

# IMPORTANT CHINESE CERAMICS AND WORKS OF ART

## 重要中國瓷器及工藝精品

*Hong Kong, 29 November 2017 | 香港 2017 年 11 月 29 日*



CHRISTIE'S 佳士得

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## CHINESE CERAMICS AND WORKS OF ART

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# IMPORTANT CHINESE CERAMICS AND WORKS OF ART

## 重要中國瓷器及工藝精品

WEDNESDAY 29 NOVEMBER 2017 · 2017年11月29日(星期三)

### AUCTION CODE AND NUMBER

#### 拍賣名稱及編號

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### AUCTION · 拍賣

Wednesday 29 November · 11月29日(星期三)

2.20 pm (Lots 2901-3069) approximately, immediately following the sale of Imperial Qing Monochromes from The J. M. Hu Collection

約下午2.20 (拍賣品編號2901-3069) 暫得樓藏清代官窯單色釉瓷器拍賣後隨即舉行。

Location: Grand Hall, Hong Kong Convention and Exhibition Centre, No.1 Expo Drive, Wanchai, Hong Kong

地點：香港灣仔博覽道1號香港會議展覽中心大會堂

Tel 電話 : +852 2760 1766 · Fax 傳真 : +852 2760 1767

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#### HONG KONG, Hong Kong Convention and Exhibition Centre

#### 香港，香港會議展覽中心

Friday, 24 November · 11月24日(星期五)

10.30am – 8.00pm

Saturday – Tuesday, 25 – 28 November · 11月25至28日(星期六至二)

10.30am – 6.30pm

### SELECTED VIEWING · 精選拍品預展

#### BEIJING, Christie's Beijing Art Space

#### 北京，佳士得北京藝術空間

Friday – Saturday, 3 – 4 November · 11月3至4日(星期五至六)

10.00am – 6.00pm

#### SHANGHAI, Christie's Shanghai Art Space

#### 上海，佳士得上海藝術空間

Tuesday – Thursday, 7 – 9 November · 11月7至9日(星期二至四)

10.00am – 6.00pm

#### TAIPEI, Fubon International Convention Center

#### 台北，富邦國際會議中心

Saturday – Sunday, 11 – 12 November · 11月11至12日(星期六至日)

11.00am – 6.00pm

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VARIOUS PROPERTIES

2901

A LARGE WHITE-GLAZED BALUSTER JAR AND COVER

TANG DYNASTY (618-907)

The jar is heavily potted with a wide lipped rim and rounded shoulders. It is applied overall with a fine milky-white glaze continuing over the mouth rim and stopping just above the flat base to expose the white ware. The cover is similarly glazed.

15 ¾ in. (40 cm.) overall height

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Acquired in Hong Kong, 10 March 1996

A similar white-glazed jar and cover is in the Idemitsu Museum of Arts, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 23. Another white-glazed jar and cover from the Victoria and Albert Museum, is included in *The Art of the Tang Potter*, London, 1961, no. 100. Compare another similar jar, but without cover, illustrated in *Sekai toji zenshu: Sui, Tang*, vol. 11, Shogakukan, 1976, colour plate 21 and pl. 156, as well as several other examples illustrated in *Mayuyama, Seventy Years*, Tokyo, 1976, p. 83, nos. 219-222.

唐 白釉蓋罐

罐唇口豐肩，肩下漸收至底，平底無釉。通體及罐蓋均施透明白釉，釉色微泛乳黃。

來源

1996年3月10日購於香港

類似之白色蓋罐，可參考一件出光博物館的館藏，其收錄於《出光美術館藏品圖錄：中國陶磁》，東京，1987年，編號23。一件藏於維多利亞與艾伯特博物館，刊載於《The Art of the Tang Potter》，倫敦，1961年，編號100。一件缺蓋之類似例，載於《世界陶磁全集：明》，東京，1976年，第11冊，彩色圖版編號21及編號156。另外在繭山龍泉堂，《龍泉集芳：創業七十週年記念》，東京，1976年，頁83，編號219-222亦刊登數件相似例。



2902

A RARE AND LARGE BLUE AND STRAW-GLAZED  
BALUSTER JAR

TANG DYNASTY (618-907)

The high-shouldered body tapering to a slightly everted foot and flat base, with shallow waisted neck and lipped rim. The exterior covered with a rich dark blue glaze falling short of the foot to reveal the buff pottery, the interior covered with a straw glaze of pale amber tone speckled in green glaze.

10 1/8 in. (26.3 cm.) high, box

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Acquired in Hong Kong, 10 March 1996

A similar example with a cover, is in the Idemitsu Museum of Arts, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 25.

The result of Oxford Authentication thermoluminescence test no. C117g87 (14 August 2017) is consistent with the dating of this lot.

唐 藍釉罐

罐唇口，短束頸，豐肩圓腹，器身下斂出瓶底，罐外施藍釉，罐身施釉不到底。罐內則施以褐釉，並有數筆綠釉點綴。

來源

1996年3月10日購於香港

出光美術館藏有一件相似例，載於《出光美術館藏品圖錄：中國陶磁》，東京，1987年，編號25。

此器經牛津熱釋光測年法檢測（測試編號C117g87；2017年8月14日），證實與本圖錄之定年符合。



PROPERTY FROM A JAPANESE COLLECTION

2903

A YUE CELADON MOULDED AND CARVED  
'LOTUS' BOX AND COVER  
NORTHERN SONG DYNASTY (960-1127)

The slightly domed cover is well carved in relief with lotus and leaves, all within a triple-line border and further encircled by short incised clouds along the edge of the cover. The footless box gently flares up to the edge that is simply decorated with a double-line border. Both the box and cover, with the exception of the rims, are covered inside and out with a characteristic olive-green glaze that continues onto the base.

5 in. (12.7 cm.) diam., Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

A Japanese private collection, acquired in the 1990s

Compare to a Yue box of the same size and almost identical design, but with lotus blossoms in full bloom, illustrated in *Song Ceramics*, Asahi Shimbun, 1999, p. 41, no. 4.

北宋 越窯青瓷蓮紋蓋盒

可參考一件尺寸及紋飾幾乎一樣的例子，惟蓋中蓮花更盛開，著錄於1999年朝日新聞社出版《宋磁》，頁41。

來源

日本私人收藏，入藏於1990年代



VARIOUS PROPERTIES

2904

A PAIR OF QINGBAI INCISED 'FLORAL SCROLL'  
MEIPING

SOUTHERN SONG DYNASTY (1127-1279)

The pair of vases are elegantly potted with high rounded shoulders and tapered sides. They are freely carved on the exterior with a broad band of scrolling tendrils highlighted by combed incisions between double borders. They are covered with a translucent crackled glaze of pale aquamarine tone that continues over the short necks and moulded rims and ends just above the feet to expose the fine white ware.

7 1/2 in. (19 cm.) high, boxes

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

The Dexinshuwu Collection, Taipei, 1993

南宋 青白瓷劃花卷草紋梅瓶一對

此對梅瓶小口，短頸，豐肩，肩下漸收，肩及足上各刻弦紋兩道，中間由上而下劃以漩渦形卷草紋，並輔以籠紋點綴。器裡頸部內沿至器外近足處施青白釉，釉面開片，素底。

來源

德馨書屋舊藏，台北，1993年



# 旋汲澄泉滿膽瓶，一枝斜插置幽亭

秦大樹



fig. 1 An early Jun box excavated from the Liujiamen kiln, Northern Song period  
圖一 劉家門窯址出土第一期前段鈞釉盒

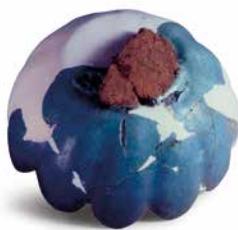


fig. 2 An early Jun lotus-form washer excavated from the Liujiamen kiln, Northern Song period  
圖二 劉家門窯址早期地層出土的鈞釉蓮花洗



fig. 3 A Jun yuhuchunping excavated from an early Jin tomb in Jinshanjin, Haidian, Beijing  
圖三 北京海澱金山金墓出土鈞窯玉壺春瓶

香港佳士得拍賣行將於 2017 年秋季拍賣一件鈞窯天青釉紅彩玉壺春瓶。此瓶小侈口，長細頸稍敞，水滴形或曰膽形垂腹，直圈足稍高。胎呈褐色，細而堅致。通體施淡雅的略泛灰色的天青色釉，施釉至足底，足最底部刮釉，足心亦施釉，稱為「裏足刮釉」裝燒方法，露胎部施有一層較薄的棕褐色護胎釉。器物表面有多片大塊的、邊界不規則，宛如流霞一般的紅彩。

2001 年，北京大學考古文博學院和河南省文物考古研究所聯合組隊，對禹州市西南鄉的神垕鎮鈞窯遺址進行了考古發掘。通過對發掘資料的整理研究，將鈞窯的發展歷史分為三期五段，證明鈞釉瓷器始燒於第一期前段，即北宋末期的徽宗、欽宗朝。總結這時期的特點是：胎色呈褐色、灰褐色或淺褐色，胎質細膩堅致，表現出備料、選料上的精工；器物的釉層較薄，流動性不強，釉色溫潤，淡雅勻淨（圖一），金代以後的釉色就變得強豔、光亮，缺少了含蓄溫婉的韻味。器物上表現出釉色的差異，口部和器物轉折部等釉薄處常常呈赭綠色，在器物釉稍薄處則呈現出淡淡的粉紅色，總體上顯得十分雅致（圖二）。這時期鈞釉器上帶紅彩的極少見，少數器物上有大片的紅彩，紅彩沒有規律性的形狀，紅色較淡，而且與天青釉極好地交融，流動自然，有如天空中的流霞。代表性的器物有英國大維德中國藝術基金會收藏的鈞窯玉壺春瓶及折沿盤。這時期帶紅彩的器物極少見，不僅地層中出土的很少，傳世的也不多見。早年收藏界所說的「鈞窯帶紅，價值連城」主要就指的這類紅彩器物。這種紅

彩到金代就變成了有意施加，斑塊較小並較規整的紅斑了。另一個早期鈞瓷的重要特徵就是器物在足底、口等少量未施釉的部位，加施一層醬褐色的護胎釉（圖一），十分精美，這是精工製作器物的標誌；金代後期以後就基本不見這種施護胎釉的現象了，直到元末明初，特別是明早期，鈞窯的產品品質再次達到高峰，才再次普遍使用護胎釉。裝燒工藝也以北宋末期為最精，大部分碗、盤類產品均施釉至足底，並在足心內施釉，成為北宋末期的一個重要特徵。部分器物採用裏足刮釉方法，還有部分產品採用了裏足支燒的方法，底部留下了支釘痕跡，不過支釘痕較粗大，不如汝窯同期產品精美（圖二）。以上總結的北宋末期鈞窯的諸特點，大體都與這件玉壺春瓶相符。

與這件玉壺春瓶造型相同的考古例證是北京海澱金山金墓出土的鈞窯瓶（圖三）。金山金墓是一座土坑石槨墓，這種墓主要是女真貴族使用，墓葬的時代是大定元年（1160 年）以前的金代早期，因此筆者考證這件鈞窯玉壺春瓶應是墓主人在宋金戰爭中掠自河南開封到鄭州一帶，是北宋末期的產品。金山金墓，大維德基金會和這件瓶代表的北宋末期玉壺春瓶的造型特點，產品直敞口較小，口徑約為腹徑的 1/3 左右；長頸細長，頸部最細處位於全器正中，腹部呈優美的垂膽形。金代前期，玉壺春瓶的造型小有變化，金代中後期到元代前期，器型口徑變大，外敞明顯，頸部變短，不足全器之半。甘肅華池縣窖藏出土的耀州窯青瓷刻花瓶（圖四），代表了耀州窯金代後期的瓶式特徵。蒙古時期和元前期的器



fig. 4 A Yaozhou carved *yuhuchunping* found in a late Jin hoard in Huachi, Gansu  
圖四 甘肅華池窖藏出土金後期耀州窯刻花玉壺春瓶



fig. 5 A Jun *yuhuchunping* found in the tomb of Feng Daozhen, dating to 1265  
圖五 山西大同元至元二年（1265年）馮道真墓出土鈞窯玉壺春瓶

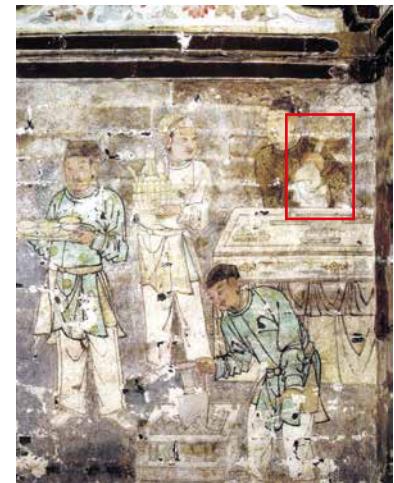


fig. 6 A Jin mural depicting a drinking scene found in Yuquancun, Shanxi  
圖六 山西陵川縣附城鎮玉泉村金大定九年（1169年）墓壁畫侍酒圖

型變化，以大同元至元二年（1265年）馮道真墓出土的鈞窯玉壺春瓶為代表（圖五）。綜合來看，北宋時期的玉壺春瓶從修長挺拔的造型，溫潤典雅的釉色，自然流暢的紅彩，堪與晉祠聖母祠中典雅端莊的侍女塑像相媲美，充滿了優雅的氣質。

北宋末期，鈞窯創燒。從創燒伊始，鈞窯就具有很高的燒製水準，燒成了淡雅勻淨，典雅美觀的天青釉鈞瓷，青瓷的燒造水準也極高，釉色妍妍肥厚，澄澈明麗。然而，這時鈞窯的燒造規模卻很小，真正的宋鈞寥若晨星，更顯珍貴。

鈞窯，作為宋元時期的名瓷，花器是鈞窯最富特色的產品。自宋訖明，相沿不斷；花器的流行可追溯到宋代士大夫階層所追求的嫋雅生活和清雅藝術風尚，北宋時文人中盛行的「四般閒事」：茗茶、品香、掛畫，插花，正是這種風尚的體現。而玉壺春瓶，正是宋代鈞窯的典型花器。玉壺春瓶在宋代主要稱為「膽瓶」。膽瓶插梅，在詩詞文學中被反復吟詠。小瓶、檀梅、暗香、月影共同構築的風雅意境，自宋元文人筆端流瀉而出。《梅花三首》頌：「膽瓶誰汲寒溪水，帶月和煙簾一枝。」又黃庚之詩言：「一枝寒玉倚橫塘，和雪攀來袖亦香。插向膽瓶籠紙帳，長教夢繞月昏黃。」品讀這些清雋的文句，不覺浮現小瓶貯芳姿、花落硯池香之景。樣制小巧的膽樣花瓶插放梅枝，與書卷、文房、茶具相映成趣，為士人書齋又添一縷清香。玉壺春瓶恰是宋人倍加喜愛的膽瓶之一種，其造型始見於南北朝，唐代多為寺院中淨水

瓶，定型於北宋，基本形制為直口或侈口，細頸，垂腹，圈足。玉壺春瓶在宋元時期主要有兩種功用，北宋時期主要用作花瓶，為宋人詩詞中反復吟詠出現的膽瓶中的一種。馮子振《梅花百詠·浸梅》一首雲：「旋汲澄泉滿膽瓶，一枝斜插置幽亭。」明本同題和詩雲：「插花貯水養天真，瀟灑風標席上珍。清曉呼童換新汲，只愁凍合玉壺春。」馮詩唱雲「膽瓶」，和詩喚作「玉壺春」，可見二者意指呼應一致，應為同一瓶類。北宋曹組《臨江仙》中有「數枝梅浸玉壺春」，直指玉壺春瓶用於插梅。用作花瓶的玉壺春瓶在當時備受文人的珍重和讚賞。

玉壺春之後，花瓶的樣式出現了專用的花瓶——花口長頸瓶，玉壺春瓶的使用功能隨之出現了重大的轉變，從金元時期的考古材料看，玉壺春瓶成為了當時流行的斟酒器，造型典雅，曲線優美。山西陵川縣附城鎮玉泉村金大定九年（1169年）墓《侍酒圖》壁畫中，即可見玉壺春瓶用作酒器的生動場景（圖六）。至金代，玉壺春瓶生產區域變得至為廣闊，定窯、汝窯、耀州窯、鈞窯、龍泉窯、吉州窯、景德鎮窯均有燒造，並主要用作酒具。相應的，玉壺春瓶製作的精緻程度也開始有所下降，珍惜程度也就大不如北宋時期了。

北宋的鈞窯就十分稀少珍貴，而作為花器的鈞窯在製作中比其他器物著力倍之，因此北宋時期的花瓶，在當時就被文人珍之重之，蘊含了具象的美和厚重的歷史文化內涵。今天也當被人更加珍惜。

2905

A VERY RARE JUN PURPLE-SPLASHED BOTTLE  
VASE

LATE NORTHERN SONG-EARLY JIN DYNASTY, 12TH CENTURY

The well potted pear-shaped vase rises to a tall slender neck gently flaring to the mouth rim, applied overall with a lustrous lavender-blue glaze embellished with purplish-red splashes on the body and neck, the thick glaze stops just above the high foot ring to reveal the body beneath.

11 1/2 in. (29.2 cm.) high, box

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

US\$200,000-320,000

北宋晚期 / 金早期 鈞窯天青釉紅斑玉壺春瓶

Based on the findings in 2001 from the excavation of a Jun kiln site in Shenhoushen in Yuzhou, Henan, the time frame of Jun ceramic production can be divided into three phases. The firing of Jun wares began in the late Northern Song period, during the reigns of Huizong and Qinzong. The production of Jun wares during this period was still relatively small in scale. Thus Northern Song Jun wares are extremely rare. The characteristics of these early Jun wares include a very fine clay body of russet, russet-brown or pale russet colour; a relatively thin, viscous glaze which is subtle in colour, as seen in an excavated box (fig. 1), and often turns to mushroom near the mouth or to a pale pinkish colour where it thins, as seen in a lotus-form washer (fig. 2). After the Jin dynasty, the Jun glaze becomes much brighter and glossier, lacking the understated elegance seen on Northern Song examples. It is extremely unusual to find copper-red splashes on early Jun wares, both among excavated and heirloom pieces. Those very few such examples are often applied with splashes which are large, irregular in shape and pale in colour. Representative examples include the Jun *yuhuchunping* (accession no. PDF. 92) and dish with everted mouth (accession no. PDF. 93) in the Percival David Foundation of Art. During the Jin dynasty, the application of copper-red splashes became much more deliberate and controlled. The splashes were reduced in size.

Another important feature of early Jun wares is the application of a thin layer of brown dressing on unglazed areas such as the base and mouth rim (see fig. 1). This feature ceased to appear on Jun wares from the late Jin dynasty, and did not re-emerge until the late Yuan and particularly early Ming period, when the quality of Jun ceramics revived and reached another climax. The technique of glazing was also the most refined during the late Northern Song dynasty. Most bowls and dishes from that period are fully glazed, covering even the bases, and were fired either on unglazed foot rings or on spurs. However, the spur marks are coarser and bigger compared to those on contemporaneous Ru wares (see fig. 2). All these characteristics of Northern Song Jun wares can also be found on the current *yuhuchunping*.

