy with a jovial expression holding a spray of lotus in both hands. The semi-translucent material is of an even white tone.

1 1/2 in. (3.8 cm.) long

HK\$80,000-120,000

US\$11,000-16,000



3247

清十八/十九世紀 白玉連生貴子墜

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

3248

A WHITE JADE 'BOY AND DRUM' PENDANT

QING DYNASTY (1644-1911)

The pendant is carved with a seated boy hitting a drum with a drumstick in one hand, holding a *lingzhi* spray in the other hand. The stone is of a milky white tone with slight mottling.

1 1/2 in. (3.7 cm.) wide

HK\$80,000-120,000

US\$11,000-16,000



3248

清 白玉童子擊鼓墜

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

3249

A WHITE JADE 'BOY AND RUYI' PENDANT

QING DYNASTY, 18TH-19TH CENTURY

The pendant is carved with a kneeling boy holding a *ruyi* in one hand, a spray of lotus in the other hand hanging across his back. There is a bird perched on a box at the foot of the boy. The stone is of an even white tone with a soft polish.

1 3/4 in. (4.5 cm.) high

HK\$100,000-150,000

US\$13,000-19,000



3249

清十八/十九世紀 白玉百年好合珮

PROPERTY FROM A HONG KONG PRIVATE COLLECTION



3250

**3250**  
**A WHITE JADE 'EAGLE AND BEAR' PENDANT**  
**QING DYNASTY, 18TH CENTURY**

The pendant is carved with an eagle perched on top of a recumbent bear. The stone is of an even white tone with a patch of pale russet tinge on the bear's tail.  
1 3/4 in. (4.6 cm.) wide

HK\$200,000-300,000

US\$26,000-39,000

清十八世紀 白玉英雄珮

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

**3251**  
**A FINE PAIR OF WHITE JADE BUTTERFLY-FORM**  
**BELT BUCKLES**  
**QING DYNASTY, 18TH-19TH CENTURY**

Each is carved in the form of a butterfly with finely detailed widespread wings, the clasp on the underside pierced with small flower buds and leaves. The stone is of an even, semi-translucent milky-white tone.

1 7/8 in. (4.7 cm.) wide

(2)

HK\$180,000-200,000

US\$24,000-26,000

清十八/十九世紀 白玉蝴蝶形帶扣一對



3251



PROPERTY FROM A HONG KONG PRIVATE COLLECTION

3252

A WHITE JADE RETICULATED 'PHEASANT' PLAQUE

QING DYNASTY, 18TH CENTURY

The plaque is carved and pierced depicting a pheasant perched on a prunus tree bearing gnarled branches and prunus blossoms. A signature 'Zigang' is carved on the trunk, followed by a seal 'Lu'. The semi-translucent stone is of an even white tone with a soft polish.

2 1/4 in. (5.4 cm.) long

HK\$260,000-350,000

US\$34,000-45,000

清十八世紀 白玉透雕雉雞梅花紋牌

款識：子岡

印：陸



mark

PROPERTY FROM A HONG KONG PRIVATE COLLECTION



3253

3253

A YELLOW JADE 'CHILONG' PENDANT

QING DYNASTY (1644-1911)

The pendant is carved in the form of a *chilong* with a bifurcated tail coiling around a ring. The stone is of an even pale yellowish tone with a concentrated area of very pale russet.

2 1/4 in. (5.5 cm.) long

HK\$150,000-260,000

US\$20,000-34,000

清 黃玉螭龍啣環珮

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

3254

A YELLOW JADE 'FINGER CITRON' PENDANT

QING DYNASTY (1644-1911)

The pendant is carved with a bat perched on top of a finger citron fruit emerging from a branch. The stone is of a pale yellowish tone with concentrated areas of very pale russet.

2 1/2 in. (6.2 cm.) long

HK\$280,000-350,000

US\$37,000-45,000

清 黃玉福壽雙全珮



3254



3255

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

3255

A YELLOW JADE SNUFF BOTTLE

QING DYNASTY (1644-1911)

The snuff bottle is carved on either side of the shoulder with an animal mask with a ring. The stone is of an even, pale yellowish tone with patches of dark russet on one side.

2 3/4 in. (7 cm.) high, stopper

HK\$180,000-260,000

US\$24,000-34,000

清 黃玉鋪首耳鼻煙壺

PROPERTY FROM A HONG KONG PRIVATE  
COLLECTION

3256

AN INSCRIBED YELLOW JADE POUCH  
AND COVER

QING DYNASTY (1644-1911)

The stone is carved in imitation of a brocade pouch, on one side with a butterfly perched on a flowering branch, opposite a seven-character inscription, the other side with another butterfly fluttering above two chrysanthemum blossoms. The detachable cover is carved with grooves, the top with four apertures for attachment. The stone is of a deep greenish-yellow tone.

3 in. (7.6 cm.) wide

HK\$400,000-600,000

US\$52,000-78,000

清 黃玉雕花蝶紋香囊

題字：玉沙瑤草任閒吟





3257

VARIOUS PROPERTIES

3257

A YELLOW JADE DOG  
SONG DYNASTY (960-1279)

The stone is carved in the round as a recumbent dog resting its head on the front paws, its grooved spine and ribs rendered with incised lines, and its tail flicked to one side. The material is of a deep greenish-yellow tone with, the underside of the dog covered with russet 'skin'.