A closely related example to the current lot is a Jun vase excavated at a Jin-period tomb in Jinshanjin, Beijing (fig. 3). This tomb, dated to the early Jin dynasty, prior to Dading first year (1160), contains a stone sarcophagus buried in earth, a feature commonly seen in burials reserved for the Jurchen people. It is very likely that the vase found there was made in the late Northern Song period, and later fell into the hands of a Jurchen owner during the invasion of Kaifeng and Zhengzhou areas in Henan by the Jin people. The Percival David and Jinshanjin tomb *yuhuchunping* share several commonalities, including a small mouth whose width measures about one third of that of the body; a long, slightly flared neck which tapers towards the middle of the vase, and an elegantly curved pear-shaped body. Towards the mid-late Jin to early Yuan period, this form experienced a transformation- the mouth became more flared and the neck became shorter. An exemplary piece from this period is a carved Yaozhou *yuhuchunping* excavated from a hoard in Huachixian, Gansu (fig. 4), which can be dated to the late Jin dynasty. Such change of form is even more prominent on Yuan-dynasty pieces, such as the Jun *yuhuchunping* excavated from the tomb of Feng Daozhen, dating to Zhiyuan second year (1265) (fig. 5). Amongst all these examples of Jun *yuhuchunping*, those from the Northern Song dynasty are undoubtedly the most elegant in form and lustrous in colour.

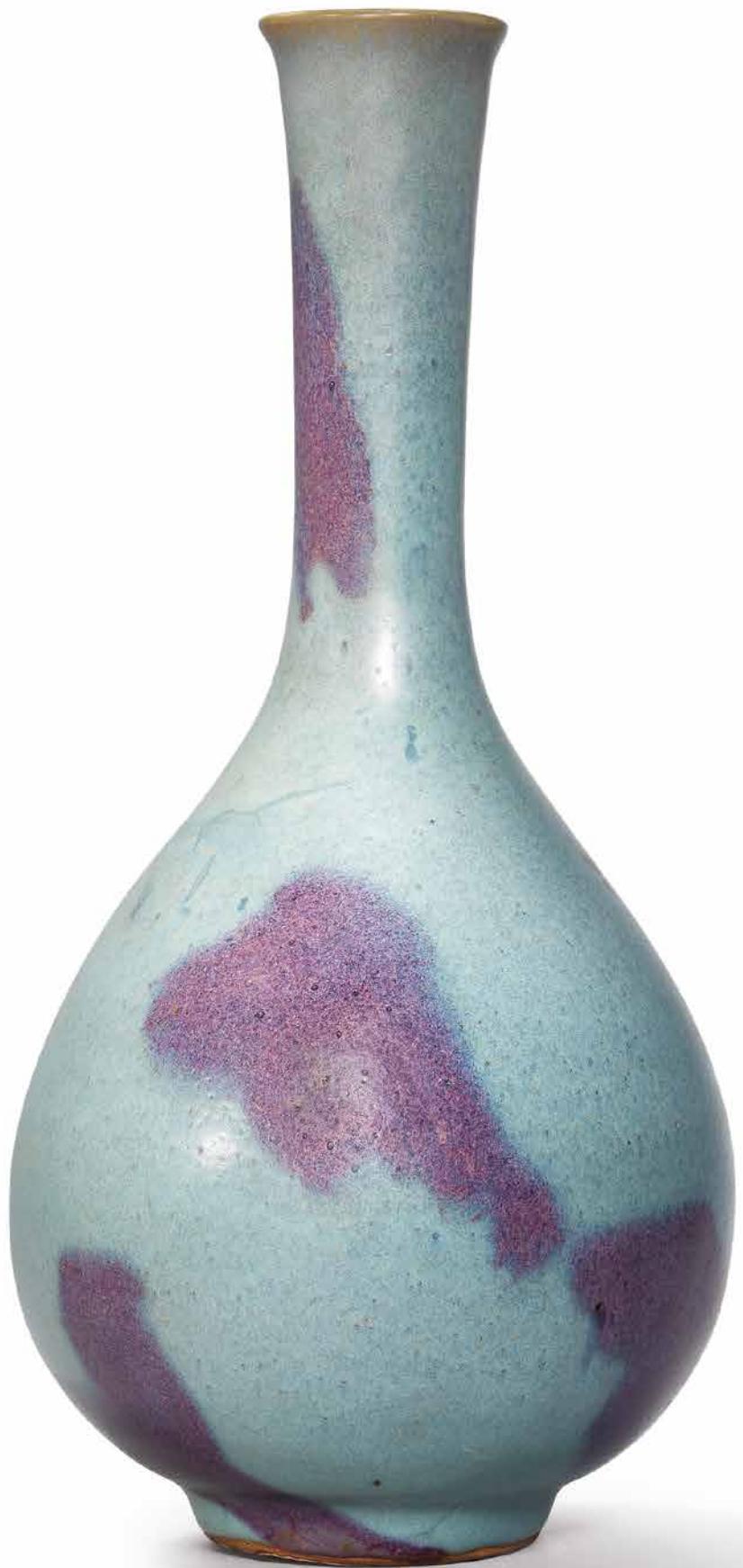
The *yuhuchun*-form vase first made its appearance in the Northern and Southern Dynasties. During the Tang period, it was used mainly as a water sprinkler in Buddhist temples. Its form became standardised during the Northern Song dynasty, characterised by a long, straight or slightly flared neck, small mouth, pear-shaped body and short foot ring. During this time, it appears that *yuhuchunping* served primarily as a receptacle for flowers, especially prunus. Multiple proses by Northern Song poets describe flowers or prunus being placed in '*yuhuchun*', suggesting that this combination was a popular component in the scholar's studio at the time. Later during the Jin and Yuan periods, *yuhuchunping* acquired an additional function, and became fashionable containers for wine. In a mural found in a tomb in Yuquancun, Shanxi, dated to Dading ninth year of the Jin dynasty (1169), a banquet scene is depicted, in which an attendant is shown carrying a *yuhuchunping* wrapped in a towel, suggesting warm wine is contained within (fig. 6). Bottle vases of *yuhuchun*-form were also made in other kilns such as Ding, Ru, Yaozhou, Longquan, Jizhou and Jingdezhen during the Jin dynasty. However the products are often of lesser quality than their Northern Song counterparts, and were less beloved.

Very few Jun wares from the Northern Song dynasty exist today. Even rarer are *yuhuchunping* with copper-red splashes such as the present vase, which would undoubtedly have been a treasured object by the literati of the time.

(From the Chinese essay on pp. 10-11 by Qin Dashu)



base  
底部



2906

A LARGE CARVED LONGQUAN CELADON

'PHOENIX-TAIL' VASE

MING DYNASTY, EARLY 15TH CENTURY

The vase is heavily potted and deeply carved on the shoulder with a wide band of chrysanthemum scroll bearing three large blossoms above a narrow band of foliate scroll and upright petals on the lower body. The flaring mouth rim is carved with horizontal fluted bands and the neck incised with a band of upright plantain leaves. The whole raised on a foot moulded in imitation of a stand, covered with a thick glaze of olive-green tone, with the exception of the unglazed foot ring.

25 ¾ in. (65.4 cm.) high

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

The T.T. Tsui Collection

Sold at Christie's New York, 26 May 2003, lot 240

Sold at Christie's Hong Kong, 27 March 2008, lot 1842

EXHIBITED

The Empress Place Museum, *Gems of Chinese Art: Selections of Chinese Ceramics and Bronzes from the Tsui Art Foundations*, Singapore, 1992, no. 68

A celadon vase of similar proportions with similar decoration on the neck and lower body, but with a peony scroll rather than a chrysanthemum scroll at the shoulder, is illustrated in *Sekai toji zenshu: Ming*, Tokyo, 1976, vol. 14, no. 231. Similar example of similar height can also be found in the National Palace Museum, Taipei, which is illustrated in Tsai Mei-fen, *Green: Longquan Celadon of the Ming Dynasty*, Taipei, 2009, p. 158, pl. 81. Compare, also, the well-known celadon vase in the Percival David Foundation of Chinese Art, now on long-term loan to the British Museum, with an incised inscription at the base of its slender, tapering neck dating the vase to 1454, see Pierson, Stacey, *Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art*, London, 1997, p. 35, no. 238.

A vase of shorter height yet of similar shape, incised with foliate scroll on the shoulder, but dated to Yuan dynasty, is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 577.

明初 龍泉青釉刻菊花紋鳳尾尊

此器大撇口，高束頸，頸外刻一圈蕉葉，溜肩鼓腹，肩部上下凸起兩道弦紋，中間刻飾三朵纏枝菊花，足下漸收並飾仰菊瓣紋。近足處亦凸起一道弦紋，猶如置瓶於座上。通體施青釉，足底無釉。

來源

徐展堂珍藏

紐約佳士得，2003年5月26日，拍品240號

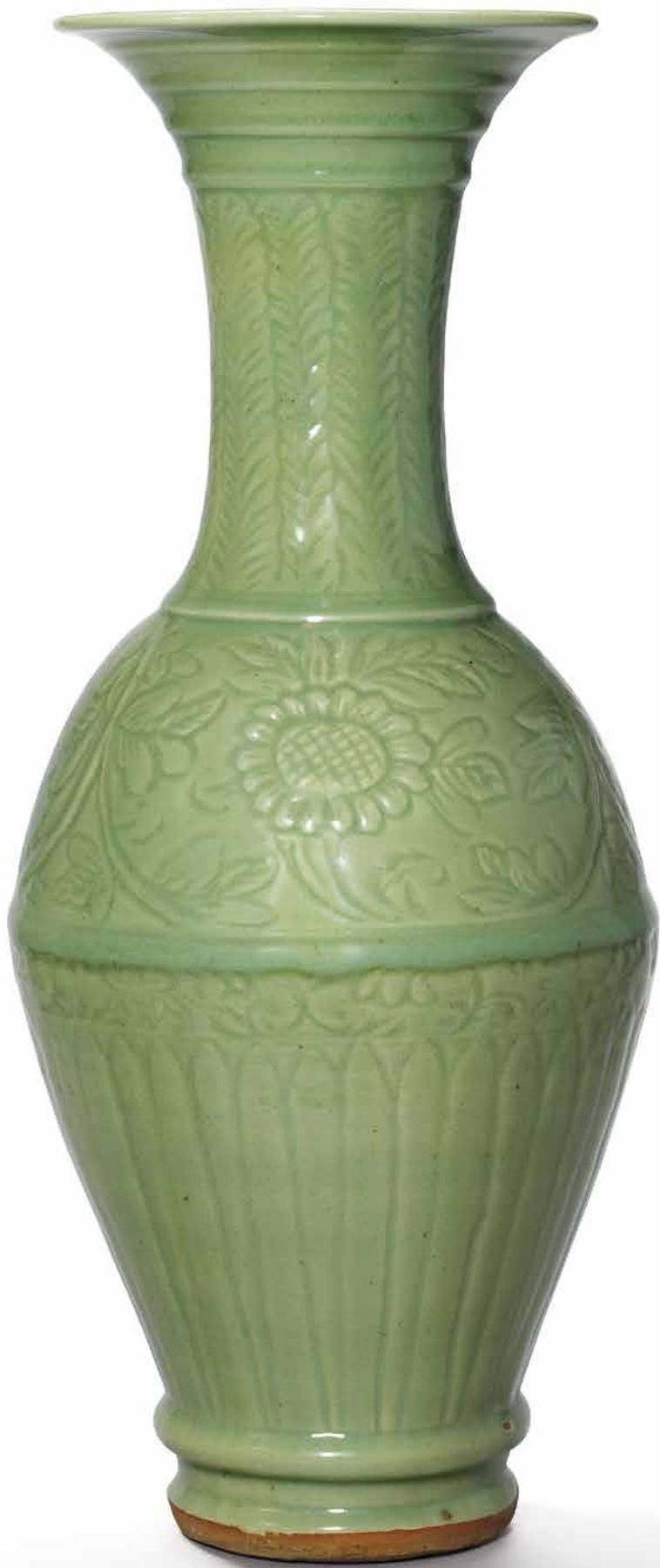
香港佳士得，2008年3月27日，拍品1842號

展覽

新加坡文物館，《文物粹珍》，新加坡，1992年，圖版68號

一件與本品極為相似，但器身飾纏枝牡丹之鳳尾尊，收錄於《世界陶磁全集·14·明》，東京，1976年，編號231。另一件藏於台北國立故宮博物院之相似例，刊載於《碧綠：明代龍泉窯青瓷》，台北：2009年，頁158，圖版81號。另可參考一件倫敦大維德中國藝術基金會所藏之鳳尾尊，據其瓶口下所記之銘文，得知其當於泰定四年（即1454年）所製，見畢宗陶，《Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art》，倫敦，1997年，頁35，編號238。

類似形制還可參考一件出光博物館之館藏，其頸部長度較短，著錄於《出光美術館藏品圖錄：中國陶磁》，東京，1987年，編號577。







# A RARE IMPERIAL YELLOW NINE-DRAGON CUP

Rosemary Scott, Senior International Academic Consultant Asian Art

This extremely rare cup is the epitome of refined imperial Qing porcelain. It was created for a sovereign who was perhaps the most demanding of all the Qing emperors, the Yongzheng Emperor, and was probably made for his personal use. Not only is it glazed inside and out with a fine imperial yellow glaze, but it is decorated with a delicately incised design of nine five-clawed dragons. Qing dynasty regulations stipulated that only the Emperor, the Empress or the Empress Dowager could use vessels which had this yellow glaze on the interior and exterior. An Imperial Noble Consort (貴妃 huang guifei – the rank just below Empress) could use vessels which were yellow on the exterior, but were white on the interior, and those of lesser status were required to use vessels in other combinations of colours appropriate to their rank.

The design of nine five-clawed dragons is also significant. The five-clawed dragon was the symbol of the emperor. Indeed, according to Chinese mythology, when the legendary Yellow Emperor (黃帝 Huang Di, believed to have reigned 2698–2598 BC) died he transformed into a dragon and in that form ascended to Heaven. It is thought that this legend is in part responsible for the association of the dragon with imperial power and the symbolism of the dragon throne. Dragons have decorated emperors' robes since the Zhou dynasty (c. 1046 BC–256 BC). The fact of there being nine such dragons on this cup is important since nine was regarded as the 'imperial number', being the largest single digit number. Not surprisingly the number nine is also closely linked with dragons in Chinese mythology. The physical properties of the dragon are usually described in terms of nine attributes. For example, a dragon is believed to have 81 *yang* scales (9 x 9) and 36 *yin* scales (9 x 4), making a total of 117 scales (9 x 13). There are also supposed to be nine different forms of the dragon, and the dragon also has nine sons. In the Qing dynasty the so-called 'dragon robe' worn by the emperor was embroidered with nine dragons – one at the front, and one the back, one on each shoulder, two at the front at knee level, two at the back at knee level, and a ninth dragon 'hidden' on the interior of the chest section.

Rich yellow glazes first became established on porcelain vessels in the early Ming, but surviving examples are rare. The production of yellow-glazed vessels, was undoubtedly influenced by the fact that in the second year of his reign (1369) the first Ming dynasty emperor, Zhu Yuanzhang 朱元璋, issued an edict declaring that the vessels used on the imperial altars should henceforth be made of porcelain. While this move was undoubtedly driven by the need to conserve the copper, which would otherwise have been used in the manufacture of ritual bronze vessels, its effect on the porcelains made for the Ming and Qing courts was, of course, significant. The colours required for the porcelains used on imperial altars at which the emperors personally made sacrifices became codified. These altars were the Altar of the Sun, which came to be served with red porcelain vessels; the Altar of Heaven, for which blue vessels were required; the Altar of the Moon, for which bluish-white porcelain vessels were made, and the Altar of Earth, which required yellow porcelain vessels. However, it is only from the Xuande reign onwards that any significant numbers of yellow porcelains have survived.

The particular 'imperial' yellow glaze on the current cup, which owes its colour to small amounts of iron oxide, is sometimes called *jiyouhuang* 雞油黃, 'chicken-fat-yellow', in China. One of the other Chinese names for this yellow glaze is *jiao huang*, which can be written using two different Chinese characters for *jiao*. One ( 嫣 ) means 'elegant', but the other ( 滌 ) means 'poured'. This latter name provides a clue to the way in which the yellow glaze was applied to the vessel, suggesting that it was poured onto the vessel. The latter method would have been unusual, since the majority of such glazes were applied by dipping the porcelain into a vat of glaze slurry.

The clear, warm yellow, known as 'imperial yellow' was coloured using about 3.5% dissolved ferric oxide ( $Fe_2O_3$ ) in a lead silicate base glaze. Strictly speaking this glaze is an enamel when used on porcelain, since it cannot be fired to porcelain temperature and therefore has to be applied to an already-fired porcelain body, or an already-fired porcelain glaze, and re-fired at a lower temperature. Applying the yellow glaze directly onto the pre-fired porcelain body tended to produce a warmer colour, while if the yellow was applied on top of a colourless high-fired porcelain glaze, it tended to have a slightly fluid appearance, and even coloration. If the vessel had incised or carved decoration, the yellow was usually applied directly to the pre-fired body, since this allowed the yellow glaze to run into the incised or carved lines and accentuate the design.

The clarity of this imperial yellow allows the fine white body of the Yongzheng porcelain to show through. As Nigel Wood has noted: 'The white porcelain body or glaze beneath the enamel enhanced the luminosity of this transparent colour' (Nigel Wood, *Chinese Glazes*, London and Philadelphia, 1999, p. 165). One of the features which distinguishes the imperial yellow from other iron-coloured glazes and enamels, is the fact that it appears to contain more silica and alumina, allowing it to be fired at a somewhat higher temperature of about 1000°C. Indeed, some modern scientists have suggested that the finest yellow glazes were deliberately formulated to be fired at a slightly higher temperature than the other yellow glazes in order to achieve greater clarity and a better colour.

In his famous 1735 Commemorative Stele on Ceramic Production (陶成紀事碑記 *Taocheng jishi bei ji*), written in the last year of the Yongzheng reign, Tang Ying (唐英 1682–1756) summarizes the regulations governing the Imperial porcelain Factory and also lists some fifty-seven different types of products. It is significant that this list includes almost forty types of monochrome glaze. Two yellow glazes are mentioned in the list. One is described as 'reproduction yellow glazed vessels, plain and with incised designs' 仿澆黃釉器皿：有素地，錐花二種, and the other is described as 'vessels with yellow in European style' 西洋黃色器皿. It may safely be assumed that the former referred to imperial yellow coloured with iron, while the latter referred to the new lemon yellow, which included antimony.

The Yongzheng Emperor's admiration for yellow cups decorated with incised dragons seems to be confirmed by an event recorded in the *Comprehensive Records of Zaobanchu Workshops*, which states that on the fifteenth day of eighth month of the tenth year of the Yongzheng reign (AD 1732), a 'yellow tea cup with hidden dragons' was removed from the Imperial Household, and a decree was issued to Nian Xiayao (年希堯 1671–1738) Supervisor of the Imperial Kilns at Jingdezhen to fire some 'unmarked white-glazed pieces' in the style of this cup. Two days later, the yellow dragon tea cup was delivered to Zheng Tianxi 鄭天錫, a member of Nian Xiayao's family.

據《清檔》記載：「八月十五日據圓明園來帖內稱本日司庫常保、首領薩木哈持來黃地暗龍茶圓一件。說宮殿監副侍李英傳旨，著照此茶圓的樣式，交年希堯將填白釉的燒些來，底下不必落款。欽此。」「於八月十七日，將黃地暗龍茶圓一件並上諭一道，司庫常保交內務府總管年希堯家人鄭天錫持去，訖。」

It was rare that precious and fragile items from the palace were sent hundreds of miles to Jingdezhen to be copied, and suggests that the emperor wanted to ensure that the exact details would be replicated. The current yellow, nine-dragon cup, which could well have been the one so prized by the Yongzheng emperor that he wished to have it copied, is certainly a beautiful and very rare example of Yongzheng imperial porcelain.