2 3/8 in. (6 cm.) wide

HK\$300,000-400,000

US\$39,000-52,000

宋 黃玉臥狗把件

THE PROPERTY OF A GENTLEMAN

3258

A YELLOW JADE CARVING OF A CARP  
MING DYNASTY (1368-1644)

The flattened pebble is naturalistically carved to depict a carp with circular eyes and side whiskers, while holding a lotus spray in its mouth which trails along the body, with a further lotus leaf carved to the underside of the fish. The semi-translucent stone is of a pale greenish-yellow tone with some milky and russet inclusions.  
3 1/2 in. (9 cm.) long, box

HK\$150,000-200,000 US\$20,000-26,000

明 黃玉錦繡清廉擺件



3258

VARIOUS PROPERTIES

3259

A CELADON JADE 'ROOSTER' PENDANT  
QING DYNASTY, 18TH CENTURY

The jade is carved as a rooster with its head slightly turned and feet tucked underneath, the wings and tail finely detailed with plumage. The body is pierced with a hole for suspension. The stone is of pale celadon tone with russet striations and inclusions.  
2 1/2 in. (6.3 cm.) long

HK\$120,000-180,000

US\$16,000-23,000

清十八世紀 青玉天鶴



3259



3260

3260

A WHITE AND RUSSET JADE CARVING OF A  
HOUND  
SONG DYNASTY (970-1279)

The stone is carved as a recumbent hound resting its head on the front paws, the ridges of its spine finely detailed. The material is of an even translucent white tone with concentrated areas of russet inclusions.

2 1/4 in. (6 cm.) long, box

HK\$300,000-400,000

US\$39,000-52,000

A similar carving dated to the Song dynasty, where the hound looks back at its haunches, is illustrated by Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 336, no. 26:10, where Rawson states that jade hounds, such as the present lot, may have been worn by individuals who 'wished to be known for their prowess in hunting'.

宋 白玉臥犬

3261

A YELLOW JADE 'SHOU' RUYI

QING DYNASTY, 18TH CENTURY

The shaped head is carved in shallow relief with a bat in flight suspending a ribboned musical chime and a central stylised *Shou* character below. The middle arching shaft is carved with a further *Shou* character surrounded by scroll foliage, above a sprig of peaches at the terminal.

7  $\frac{1}{16}$  in. (18 cm.) long, box

HK\$240,000-350,000

US\$32,000-45,000

The *Shou* character expresses the wish for longevity, and the Chinese name for bat, *fu*, is a homophone for the blessings for a long and happy life.

清十八世紀 黃玉福壽吉慶如意



3262

A RARE WHITE JADE 'DRAGON AND PHOENIX' BI  
SONG-MING DYNASTY (960-1644)

The stone is carved as a dragon and phoenix, their bodies conjoined and heads facing opposite directions, surmounting a circular *bi* carved on top with cloud scrolls and the underside with archaic bosses. The material is of a semi-translucent, even milky-white tone.

1 7/8 in. (4.8 cm.) long

HK\$300,000-500,000

US\$39,000-65,000

宋/明 白玉龍鳳拱璧



3262



THE PROPERTY OF A GENTLEMAN

3263

A WHITE AND RUSSET JADE 'FOREIGNER AND LION' GROUP  
YUAN-MING DYNASTY (1279-1644)

The stone is well carved in the round to depict a dancing foreigner wearing a pointed cap, head turned to one side and arms swaying. He is shown teasing the lion with one foot atop the animal's back. The jade is of a white tone with russet striations and inclusions.

2 3/4 in. (7 cm.) high, box

HK\$150,000-200,000

US\$20,000-26,000

元/明 白玉胡人戲獅把件

3263



3264

VARIOUS PROPERTIES

3264

A RETICULATED WHITE JADE PLECTRUM-SHAPED PLAQUE  
MID QING DYNASTY

The plectrum-shaped centre is carved on both sides with archaic scrolls and flanked by a *chilong* and a phoenix carved in openwork along the edges.

3 in. (7.7 cm.) long, box

HK\$200,000-300,000

US\$26,000-39,000

清中期 白玉鏤雕雞心珮

3265

A WHITE JADE RECTANGULAR PLAQUE

MID QING DYNASTY

The plaque is carved on one side with a boy lighting fire crackers while two onlooking boys covering their ears with their hands, the reverse with an inscription *Tiandi Tongchun*, 'Celebrating Spring with Heaven and Earth'.

2 1/4 in. (5.7 cm.) long, box

HK\$180,000-260,000

US\$24,000-34,000

清中期 白玉「天地同春」牌



3265



3266

A WHITE JADE CARVING OF *TIANLU*

MID QING DYNASTY

The mythical beast is carved with a single horn in a recumbent position resting on a cloud-scroll stand, with vapour emanating from its jaw and a bat resting on its back. The stone is of a creamy-white tone with areas of russet inclusions and highlights.

2 ½ in. (6.4 cm.) long, box

HK\$300,000-400,000

US\$39,000-52,000

清中期 白玉天祿把件

~ 3267

A CARVED JADEITE 'GRAPE AND SHREW' INK PALETTE

QING DYNASTY, 18-19TH CENTURY

The palette is naturalistically carved in the form of a grape leaf with undulating and upturned edges growing from a short stem with vines forming the underside base. It is further detailed with two smaller leaves, a bunch of grapes and two shrews. The semi-translucent stone is of dark and pale green tone with some dark inclusions.

6 ½ in. (16.6 cm.) wide, box, *hongmu* stand

HK\$400,000-600,000

US\$52,000-78,000

Compare, a jadeite carving of a squirrels and grapes group, dated to Qing dynasty, 18th-19th century, in the collection of National Palace Museum, Taipei, exhibited in *From Emperors to Art Deco*, Musée Guimet, Paris, 19 October 2016 - 16 January 2017, Cat. p. 26-27, pl. 11

Please note that the use of the symbol - for this particular lot is in reference only to the accompanying wood stand for the lot.

清十八 / 十九世紀 翠玉雕松鼠葡萄筆硯

可比較台北故宮博物院藏一件翡翠松鼠葡萄，其定年為清十八 / 十九世紀，展於巴黎吉美博物館特展《玉：從帝王尊榮到裝飾風的藝術》，2016年10月19日至2017年1月16日，圖錄編號11。



3268

A SPINACH GREEN JADE LOTUS LEAF-FORM LIBATION CUP

QING DYNASTY, 18TH-19TH CENTURY

The cup is carved in imitation of a rhinoceros horn libation cup as a lotus leaf with undulating edges borne atop craggy rock that forms the base, from which also rise entwined stems of budding lotus blossoms. The exterior is further carved and pierced in high relief with a lotus pond scene; including two mandarin ducks holding together a sprig of lotus in their beaks, egrets perched on branches catching fish and a crab.

7 in. (18 cm.) long, box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

A French private collection, acquired circa 2007

清十八/十九世紀 碧玉仿犀角蓮池鴛鴦紋盃

來源

法國私人收藏，入藏於 2007 年左右









3270

3270

A CARVED WHITE JADE 'LONGEVITY' BOULDER  
QING DYNASTY, 18TH-19TH CENTURY

The irregularly-shaped boulder is carved in high relief depicting two boys in hollowed log-rafts, one log holding a vase containing chrysanthemum flowers, the other holding a flower basket, the flowing stream meandering through overhanging cliffs from which branches of peach fruits and *lingzhi* emerge. The underside is carved in low relief depicting cliff faces and a stream. The stone is of an opaque milky-white tone suffused with pale russet inclusions and specks.

5 ½ in. (13 cm.) wide, hardwood stand, box

HK\$160,000-260,000

US\$21,000-34,000

The depiction of boys in log-rafts containing flowers forms the rebus *zailai huajia*, 'May you enjoy another sixty years of longevity'.

清十八/十九世紀 白玉雕載來花甲山子

3271

A YELLOW JADE 'DOUBLE LOZENGE' BRUSH  
WASHER

QING DYNASTY (1644-1911)

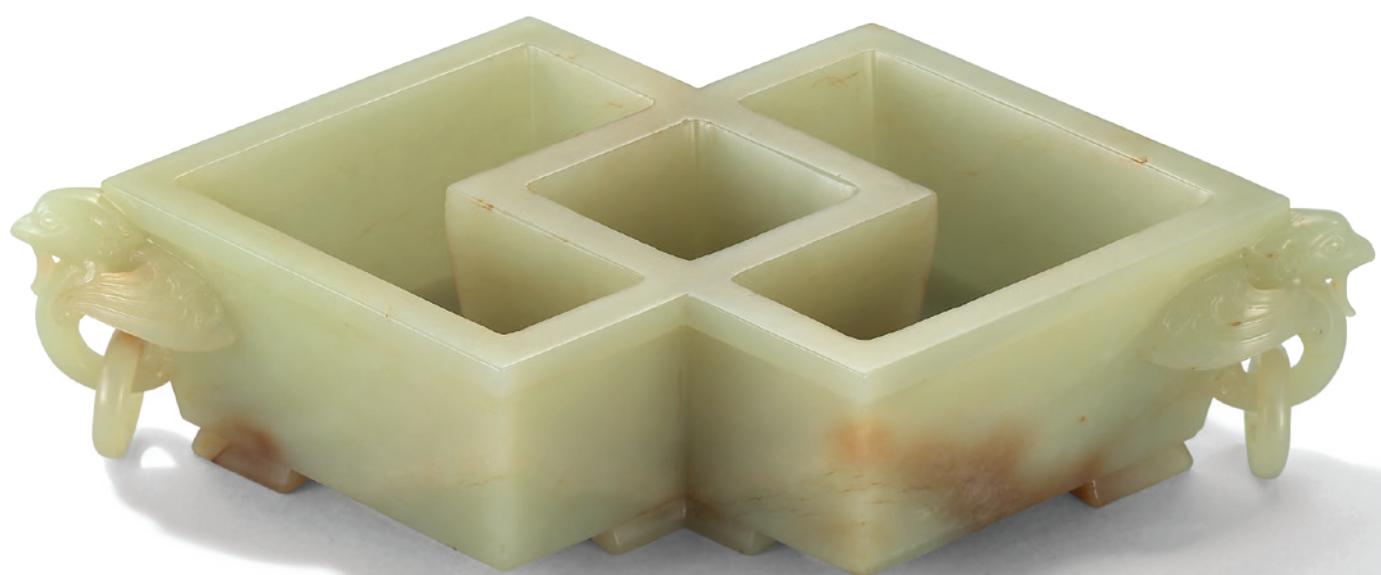
The washer is carved as double intersecting lozenges, flanked by a pair of phoenix-head handles suspending loose rings. The sides, the interior and the base left undecorated. The stone is of an even yellowish-green tone with some faint natural inclusions.

8 ¾ in. (21.2 cm.) wide, box

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

US\$110,000-160,000

清 黃玉雕方勝形雙鳳耳筆洗





3272 (two views 兩面)

3272

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

The stone is carved in the round to depict a young boy standing next to a cat with an adorable expression peering upwards at the boy. The figure is further shown with his head turned to one side looking at a butterfly on his shoulder, grasping a weathered plantain leaf in his hand that extends over his shoulders and down his back. The well polished stone is of a greenish-white tone.  
3 in. (7.5 cm.) high, box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

An American private collection, acquired circa 2010

The combination of a boy and a cat forms the pun *maodie*, which conveys the auspicious message of 'May you live into your seventies and eighties'. Hence the motif on the current jade carving deliver the well-intended wish of longevity and good health.

Compare another carving of a boy and cat group dated to the Ming dynasty in the Palace Museum, Beijing, illustrated in *Jade, Ming Dynasty – The Complete Collections in the Palace Museum*, vol. 6, Beijing, 2011, pl. 285; and another nearly identical carving sold at Sotheby's Hong Kong, 1 December 2016, lot 15.