# 雍正黃釉九龍盃

蘇玫瑰 – 資深國際學術顧問 亞洲藝術部

這件珍罕的茶圓堪稱清代御瓷的巔峰之作。它燒造的對象是清帝之中以要求嚴苛著稱的雍正皇帝，而且大有可能是其御前用器。此器內外施上乘御製黃釉，並精刻九條五爪龍紋。根據清室律令，內外施黃釉者，為皇上、皇后或皇太后專用。皇貴妃地位僅次於皇后，但也僅能用內白外黃之器，餘者亦須使用與其位份相稱的顏色搭配。

此盃所刻九龍紋亦意義重大，因五爪龍紋乃天子化身。誠然，中國神話人物黃帝（據稱公元前 2698 – 2598 年在位）死後便是駕龍歸天。據說，這一傳說正是龍成為君權和帝位象徵的原因之一。早於周代（約公元前 1046 – 256 年），皇帝衣飾已採用龍紋。本拍品共飾九龍，此數亦不容小覷，蓋因「九」為最大單位數，常借指「九五之尊」。不難想像，「九」與中國神話中的龍也息息相關。龍的外觀通常具備九大特徵。譬如，龍鱗據說共有 117 片（9 x 13），其中 81 塊為陽（9 x 9），36 片為陰（9 x 4）。此外，自古皆有龍分九種和龍生九子之說。清代皇帝所着「龍袍」共繡九龍，前胸、後背、兩肩各飾一正龍，前後衣襟各繡二行龍，第九條龍則繡於胸前裡襟。

雖然嬌艷的黃釉瓷器於明初已成氣候，但傳世之作寥寥可數。明代開國君主朱元璋於洪武二年（公元 1369 年）諭令，自此宮中一應祭器俱改為瓷製，這對黃釉器的燒造可謂影響深遠。此舉固然是為了減省鑄造青銅禮器所需的銅料，但同時也改變了明清宮廷御瓷的命運。皇上親自主持的祭典上，瓷製祭器的顏色皆有定例。此等皇家祭壇包括日壇（紅）、天壇（藍）、月壇（白）和地壇（黃）。但要到宣德以降，方有數量可觀的黃釉器傳世。

本拍品的黃釉被視為皇室正統，它靠少量的氧化鐵着色，中國又稱之為「鷄油黃」。此類黃釉又名「嬌黃」或「澆黃」，兩者同音異字，前者言其「嬌美」，後者有「澆注」之意。「澆黃」一詞借指施釉時的「澆釉」手法。但以這類黃釉而言，澆釉方式較不尋常，因為瓷坯大多數都是以浸入釉漿桶中的方式掛釉。

這種澄澈溫潤的釉色又稱「御黃」，其呈色方式是在含硅酸鉛的底釉中，摻入約 3.5% 的已溶解氧化鐵。這種釉料若用於瓷器之上，嚴格來說應屬於琺瑯彩，因為它承受不了燒造

瓷器的窯溫，所以只能施於已窯燒的瓷胎或瓷釉上，再用較低的溫度二次窯燒而成。這類黃釉如直接施於已窯燒的素坯之上，其色調一般較為溫潤；若將之施於已高溫燒製的無色釉上，會略有流釉甚或深淺不一的情況。倘若器物飾劃花或刻花紋飾，則黃釉通常直接施於已窯燒的瓷胎上，這樣釉料便可流入劃花或刻花槽紋內，裝飾效果益發美觀。

在明亮澄澈的御黃襯托下，雍正瓷器的瑩白胎質一覽無遺。誠如伍德（Nigel Wood）所述：「琺瑯彩下的白色瓷胎或釉料，將這種澄澈的釉色烘托得瑩潔動人。」原文請參閱伍德所著《Chinese Glazes》頁 165（倫敦及費城：1999）。跟其他用鐵着色的釉料和琺瑯彩相比，御黃釉的區別在於其硅鋁含量較高，故此窯燒溫度可高達 1000°C 左右。其實現代已有學者指出，精製黃釉的配方曾細加調整，使其窯燒溫度比別的黃釉略高，以進一步提升其澄澈度和呈色。

唐英（公元 1682 – 1756 年）於雍正末年（公元 1735 年）撰成名篇《陶成紀事碑記》，文中概述了御窯廠的燒造條款，並臚列製品約五十七種。尤須一提的是，光是單色釉便多達約四十種，其中提到兩色黃釉：一是「仿澆黃釉器皿：有素地、錐花二種」，另一種是「西洋黃色器皿」。我們大可推定，前者應是指用鐵着色的御黃，後者則是含錫的新式檸檬黃。

《造辦處活計檔》有一筆雍正十年（公元 1732 年）八月十五日的記錄，堪可證明雍正皇帝對黃釉暗刻龍紋茶圓情有獨鍾，其中提到：「據圓明園來帖內稱本日司庫常保、首領薩木哈持來黃地暗龍茶圓一件。說宮殿監副侍李英傳旨，著照此茶圓的樣式，交年希堯〔公元 1671–1738 年，曾主理景德鎮御廠窯務〕將填白釉的燒些來，底下不必落款。欽此。」兩日後又提到：「於八月十七日，將黃地暗龍茶圓一件並上諭一道，司庫常保交內務府總管年希堯家人鄭天錫持去，訖。」

宮廷御瓷罕貴易碎，不遠千里將之運至景德鎮仿製，足見皇上極欲仿品細節毫釐不差。是次拍賣的黃釉九龍紋茶圓，與雍正珍而重之並欲複製的作品很可能相去不遠，堪稱為雍正御瓷中的絕妙之作。

PROPERTY FROM AN ASIAN FAMILY COLLECTION

2907

AN EXCEEDINGLY FINE AND RARE YELLOW-ENAMELLED INCISED 'NINE DRAGONS' TEA CUP

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

The cup is superbly potted with delicately thin sides, exquisitely incised on the exterior with nine powerful five-clawed dragons amid flame scrolls, some ascending and some descending, above crashing waves around the foot. The cup is covered inside and out with a rich egg-yolk yellow enamel, the base with a clear glaze.  
3 1/8 in. (8 cm.) diam., box

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

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

PROVENANCE

Acquired in the 1920s and thence by descent within the family

清雍正 黃釉暗刻九龍海水紋茶圓 雙圈六字楷書款

微撇口，直弧壁，矮圈足。外壁陰刻九條五爪蒼龍，騰躍嬉戲於雲霧間，姿態各異，矯健有勁，間以火焰紋，圈足上飾磅礴海水紋一圈。器裏外罩雞黃釉，嬌豔濃郁，器底施透明釉，青花書「大清雍正年製」楷書款。

來源

亞洲私人家族珍藏，入藏於 1920 年代，此後一直於家族中流傳





## 2907 Continued

According to the *Comprehensive Records of Zaobanchu Workshops*, on the fifteenth day of eighth month of the tenth year of the Yongzheng reign (1732), a 'yellow tea cup with hidden dragons' was removed from the Imperial Household, and a decree was issued to Nian Xiyao (1671-1738) Supervisor of the Imperial Kilns at Jingdezhen to fire some 'unmarked white-glazed pieces' in the style of this tea cup. Two days later, the yellow dragon tea cup was delivered to Zheng Tianxi, a member of Nian Xiyao's family (see Feng Xianming, *Annotated Collection of Historical Documents on Ancient Chinese Ceramics*, vol. 1, Taipei, 2000, p. 225). This record reflects the Yongzheng Emperor's admiration for yellow cups decorated with incised dragons like the current example.

據《清檔》記載：「八月十五日據圓明園來帖內稱本日司庫常保、首領薩木哈持來黃地暗龍茶圓一件。說宮殿監副侍李英傳旨，著照此茶圓的樣式，交年希堯將填白釉的燒些來，底下不必落款。欽此。」「於八月十七日，將黃地暗龍茶圓一件並上諭一道，司庫常保交內務府總管年希堯家人鄭天錫持去，訖。」本茶圓以暗刻手法描劃九龍海水紋，很有可能就是這條檔案裏記錄的「黃地暗龍茶圓」。雍正活計檔裏有記載「大號磁茶圓」及「小號磁茶圓」，大號茶圓一般約 10 公分，本器直徑 8 公分，應為小號茶圓。







# THE UNIVERSE IN A VASE — AN EXQUISITE AND RARE UNDERGLAZE BLUE AND RED YONGZHENG VASE

Rosemary Scott, Senior International Academic Consultant Asian Art

The form of this vase is particularly elegant, and its specific proportions and details are rare amongst Yongzheng imperial porcelains. The shape derives from one that was popular among imperial wares of the Kangxi reign – particularly those belonging to the small group of peachbloom-glazed vessels, known as the *ba da ma* (八大碼 eight great numbers), which the English scholar John Ayers believes may have been made specifically for the Kangxi Emperor to bestow as gifts on favoured members of the court (see John Ayers, 'The 'Peachbloom' Wares of the Kangxi period (1662–1722)', *Transactions of the Oriental Ceramic Society*, vol. 64, 1999–2000, pp. 31–50). The close association with the imperial family is borne out by a similarly shaped peachbloom vase in the collection of the Walters Art Museum, Baltimore (accession number 49.155), which is reputed to have been owned by the first Prince Yi (1686–1730), thirteenth son of the Kangxi Emperor. John Ayers' extensive research has led him to the conclusion that such peachbloom vessels were made in the latter part of the Kangxi reign, which would explain the transfer of the form into the Yongzheng period.

It is interesting to note, however, that the proportions of the vase were subtly altered in the Yongzheng reign. While it retains the three fine raised rings around the base of the neck, which has led to the Kangxi peachbloom shape sometimes being called *san xian ping* (三線瓶 three-string vase), the Yongzheng vase has a neck and mouth which are somewhat wider and in more harmonious proportion to the body of the vessel. The body of the Yongzheng vase also has less square shoulders than the Kangxi form, while the mouth is more everted, giving it a softer and more graceful profile. This shape is listed as a *laifuping* 萊菔瓶 – radish [shaped] vase – by Geng Baochang 耿寶昌 in his discussion of Yongzheng shapes in *Ming and Qing Porcelain on Inspection* 明清瓷器鑑定, Beijing, 1993, p. 234, fig. 400, no. 11, whereas Geng describes the Kangxi version of this form as a *laifuzun* 萊菔尊 radish [shaped] wine vessel in the same volume p. 193, fig. 344 *left*, and fig. 387 *top left*. A Yongzheng vase of this form, but decorated entirely in underglaze copper red with a design of dragons in clouds above waves, formerly in the collection of Sir Harry and Lady Garner, is now in the Victoria and Albert Museum (illustrated by Rose Kerr (ed.), *The T.T. Tsui Gallery of Chinese Art – Chinese Art and Design*, London, 1991, p. 193). A similar Yongzheng copper red decorated vase is also in the collection of the Metropolitan Museum, New York (illustrated in S. G. Valenstein, *Handbook of Chinese Ceramics*, New York, 1975, colour plate 36). Interestingly, the waves which encircle the lower part of

the V&A and Metropolitan Museum vases are painted in a similar style to those on the current vase.

The fine-line – sometimes known as 'pencilled' – style, in which the underglaze red waves on the current vase are painted, originated in the Kangxi reign when it was applied to both copper red and cobalt blue underglaze decoration (see Wang Qingzheng (ed.), *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Shanghai and Hong Kong, 1998, p. 109, no. 72, and p. 61, no. 41, respectively). The style was also adopted by Yongzheng ceramic decorators, but relatively rarely. This is understandable in the case of vessels painted in underglaze copper red, for the difficulty in controlling the copper made its use problematic. When successfully fired, as on the current vase, however, this fine-line decoration could be extremely effective, especially in the portrayal of movement without heaviness.

In some cases this style of painting was used to create a naturalistic depiction of waves, while in others it is very formal. In contrast to the current vase, a much more mannered, even regimented, depiction of underglaze copper red waves can be seen on a Yongzheng *meiping* in the collection of the Palace Museum, Beijing (illustrated in *Blue and White Porcelain with Underglaze Red (III)*, The Complete Collection of Treasures of the Palace Museum 36, Hong Kong, 2010, p. 187, no. 171). While successfully fired, the waves on this vase, which provide a background for one large and one small carved dragon, reserved in white, are very uniform and appear more like a background pattern than naturalistic waves. The difficulty of firing such precise undulating wave designs in underglaze copper red can be seen on a lidded vase in the collection of the National Palace Museum Taipei, which is also decorated with carved dragons reserved in white against a background of underglaze red waves (illustrated in *Harmony and Integrity – The Yongzheng Emperor and His Times*, Taipei, 2000, p. 175, no. II-8) in similar style to those on the Beijing *meiping*. The copper red on the Taipei vase has both spread within the glaze and, in some areas, broken through the glaze. The result is that the fine lines of the waves are significantly obscured and the overall impression is much heavier than was the ceramic artist's intention. Interestingly, this vase was nevertheless preserved in the imperial collection of the Qing court, despite its flaws – a clear indication that the difficulties of this type of decoration were recognised. The preservation of a vase with imperfect copper red wave design also underlines the additional esteem in which a well-defined underglaze copper red wave design, such as that on the current vase, would have been held at the imperial court.

A less constricted style of waves in underglaze copper red can be seen on a Kangxi urn in the collection of the Palace Museum Beijing (illustrated in *Blue and White Porcelain with Underglaze Red (III)*, The Complete Collection of Treasures of the Palace Museum 36, *op. cit.*, p. 208, no. 190). These waves are closer in style to those on the current vase. The waves on the urn are drawn in fine lines, and have both undulating waves with breaking crests, and rolling spume, like those on the current vase. The difference is that the Kangxi urn has small circular bubbles amongst the waves, while the current Yongzheng vase only has them on the tips and upper edge of the waves – highlighting the dynamic form. It is also interesting to note that the extraordinary finesse and control seen in the decoration of this vase is in complete contrast to the somewhat more informal approach to underglaze copper red and cobalt blue decoration seen on vessels such as the Yongzheng double-gourd flask in Ming style in the collection of the Tianjin Municipal Museum (illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, no. 146).

The blue and white decoration on the current vase is also of considerable interest since it comprises the *taijitu* and the Eight Trigrams. The divided circle known as the *taijitu* 太極圖 is a symbol representing the ‘great ultimate’ in both its singular and dual manifestations. The whole *taijitu* is made up of five parts, and the part represented on this vase, which is known either as *taijitu* or *yinyang* 陰陽 symbol, is in fact the second part of the whole. (It was the Song dynasty Confucian scholar Zhu Xi (朱熹 AD 1130–1200) who described *taiji* as the alternating principle of *yin* and *yang*.) The *taiji* diagram was introduced by the Song dynasty philosopher Zhou Dunyi (周敦頤 AD 1017–73) in his *Taijitu shuo* 太極圖說 (Explanation of the Diagram of the Supreme Ultimate), which synthesized aspects of Chinese Buddhism and Daoism with metaphysical discussions in the *Yijing* (易經 The Book of Changes). This became an important aspect of Neo-Confucian cosmology. The diagram is combined with the Eight Trigrams (八卦 *bagua*) and called the ‘River Chart spontaneously generated by Heaven and Earth’. Zhao Huiqian (趙撫謙 AD 1351–95) appears to have been the first to introduce the “swirling” variant of the *taijitu* in the 1370s, in his *Liushu benyi* 六書本義. The underglaze blue *taiji* symbols on the current vase are also combined with the Eight Trigrams, also in underglaze blue. In the Daoist canon compiled during the Ming dynasty there were a number of variants of this *taijitu*, and it appears to have been the Ming dynasty writer Lai Zhide (來知德 AD 1525–1604) who simplified the *taijitu* into two interlocking spirals.

With the addition of the two contrasting dots in the later Ming period, the symbol became associated with ancient *He tu* (河圖 Yellow River Map) of antiquity.

The Yongzheng Emperor was known to have been deeply committed to imperial Confucian teachings, enjoyed Confucian political discourse, and justified the policies adopted during his reign through classical allusions. He defended Qing rule in China on the principles of legitimacy drawn from the writings of Mencius. He was also a keen adherent of Chan Buddhism, which also influenced his decisions in government. However, he was additionally interested in Daoism, being an intensely superstitious man, who sought to understand omens and believed in Daoist techniques for longevity. It is not, therefore, so surprising to find the *taiji* symbols and the Eight Trigrams on this vase.

Yongzheng vases of this form with similar decoration are very rare. A pair of these vases was included in an exhibition of *Coloured Chinese Porcelain* held by the Burlington Fine Arts Club in 1896, nos. 475 and 476. These vases, which belonged to George R. Davies, were illustrated by W. G. Gulland in *Chinese Porcelain*, vol. II, London, 1911, no. 655. It seems likely that these vases were sold individually by Sotheby’s Hong Kong in November 1979, lot 224 and November 1980, lot 316, with the vases being sold again by Sotheby’s Hong Kong in May 1994, lot 192, and Sotheby’s New York in March 1998, lot 677. A further similar vase was in the Meiyintang Collection (illustrated in R. Krahl, *Chinese Ceramics in the Meiyintang Collection*, vol. 4, London, 2010, no. 1707). The current vase was discussed by R. P. Marchant, ‘Some Interesting Pieces of marked Ch’ing Porcelain’, *Hong Kong O.C.S. Bulletin*, no. 3, 1977–78, figs. 57–59, where the author also mentions a companion vase in the Avery Brundage Foundation.

Comparing the shape and the decoration of this vase to imperial porcelains of the Kangxi reign, it seems likely that the vase was made in the early years of the Yongzheng period. The Yongzheng Emperor was known for his refined tastes and his insistence on perfection, and this exceptional and rare vase reflects many of the finest aspects of porcelain made for this exacting imperial patron. The body material is of the finest quality, the potting is extremely accomplished, the shape is graceful, and the decoration is beautifully painted and skilfully disposed over the vessel to complement the form, to allow each element adequate space and to allow the pure whiteness of the body material to be appreciated.