清十八世紀 白玉雕期壽耄耋把件

來源

美國私人收藏，入藏於 2010 年左右

3273

A FINE WHITE JADE BOWL  
QING DYNASTY (1644-1911)

The bowl is carved with flaring sides rising to a slightly everted rim, supported on a circular ring foot. The material is of a semi-translucent, even white tone with mottling.  
4 ¾ in. (12 cm.) diam.

HK\$500,000-700,000

US\$65,000-90,000

清 白玉盤



3273



~ 3274

A WHITE JADE FACETTED BALUSTER

VASE AND COVER

LATE QING DYNASTY-EARLY REPUBLIC PERIOD

Of rectangular section, the vase has plain sides and two *nanyi*-shaped loop handles, each incised on the top with a *Shou* medallion and suspending a loose ring, and the cover has a stepped finial. The pale greenish-white stone has some natural cloudy inclusions and is softly polished. 9 1/8 in. (25 cm.) high, *zitan* and *hongmu* stand, Japanese double wood boxes

HK\$ 120,000-150,000

US\$ 16,000-19,000

PROVENANCE

A Japanese private collection, acquired before 1940, and thence by descent

清末/民初 白玉如意活環耳方瓶

來源

日本私人珍藏，入藏於1940年以前，  
後於其家族中流傳至今

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand for the lot. The historical CITES paperwork for this item is not available and it will not be possible to obtain CITES export permits to ship it 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.

3275

A WHITE JADE ARCHAISTIC  
RECTANGULAR CENSER AND COVER,  
FANGDING

LATE QING DYNASTY-EARLY REPUBLIC PERIOD

The censer is carved in low relief on the thick sides with bands of archaic decoration and on each cylindrical leg with a mask-like motif and square spirals above a pendent leaf. The wide, flat rim is surmounted by two openwork, squared scroll handles, and the cover has a finial carved as a lion and cub with a peony branch. The base is carved in low-relief with an apocryphal Qianlong four-character seal mark. The stone is of even, white colour.

7 3/8 in. (18.8 cm.) high, *zitan* box

HK\$ 160,000-200,000

US\$ 21,000-26,000

PROVENANCE

A Japanese private collection, acquired before 1940, and thence by descent

清末/民初 白玉雕仿古紋獅鈕蓋方鼎

來源

日本私人珍藏，入藏於1940年以前，  
後於其家族中流傳至今



detail  
細部



END OF SALE



# HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR ASIAN 20TH CENTURY & CONTEMPORARY ART EVENING SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,500,000, and 20% of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

## ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit [www.christies.com/highvaluelots](http://www.christies.com/highvaluelots).

## 高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得亞洲二十世紀及當代藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,500,000 元或閣下擬競投全部拍賣品低估價總額之 20%（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

## 查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或瀏覽 [www.christies.com/highvaluelots](http://www.christies.com/highvaluelots)。

- 若閣下未能成功競投任何拍賣品，於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。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".  
(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. **Estimates** may be shown in different currencies from that of the saleroom for guidance

only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

### 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 JEWELLERY

(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 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 gemmological 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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.  
(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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](http://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 LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

#### (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](http://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 LIVE™' (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** unsold.

#### 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, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. 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\$1,200,000, 20% on that part of the **hammer price** over HK\$1,200,000 and up to and including HK\$20,000,000, and 12% of that part of the **hammer price** above HK\$20,000,000.

#### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the following states: New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 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 phrase of the **catalogue description** (the **'Heading'**) and, where no maker or artist is identified, it is given for information regarding date or period shown in **UPPERCASE type** in the second phrase of the **catalogue description** (the **'Subheading'**). It does not apply to any information other than in the **Heading** or **Subheading**, even if shown in **UPPERCASE type**.

(c) The authenticity warranty does not apply to any **Heading**, **Subheading** or part of any **Heading** or **Subheading** which is qualified. **Qualified** means limited by a clarification in a lot's **catalogue description** or the use in a **Heading** or **Subheading** 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** or **Subheading** 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.

(d) The **authenticity warranty** applies to the **Heading** and **Subheading** 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** or **Subheading** 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**.

(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 tax.

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) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) 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

(iii) 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 to HK\$500,000 per auction sale. 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 Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) 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, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale 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 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection" unless we have agreed otherwise with you in writing.

## 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, publicly 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 you or on your behalf or to obtain a deposit from you 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 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) 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 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) Information on collecting **lots** is set out on the storage and collection page.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) 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.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 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 Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@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 Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@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 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 price**.

(d) **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 apply to you.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Watches**

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 **Ψ** 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**.

**I 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 **warranties**.

(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; and  
(ii) We do not 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 LIVE™, **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.

**J OTHER TERMS**

**1 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.

**2 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 LIVE™ 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.

**5 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.

**7 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](http://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](http://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](http://www.christies.com).

**K GLOSSARY**

**authentic** : a genuine example, rather than a copy or forgery of:

(i) 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 notice.

**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 in 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](http://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.

**Subheading** : has the meaning given to it in paragraph E2.

**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 correct.

# 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說明。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，**拍賣品狀況報告**及其它陳述（不管是口頭還是書面），包括**拍賣品性質或狀況**、藝術家、時期、材料、概略尺寸或來源均屬我們意見之表述，而不應被作為事實之陳述。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. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**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**狀況**。**拍賣品**是按照其在拍賣之時的情況以“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**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

#### 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眾開放。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況下都不可能依賴**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**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

#### 6. 撤回

佳士得有權單方面決定在**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決定向您承擔責任。

#### 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。

(c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(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

能保證任何鐘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) 收藏家等級的鐘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。我們不保證每一隻鐘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，以給我們足夠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：顯示名稱及註冊地址的公司註冊證明或類似文件，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 / 或押金作為許可您競投的條件。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 / 或反恐怖主義財政審查，我們可能會不許您登記競投，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稅犯罪。
- (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：+852 2760 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小時辦理申請電話競投。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](http://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](http://www.christies.com)網站。

#### (C) 書面競投

您可於本目錄，任何佳士得辦公室或通過[www.christies.com](http://www.christies.com)選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少24小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**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；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。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。

#### 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. 底價

除非另外列明，所有**拍賣品**均有**底價**。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) 以其決定方式將競投提前或延後，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

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低端估價**的50%開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為流拍**拍賣品**。

#### 6. 競投價遞增幅度

競投通常從低於**低端估價**開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決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. 貨幣兌換

拍賣會的顯示板，Christie's Live™和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，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

除非拍賣官決定使用以上C3段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我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. 買方酬金及稅款

##### 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1,200,000元之25%；加逾港幣1,200,000元以上至港幣20,000,000元部分之20%；加逾港幣20,000,000元以上之12%計算。

##### 2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**，**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須就其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

#### 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麼做；

(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索賠權。

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任。賣方不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要求加入本協議的所有其它賣方責任均被免除。

## 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組詞（“標題”）以大階字體注明的資料作出真品保證以及當作者或藝術家未有列明時，我們會對本目錄描述第二組詞以大階字體注明的有關日期或時期的資料作出真品保證（“副標題”）。除了標題或副標題中顯示的資料，我們不對任何標題或副標題以外的資料（包括標題或副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副標題或任何有保留的部分標題或副標題。有保留是指受限於拍賣品目錄描述內的解釋，或者標題或副標題中有“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：標題或副標題中對“認為是…之作品”的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“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題或副標題。

(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，標題或副標題乎合被普遍接受的學者或專家的意見，或標題或副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，包括完整的佐證證據；

(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收回已付的購買款項。在任何情況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贗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贗品並能按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該拍賣品為贗品，及須按照以上E2(h)(ii)規定交回拍賣品給我們。

E2(b), (c), (d), (e), (f), (g) and (i) 適用於此類別之申索。

## F. 付款

### 1. 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、補償或服務稅項。

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) 佳士得通過“MyChristie's”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄www.christies.com/MyChristies進行註冊）。本服務適用於大多數拍賣品，但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

(ii) 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

賓名：Christie's Hong Kong Limited

收款銀行代號：HSBCHKHHHKH

(iii) 信用卡

在符合我們的規定下，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。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售後服務部獲取，詳情列於以下(d)段：

(iv) 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）；

(v) 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）；

(vi) 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兌並以港幣支付。

(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，售後服務部（地址：香港中環遮打道18號歷山大廈22樓）。

(e) 如要瞭解更多信息，請聯繫售後服務部。電話+852 2760 1766；傳真：+852 2973 0111。

## 2. 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（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起 30 日後，如較早，則拍賣品根據“倉儲與提取”頁由第三方倉庫保管之日起；除非另行協議。

## 4. 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) 採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 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 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) 有關提取拍賣品之詳情已列明於“倉儲與提取”頁。
- (c) 如果您未在拍賣完畢立即提取您購買的拍賣品，我們有權將拍賣品移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的拍賣品，除非另有書面約定：
  - (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
  - (ii) 我們有權將拍賣品移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
  - (iii) 我們可以按我們認為商業上合理且恰當的方式出售拍賣品。
  - (iv) 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
  - (v) 本段的任何內容不限制我們在 F4 段下的權利。

## H. 運送

### 1. 運送

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。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 [postsaleasia@christies.com](mailto:postsaleasia@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，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

### (b) 含有受保護動植物的拍賣品

由瀕臨絕種及其他受保護野生動植物製造或組成（不論分比率）的拍賣品在本目錄中註有 [ - ] 號。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 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛獁象牙，海象象牙和犀鳥象牙）且您計劃將上述拍賣品進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該拍賣品或因任何原因拍賣品被政府部門查收，我們沒有義務因此取消您的交易並退回您的購買款項。您應負責確定並滿足有關含有上述物料拍賣品進出口的法律和規例要求。

### (c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對拍賣品已經進行了該嚴格科學測試，我們會在拍賣品陳述中清楚表明。我們一般無法確認相關拍賣品的象牙是否來自非洲象。您凡購買有關拍賣品並計劃將有關拍賣品進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非非洲象象牙，不被視為取消拍賣和退回購買款項的依據。

### (d) 源自伊朗的拍賣品

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美

國民眾(不論所在處)購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗(波期)的拍賣品下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關拍賣品，違反有關適用條例。

(e) **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。

(f) **鐘錶**

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物(如短吻鱷或鱷魚)的物料所製成的錶帶。這些拍賣品在本目錄內的拍賣品編號旁以**WF**符號顯示。這些錶帶只用來展示拍賣品並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

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。

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任(無論是因違反本協議，購買拍賣品或與競投相關的任何其它事項)；和

(ii) 本公司無就任何拍賣品的可商售品質、是否適合某特定用途、描述、尺寸、質量、狀況、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。

(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、貨幣兌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. 錄像

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像或錄音。

### 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，則該部分應被視為刪除，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](http://www.christies.com)上找到本公司私隱政策。

### 8. 爬權

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利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。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被

視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他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](http://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況。我們不能按要求將這些資料從[www.christies.com](http://www.christies.com)網站上刪除。

## K. 詞匯表

**真品**：以下所述的真實作品，而不是複製品或贗品：

- 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、作者或製作者的作品；
- 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。

**狀況**：拍賣品的物理狀況。

**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。**中間估價**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說明”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](http://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。

**副標題**：如E2段所列出的意思。

**大楷字體**：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.

▲

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.