# 昊天寰海抱乾坤 —

## 雍正太極八卦萊菔尊

蘇玫瑰 – 資深國際學術顧問 亞洲藝術部

此尊形制清麗脫俗，其比例大小和紋飾細節均獨具一格，在雍正御瓷中極為罕見。它的原型是一款盛極一時的康熙御瓷，具體而言是一小批名為「八大碼」的豇豆紅釉器，英國學者艾爾斯（John Ayers）相信，這批作品或許是特為康熙賞賜功臣愛卿所燒造的，詳見艾爾斯所撰〈The 'Peachbloom' Wares of the Kangxi period（公元 1662 – 1722 年）〉，全文載於《東方陶瓈學會會刊》，1999 – 2000 年，64 期，頁 31 – 50）。此類器物與皇室淵源甚深，就此可證諸巴爾的摩華特斯藝術博物館藏一例器型類似的豇豆紅釉尊（登錄號 49.155），據稱這件作品源於康熙十三子暨首代怡親王（公元 1686 – 1730 年）舊藏。艾爾斯在廣泛研究後斷定，該批豇豆紅釉器創燒於康熙後期，這恰好解釋了其樣式沿用至雍正年間的原因。

但有趣的是，此尊的比例在雍正年間曾略加調整。雍正版本雖保留了器頸下端的三道細弦紋（故康熙豇豆紅釉瓶又名「三線瓶」），但器頸與口沿均略寬，與尊身的比例亦更為和諧。再者，雍正瓷尊的器肩不像康熙原型般方正，器口外撇較為明顯，所以整體輪廓益發嬌美柔和。耿寶昌將之定名為「萊菔瓶」，圖見《明清瓷器鑑定》頁 234 圖 400 編號 11（北京：1993）；與此同時，他將此類器物的康熙版本稱為「萊菔尊」，圖見同一著作頁 193 圖 344 左方及圖 387 左上。葛納爵士伉儷（Sir Harry and Lady Garner）舊藏一例近似的雍正青花釉裡紅海水雲龍紋尊，現已納入維多利亞與艾伯特博物館珍藏，圖見柯玫瑰所編《The T.T. Tsui Gallery of Chinese Art – Chinese Art and Design》頁 193（倫敦：1991）。紐約大都會藝術博物館藏一件近似的雍正釉裡紅瓷尊，圖見 S. G. Valenstein 所著《Handbook of Chinese Ceramics》彩色圖版 36（紐約：1975）。頗堪玩味的是，維多利亞與艾伯特博物館與

大都會博物館藏品下方環飾的海水紋，畫風與本拍品大同小異。

本拍品的青花釉裡紅海水紋用細線勾勒而成，這種白描手法可追溯至康熙年間的釉裡紅及釉下青花紋飾，詳見汪慶正所編《上海博物館藏康熙瓷圖錄》頁 109 編號 72 及頁 61 編號 41（上海及香港：1998）。雍正時期的畫瓷師雖會採用這種畫風，但相對來說並不常見。單就釉裡紅瓷器而言，此乃意料中事，因為銅料極難駕馭，燒造時往往問題叢生。但若像本拍品般燒造完美的話，其白描紋飾份外傳神，對動態的描寫更輕靈飄逸，渾無厚重之感。

這類畫法間或亦用於呈現自然寫實的海水紋，或描繪構圖規整的紋飾。北京故宮博物院藏一例雍正梅瓶，其釉裡紅海水紋遠比本拍品工整甚或公式化，圖見《故宮博物院藏文物珍品全集 36：青花釉裡紅（下）》頁 187 編號 171（香港：2010）。該瓶品相完美，所刻大小二龍留白，背景的海水紋極其工整，效果更接近背景圖案，而非寫實的海水波濤。台北國立故宮博物院藏一例刻白龍紋蓋罐，其背景的釉裡紅海水紋與北京故宮梅瓶相若，此器突顯了這類筆法細膩、洶湧起伏的釉裡紅海水紋之燒造難度，圖見《雍正：清世宗文物大展》頁 175 編號 II-8（台北：2000）。台北梅瓶的銅紅料在釉內有暈散的現象，更有幾處滲出釉面。波濤的線條略為模糊不清，整體效果流於厚重，這絕非畫瓷師所欲也。頗堪玩味的是，此瓶雖有瑕疵，但仍被納入清宮御藏，可見釉裡紅紋飾燒造難度大乃公認的事實。一件有瑕疵的釉裡紅海水紋瓷瓶尚珍若拱璧，則波濤紋理清晰如本拍品者，可以想像昔日宮中何等罕貴。

北京故宮珍藏一件康熙罐，其釉裡紅海水紋的風格不若前例拘謹，圖見《故宮博物院藏文物珍品全集 36：青花釉裡紅（下）》頁 208 編號 190。此作的海水紋與本拍品的風格更接近，其波紋用細線勾勒，而且兼具水花四濺的滾滾波濤和起伏有致的浪花，與本拍品如出一轍。兩者的區別在於康熙罐的小水珠散佈於浪花之中，而雍正萊菔尊僅見於浪尖和海浪上緣，使構圖看來益發靈動。值得一提的是，本拍品的紋飾畫工精細、收放自如，與天津市藝術博物館藏仿明雍正青花釉裡紅葫蘆瓶的紋飾風格迥然有別，後者對比之下更隨性寫意，圖見《天津市藝術博物館藏瓷》編號 146（香港：1993）。

此外，本拍品的青花紋飾由太極圖和八卦構成，效果頗引人入勝。太極圖為黑白二分之圓形，用以代表陰陽太極，有無極圖和兩儀圖之分。太極圖又分五層，此尊的太極或陰陽符號實則來自第二層。至於提出陰陽互為其根者，乃南宋儒家理學宗師朱熹（公元 1130 – 1200 年）。太極圖首見於宋代哲學家周敦頤（公元 1017 – 73 年）所著《太極圖說》，書中融合了釋道二家學說和《易經》的玄學理論。此說後發展成為新儒家宇宙觀的一個重要概念。太極圖與八卦的結合，即所謂的「天地自然河圖」。至於率先在太極圖增添旋渦紋的應是趙撝謙（公元 1351 – 95 年），並發表於其 1370 年代的著作《六書本義》。本拍品亦結合了釉下青花太極八卦紋。明代編印的道家經典中，太極圖有若干變奏，將此圖簡化為兩個相扣漩渦者，似乎是明代作家來知德（公元 1525 – 1604 年）。明代較後期，太極圖始結合古代河圖的二黑白圓點。

衆所週知，雍正帝篤信儒家治國經世之說，且深以儒家的政治理念為然，更常引經據典作為施政之理據。

他還引用孟子有關道統的論述，來為滿清入中原辯護。雍正亦醉心禪宗，這對其治世之道不無影響。但他為人十分迷信，故熱衷於道家學說，除了參酌命理卦象，對道家的長生之術亦深信不疑。由此可見，此尊以太極八卦紋為飾實不足為奇。

形制相同且紋飾相近的雍正尊少如鳳毛麟角。伯靈頓美術俱樂部（Burlington Fine Arts Club）曾於 1896 年的展覽會上，展出一對近似瓷尊（編號 475 及 476）。兩者均來自戴維斯（George R. Davies）珍藏，圖見 W. G. Gulland 所著《Chinese Porcelain》卷二編號 655（倫敦：1911）。香港蘇富比於 1979 年 11 月（拍品編號 224）及 1980 年 11 月（拍品編號 316）各拍出一尊，兩者看來很可能便是上述瓷尊。其後二尊再度易手，一次是經香港蘇富比於 1994 年 5 月拍出（拍品編號 192），另一次成交於紐約蘇富比 1998 年 3 月的拍賣會（拍品編號 677）。另一件近似瓶為玫茵堂珍藏，圖見康蕊君所著《玫茵堂藏中國瓷器》卷四編號 1707（倫敦：2010）。R. P. Marchant 所撰〈Some Interesting Pieces of marked Ch'ing Porcelain〉中曾提及本拍品，詳見《Hong Kong O.C.S. Bulletin》1977–1978 年，3 期，圖 57–59，作者文中提到艾弗里 · 布倫戴奇基金會（Avery Brundage Foundation）有一件配對之作。

若將本拍品的形制、紋飾與康熙御瓷對照評比，便會發現此尊很可能出自雍正初年。雍正皇帝以品味高雅、精益求精著稱，而這件品相清雅的珍罕之作，具備了這位要求嚴苛的君王治下御瓷的諸多特長。此尊胎體緻密，造型無懈可擊，而且形制雋雅，紋飾畫工嫋熟、佈局巧妙，與器型搭配得天衣無縫，使每個構圖元素皆得以充份發揮，亦無礙觀眾欣賞其瑩如初雪般的胎質。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

2908

AN EXCEPTIONALLY FINE AND RARE COPPER-RED AND UNDERGLAZE-BLUE AMPHORA  
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND  
OF THE PERIOD (1723-1735)

The vase is delicately potted with an elongated ovoid body tapering to a recessed base, the sloping shoulder rising to a slender neck encircled by three horizontal raised bands. The shoulders are painted in underglaze blue with a band of *baqua* trigrams above four *yin-yang* symbols around the body, above a register of cresting waves in underglaze red around the base.

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

HK\$15,000,000-18,000,000  
US\$2,000,000-2,300,000

清雍正 青花釉裡紅太極八卦紋三弦萊菔尊 六字楷書款





## 2908 Continued

### PROVENANCE

Acquired in Europe in the 1960s

Sold at Sotheby's Hong Kong, *Eight Treasures From A European Collection*, 8 April 2009, lot 1602

### LITERATURE

R. P. Marchant, 'Some Interesting Pieces of Marked Ch'ing Porcelain', *Bulletin of the Oriental Ceramic Society of Hong Kong*, no. 3, 1977-1978, pls. 57-59

### 來源

1960 年代購於歐洲

香港蘇富比, *Eight Treasures From A European Collection*, 2009 年 4 月 8 日, 拍品 1602 號

### 著錄

R. P. Marchant, 'Some Interesting Pieces of Marked Ch'ing Porcelain', 《香港東方陶瓷學會會刊》, 1977-1978 年, 第 3 期, 圖版 57-59 號



2909

AN EXCEPTIONALLY FINE AND RARE PAIR OF  
DOUCAI 'LOTUS' SMALL LOBED VASES

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

Each vase is delicately potted with six gently lobed sides, supported on a short foot rising to a long straight neck. The body is decorated with alternating lotus blooms and *ruyi*-heads borne on a scroll, between two smaller bands of lotus scroll. The neck is decorated with a frieze of linked *ruyi*-heads, below a band of classic scroll around the mouth; *together with* a copy of A.W. Bahr, *Old Chinese Porcelain & Works of Art in China*, London, 1911.

4 in. (10.2 cm.) high, wood stands, box (2)

HK\$8,000,000-12,000,000 US\$1,100,000-1,500,000

PROVENANCE

Collection of Li Chi Bai of Guangzhou, acquired prior to 1908

EXHIBITED

Exhibition held at Shanghai in November, 1908, under the auspices of the North-China branch of the Royal Asiatic Society

LITERATURE

A.W. Bahr, *Old Chinese Porcelain & Works of Art in China*, London, 1911, pl. LXXX

清雍正 鬮彩纏枝蓮紋瓜棱式小瓶一對 雙圈六字楷書款

附巴爾,《中國古瓷美術譜》,倫敦,1911年一冊

來源

廣州 Li Chi Bai 珍藏,入藏於 1908 年以前

展覽

1908 年於皇家亞洲學會華北分支策劃的上海展覽展出

著錄

巴爾,《中國古瓷美術譜》,倫敦,1911 年,圖版 LXXX 號





## 2909 Continued

These exceptionally fine vases are very rare and only a few other examples are known. A pair, formerly in the T.Y. Chao Collection, was sold at Sotheby's Hong Kong, 19 May 1987, lots 298 and 299. A single one, formerly in the E.T. Chow Collection, was sold at Sotheby's Hong Kong, 25 November 1980, lot 134; another was sold at Sotheby's Hong Kong, 13 November 1990, lot 133; and one was sold at Christie's Hong Kong, 31 October 1994, lot 618.

Small delicate vases of this type were displayed in the palace as receptacles for flowers, possibly on a scholar's desk. Collected in the Palace Museum is a portrait depicting the Qianlong Emperor dressed in Han attire in a scholar's studio, together with a monochrome lobed vase of related form to the current pair, containing flowers and placed on a stand on the table. This portrait is illustrated in the front cover of *Tushuo Qinggong ciqi dang an - wenfang juan*, Beijing, 2016. Compare also to another type of small *doucui* vase also with a lobed body and long neck, decorated with the 'Three Friends of Winter' motif, such as the one in the National Palace Museum, illustrated in *Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware of the Ch'ing Dynasty*, Taipei, 1986, pl. 46; and another one in the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 142.

The present vases also have illustrious provenance. Formerly in the collection of Li Chi Bai of Guangzhou, they were included in the Royal Asiatic Society exhibition in Shanghai in 1908, published by A.W. Bahr in 1911, and had not been recorded elsewhere until now.

長頸瓜棱扁圓腹直頸小瓶，與台北故宮及南京博物院所藏雍正鬥彩三友瓜棱小瓶造型雖有區別（參見《清康雍乾名瓷》，臺北故宮 1986 年，圖 46；《中國清代官窯瓷器》，上海文化出版社，上海，2003 年，頁 142），然皆為瓜棱腹配直頸瓶形，類似瓶形尚有北京故宮舊藏仿哥釉瓜棱四方瓶（參見《平安春信—故宮珍藏花器精品》，澳門藝術館 2016 年，頁 212，圖 81），與清人所繪《清高宗古裝像》書案上陳設瓜棱瓶相類（參見《平安春信—故宮珍藏花器精品》，澳門藝術館，2016 年，頁 213），表明類似瓜棱直頸瓶為清代雍正乾隆時期，宮廷插花所用。

類似鬥彩貫套西番蓮紋瓜棱直頸小瓶成對者，目前傳世者有二對，除此對外，原另有一對曾為香港趙從衍先生舊藏，於 1973 年香港中文大學《華光草堂珍藏清代瓷器》展覽，編號 81 及 1978 年香港藝術館《趙從衍家族珍藏明清瓷器》展覽，編號 60，其後於香港蘇富比 1987 年 5 月 19 日《趙從衍私人及家族珍藏重要中國瓷器及玉雕精品·第二冊》分別售出，圖錄編號 298、299。此外單件瓶者，有香港蘇富比 1980 年 11 月 25 日《太倉仇氏抗希齋曾藏珍品圖錄·第一輯明清瓷器》專場，拍品 134 號；及香港蘇富比 1990 年 11 月 13 日，拍品 133 號；和香港佳士得 1994 年 10 月 31 日，拍品 618 號。

本拍品來源有緒，原為清代廣州 Li Chi Bai 先生珍藏，於 1908 年在上海由包爾祿（A W Bahr，又譯白威廉、巴爾）組織的中國古董展展出，並出版於 1911 年倫敦《中國古玩美術譜》（Old Chinese Porcelain & Works of Art）一書，頁 121，圖錄 LXXX 號（左下），其後即未再公開發表。



2910

A RARE PAIR OF CORAL-RED GROUND FAMILLE ROSE VASES

JIAQING SIX-CHARACTER SEAL MARKS IN IRON RED AND OF THE PERIOD (1796-1820)

Each vase is finely enamelled and gilt to the body with tasseled lanterns above large lotus blooms and colourful scrolling flowers, all above a lappet band by the foot and below a *ruyi*-head band. The shoulder is decorated with a keyfret band below a band of stiff leaves, and the neck is decorated with further scrolling lotus supporting a vase filled with millet, all below a further *ruyi*-head band at the gilt rim. The interior and base are enamelled turquoise.

13½ in. (33.5 cm.) high, box (2)

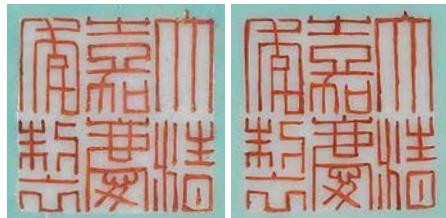
HK\$3,000,000-5,000,000

US\$390,000-640,000

It is rare to find Jiaqing *famille rose* vases in pairs. The elaborate decorative scheme seen on the current vases follows closely the designs of the Qianlong period, such as a pair of Qianlong-marked ruby-ground *famille rose* vases from the Y. C. Chen Collection, sold at Christie's Hong Kong, 29 May 2013, lot 1922. Compare also to a pair of Jiaqing-marked *famille rose* vases of similar shape and design, but with handles on the necks, sold at Sotheby's Hong Kong, 8 April 2011, lot 3076; and a single Jiaqing-marked yellow-ground vase of pear-shaped form, decorated in *famille rose* with lotus blooms and other auspicious symbols, from the Fonthill Collection and sold at Christie's Hong Kong, 1 December 2010, lot 2981.

清嘉慶 珊瑚紅地粉彩描金纏枝蓮紋瓶一對  
礬紅六字篆書款

存世的成對嘉慶粉彩瓶所見不多，本拍品紋飾繁複，色彩豐富，裝飾手法承襲乾隆御窯器，如陳玉階珍藏一對乾隆紫地粉彩瓶，2013年5月29日於香港佳士得拍賣，拍品1922號。另可參考一對嘉慶白地粉彩瓶，器型及紋飾均與本拍品相近，但頸部貼夔龍耳，2011年4月8日於香港蘇富比拍賣，拍品3076號；及放山居舊藏一件嘉慶黃地粉彩雲口瓶，瓶腹較扁，2010年12月1日於香港佳士得拍賣，拍品2981號。









2911

A FINE PAIR OF YELLOW-GROUND FAMILLE  
ROSE 'FLORAL' BOWLS  
DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1821-1850)

Each bowl has deep rounded sides rising to a slightly flaring rim. Each is enamelled to the exterior with leafy scrolling tendrils bearing six large and colourful blooms, including chrysanthemum and camellia, all reserved on a bright lemon-yellow ground. The interiors are each decorated with five iron-red bats in flight.  
7½ in. (18.5 cm.) diam., box (2)

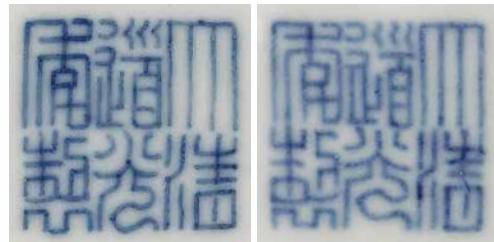
HK\$2,000,000-3,000,000 US\$260,000-390,000

PROVENANCE

One of the bowls was formerly in the collection of the Gjers family, Middlesbrough, and thence by descent to Stokesley on Teeside, Yorkshire. In the 19th century, the Gjers family immigrated from Sweden to England where they established iron and steel mills

LITERATURE

Marchant, *Recent Acquisitions 2012: Important Chinese Porcelain from Private Collections*, London, 2012, pp. 118-119, no. 53



Several bowls of this type and size can be found in museum collections, including in the Metropolitan Museum of Art, New York, published in *The World's Great Collections, Oriental Ceramics*, vol. 11, no. 163; a pair in the Baur Collection, one of which is illustrated by J. Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, 1999, p. 234, no. 338 (A630). See also a similar pair from the Fonthill Collection, sold at Christie's Hong Kong, 1 December 2010, lot 2982.

Yellow-ground famille rose floral bowls of this pattern on the exterior and with five iron-red bats to the interior, appear to have originated in the Qianlong period. A Qianlong-marked example in the British Museum is illustrated by H. Moss, *By Imperial Command*, Hong Kong, 1976, pl. 6. A Jiaqing-marked bowl from the Qing Court Collection, is illustrated in *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum*, p. 205, no. 181. In the same volume it is noted that as early as the second year of Qianlong this type of bowl was commissioned by the emperor.

### 清道光 黃地洋彩花卉紋盤一對 六字篆書款

#### 來源

英國約克郡域 Gjers 家族珍藏，Gjers 家族於十九世紀自瑞典移居英國，開設鋼鐵煉廠

#### 著錄

Marchant, 《Recent Acquisitions 2012: Important Chinese Porcelain from Private Collections》, 倫敦, 2012 年, 53 號



2912

A VERY RARE IMPERIAL FAMILLE ROSE BEIJING  
ENAMEL JAR AND COVER  
QIANLONG RED-ENAMELLED FOUR-CHARACTER MARK AND OF  
THE PERIOD (1736-1795)

The jar is superbly enamelled in tones of pink, yellow, green, blue and white, with intertwined scrolling sprays of peony, passion flower and lotus, wrapped around with a simulated brocade sash tied in a large bow, against a ground of intertwined floral sprays interspersed with butterflies and peach sprigs. The shoulder is decorated with four cartouches containing half-hidden lotus blooms in dark pink against a light blue ground, separated by rose blooms on a yellow ground. The neck is decorated with twelve petal panels containing sprays of *lingzhi*. The domed cover is decorated with four peony blooms alternating with lotus, in pink and blue against a yellow ground, the gilt-metal finial surrounded by a border of blue *ruyi*-heads. The base is enamelled in red with the reign mark split within two conjoined blue circles, reserved on a pale green ground, with a border of eight scrolling asters in pink, yellow and blue.