Ψ

**Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

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說明。

▲

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說明。

◆

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說明。

•

**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。

Ψ

**拍賣品**含有瀕危物種的材料，只用作展示用途，並不作銷售。

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 CONSIGNMENT FOR AUCTION

**A: 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 ▲ 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 ◆ next 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 ◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party

is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

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 supervision.

\*\*Circle of ..."

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 our 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 our 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 our opinion, the piece is of the period of the mark (e.g. “Kangxi six-character mark and of the period”).

4. A reference to a mark without reference to “and of the period” means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. “Kangxi six-character mark”).

5. Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

# 重要通知及目錄編列方法之說明

## 重要通知

### 佳士得在受委託拍賣品中的權益

#### △: 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。通常為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。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 **●** 號以資識別。

#### ◆ 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。在這種情況下，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，第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，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。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，第三方必須全額支付成交價及買方酬金。

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。因為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產受益人保留權利參與競投，遺產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/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

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

\*「傳」、「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響。

\*「跟隨...風格」

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，某作品有某藝術家的簽名 / 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。

\*「附有...之日期」

指以佳士得有保留之意見認為，某作品的日期是如此註明，但並非於該日期完成。

\* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。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品。

#### 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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For a complete salerooms & offices listing go to [christies.com](http://christies.com)

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

All **lots** not collected from Christie's at the Hong Kong Convention and Exhibition Centre by 4.00 pm on 31 May 2017 will, at our option, be removed to an offsite warehouse. Please contact Post-Sale Services to confirm the location of your property prior to collection. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [www.christies.com/storage](http://www.christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's warehouse or is removed elsewhere.

All **lots** will be available for collection from 2.00pm on 1 June 2017.

All collections from the offsite warehouse will be by pre-booked appointment only.

Please contact Christie's Post-Sale Services Department at least one business day in advance to book a collection time.

Tel: +852 2760 1766 / Email: [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

For **lots** stored at an offsite warehouse, if you would like to collect the **lot** from our office, a local delivery charge of a minimum of HK\$850 may be applied. A **lot** at Christie's will be available for collection on a working day between 9.30am and 12.30pm / 2:00pm and 6:00pm. **Lots** are not available for collection at weekends and public holidays.

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Services Department can organise local deliveries or international freight. Please contact them on +852 2760 1766 or [postsaleasia@christies.com](mailto:postsaleasia@christies.com). To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Services Department for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of charge	Free of charge
31st day onwards: Administration Fee Storage per day	HK\$ 700 HK\$80	HK\$350 HK\$40
Loss and Damage Liability	Will be charged on purchased <b>lots</b> at 0.5% of the hammer price or capped at the total storage charge, whichever is lower.	
Please note that there will be no charge to clients who collect their <b>lots</b> within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request.

# 倉儲與提取

## 提取地點與條款

所有未在 2017 年 5 月 31 日下午 4 時從香港會議展覽中心提取的**拍賣品**將由我們決定移送到其它倉庫。請在提貨前預先聯絡佳士得售後服務部確定拍賣品所在倉庫。**拍賣品**的移送和倉儲受 [www.christies.com/storage](http://www.christies.com/storage) 中的倉儲條款和條件約束。倉儲的收費詳見以下表格。無論**拍賣品**是保留在佳士得的倉庫還是移送其它倉庫，上述規定均適用。

所有**拍賣品**自 2017 年 6 月 1 日下午 2 時起可以開始提取。

所有在其它倉庫之提取，將只能通過提前預約方式。

請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。

電話：+852 2760 1766 / 電郵：[postsaleasia@christies.com](mailto:postsaleasia@christies.com)

對於儲存在其它倉庫的**拍賣品**，如果您希望在我們辦公室提取，我們將收取不低於港幣 850 元的本地運送費用。對於儲存在佳士得的**拍賣品**，您可以在任何工作日上午 9 時 30 分至下午 12 時 30 分 / 下午 2 時至 6 時期間提取。週末和公眾假期休息。

## 應付費用的支付

所有成功出售或未能出售的**拍賣品**均可能負有倉儲和管理費用。請詳見以下表格。倉儲費用可在提取之前或當時支付。佳士得在收到提貨單後方會發放**拍賣品**。所有費用付清之後，方可提取**拍賣品**。

## 裝運和運送

佳士得售後服務部可以安排本地運送或國際貨運。請聯繫 +852 2760 1766 或 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。為確保您的**拍賣品**的運輸安排能在免費倉儲期間到期之前完成，請在拍賣後儘快聯繫佳士得售後服務部取得報價。

## 有形損失和損壞責任

佳士得對已出售的**拍賣品**在倉儲期間承擔有形損失和損壞責任。佳士得的責任以包括買方酬金在內的記載於發票上的購買款項為上限。佳士得該責任將自您全額付款後您或您的代理人提取**拍賣品**後終止。佳士得的責任受 [www.christies.com](http://www.christies.com) 上公佈的佳士得責任條款和條件的約束。

管理費，倉儲和相關費用		
按件收費	大件物品 例如家具，大型畫作和雕塑	小件物品 例如書籍，奢侈品，陶瓷和小型畫作
拍賣後 1-30 天內	免費	免費
自第 31 天起：管理費 每天倉儲費用	港幣 700 元 港幣 80 元	港幣 350 元 港幣 40 元
損失和損壞責任	按購買 <b>拍賣品</b> 的成交價的 0.5% 或全部倉儲費用收費（以較低者為準）	
如果在拍賣後 30 天內提取 <b>拍賣品</b> ，無須支付上述費用。 物品大小由佳士得酌情決定。		

長期倉儲服務方案可按客戶要求提供。

**ART D'ASIE**

Paris, 20 June 2017

**VIEWING**

16-19 June  
9 avenue Matignon  
Paris 8<sup>e</sup>

**CONTACT**

Tiphaine Nicoul  
[tnicoul@christies.com](mailto:tnicoul@christies.com)  
+33 (0) 1 40 76 83 75

**A PAIR OF HUANGHUALI  
LAMPHANGER SIDE CHAIRS,  
DENGGUAYI**  
CHINA, QING DYNASTY,  
18TH-19TH CENTURY  
€100.000-150.000

**CHRISTIE'S**





# BIDDER REGISTRATION FORM

Paddle No.

**We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.**

Please complete and sign this form and send it to us by email [registrationasia@christies.com](mailto:registrationasia@christies.com).

## A Bidder's Detail

Personal Account:  Account Holder  Authorised Agent (Name) .....  
Authorisation Letter and ID (if applicable):  Attached  In System/Previously provided

Company Account:  I am (name and position) .....  
Authorisation Letter and ID (if applicable):  Attached  In System/Previously provided

Account No. ....

Account Name .....  
Business Registration No. ....

Invoice Address Room/Flat ..... Floor ..... Block .....  
Building/Estate .....  
Street Address .....  
City/District ..... Post/Zip Code .....  
County/Province/State ..... Country .....

The name and address 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 the invoice cannot be changed after the sale.

Country Code ..... Phone No. ..... Email .....

## B Identity Documents and Financial References

If you have not previously bid or consigned with Christie's, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a 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:** a 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 person on whose behalf you are bidding, together with a signed letter of authorisation from the person. 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 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.

### High Value Lots Paddle Registration:

Do you require a High Value Lot ("HVL") paddle?  Yes  No

You will need a HVL paddle if you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,500,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVL deposit using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. Please allow at least 48 hours for processing of your HVL registration. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

Please indicate the bidding level you require:

HK \$ 0 - 500,000  HK \$ 500,001 - 2,000,000  HK \$ 2,000,001 - 4,000,000  
 HK \$ 4,000,001 - 8,000,000  HK \$ 8,000,001 - 20,000,000  HK \$ 20,000,000 +

## C Sale Registration

### Please register me for the following sessions:

<input type="checkbox"/> 14714	Finest & Rarest Wines from An Exceptional Private Collection Direct from Octavian Vaults	<input type="checkbox"/> 14338	Fine Chinese Modern Paintings
<input type="checkbox"/> 14718	Fine and Rare Wines Featuring	<input type="checkbox"/> 14716	Hong Kong Magnificent Jewels
<input type="checkbox"/> 13267	An Outstanding Collection of A Wine Lover & A Single Owner Collection	<input type="checkbox"/> 15710	Resplendent and Glorious – Ancient Temples Amidst Clouds
<input type="checkbox"/> 13269	Contemporaries: Voices from East and West	<input type="checkbox"/> 15657	previously from the Mei Yun Tang Collection
<input type="checkbox"/> 13268	Asian 20th Century & Contemporary Art (Evening Sale)	<input type="checkbox"/> 14557	Adorning the Kings – A Private Collection of Archaic Jade Ornaments
<input type="checkbox"/> 14336	Asian Contemporary Art (Day Sale)	<input type="checkbox"/> 15658	Handbags & Accessories
<input type="checkbox"/> 14715	Asian 20th Century Art (Day Sale)	<input type="checkbox"/> 14809	The Perfect Countenance – Fine Buddhist Works of Art
<input type="checkbox"/> 14337	Chinese Contemporary Ink	<input type="checkbox"/> 14612	The Yongzheng Emperor's Double-Dragon Amphora
	Important Watches		The Imperial Sale
	Fine Chinese Classical Paintings and Calligraphy		Important Chinese Ceramics and Works of Art

## D Collection and Shipment

### Please select one of the following options:

I will collect my purchased lot(s).  
 Please provide a shipping quotation to my account address/the below address:  
.....  
.....

## E Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- The auctioneer will usually 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 understand that if I have not completed the high value lot pre-registration before the auction 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 to us.

Please tick if 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 affiliates by e-mail. You can opt-out of receiving this information at any time.  
 Invoice will be sent by email. Please tick if you do NOT wish to receive your invoice by email.

Name ..... Signature ..... Date .....

# 投標者登記表格

競投牌編號

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](mailto:registrationasia@christies.com)。

## A 投標者資料

個人名義競投：  本人  代理人（姓名）.....

授權書及身份證明文件（如適用）：  現附上  在佳士得記錄上 / 已提供

公司名義競投：  本人是（姓名和職位）.....

授權書及身份證明文件（如適用）：  現附上  在佳士得記錄上 / 已提供

客戶編號 .....

客戶名稱 .....

商業登記編號 .....

客戶地址 室 ..... 樓層 ..... 座 .....

大廈 / 屋苑 .....

街道 .....

城市 / 區 .....

郵區編號 .....

縣 / 省 / 州 .....

國家 .....

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

國家及地區代碼 .....

電話號碼 .....

電郵地址 .....