4 7/8 in. (12.3 cm.) high, box

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

US\$260,000-390,000

PROVENANCE

A New York private collection, acquired in 2006

清乾隆 御製銅胎畫珐瑯花卉紋包袱蓋罐  
紅料「乾隆年製」楷書款

來源

紐約私人收藏，入藏於 2006 年





## 2912 Continued

Painted enamels were known as 'foreign enamels'. The technique was developed in Europe in Flanders at the borders between Belgium, France and Netherlands. In late 15th century the town Limoges, in west central France, became the centre for enamel production. As the maritime trade flourished between East and West, enamels were introduced to China via the trading port Canton (Guangzhou). The Qing court then set up Imperial ateliers to produce enamelled metal wares in the Kangxi period. In the early period, due to insufficient technical knowledge, only small vessels were made, with limited palette and murky colours. By the late Kangxi period, a wider range of brighter and purer colours became available, resulting in clearer decorations and a higher level of technical sophistication.

This exquisitely decorated jar represents some of the finest enamel works by the palace workshop in the Qianlong period. The elaborate design, incorporating many foreign elements such as the rococo-style foliage and simulated sash, can be traced back to works made in the Yongzheng period. The National Palace Museum, for example, has a covered jar of identical design bearing a Yongzheng mark, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, pl. 108. The same publication also illustrated a Qianlong-marked example identical to the current jar, *ibid.*, pl. 109. Four other identical examples with Qianlong marks are known: the first two are in the Beijing Palace Museum, illustrated in *Enamels 5, Compendium of Collections in the Palace Museum, Beijing*, 2011, pls. 141 and 142 (fig. 1); the third and fourth form the pair formerly in the Alfred Morrison and Fonthill Collections, sold at Christie's London, 9 November 2004, lot 20.

此包袱罐構圖繁複，發色艷麗，畫工細膩，誠為宮廷造辦處琺瑯作恭造之精品，當中紋飾結合西洋及日本風格，以華麗洛可可風花卉紋配合錦繡包袱紋。此罐以雍正時代的包袱罐為原型，如台北國立故宮博物院藏一件形制及紋飾都一樣的雍正款蓋罐，著錄於1999年台北出版的《明清琺瑯器展覽圖錄》，圖版108號。同書亦收錄一件乾隆款的同類例子，見同上，圖版109號。另知四件乾隆款的相同例子，第一、二件藏北京故宮博物院，著錄於2011年北京出版《故宮博物院藏品大系：琺瑯器篇5》，圖版141、142號（圖一）；第三、四件為一對，由莫里森及放山居先後遞藏，2004年11月9日於倫敦佳士得拍賣，拍品20號。

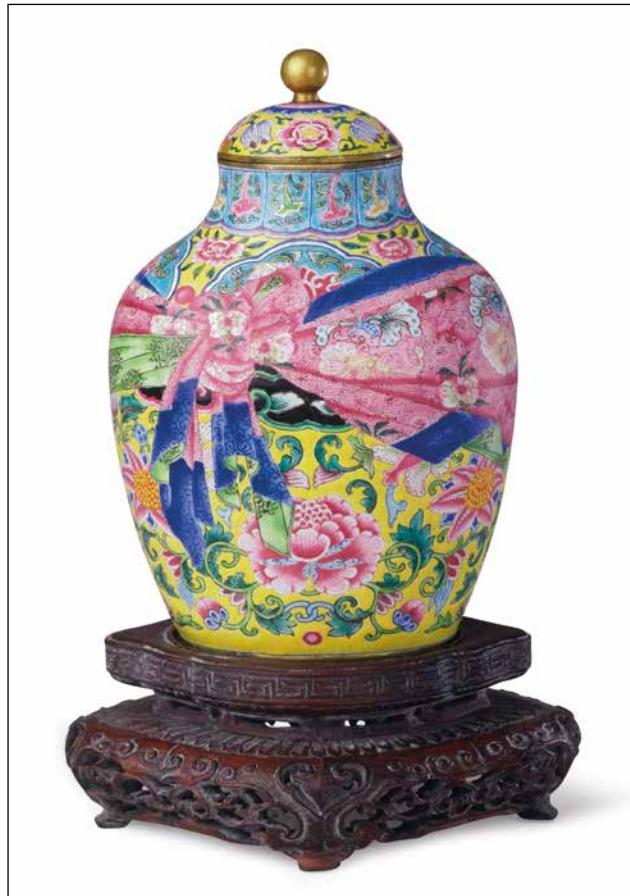


fig. 1 Collection of the Palace Museum, Beijing  
圖一 北京故宮博物院藏品



2913

A SMALL CLOISONNÉ ENAMEL 'LOTUS' TOOL  
VASE

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

The vase is cast with a globular body and tall slightly tapering neck, decorated in multi-coloured enamels with four lotus blooms against a turquoise ground, and bordered with a band of *myi* heads under the mouth rim. The gilt base is incised with a Qianlong reign mark in a horizontal line followed by an additional character, *le*.

4 13/16 in. (12.2 cm.) high

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

A private English collection, acquired in Birkenhead, England,  
1956



清乾隆 掐丝珐琅缠枝牡丹纹筋瓶 「乾隆年製」、  
「樂」楷书刻款

瓶口略撇，長頸，溜肩，鼓腹，以天藍色琺瑯為地，上飾四朵五彩纏枝蓮花，口沿下如意雲紋一周。底部「乾隆年製」四字及一「樂」字楷書刻款。

來源

1956 年購於英國伯肯希德

可與 Pierre Uldry 收藏中一件底鑄「受」字之筋瓶相比較，著錄於 Brinker 和 Lutz，《Chinese Cloisonné: The Pierre Uldry Collection》，紐約，1989 年，圖版 285 號。

2914

A CLOISONNÉ ENAMEL 'TAOTIE' TRIPOD  
CENSER

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

The censer is of compressed globular form, supported on three *ruyi* feet and colourfully decorated with archaic *taotie* masks alternating with three pairs of *kui* dragons between two friezes of keyfret patterns bordering the rim and the foot. The base is decorated with floral scrolls and centred with a gilt square cartouche incised with a four-character reign mark followed by an additional character, *zhi*.

3 3/16 in. (8.1 cm.) high

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

A private English collection, acquired in Birkenhead, England,  
1956

清乾隆 拙絲琺瑯饕餮紋香爐

「乾隆年製」、「知」楷書刻款

此爐以銅為胎，斂口，壺形扁圓，下承如意足，腹飾饕餮獸面紋，並間飾兩對夔龍，口沿及足沿皆一圈深藍地掐絲回紋。器底飾四朵卷草花卉，中間鑄方形「乾隆年製」附「知」字款。

來源

1956 年購於英國伯肯希德



△ 2915

A MAGNIFICENT AND VERY LARGE IMPERIAL  
CLOISONNÉ ENAMEL 'PHOENIX' TRIPOD  
CENSER AND COVER  
QIANLONG PERIOD (1736-1795)

The compressed globular censer is elaborately decorated with a dense design of linked lotus blossoms, exotic flowers and berries amidst foliate scrolls, below six *ruyi*-shaped panels enclosing further composite flowers and plants reserved on a purple ground around the shoulder. The body is supported on three gilt-bronze blades emerging from dragon-heads, and is flanked by a pair of magnificent gilt-bronze handles cast in the form of phoenix in profile with elegantly upcurving feathery wings. The broad mouth is encircled with a gilt band of lappets. The domed cover is enamelled with further *ruyi*-shaped panels containing flowering branches, surmounted by a gilt knob finial pierced with a scaly dragon and a flaming pearl amidst dense clouds and rocks.

31 ¾ in. (80.6 cm.) high

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

US\$520,000-770,000

PROVENANCE

William Jardine (1784-1843), the founder of Jardine Matheson  
Sir Robert Jardine (1825-1905)  
Sold at Sotheby's London, 12 November 1974, lot 163

LITERATURE

*Reverence and Perfection: Magnificent Imperial Cloisonné Enamels from a Private European Collection*, Hong Kong, 2013, no. 2

清乾隆 御製掐絲琺瑯花卉如意肩鳳耳三足蓋爐

爐唇口，短頸，矮圓腹，圓底，三足。通體藍琺瑯釉為地。腹部飾五彩奇花異卉，襯托繁縟的草葉錦地，一派生機盎然的氣象。肩部六雲肩開光內飾各式奇卉，兩側置鎏金立鳳耳，雙鳳立體精緻，引頸昂首，垂尾內卷，羽翼上揚。口沿下飾鎏金蓮瓣紋。拱形蓋面三雲肩開光花卉紋，與腹部相若。蓋頂鎏金雲龍鉗，飾蛟龍戲珠，下承壽山福海。底鑲全鎏金飛龍足。

來源

怡和集團創辦人威廉·渣甸 (1784-1843年) 舊藏

羅拔·渣甸 (1784-1843年) 爵士珍藏

倫敦蘇富比，1974年11月12日，拍品163號

著錄

《至尊華貴——歐洲私人珍藏御製掐絲琺瑯器》，香港，2013年，編號2



## 2915 Continued

The present censer, with its majestic construction, exquisite enamelling and elaborately cast handles, is undoubtedly made for imperial use and is representative of Qing imperial cloisonné enamels of the highest quality.

The extremely ornate phoenix handles cast with painstaking details on the present censer are of unprecedented quality, and are reminiscent of the rococo style in vogue in contemporaneous Europe, which noticeably provided inspiration for certain works of art produced for the Qing court especially during the Qianlong period. These handles are in a style very similar to a cloisonné enamel rhyton attached with a gilt-bronze phoenix in profile, also cast with great details and dating to the Qianlong period, from the Robert Chang Collection (fig. 1) and included in the exhibition *Colorful, Elegant, and Exquisite: A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, Suzhou Museum, 2007-2008, Catalogue, pp. 34-35. The Qing Court Collection has a number of cloisonné enamel censers and other vessels set with similar gilt-bronze phoenix handles, although none of them are executed with the same degree of meticulous attention to details. Examples include a cloisonné enamel censer with handles in the form of phoenix with abstract scrolling bodies; a cloisonné enamel *zun* with phoenix handles of similar shape but of more simplistic form; and a cloisonné enamel censer flanked by a pair of abstract stylised phoenix handles, all dating to the mid-Qing period and illustrated in *Compendium of Collections in the Palace Museum - Enamels (3) - Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pls. 197, 77 and 206 respectively.

The present censer is a close comparison to a Qianlong period cloisonné enamel tripod censer of smaller size (40.6 cm. high) from the Robert Chang Collection, which is also decorated on the body and the cover with *ruyi*-shaped panels enclosing dense design of flowers and foliage, but flanked by gilt-bronze handles in the form of dragons (fig. 2), also illustrated *ibid.*, 2007-2008, Catalogue, pp. 56-57. Compare also to another censer from the Qing Court Collection, densely decorated with quatrefoil panels with gilt-bronze dragon handles, illustrated in *Compendium of Collections in the Palace Museum - Enamels (3) - Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl. 205 (fig. 3).

乾隆朝掐絲琺瑯工藝出現了突破性發展。首先是廣泛製造大型器具，比起之前多為製作小件，難度大增，既要有大型窯爐配合，還要對燒造技術充分掌握，使碩大銅胎加熱後不會變形，釉料呈色也要求一致。最佳例子莫如故宮乾隆花園內的掐絲琺瑯寶塔，塔高230公分以上，燒造於乾隆三十九年（1774）。第二是扶植琺瑯繪畫技法的發展，乾隆二十七年（1762）宮廷畫院與琺瑯作合併，專業畫家參與琺瑯器的繪畫工序，大大提高了紋飾的藝術水平。第三是御製品追求精工巧製、裝飾繁縝的風格。乾隆四十八年（1783）曾傳旨：「鼻煙壺上花卉畫得甚稀，再畫時畫得稠密些……」，皇帝的口味大大影響當時工藝製作的審美取向。第四應是大量使用鏤刻鎏金裝飾，增添金碧輝煌的效果。

本器體形碩大，主體紋飾為奇花異卉，非常少見。其耳、足、蓋鈕皆以龍鳳裝飾，配件通體鎏金，表現出皇家氣派，為少數近似三足爐中僅見。張宗憲收藏一件鳳形花插（圖一），立鳳同樣精工巧鑄。他亦珍藏一件較小（40.6公分）的三足爐（圖二），與此器紋飾非常相近，配螭耳、飛龍足、蓮紋鈕蓋爐，唯足部只有龍首鎏金。清宮舊藏兩件螭耳三足爐，均為腹部錦地開光內飾纏枝花紋，蓮花紋蓋鈕，其耳或足僅局部鎏金，見2011年北京出版故宮博物院藏品大系《琺瑯器編·3·清掐絲琺瑯》，圖版204-205號（圖三）。



fig. 1 Robert Chang Collection  
圖一 張宗憲藏品



fig. 2 Robert Chang Collection  
圖二 張宗憲藏品



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



2916

A VERY RARE INSCRIBED BLUE AND AMBER-GLAZED POTTERY FIGURE OF A SEATED LADY  
TANG DYNASTY (618-907)

The figure is modelled seated demurely holding the trailing sash of her blue and amber-striped, high-waisted dress tied at the chest. The dress is decorated in relief with vertical rows of florets. Her face is modelled with delicate features and her hair dressed in a knotted loop above each ear. She is seated on an amber-glazed waisted seat decorated with two rows of lappets. The underside of the figure is inscribed to the base in black ink *Guang jia zhi nu zi* ‘, which may be translated as ‘daughter of the Guang family’.

11 ¾ in. (30 cm.) high, box

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

US\$130,000-190,000

PROVENANCE

Acquired in Hong Kong, 13 March 1998

EXHIBITED:

Ben Janssens Oriental Art, London, 2004, *Catalogue*, pp. 48-51

This particularly charming figure is rare in both bearing an inscription and being applied with the precious cobalt-blue glaze. The inscription indicates that the figure was intended for a female member of the Guang Family, and the application of the expensive blue glaze suggests that the Guang Family was one of wealth and privilege. The current figure combines an elaborately decorated dress with hair simply bunched on either side of the head in a style more usually associated with younger girls. This gives a rather endearing impression of a young girl in her best clothes. Margaret Medley noted in her introduction to the *Exhibition of Tang Sanci Pottery Selected from the Collection of Alan and Simone Hartman* that a similarly dressed standing figure with hair in side bunches was that of a ‘young adolescent girl’.

A nearly identical figure, seated with the same hair style and blue and amber-glazed dress, was exhibited at *Sui to Tang Dynasty Art*, Osaka City Museum, 1976, Catalogue no. 200. Another very similar female seated figure, with slightly different hair style but wearing an identical dress, is in the Nezu Museum of Art and illustrated in *Selected Masterpieces from the Nezu Museum Collection*, Japan, 2009, pl. 67 (fig. 1). Compare also to a larger *sanci* figure of a lady (40.6 cm.), glazed mainly in yellow and green, which is depicted seated on a rattan stool holding a flower in one hand, formerly in the A. Alfred Taubman Collection and sold at Sotheby’s New York, 16 March 2016, lot 272.

The result of Oxford Authentication Ltd. thermoluminescence test no. C103a47 (24 January 2003) is consistent with the dating of this lot.



唐 藍釉三彩仕女坐俑

器底書「光家之女子」款。

來源

1998年3月13日購於香港

展覽

Ben Janssens Oriental Art, 倫敦, 2004年, 頁48-51

此女俑神態端莊華貴，雍容雅度，底部署款，異常珍罕。上施名貴鈷藍釉，可知原物主應出自貴胄之家。有一件相同的出版例子，坐俑中女子同樣端坐蓮瓣墩上，裙子以藍黃釉配合華麗裝飾花紋，1976年展覽於大阪市立美術館《隋唐の美術》，見圖錄圖版200號。根津美術館亦藏一件相似女俑，藍黃釉裙子與本拍品大致相同，惟髮型略異，見2009年日本出版《根津美術館百華撰》，圖版67號（圖一）。

另外亦可參考一件較大的黃綠釉例子（40.6公分），風格與本拍品相近，為A. Alfred Taubman舊藏，2016年3月16日於紐約蘇富比拍賣，拍品272。

此器經牛津熱釋光測年法檢測（測試編號C103a47；2003年1月24日），證實與本圖錄之定年符合。



fig. 1 Collection of the Nezu Museum  
圖一 根津美術館藏品



2917

A RARE PAINTED AND GOLD-FOILED WOOD  
FIGURE OF A COURT LADY  
TANG DYNASTY (618-907)

The slender, elegant figure is standing with one arm pendent, the other at her waist, wearing a long-sleeved jacket with a deep V-shaped neckline, and a painted and gold-foiled belt decorated with an intricate foliate scroll pattern. Her long skirt falls to the floor. Her head is slightly turned to the left and her face is well carved with delicate features and red painted lips. Her hair, neatly pulled up into a high topknot, shows extensive remains of black and gilt pigments.

23 in. (58.4 cm.) high, Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Sold at Christie's New York, 2 December 1989, lot 42

Mayuyama & Co. Ltd., Tokyo

A Japanese private collection

Wood figures of this period are extremely rare. Closely comparable depictions of female figures with similar hairstyles and costumes on the wall paintings discovered in the tomb of Princess Yongtai at Xianyang City in Qian county, Shaanxi province, dated 706. Compare, also, the *sancai*-glazed pottery figure of a seated lady, excavated in Xi'an in 1955, now in the National Museum of China, which is illustrated in *Zhongguo taoci quanji: Tang Sancai*, vol. 7, Kyoto, 1983, plate 58.

Two wood figures of court ladies, now in the Metropolitan Museum of Art, New York, are illustrated by J.J. Lally & Co., *Arts of Ancient China*, New York, May 31-June 23, 1990, Catalogue, nos. 14 and 16. Further examples, dated to the Sui dynasty, from the Nelson Atkins Museum, Kansas, were exhibited at the Portland Art Museum in 1976, and are illustrated in Donald Jenkins, *Masterworks in Wood: China and Japan*, Portland Art Museum, 1976, pp. 28-29, no. 8.

For other painted wood figures of this type, see Eskenazi Ltd., *Ancient Chinese Sculpture from the Alsdorf Collection and Others*, London, June 12 to July 6, 1990, Catalogue, nos. 6-10; and *ibid.*, *Early Chinese Art from Tombs and Temples*, London, 8 June to 9 July, 1993, Catalogue, nos. 45-46; also, see J.J. Lally & Co., *Arts of Ancient China*, New York, May 31 to June 23, 1990, Catalogue, nos. 15, 17-18; and *ibid.*, *Ancient Chinese Tomb Sculpture*, New York, March 22 to April 10, 2004, Catalogue, nos. 15-20.

唐 貼金彩繪女木俑

木俑一手自然垂於身側，另一手曲於腰間。上穿長袖開衫，下著曳地長裙，中腰束帶，且以黑彩勾飾卷草紋並貼飾金箔。頭微側，唇點紅彩，髮式盤以高髻，留有黑彩貼金痕跡。

來源

紐約佳士得，1989年12月2日，拍品42號

東京繭山龍泉堂

日本私人收藏

此類木俑極為罕見，其髮式服裝與乾縣咸陽永泰公主墓壁畫之人物表現如出一轍。相關之服飾髮型，還可參考一件1955年於西安出土，現藏於中國國家博物館的三彩釉陶女坐俑，刊載於《中國陶瓷全集：唐三彩》，第7冊，京都，1983年，編號58。

美國大都會博物館藏有兩件相似例，分別載於藍理捷，《Arts of Ancient China》，紐約，1990年5月31日至6月23日，圖錄編號14與16。另外，納爾遜·阿特金斯藝術博物館亦有一件定為隋代的木俑，其曾於1976年於波特蘭博物館展出，並收錄於Donald Jenkins的《Masterworks in Wood: China and Japan》，1976年，頁28-29，編號8。

其他相似例，可參考埃斯卡納齊，《Ancient Chinese Sculpture from the Alsdorf Collection and Others》，倫敦，1990年6月12日至7月6日，圖錄編號6-10；及同上《Early Chinese Art from Tombs and Temples》，倫敦，1993年6月8日至7月9日，圖錄編號45-46；另外，還可見藍理捷，《Arts of Ancient China》，紐約，1990年5月31日至6月23日，圖錄編號15、17-18；及同上《Ancient Chinese Tomb Sculpture》，紐約，2004年3月22日至4月10日，圖錄編號15-20。



2918

A GREEN AND OCHRE-GLAZED OX AND CART GROUP

SUI DYNASTY (581-618)

Together with a pair of painted pottery figures, the ox standing foursquare with head facing forward, is fitted with studded crupper straps and hitched to a covered wagon resting on large spoked wheels. The arched roof is well modelled, projecting at either end to protect a doorway at the back and an enclosed front, set before a series of moulded vertical slats. The painted pottery figures of foreign grooms, wearing long, olive-glazed coats with rounded collars, are standing at the side with heads turned and hands positioned and pierced to hold reins. The cabin, the saddle strap and bridle are unglazed with traces of red pigment.

18 7/8 in. (48 cm.) high

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

US\$390,000-510,000

PROVENANCE

The Dexinshuwu Collection, Taipei, 1991

The Chinhuatang Collection, Taipei

Ox carts became popular in the late Eastern Han period. A closely related example dated to the Tang dynasty, from the collection of the Seattle Art Museum, was included in *Handbook, Seattle Art Museum: Selected Works from the Permanent Collection*, Seattle, 1951, p. 61. Another Tang example, similar to the present one and also with two standing figures, is in the National Museum of History, Taipei with the inventory number 85-00139. An earlier example, featuring a cart with an ox and two figures, dated to the Six Dynasties period, is illustrated by Jessica Rawson in *The British Museum Book of Chinese Art*, New York, 1992, p. 144, fig. 92.

The result of Oxford Authentication thermoluminescence test no. C100x78 (21 August 2000) is consistent with the dating of this lot.

隋 綠褐釉彩繪牛車胡人俑

牛四足直立，昂首前行，並套有鞍轡。車蓬呈圓拱形，前後伸出長簷上翹，車廂前鏤空成櫺格，廂後開門。牛車兩側各立一胡人俑，著綠色圓領窄袖長袍，作拉車狀。露胎處仍留有紅彩，整套器物塑於陶踏板上。

來源

德馨書屋舊藏，台北，1991年

金華堂珍藏

東漢末年開始流行牛車。西雅圖藝術博物館藏有一件唐代之近似例，收錄於《Handbook, Seattle Art Museum: Selected Works from the Permanent Collection》，西雅圖，1951年，頁61。另一件藏於台北國立故宮博物院，館藏編號85-00139的唐代牛車，車旁左右同樣立有陶俑一對。而更早的一套六朝的牛車陶人俑，可見於Jessica Rawson的《The British Museum Book of Chinese Art》，紐約，1992年，頁144，圖92號。

此器經牛津熱釋光測年法檢測（測試編號C100x78；2000年8月21日），證實與本圖錄之定年符合。









2919

A FINELY PAINTED POTTERY FIGURE OF A  
BACTRIAN CAMEL AND RIDER

TANG DYNASTY (618-907)

The figure is modelled to show a young rider, dressed in a long sleeved tunic and boots, riding astride a camel, with his body bent slightly to the side. The camel, painted in buff, brick-red and greyish black pigments over white slip, is standing foursquare on a trapezoid base with head raised and mouth wide open as if braying, showing realistically rendered teeth, palate and tongue. It is enhanced with tufted hair on the neck, head, humps and tops of the legs, and has well-detailed eyelashes.

23 1/8 in. (60 cm.) high

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

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

PROVENANCE

The Dexinshuwu Collection, Taipei, 1995

The Chinhuatang Collection, Taipei

LITERATURE

Chang Foundation, *Ching Wan Society Millennium Exhibition*,  
Taipei, 2000, p. 157, pl. 62

This camel appears to belong to a group of Tang pottery that often includes travellers, musicians and camel riders. The present example reflects a world in which Tang China, one of the greatest empires in the medieval world, was marked by successful diplomatic relationships, economic expansion and a cultural efflorescence of cosmopolitan style. At the time, the Tang elites imitated the dress style of the Persians, wearing high boots and short tunics. Nothing is more representative of this cultural milieu than the figure of the Bactrian camel which, not indigenous to China, used to haul goods along the silk roads leading out of China across its Western regions and into Central Asia and beyond. It came to be one of the best known icons of Chinese ceramic art, dating from the early to the mid-Tang dynasty.

These groups of Tang pottery are remarkably realistic and each model appears to be unique, reflecting a growing interest in naturalism during the Tang period. The appearance of Chinese rider in this context is highly unusual. Figures of foreigners, perhaps a Turk or Sogdian, are generally used in such groupings of Tang pottery. A related large painted pottery group of camel and foreign rider, dressed in a fur coat and wearing a large pointed hat, excavated at Changzhi, Shaanxi province in 1954 and now in the Museum of Chinese History, Beijing, was illustrated in *Zhongguo wenwu jinghua dacidian: taoci juan*, p.154. An example of a Central Asian rider wearing similar clothes, but without tufts of hair on the camel, is illustrated in *The Tsui Museum of Art, Chinese Ceramics I*, Hong Kong, 1993, plate 96.

For another related painted pottery group of camel and foreign groom, see the one sold at Christie's Amsterdam, 7-8 May 2002, lot 191.

For a discussion on Bactrian camels, see Ezekiel Schloss, *Ancient Chinese Ceramic Sculpture*, Stamford, 1977, vol. II, p. 220.

The result of Oxford Authentication thermoluminescence test no. C298j91 (11 January 1999) is consistent with the dating of this lot.

唐 彩繪陶駱駝及騎駱駝俑

騎駝俑為一漢人，頭戴幞頭，著寬袖長袍，腳蹬高靴，側身而坐。駱駝立於陶踏板上，胎呈白色，色調以赭、黃為主，其仰天昂首，雙目圓睜，張口露齒，舌抵上頸作嘶鳴狀，頭頂、頸背及兩腿上部飾有鬃毛。

來源

德馨書屋舊藏，台北，1995年

金華堂珍藏

著錄

鴻禧美術館，《千禧年清翫雅集收藏展》，台北，2000年，  
頁 157，圖版 62 號

是件彩繪陶駱駝及騎駝俑充份反映唐代絲路繁榮之景象。駱駝、胡人的大量出現，證明唐代絲路貿易、對外開拓的精神。胡人多指波斯或西域商人，而雙峰駱駝更承擔起東西方貿易交換的重任，成為當時最常見的交通工具。唐代的騎駝俑成為盛唐時西域人東來中夏的遺產標誌。

唐代騎駝俑大量的出現在這個時期，其燒製數量之多，質量之精，代表了唐代寫實雕塑藝術的高峰。相較於其它以描繪粟特人或突厥人一類的胡人俑而言，這件漢人騎駝俑著實少見。可參考一件頭戴尖頂帽的胡人騎駝俑，其於 1954 年於陝西省長治市出土，現已入藏中國國家博物館，並收錄於《中國文物精華大辭典：陶瓷卷》，頁 54；另有一件著同類服裝，但卻無明顯鬃毛的騎駝俑，則可參見《徐氏藝術館：I》，香港，1993 年，圖版 96 號。

阿姆斯特丹佳士得於 2002 年 5 月 7-8 日，拍品 191 號亦為一套胡人騎駝俑之近似例。

有關雙峰駱駝之資料，見 Ezekiel Schloss，《Ancient Chinese Ceramic Sculpture》，斯坦福德，1977 年，下冊，頁 220。

此器經牛津熱釋光測年法檢測（測試編號 C298j91；1999 年 1 月 11 日），證實與本圖錄之定年符合。



2920

A SOAPSTONE STANDING FIGURE OF  
GUANYIN

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The figure is carved standing on a later base of swirling waves, holding a scroll in her right hand and rosary beads in the left. She wears long draping robes that are incised and gilt with patterns and inlaid with gems. There is a serene expression to the face, with the eyes downcast. The stone is of pale honey-brown colour with reddish inclusions.

8 ½ in. (21.5 cm.) overall height, box

HK\$350,000-500,000 US\$46,000-64,000

PROVENANCE

Sydney L. Moss Ltd., London, 1988

LITERATURE

Sydney L. Moss Ltd., *Between Heaven and Earth. Secular and Divine Figural Images in Chinese Paintings and Objects*, London, 1988, pl. 60

明末 / 清初 壽山石雕描金觀音立像

來源

Sydney L. Moss Ltd., 倫敦, 1988 年

著錄

Sydney L. Moss Ltd., 《Between Heaven and Earth. Secular and Divine Figural Images in Chinese Paintings and Objects》, 倫敦, 1988 年, 圖版 60 號

VARIOUS PROPERTIES

2921

A LARGE SOAPSTONE FIGURE OF  
GUANDI

KANGXI PERIOD (1662-1722)

The figure is carved seated on a throne draped with a tiger's pelt. His head tilts to one side with an amused expression on his face below a furrowed brow, his strong features are finely carved. He wears a scholar's cap tied with a bow, and a long robe decorated with a 'dragon and cloud' design, which partially covers the armour he wears underneath, the draped sleeves are tied to reveal his hands. His right hand is raised clasped to his long beard and his left hand holds an open book. The stone of mottled ivory and reddish tone.

9 ½ in. (25 cm.) high

HK\$500,000-700,000 US\$65,000-90,000

Compare a figure of Guandi of the same size as the current lot dated to the 17th-18th century, in the Sloane Collection at the British Museum, London, accession no. SLMisc.1174, illustrated in *Chinese Ivories from the Shang to the Qing*, Oriental Ceramic Society, The British Museum, p. 107, pl. 119. The aesthetic of the figure is reminiscent of the lengthened proportions and elongated eyes found in late Ming dynasty woodblock prints by the painter Chen Hongshou (1599-1602).

### 清康熙 壽山石關帝坐像

大英博物館珍藏一件造型及尺寸均與本拍品相近的壽山石關公雕像，定年十七至十八世紀，為 Hans Sloane 爵士捐贈（館藏編號 SLMisc.1174）。



2922

A RARE INLAID GILT-BRONZE  
INSCRIBED FIGURE OF ELEVEN-HEADED  
AVALOKITESVARA

DATED KANGXI CYCLICAL XINWEI YEAR, CORRESPONDING TO 1691  
AND OF THE PERIOD

The figure is well cast with twenty-four arms and eleven heads, with two pairs of arms across the front, the lower pair held together, the upper pair in *anjali mudra*, with eighteen radiating arms holding various attributes, and the final pair of arms extending above the heads holding the Amitabha Buddha seated on a lotus base, all above a lotus base with an incised inscription on the reverse containing the date of commission, the eighth month of Kangxi *xinwei* year, and the name of the commissioner, Lady Gao of the Jin family.

19 1/8 in. (49.3 cm.) high

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

US\$260,000-390,000

清康熙辛未年 (1691)

鎏金銅鑄十一面二十四臂觀音立像









fig. 1 © Foto: Ethnologisches Museum der Staatlichen Museen zu Berlin - Preußischer Kulturbesitz  
 圖一 德國柏林民俗博物館藏品

## 2922 Continued

The eleven-headed form of the *bodhisattva* Avalokitesvara was highly revered from the late Ming dynasty through the Qing dynasty. The current figure is a superb and rare example of this deity rendered in gilt bronze from the Kangxi period, showing a continuation in style from its Yuan and Ming predecessors.

Compare with related eleven-headed, multi-armed figures of Avalokitesvara of the Ming period, all shown seated, one represented with thousand-arms from the Fuller Memorial Collection in the Seattle Art Museum, illustrated by H. Munsterberg, *Chinese Buddhist Bronzes*, 1967, no. 72; and a twenty-four-armed figure in bronze, sold at Sotheby's New York, 16 September 2009, lot 129 (fig. 1). Compare also to a forty-eight-armed figure dated to the Qing dynasty in the Staatliche Museen Preußischer Kulturbesitz, Ethnologisches Museum, museum number: 37174; and a seven-headed twenty-four-armed gilt-bronze figure dated to 16th-17th century in the Chang Foundation, illustrated by James Spencer, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 86-87, no. 36.

According to the inscription incised on the back side of the lotus base, the present figure was commissioned by Lady Gao of the Jin family, which may have been the family of Jin Fu (1633-1692), who was an important Kangxi-period official noted for his accomplishment in river engineering.

十一面觀音為觀世音菩薩的變化形式之一，於晚明至清極為盛行。此尊觀音像為少見的康熙時期作品，在風格上沿續了晚明雙臂高舉阿彌陀佛的形象，但於面部及鑲嵌等細節上卻具有康熙造像的特點。

類似的多臂十一面觀音造像可參考：西雅圖美術館藏一尊明代千臂觀音像，載於《Chinese Buddhist Bronzes》，1967年，圖版72號；2009年9月16日紐約蘇富比拍賣一尊明代二十四臂觀音銅造像，未鑲金，拍品129號；德國柏林民俗博物館藏一尊清代四十八臂觀音像，典藏編號37174（圖一）。另可參考鴻禧美術館藏一尊七面二十四臂鎏金銅觀音像，載於《金銅佛造像圖錄》，台北，1993年，頁86-87，圖版36號。

此造像的蓮座背面鐫刻銘文：「大清康熙辛未年八月吉日造，大悲菩薩佛堂供奉，信女靳門高氏誠造。」靳門可能即指靳輔（1633-1692），其為康熙重臣，以治河有功知名。



# 萬壽大慶無量壽恩光

粉彩無量壽佛坐像，為乾隆時期景德鎮御窯廠按照佛經法度，為祈求乾隆皇帝及皇太后福綿萬壽所燒造的宮廷佛教造像，為景德鎮御窯廠督陶官唐英及其重要助手協造官老格燒製的大尺寸瓷胎雕塑作品之一，不為多見。

## 清檔

據《清宮內務府造辦處活計清檔》，即《清檔》記載，早在乾隆十二年（1747年）“四月十四日，司庫白世秀來說太監胡世傑交觀音木樣一尊、隨善財、龍女二尊。傳旨：交唐英照樣燒造填白觀音一尊、，善財、龍女二尊，如勉力燒造，窯變更好，原樣不可壞了，送到京時裝嚴安供。欽此。”<sup>1</sup>次年，乾隆帝又命唐英再加燒觀音及善財、龍女一套供養。乾隆十三年（1748年）“四月初十日，司庫白世秀來說太監胡世傑傳旨，著江西照現燒造的觀世音菩薩、善財、龍女再燒造一分，得時在靜宜園供。欽此。”<sup>2</sup>但因唐英未能完成燒造任務，奉回觀音。乾隆於二十日後追責唐英：江西於“五月初一日，司庫白世秀來說太監張玉傳旨：問燒造的觀音如何還不得。欽此。於本日將燒造過十一尊未成之處交太監張玉，口奏。奉旨：想是唐英不至誠，著他至至誠誠燒造。欽此。”<sup>3</sup>六月，唐英入覲北上進京。六月二十三日，唐英面觀乾隆皇帝。“面奉諭旨：著燒造青花五彩觀音菩薩一尊，隨善財、龍女。”<sup>4</sup>七月，唐英終將觀音等燒成進獻。乾隆“十三年七月十二日，司庫白世秀將江西燒造得觀音一尊隨善財、龍女持進，交太監胡世傑呈進，訖。”<sup>5</sup>但是乾隆帝卻覺得瓷觀音手與髮髻皆為分開燒製，不甚滿意，於當日“七月十二日司庫白世秀來說太監胡世傑、張玉傳旨：著唐英磁白衣觀音手與髮髻不要活的，要一死的，燒的來燒不來？欽此。於本日，司庫白世秀問得唐英，據伊說若手與髮髻不要活的，無出火氣地方，燒不來。隨進內交太監胡世傑，口奏。奉旨：知道了。欽此。”<sup>6</sup>乾隆皇帝無奈，只得先接收觀音以供奉養。

其後據乾隆二十三年（1758年）十月，《呈慈寧宮後殿佛堂石碑印奏片》記載，當時慈寧宮後殿即供有瓷胎自在觀世音菩薩、瓷胎站像觀世音菩薩、瓷胎如意觀世音菩薩各一尊。<sup>7</sup>則當是前述《清檔》記載乾隆十三年（1748年）所燒造瓷胎觀音之延續。而在此之前的乾隆二十年（1755年）十一月二十一日，唐英亦曾進貢“瓷佛三尊”。<sup>8</sup>而御窯廠亦按照乾隆皇帝要求，改進燒造工藝，將“出火氣地方”改成佛像底部，遂能燒造大尺寸佛像入供北京宮廷奉養。如本次拍品編號？即是。

乾隆三十五年（1770年）六月十八日，景德鎮御窯廠督陶官伊齡阿進奏摺於乾隆帝：“……萬壽大慶，奴才分應恭造瓷佛以申祝嘏之誠，伏查瓷胎法身二尺以上者從來難得，奴才愚意務期加工妥辦，以觀厥成，奉同協造等，敬謹成造‘乾隆庚寅年’年款大號無量壽佛九尊又佛八十一尊，俱應期而成，在廠工匠人等咸稱佛光顯應，實為萬壽無疆之瑞，無不歡欣鼓舞……”<sup>9</sup>次年（乾隆三十六年，1771年），伊齡阿又為乾隆生母皇太后萬壽節，進貢無量壽佛一千尊，為乾隆帝供奉於清漪園大報恩延壽寺內。現今，這一千尊高為16.1公分的金彩青花款“大清辛卯年造”無量壽佛，則陳設於北京故宮慈寧宮花園佛堂內對外展出。乾隆四十年（1775年）十月二十四日，九江關監督全德又進貢無量壽佛九尊，被安放於故宮佛堂供奉。<sup>10</sup>

## 萬壽節

乾隆帝篤信佛教，“每逢其整壽萬壽節如乾隆十五年（1750年），40壽；二十五年（1760年），50壽；三十五年（1770年），60壽；四十五年（1780年），70壽；五十五年（1790年），80壽等，均伴隨著大規模的寺廟修整和佛教文化建設”<sup>11</sup>。而恰巧其生母崇寧皇太后的整壽萬壽節亦在乾隆帝整壽萬壽節之次年，據《清史稿》記載，“乾隆十六年，六十壽；二十六年，七十壽；三十六年，八十壽，慶典以次加隆。先期，日進壽禮九九。先上以親製詩文、書畫，次則如意、佛像……”<sup>12</sup>，則乾隆十五—十六年（1750—1751年）、二十五—二十六年（1760—1761年）、三十五—三十六年（1770—1771年）這三季萬壽節，皆為帝、皇太后前後兩年連續之慶祝，尤為重要，而其中進獻則以無量壽佛最為至要。如乾隆二十六年（1761年）十一月十六日，乾隆帝為崇慶皇太后進獻壽禮首日，即進“人天勝果無量壽佛”九尊、“福田廣濟無量壽佛”九尊、“性徹真如無量壽佛”九尊、“得大歡喜無量壽佛”九尊、“智炬長明無量壽佛”九尊、“玉毫現瑞無量壽佛”九尊、“慧珠妙朗無量壽佛”九尊、“聲聞寶覺無量壽佛”九尊，“華海總持無量壽佛”九尊，次日亦獻各種名目之擦擦無量壽佛九千尊以上。<sup>13</sup>於此時代背景下，則可理解景德鎮御窯廠為九江關監督伊齡阿於之後的乾隆三十五年（1770年）六月十八日進“大無量壽佛九尊”及“無量壽佛八十一尊”