## B 身份證明文件及財務證明

如閣下未曾於佳士得競投或託售拍賣品，請提供以下文件之副本。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，以供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、離岸公司或合夥公司：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。

### 高額拍賣品競投牌登記：

閣下是否需要高額拍賣品競投號碼牌？  是  否

如閣下有意競投 (i) 佳得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，必須預先登記領取高額拍賣品競投號碼牌。對於高額拍賣品拍賣官只會接受持有高額拍賣品競投號碼牌的競投者出價。閣下需繳付保證金以領取高額拍賣品競投號碼牌。保證金一般為 (i) 港幣 1,500,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍賣品按高額拍賣品登記程序進行登記。請於拍賣舉行前至少 48 小時辦理登記，以確保有充足時間處理閣下的高額拍賣品登記手續。佳士得保留不時更改高額拍賣品登記程序及要求的權利而作另行通知。

請提供閣下之競投總額：

港幣 0 - 500,000  港幣 500,001 - 2,000,000  港幣 2,000,001 - 4,000,000  
 港幣 4,000,001 - 8,000,000  港幣 8,000,001 - 20,000,000  港幣 20,000,000 +

## C 拍賣項目登記

### 本人有意競投下列拍賣項目：

<input type="checkbox"/> 14714 佳士得名釀：Octavian Vaults 直遞顯赫私人珍藏	<input type="checkbox"/> 14338 中國近現代畫
<input type="checkbox"/> 14718 佳士得名釀：呈獻名家顯赫窖藏及私人珍藏系列	<input type="checkbox"/> 14716 瑰麗珠寶及翡翠首飾
<input type="checkbox"/> 13267 融藝	<input type="checkbox"/> 15710 山嵐靄色 氣韻淋漓
<input type="checkbox"/> 13269 亞洲二十世紀及當代藝術（晚間拍賣）	<input type="checkbox"/> 15657 佳王以珮 - 私人收藏古玉佩飾
<input type="checkbox"/> 13268 亞洲二十世紀藝術（日間拍賣）	<input type="checkbox"/> 14557 典雅傳承：手袋及配飾
<input type="checkbox"/> 14336 中國當代水墨	<input type="checkbox"/> 15658 妙相圓明 - 佛教藝術精品
<input type="checkbox"/> 14715 精緻名錄	<input type="checkbox"/> 14809 雍正粉青釉雙龍尊
<input type="checkbox"/> 14337 中國古代書畫	<input type="checkbox"/> 14612 中國宮廷御製藝術精品 重要中國瓷器及工藝精品

## D 提貨及運送安排

請選擇下列提貨及運送安排：

本人將親自提取已繳付之拍賣品。  
 請按本人之客戶地址 / 以下地址提供貨運報價。

.....

## E 聲明

- 本人已細閱載於目錄內之末的業務規定，買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
- 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品預先登記，本人將不獲准競投高額拍賣品。
- 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。
- 如閣下選擇不以電郵方式收取發票，請於方格內劃上「✓」號。

姓名 ..... 簽署 ..... 日期 .....

# CHRISTIE'S

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13/04/17

## HONG KONG AUCTION CALENDAR

### FINEST & RAREST WINES FROM AN EXCEPTIONAL PRIVATE COLLECTION DIRECT FROM OCTAVIAN VAULTS

Sale number: 14714  
**FRIDAY 26 MAY**  
**5.00 PM**

### FINE AND RARE WINES FEATURING AN OUTSTANDING COLLECTION OF A WINE LOVER & A SINGLE OWNER COLLECTION

Sale number: 14718  
**SATURDAY 27 MAY**  
**10.00 AM**

### CONTEMPORARIES: VOICES FROM EAST AND WEST ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 13267  
**SATURDAY 27 MAY**  
**6.30 PM**  
Viewing: 26-27 May

### ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13269  
**SUNDAY 28 MAY**  
**10.30 AM**  
Viewing: 26-27 May

### ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 13268  
**SUNDAY 28 MAY**  
**1.30 PM**  
Viewing: 26-27 May

### CHINESE CONTEMPORARY INK

Sale number: 14336  
**MONDAY 29 MAY**  
**11.00 AM**  
Viewing: 26-28 May

### IMPORTANT WATCHES

Sale number: 14715  
**MONDAY 29 MAY**  
**2.00 PM**  
Viewing: 26-28 May

### FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 14337  
**MONDAY 29 MAY**  
**2.30 PM**  
Viewing: 26-29 May

### FINE CHINESE MODERN PAINTINGS

Sale number: 14338  
**TUESDAY 30 MAY**  
**10.00 AM, 2.00 PM & 4.20 PM**  
Viewing: 26-29 May

### HONG KONG MAGNIFICENT JEWELS

Sale number: 14716  
**TUESDAY 30 MAY**  
**1.00 PM**  
Viewing: 26-30 May

### RESPLendent AND GLORIOUS - ANCIENT TEMPLES AMIDST CLOUDS PREVIOUSLY FROM THE MEI YUN TANG COLLECTION

Sale number: 15710  
**TUESDAY 30 MAY**  
**4.15 PM**  
Viewing: 26-29 May

### ADORNING THE KINGS - A PRIVATE COLLECTION OF ARCHAIC JADE ORNAMENTS

Sale number: 15657  
**WEDNESDAY 31 MAY**  
**10.30 AM**  
Viewing: 26-30 May

### HANDBAGS & ACCESSORIES

Sale number: 14557  
**WEDNESDAY 31 MAY**  
**11.00 AM**  
Viewing: 26-30 May

### THE PERFECT COUNTENANCE - FINE BUDDHIST WORKS OF ART

Sale number: 15658  
**WEDNESDAY 31 MAY**  
**11.15 AM**  
Viewing: 26-30 May

### THE YONGZHENG EMPEROR'S DOUBLE-DRAGON AMPHORA

Sale number: 14809  
**WEDNESDAY 31 MAY**  
**11.45 AM**  
Viewing: 26-30 May

### THE IMPERIAL SALE

Sale number: 14612  
**WEDNESDAY 31 MAY**  
**11.45 AM**  
Viewing: 26-30 May

### IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 14612  
**WEDNESDAY 31 MAY**  
**2.30 PM**  
Viewing: 26-30 May



All dates are subject to change, please phone +852 2760 1766 for confirmation

Photography: Fung Tsang, ST United Studio Limited, fungtsang@stunited.com



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