之燒造，以及乾隆四十年（1775年）九將關監督全德又進貢無量壽佛九尊入獻北京清宮佛堂之目的所在。

清宮佛堂以中正殿為核心，每逢皇帝及皇太后萬壽節，即以喇嘛三十六人於中正殿唪無量壽佛經十日，與殿內明間龕內所供白救度母和無量壽佛相結合，為皇帝及皇太后祈壽。此外，中正殿念經處還設有畫佛喇嘛畫佛像、塑銅佛蠟樣，與造辦處工匠及如意館畫師們共同協作完成。<sup>14</sup>而未明確指出的其他佛堂既可是單獨的殿宇，又可是殿中的暖閣或仙樓等。乾隆時期，宮中佛堂主要集中於後宮區域，以中正殿為核心，有慈寧宮花園區、大佛堂區、乾隆花園區、景福宮區、英華殿區以及棲身於衆多宮殿中的暖閣仙樓等。<sup>15</sup>佛堂中多供養銅胎佛像，而瓷胎佛像則因為燒製複雜，難度極大，或因乾隆皇帝下旨由景德鎮御窯廠訂燒，或由九江關監督兼管窯務的督陶官進貢萬壽節特用。

## 無量壽佛

無量壽佛，即阿彌陀佛，其信仰即包含了對今生在世生命福壽綿長的渴望，也覬覦了對死後往生極樂世界的祈禱。在佛教信仰中，對阿彌陀佛的崇拜上自帝王將相，下至普通民衆皆具有巨大的吸引力。明清之際，宮廷對以無量壽佛的推崇更為普遍，於清代最為鼎盛。康熙時期，康熙帝於晚年遵從二世哲布尊丹巴呼圖克圖受無量佛灌頂；乾隆時期，乾隆帝生前為自己及母后廣造無量壽佛，死後於地宮門上亦雕刻無量壽佛造像<sup>30</sup>，而幾乎使無量壽佛成為乾隆時期宮廷造像的標誌之一。

無量壽佛製作，通常以數位九為單位，以九或者九的倍數而組成一組，諧“九”、“久”之音，寓意福祚綿長，以應萬壽節之節意需要。其一組九尊，或為相同形式，或以五葉冠無量壽佛為主尊、以八尊寶珠無量壽佛為輔。如北京故宮藏十八世紀清宮中正殿所繪無量壽佛唐卡，畫面以五葉冠無量壽佛為主尊，在其上兩寶光內及其下兩側佛塔拱門內分繪寶珠髻無量壽佛八尊。洛陽博物館藏18世紀原故宮慈寧宮大佛堂無量壽佛九連座組佛，中心頂層五葉冠無量壽佛通高9.8公分，披巾垂搭台座之前。其下八尊寶珠髻無量壽佛均通高8公分，髮髻前飾寶珠，串珠瓔珞裝飾頭部，長髮披肩。此上兩例，表明如本拍品與寶珠無量壽佛共為一組九尊時之相互關係。

另外存世品中有數件粉彩無量壽佛像，紋飾設計與本尊如出一轍，但尺寸差不多是本尊的一半。本拍品逾50公分高，是同類例子中最大的一件，這意味著本尊非常有可能原為一組九尊無量壽佛，並作為主尊被供奉於宮中。以上提到較小的粉彩例子包括一件（29公分）著錄於1999年上海著錄《清代瓷器賞鑑》，圖版232號（圖一）；一件

2017年10月3日於香港蘇富比拍賣，拍品3714號（28.8公分）；一件2011年3月23日於紐約蘇富比拍賣，拍品729號。亦有一款粉彩描金例子，如香港佳士得2014年5月28日曾拍賣一件（30公分），拍品3464號（圖二）。

## 老格

景德鎮御窯廠燒製瓷佛，由乾隆十二年督陶官唐英（1682–1756年）起始，乾隆十三年（1748年）始成。其後至乾隆三十四年（1769年），伊齡阿進獻兩尺高瓷胎無量壽佛之前，期間任景德鎮御窯廠協造官者，為唐英的重要助手協造官老格。老格自乾隆六年（1741年）至三十四年（1769年），連續擔任二十八年的御窯廠協造官，為任期最長者。下一任協造官葆廣則至乾隆三十九年（1774年）方上任，則三十四年至三十八年期間（1769–1773年），景德鎮御窯廠燒製則應仍在老格影響之下並延續至葆廣上任之初。<sup>16</sup>

老格，內務府七品學庫，雍正十一年至乾隆三年（1733–1738年）在北京清宮內務府監造《乾隆版大藏經》。<sup>17</sup>乾隆六年（1741年）七月二十一日，經內務府總管海望引薦，“……今臣選得造辦處催總老格，人謹慎，活計諳練，……伊等雖未經燒造過磁器，但在造辦處行走多年，造辦事物尙屬熟習，若唐英在彼指受量一半年間，即能協辦燒造……”，以其造辦處催總身份，前赴景德鎮幫助協造御器。

<sup>18</sup>十二月十一日，老格抵達景德鎮御窯廠就職。<sup>19</sup>老格於乾隆六年（1741年）十二月抵達景德鎮後，即協助唐英管理御窯廠瓷器燒造。乾隆七年（1742年），參與御製詩壁瓶燒造。乾隆八年（1743年），在唐英帶領下，燒成複雜的“夾層玲瓏交泰瓶等九種新式瓷器”。乾隆十二至十三年（1747–1748年），瓷胎觀音的試燒，老格也必定參與其中。乾隆二十三年（1758年），慈寧宮佛堂檔案所述供養之瓷胎觀音，也應有老格參與燒造之功勞。以唐英於協造官有“監造之責，必得經火熟練，方知泥土、物料之性，火候、釉料之宜，始有瓷器有益而錢糧亦不致靡費”的標準，同時老格“於造作事宜漸致嫻熟，於窯廠實有裨益”的表現判斷，則瓷胎造像火氣出口的改革，當也出自老格參與，同時亦塑造了後唐英時代景德鎮御窯廠於高品質的瓷器燒造水準。因此，即使老格離任的次年與隔年，景德鎮御窯廠仍可燒出高達兩尺的無量壽佛及燒成千尊小尺寸無量壽佛。前引乾隆三十五年（1770年）六月十八日，伊齡阿進奏摺內所稱“奉同協造等”人，即應是老格離任後所留御窯廠協辦人員。乾隆四十年（1775年），御窯廠亦有九尊無量壽佛燒製成功。由此可以大致可以看出，老格於“在廠工作不一、匠役衆多，皆駕馭有方”的生產管理能力。



fig. 1 *Qingdai ciqi shangjian*, Shanghai, 1999, pl. 232  
圖一 《清代瓷器賞鑑》，上海科學技術出版社，上海 1999 年，圖 232



fig. 2 Christie's Hong Kong, 28 May 2014, lot 3464  
圖 香港佳士得，2014 年 5 月 28 日，拍品 3464 號

## 清宮造像

清代宮廷無量壽佛造型以銅鑄金者為多，康熙時期即有定式，由今捷克共和國布拉格國立博物館亞洲藝術分館館藏，即可見一斑<sup>20</sup>。北京故宮清宮舊藏康熙時期無量壽佛兩尊，與前者類似，佛衣所著飄帶皆雙垂於蓮瓣座之前。其後清乾隆七年（1742）工布查布在北京從藏文重譯《造像量度經》一卷，乾隆十三年（1748）莊親王胤祻校刻，其書說明造佛像法度，鄭振鐸先生曾贊該書：“是第一部有系統的見之文字的研究‘人像’塑造的書，其間的尺寸比較，最為精確……原是‘有本之談’，非我國藝術家的創作也。木刻插圖甚精……”。<sup>21</sup> 經內第一幅為釋迦佛的坐像，第二幅為釋迦佛著衣坐像，第三幅即是無量壽佛的坐像（圖三），其後第四幅方為文殊菩薩像，表明乾隆時期無量壽佛地位尤為重要。此外，北京國家圖書館所藏乾隆二十一年（1756年）或稍晚莊親王允祻繪擦擦圖樣——《諸佛菩薩聖像贊》中，亦繪有無量壽佛圖像（圖四），後者由乾隆十四年（1749年）章嘉國師編定，與《造像量度經》一起，反映了乾隆早期無量壽佛的大體形象。

對佛像品質，乾隆皇帝亦有要求，除前所述乾隆十三年，乾隆皇帝不滿意景德鎮御窯廠燒造瓷胎觀音，將火氣出口留在髮髻與手介面處外，另如乾隆四十五年（1780年），六世班禪來京朝覲，其貢品有無量壽佛9尊，乾隆帝即令工匠仿製<sup>22</sup>。而六世班禪所進佛像中另有紫金琺瑪（藏語

lima，銅質之意）銅造像，乾隆帝於此紫金銅十分感興趣，其後即令造辦處按配方燒製無量壽佛造像，至乾隆五十二年（1787年）共燒製紫金琺瑪銅造像61尊，其中無量壽佛造像即有45尊。乾隆五十五年（1790年）萬壽節，紫金琺瑪銅配方改變，之後至乾隆六十年（1795年）共燒造紫金琺瑪銅造像一百多尊，其中無量壽佛竟有101尊之多，“嘉慶朝以後似未再有鑄造”<sup>23</sup>，可見乾隆帝為祈求世壽綿長，對於無量壽佛數量及品質尤為重視。而此一階段鑄造之紫金琺瑪銅無量壽佛，時間相對集中，歷時僅15至16年，可視為乾隆後期無量壽佛精品的標準。

除宮廷銅造像以造型確立乾隆時期的標準外，無量壽佛唐卡亦從設色方面，為我們提供了乾隆時期無量壽佛造像之色彩標準。前述清宮中正殿所繪十八世紀無量壽佛唐卡、北京故宮清宮舊藏的十八世紀無量壽佛極樂世界唐，與清乾隆四十一年（1776年）八月二十日認看的絹本刺繡彌勒聖界像，<sup>24</sup> 與乾隆四十五年（1780）八月初七日，布本彩繪六世班禪進畫像無量壽佛唐卡，其展示的金色五葉冠、綠地金彩披衣與諸色蓮瓣寶座，皆與本拍品類似，揭示了瓷胎造像同設色唐卡之間密不可分的聯繫。而老格早年曾有於雍正十一年至乾隆三年（1733—1738年）在北京內務府監造《乾隆版大藏經》的經歷，則其於佛像造型以及設色當不為陌生，則此尊粉彩無量壽佛造像，即帶有受唐英指導而執掌景德鎮御窯廠窯務燒造二十八年之久的老格之鮮明印記。



fig. 3 *Sutra on Making Images of Buddha*  
圖三 《造像量度經》

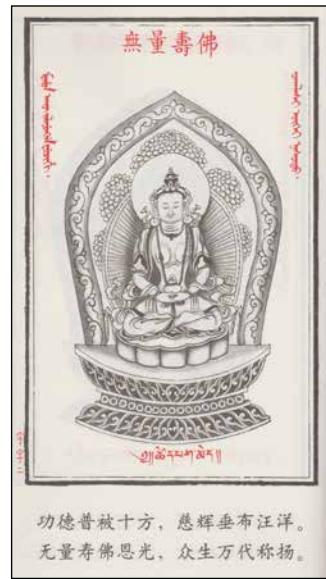


fig. 4 *Eulogies to the Sacred Images of Buddhas and Bodhisattvas*,  
Beijing, 2009, p. 66  
圖四 《諸佛菩薩聖像贊》, 中國藏學出版社, 北京 2009 年, 頁 66

<sup>1</sup> 馮先銘編著：《中國古陶瓷文獻集釋》上冊，“附錄一·清宮造辦處活計清檔”，藝術家出版社，臺北 2000 年，頁 241；

<sup>2</sup> 同前書，頁 242–243；

<sup>3</sup> 同前書，頁 243；

<sup>4</sup> 傅振倫編著：“唐英瓷務年譜長編”，載於《中國古陶瓷論叢》，中國廣播電視出版社，北京 1994 年，頁 235；

<sup>5</sup> 同 (1)，頁 244；

<sup>6</sup> 同前書，頁 244

<sup>7</sup> 王家鵬：《皇慈寧宮後殿佛堂石堂印奏片》乾隆二十三年（1758 年）十月，載於《洛陽藏故宮大佛堂文物——金銅佛像》壹，外文出版社，北京 2015 年，頁 44–45；

<sup>8</sup> “唐英進貢”，載於張發穎編《唐英督陶文檔》，學苑出版社，北京 2012 年，頁 104–105

<sup>9</sup> 《清宮瓷器檔案全集》卷三，中國畫報出版社，北京 2008 年，頁 195

<sup>10</sup> 同前書，頁 386

<sup>11</sup> 羅文華著：《龍袍與袈裟》下，紫禁城出版社，北京 2005 年，頁 365–366

<sup>12</sup> 清·趙爾巽撰：《清史稿》卷二二〇 “列傳一·後妃·孝聖憲皇后”，中華書局標點本，北京 1985 年，頁 8914–8915

<sup>13</sup> 鄭宏：“崇慶皇太后七十大壽乾隆帝所進壽禮”表，載於《普天同慶——清代萬壽盛典》，故宮出版社，北京 2015 年，頁 366

<sup>14</sup> 王家鵬：《中正殿與清宮藏傳佛教》，載於《故宮博物院院刊》1991 年第 3 期，紫禁城出版社，北京 1991 年，頁 61、59

<sup>15</sup> 王子林：《清宮佛堂》，載於《洛陽藏故宮大佛堂文物——金銅佛像》壹，外文出版社，北京 2015 年，頁 54

<sup>16</sup> 陳寧：“明清時期景德鎮御窯廠督陶官及其設置研究”，載於《都陶官文化與景德鎮學術研討會論文集》，江西美術出版社，南昌 2011 年，頁 210–212

<sup>17</sup> 張德山：《督陶官唐英》，中國社會出版社，北京 2007 年，頁 242

<sup>18</sup> “海望引清老格五格協辦燒造磁器折”，載於張發穎編：《唐英督陶文檔》，學苑出版社，北京 2012 年，頁 54

<sup>19</sup> “唐英接受老格到任協辦燒造磁器申報海望”，載於張發穎編：《唐英督陶文檔》，學苑出版社，北京 2012 年，頁 55

<sup>20</sup> 同前書，頁 354，圖 3.5–1–6

<sup>21</sup> 鄭振鐸：《中國古代木刻畫史略》，上海書店出版社，上海 2010 年，頁 177

<sup>22</sup> 同 (11)，頁 401

<sup>23</sup> 同前書，頁 405–407

<sup>24</sup> 同 (11)，圖 4.2–4.5



# GIFT OF LONGEVITY FOR AN IMPERIAL BIRTHDAY

This magnificent *famille rose* figure of Amitayus is superbly modelled with a regal presence, and was likely to have been made as an Imperial birthday gift during *Wanshou jie* (Festival of Ten Thousand Longevities), in celebration of the Qianlong Emperor's birthday or that of his mother the Empress Dowager.

According to *Comprehensive Records of Zaobanchu Workshops* (hereafter *Comprehensive Records*), in Qianlong thirty-fifth year (1770), a memorial was sent to the Emperor by the Superintendent at Jingdezhen, Yilinga, reporting that nine large-sized porcelain figures of Amitayus were respectfully made for the occasion of Festival of Ten Thousand Longevities (Qianlong's sixtieth birthday), each of them bearing a 'Qianlong gengyin nian' mark. In the following year (1771), Yilinga sent as tribute one thousand figures of porcelain Amitayus for the birthday of the Empress Dowager. These one thousand figures, each gilt-painted, measuring 16.1 cm. high and bearing a 'Da Qing xinnou nian zao' mark, are today displayed within the Cining Hall in the Forbidden City. Additionally, it is recorded that in Qianlong fourtieth year (1775), the supervisory of Jiujiang (under which the governorship of Jingdezhen fell) again sent nine porcelain figures of Amitayus to the court as tribute, which were then placed within the temple hall in the palace for worship. These events reveal to us that porcelain figures of Amitayus were made at the Imperial kilns as gifts for Imperial birthdays, and the current figure, with its remarkable size and workmanship, clearly belongs to this exclusive group.

Amitayus is known as the 'Buddha of Infinite Life' and the 'One who grants long life'. As the deity is associated with longevity, imageries of Amitayus found much favour with the Emperor Qianlong, and are often depicted in groups of nine, since 'nine' is a homophone for 'eternity'. Refer for example to an 18th century *thangka* depicting a large Amitayus in the centre, surrounded by eight smaller counterparts, in the Qing Court Collection; and a set of nine gilt-bronze figures of Amitayus on a lotus stand, formerly placed within the Cining Hall in the Forbidden City, and now in the collection of Luoyang Museum. In all these examples, the primary deity is always depicted larger than the rest. Incidentally, there are extant examples of *famille rose* Amitayus figures which are of almost identical design to the present lot, but of significantly small sizes. Hence it is extremely likely that the current figure, which is the largest known of its type, originally belonged to a group of nine made for the palace, and was designated to be the primary figure.

Examples of these smaller *famille rose* Amitayus figures include one (29 cm. high) illustrated in *Qingdai ciqi shangjian*, Shanghai, 1999, pl. 232 (fig. 1); one (28.8 cm. high) sold at Sotheby's Hong Kong, 3 October 2017, lot 3714; and one (29 cm. high) sold at Sotheby's New York, 23 March 2011, lot 729. There are also figures of this type enamelled in gilt and *famille rose*, such as the one (30 cm. high) sold at Christie's Hong Kong, 28 May 2014, lot 3465 (fig. 2). However, no other example of the same size as the present lot appears to be known, making it exceptionally rare.

Interestingly, the Qianlong Emperor appears to have taken a personal interest in the making of porcelain Buddhist figures for the Imperial court. According to *Comprehensive Records*, in Qianlong twelfth year (1747), the Emperor ordered Tang Ying, the famed superintendent at Jingdezhen, to fire a group of white-glazed Guanyin and attendants based on a wood prototype. Tang Ying, despite his renowned virtuosity,

failed to meet this request and returned the wood prototype to the Court, much to Qianlong's annoyance. Tang Ying's risky defiance of Court orders illuminates the enormous difficulty required to fire porcelain figures. It was not until the next year (1748) when Tang Ying finally succeeded in producing a set of Guanyin and attendants for the court. However, the Qianlong Emperor was clearly not pleased with the work, and issued a criticism: 'The white-robed Guanyin by Tang Ying should not be made with separate hands and headdress. An integral one is preferred. Is this conceivable?'. Tang Ying replied: 'Without separately potted hands and headdress, there will be no venting hole and its making will not be possible.' While Tang Ying failed to meet the Emperor's expectation at that time, it is obvious that his fellow potters had eventually found the solution to this shortfall, since later figures such as the present lot is integrally potted, with the base hollowed and thus allowing air ventilation. This represents a big improvement in the modelling of porcelain figures at the Imperial kilns, with the Qianlong Emperor's expectation being the predominant driving force.

This improvement might be attributed to Laoge, Tang Ying's most trusted deputy, who served as the Assistant Supervisor at the Imperial kilns for twenty-eight years from 1741 to 1769. After Tang Ying's decease in 1756, he continued to serve seven succeeding Superintendents, marking him the longest-serving Assistant Supervisor in Qing ceramic history. Undoubtedly, he would have been involved with Tang Ying's experimentation with modelling Guanyin figures when the Qianlong Emperor first made the request in 1747; and after Tang Ying's death, would have continued to remedy the flaws so disdained by the Emperor. Tang Ying, in his memorials to the Emperor, repeatedly gave praise to Laoge's diligence, discipline and knowledge. He is likely to be the key force behind the eventual success of firing integral Buddhist figures such as the present lot. It is also interesting to note that Laoge, before his appointment as Assistant Supervisor at Jingdezhen, served at the Imperial Household department in Beijing from 1733 to 1738 and was involved with the compilation of the *Qianlong Tripitaka*, which provided him experience in creating Buddhist images which befitted Court use.

The image of the current figure is closely aligned with benchmarks set by the Qing Court. In Qianlong seventh year, Gongbuchabu embarked upon the translation of the *Sutra on Making Images of Buddha* from Tibetan into Chinese. The finished work, which lays out guidelines in making Buddhist images, was later published by Prince Zhuang, Yinlu in 1748. One of the illustrations within depicts an image of Amitayus (fig. 3), which bears striking resemblance to the current figure. Another similar illustration of Amitayus is included in *Eulogies to the Sacred Images of Buddhas and Bodhisattvas*, which is a compendium of Buddhist drawings for court use, compiled by the State Preceptor Janggya in Qianlong fourteenth year (1749) (fig. 4). These Imperially commissioned drawings served as the blueprint for Buddhist figures of all materials made for the Court, including the current porcelain example.

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A MAGNIFICENT AND EXTREMELY RARE LARGE  
IMPERIAL FAMILLE ROSE SEATED FIGURE OF  
AMITAYUS  
QIANLONG PERIOD (1736-1795)

The deity is seated in *dhyanasana*, his hands in *dhyanamudra*, inscribed with two characters of the numeral 'four', set with an aperture formerly supporting a vase which is now missing. He wears a green shawl wrapped around his shoulders, partially revealing his upper torso which is further adorned with bejewelled necklaces, and a *dhoti* with an iron-red outer layer decorated with gilt floral scrolls and a yellow inner layer with red floral roundels. His hair is enamelled blue and falls over the shoulders in two tassels, while the rest is swept into a high topknot, secured by a jewel behind a five-leaf diadem. The figure is supported on a separate triangular pedestal moulded and decorated in polychrome enamels with double rows of lotus lappets.

20 1/8 in. (51 cm.) high

HK\$15,000,000-20,000,000 US\$2,000,000-2,600,000

PROVENANCE

The Thompson Collection, according to the label

清乾隆 御製粉彩無量壽佛坐像

來源

Thompson 珍藏 (據標籤)



detail  
細部





THE PROPERTY OF AN ASIAN COLLECTOR

2924

A RARE AND FINELY CARVED CINNABAR  
LACQUER 'PEONY' BOX AND COVER  
YONGLE INCISED SIX-CHARACTER MARK AND OF THE PERIOD  
(1403-1425)

The gently domed box is naturalistically carved through thick cinnabar lacquer to a yellow ground to depict two depths of peony flowers borne on undulating stems. The sides of the box are similarly carved. The interiors and the recessed base are covered with a dark brown lacquer, with an incised and gilt Yongle six-character reign mark in a vertical line near the left edge of the base.  
3 ¾ in. (10 cm.) diam., box

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

US\$160,000-230,000

PROVENANCE

Sold at Christie's Hong Kong, *Important Chinese Lacquer from the Lee Family Collection*, 3 December 2008, lot 2116

EXHIBITED

The Museum of East Asian Art, *Dragon and Phoenix: Chinese Lacquer Ware: The Lee Family Collection*, Cologne, 24 March-24 June 1990, Catalogue, no. 44

Los Angeles County Museum of Art, 1990/91

The Shoto Museum of Art, *Chinese Lacquerware*, Japan, 1991, no. 50

The Oriental Ceramics Society of Hong Kong and the Art Gallery of the Chinese University of Hong Kong, *2000 Years of Chinese Lacquer*, Hong Kong, 24 September - 21 November 1993, pp. 92-93, no. 42

The thickness of the cinnabar lacquer applied to both the box and cover is of particular note, for it enabled the carver to render two levels of depth so that it gives a strong sense of movement and three-dimensionality. Compare to a similar Yongle-marked circular box of this same size with a dense pattern of hollyhock in the National Palace Museum, Taipei, and included in the exhibition, *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p. 40, no. 22.



## 明永樂 剔紅牡丹紋圓盒 「大明永樂年製」刻款

### 來源

香港佳士得，千文萬華 - 李氏家族重要漆器珍藏，2008 年 12 月 3 日，拍品 2116 號

### 展覽

東亞藝術博物館，《Dragon and Phoenix: Chinese Lacquer Ware: The Lee Family Collection》，科隆，1990 年 3 月 24 日 - 6 月 24 日，編號 44

洛杉磯郡立美術館，1990-91 年

松濤美術館，《中国の漆工芸》，東京，1991 年，編號 50

香港東方陶瓷學會 / 中文大學文物館，《中國漆藝二千年》，香港，1993 年 9 月 24 日 - 11 月 21 日，頁 92-93，編號 42

扁圓形盒，子母口，凹足。蓋面及盒側作上下雙層牡丹紋，蓋面上層四朵盛放，下層三朵若隱若現，盒外壁上下層各三朵。漆色紅潤，間露黃色地漆。盒內和底髹深褐色漆，底部左側刻「大明永樂年製」款。

明初雙層花紋的漆器傳世品極少。此盒上下層紋飾各自成章，繁而不亂，表現了永樂果園廠精湛的雕漆技藝。比較台北故宮所藏一件手法、器型以及尺寸皆為相仿的永樂款秋葵紋圓盒，見《和光剔彩 - 故宮藏漆》，台北，2008 年，頁 40，圖版 22 號。北京故宮亦藏有幾件明初製作，同樣用漆厚重，但大小、紋飾不同的剔紅圓盒，見故宮博物院藏文物珍品全集《元明漆器》，香港，2006 年，頁 70-77，圖版 48-54 號。





base  
底部

ANOTHER PROPERTY

2925

A CARVED POLYCHROME LACQUER

'IMMORTALS' BOX AND COVER

QIANLONG PERIOD (1736-1795)

The cover is finely carved to the top through thick layers of lacquer to the yellow ground, with six Daoist immortals and their attendants at leisure in a wooded landscape, amongst pine trees, rockwork and a pavilion in the distance. The box is carved to the underside with a central medallion enclosing a peony bloom.

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

HK\$600,000-800,000

US\$78,000-100,000

清乾隆 刮彩五老獻壽圖蓋盒

盒面雕祝壽老人五人，分別捧葫蘆、靈芝等各有所事。盒底則雕一折枝芙蓉。



THE PROPERTY OF A HONG KONG FAMILY COLLECTION

2926

A PALE CELADON JADE *RU YI* SCEPTRE

KANGXI PERIOD (1662-1722)

The sceptre is naturalistically carved as a large branch of *lingzhi*, with the largest cap forming the head of the sceptre, surmounted by a small forked *lingzhi* branch. The knotted shaft is encircled by further smaller openwork *lingzhi* branches. The stone is of a celadon tone with pale white and russet inclusions.

15 ¾ in. (40 cm.) long, cloth stand and presentation box

HK\$350,000-550,000

US\$46,000-71,000

PROVENANCE

Sold at Sotheby's Hong Kong, 16 May 1990, lot 520

The sceptre itself and the carved motifs are rich in symbolisms. The name for this type of sceptre is *ruyi*, which is a rebus for 'may all your wishes come true'. The *lingzhi* has long been regarded as the fungus of immortality. When read as a whole, it provides a potent combination to the rebus: May all your wishes come true and may you lead a long life.

清康熙 青玉鏤雕靈芝紋如意

來源

香港蘇富比，1990年5月19日，拍品520號





another view  
另一面

ANOTHER PROPERTY

2927

A FINE WHITE JADE 'TWIN FISH' WASHER  
QIANLONG PERIOD (1736-1795)

The circular washer sits on a low flared foot and is carved to the interior with two fish with criss-cross scales. A band of *leiwen* decorates the plain exterior around the mouth rim.  
8 ½ in. (21.6 cm.) diam., Japanese wood box

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

US\$200,000-320,000

PROVENANCE

Sold at Sotheby's Hong Kong, 4 November 1997, lot 1319

The distinctive shape of this jade washer is after the archaic bronze *pan* from the Shang and Zhou dynasties, while the double-fish decoration is inspired by ornamentation found on Han dynasty bronze *pan*. Compare to a Qianlong-marked jade rounded washer (30.2 cm. diam.) with twin scaled fish in contact on their bellies and tails, illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, no. 7 (fig. 1). See also a jade washer (25.5 cm. diam.) of similar form and decorated with detached twin fish, sold at Sotheby's Hong Kong, 28 November 1979, lot 405, and another comparable smaller white jade dish (9.3 cm. diam.) sold at Christie's London, 9 November 2010, lot 123.

清乾隆 白玉雙魚洗

來源

香港蘇富比，1997年11月4日，拍品1319號

此玉洗的器形應以商周青銅盤為藍本，雙魚紋源自於漢代青銅盤的紋飾。可參考國立故宮博物院藏一件器形、雙魚紋飾相若的玉盤，上刻乾隆御題詩及「大清乾隆仿古」款（闊30.2公分），載於《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，圖版7號（圖一）。另有一件近似例（闊25.5公分），於1979年11月28日香港蘇富比拍賣，拍品405號；及一件較小的雙魚紋玉盤（寬9.3公分），2010年11月9日於倫敦佳士得拍賣，拍品123。

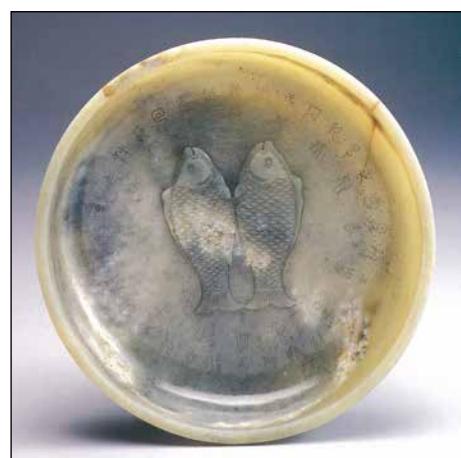


fig. 1 Collection of the National Palace Museum, Taipei  
圖一 國立故宮博物院藏品



2928

A CARVED INSCRIBED AGATE SNUFF BOTTLE

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

Each of the eight fluted sides incised with a seven-character inscription below a *ruyi* cloud collar at the shoulder suspending pendent beads, and above lotus lappets around the tapered base, the waisted neck with a flower-head border, the translucent material well hollowed.

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

HK\$200,000-500,000

US\$26,000-64,000

Compare to two similar Qianlong-marked examples, one sold at Christie's Hong Kong, 3 May 1994, lot 983, and another slimmer example sold at Christie's Hong Kong, 30 April 2001, lot 761. A third smaller example (5.5 cm.) is illustrated in *Chinese Snuff Bottles: A Miniature Art from the Collection of Mary and George Bloch*, p. 275, no. 216; where it cites the motifs of *ruyi*-heads, florettes on the neck and four-character seal mark on the base are all characteristics of Palace Workshop production.

清乾隆 玛瑙诗文棱式鼻烟壶 四字篆书刻款



2929

AN IMPERIAL INSCRIBED PALE CELADON JADE TEA BOWL

QIANLONG INCISED FOUR-CHARACTER SEAL MARK AND DATED YIWEI YEAR,  
CORRESPONDING TO 1775 AND OF THE PERIOD

The shallow bowl with a flared rim is elegantly incised to the exterior with the imperial poem *Yong yu wan*, 'Ode to the Jade Bowl', signed *Qianlong yuzhi* dated to spring of *yiwei* year, and with a seal reading 'de chong fu'. The stone is of a pale tone with natural white veins.

4 1/4 in. (11 cm.) diam., Japanese cloth cushion, bag, and double wood box

HK\$280,000-400,000

US\$37,000-51,000



For a slightly larger bowl (14.1 cm. diam.) in the collection of the Palace Museum, Beijing, inscribed with the same cyclical year and carved with the same poem, see *Zhongguo yuqi chuanji*, vol. 6, p. 270, no. 53. Further imperially inscribed jade bowls of a similar shallow form are also published in the same volume, pp. 269-270, nos. 47-52 and 54-56.

清乾隆 青白玉御題詩文盤 四字篆書刻款

詩題：「崑崙孕瑞產精瑜；歲以爲常貢外區。作器真看凝素液，宜人惟是發華腴。撫辰用惕民猶水，取象宛呈震仰蓋。大白從來凜戒旨，賜茶廣殿乃時須。」

末署：「乾隆乙未春御題」

「德充符」印款



2930

AN AGATE DISH

YONGZHENG INCISED FOUR-CHARACTER SEAL MARK AND OF THE PERIOD (1723-1735)

The shallow dish is thinly carved with an everted rim divided into four bracket lobes. The translucent stone is of pale creamy tone, with some pale caramel and dark inclusions.

4 ½ in. (11.5 cm.) wide

HK\$400,000-600,000

US\$52,000-77,000

清雍正 瑪瑙菱口小盤 四字篆書刻款



2931

A SONGHUA INK STONE, BOX AND COVER

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

The soft greyish-green ink stone is carved with a *lingzhi*-shaped well, and an outline conforming to that of the shallow box and cover which is finely carved on the top through the greyish-green outer layer to the purplish-brown under layer with a heron perched on the trunk of a pine tree. The four-character mark is incised in a line on the base of the ink stone. Accompanied by a publication of *Bunbō Nyūmon Kōza - Kanshō Hen* by Aiura Shizui in which the present ink stone is illustrated.

3 ¾ in. (9.6 cm.) long

HK\$220,000-350,000

US\$29,000-45,000

LITERATURE

Aiura Shizui, *Bunbō Nyūmon Kōza - Kanshō Hen*, Tokyo, 1982, p. 8 (ink stone)

清乾隆 松花石硯連隨形硯盒 「乾隆年製」刻款

著錄

相浦紫瑞,《文房入門講座 - 鑑賞篇》,東京,1982年,頁8(硯)

隨拍品附相浦紫瑞著《文房入門講座 - 鑑賞篇》一本。



2930



2931



丁巳年  
周氏  
作

2932

A CARVED YELLOW AGATE PHOENIX-FORM WATER POT  
QING DYNASTY (1644-1911)

The vessel is in the form of a recumbent phoenix, grasping in its beak a *lingzhi* branch, the backward-turned neck and head of the bird are well carved in high relief, the closed wings detailed with feathers and project from the body above the curled tail feathers and feet carved in low relief. The back is centred by a small circular aperture, opening to a well-hollowed receptacle.

3 ½ in. (9 cm.) wide

HK\$350,000-550,000

US\$46,000-71,000

清 黃瑪瑙鳳銜芝水丞

水丞以黃瑪瑙雕刻而成，以浮雕手法雕一鳳回首繮繩，口銜靈芝，雙翼卷尾，羽毛紋路雕飾細膩。背上見有注水小孔。



2932



2933

A LACQUERED ZITAN BOX AND AN IMPERIAL  
INSCRIBED SONGHUA INK STONE  
KANGXI PERIOD (1662-1722)

The top of the rectangular *zitan* box is decorated with gilt-lacquer panel enclosing a pavilion in a mountainous landscape, surrounded by linked scrolls carved in relief. The sides are decorated with gilt floral scrolls framed by carved archaic squared scrolls, and the sides of the base are similarly decorated. The interior and the base are decorated with gilt-lacquered flower sprays and leaf scrolls, the base is inscribed 'Gong Lin' and stands on four L-shaped feet. The ink stone is carved with a phoenix in flight and is framed by s-scrolls, the stone is of a seafoam green tone. The underside of the stone is inscribed 'yijing weiyong shiyi yongnian' with two seals reading 'tiyuan zhuren' and 'wanji yuxia'.

The stone, 6 1/4 in. (15.6 cm.) long x 4 1/8 in. (10.3 cm.) wide,  
cloth bag and Japanese wood box

The inscription on the ink stone may be translated as, 'in tranquility, this ink stone will last many lifetimes', and the two seals may be translated as 'a great number of things to do but such limited time'.

It was not until the Kangxi period that the usage of Songhua stone from modern-day Jilin province became to be highly regarded for its qualities in the grinding of ink. From the Kangxi period through the Qianlong period it was one of the preferred stones used for grinding ink. A Songhua rectangular ink stone with the same inscription and seals to the reverse from the Robert H. Blumenfield Collection, was sold at Christie's New York, 25 March 2010, lot 2391.

清康熙 御銘鳳凰紋松花石硯連金漆紫檀山水圖硯盒

硯背凹雕硯銘：「以靜為用，是以永年」

刻款：「體元主人」、「萬幾餘暇」

HK\$450,000-600,000

US\$58,000-77,000

(2)





# 芙蓉洞石「乾隆御筆」璽

本印以壽山芙蓉石爲材，隨形浮雕牧馬圖，將石材的四面都以深淺有致的淺浮雕刻，相連而成一幅牧馬圖卷。背景淺刻山水樓閣，線條流暢，佈局章法有度，在相互銜接的同時又能各自獨立成爲一幅小景。山巒的刀法線條渾厚圓融，在層疊佈置之中展現大石叢立的氣勢，而點綴其間的樹木枝葉蔥蘢茂盛，舒展的線條與山石相互映襯；其中馬匹或騰躍、或翻滾、或佇立、或嬉戲、憨態可掬；牧馬人的神態自若，悠然自得，栩栩如生。整件作品表現出生機盎然之趣，春山蔥鬱的景致因石材潤澤的質地而更添秀麗，令人觀之逾親，可賞可玩，極富韻味。底刻陽文「乾隆御筆」四字，印文被著錄於清代帝后璽印譜中，無論從大小、材質、篆刻字體，與現藏故宮之乾隆寶藪中所載完全吻合。無論是印鈕還是印文的雕琢都精湛熟練，顯示出雕琢者的高超技藝。

在清宮，印章是十分重要的文房用品，它和帝后的日常生活有著密切的聯繫。展閱御府書畫，鈐於其上林林總總的各式帝后印章，突顯出它們傳承的歷史，觀賞之餘，更添一種別樣的情懷。環視宮中殿宇，帝后印章遺跡更是比比皆是，它們與衆多的牌、匾、聯、額一起，構成了宮殿建築室內外裝飾裝修中的重要組成部分。皇帝璽印及其使用遺跡廣泛分佈於各類宮廷文物之中，成爲宮廷收藏的重要鑑別依據。尤其是乾隆皇帝，一生刻製了大量寶璽，或用於御筆書畫的鈐蓋，或用於書畫和典籍的鑒藏標誌，成爲此一時期宮廷文化的重要物證。

如果說田黃象徵石中帝王的話，芙蓉則可稱爲石中皇后。舊時田黃與芙蓉受到同等重視，價錢也不相上下，近來市場上才出現側重田黃之現象。本璽印材潔白純淨，質地緊密堅結，有玉石的溫潤感，應該是將軍洞所出的老坑芙蓉石。將軍洞位於福建加良山頂部，早在清初就已開採，出產的芙蓉石質量上佳，被譽爲石中上品。康熙時期，已深得帝王的寵愛，

## AN IMPERIAL FURONGDONG QIANLONG YUBI SEAL

The current seal is carved from a large block of *furong* soapstone with a landscape scene inhabited by horses and their herdsman in shallow relief. Each side can be viewed individually as a vignette, while joined together they form a continuous scene like a landscape hand scroll. The layered rocks form large mountain formations, contrasting with the leafy trees carved with slender trunks. The horses are depicted trotting, frolicking, standing or playing, each with endearing details. The herdsman is carved sitting relaxed and content. It is a lively scene and the verdant spring is enhanced by the lustrous quality of the stone. The seal face is carved with seal-script characters *Qianlong yubi* in relief. The impression of this seal is recorded in *Qianlong Emperor's Baosou* (compendium of seal impressions), and the size and material recorded in the compendium match the current seal. Both the seal and the seal face has been carved masterfully, showing the carver's consummate skills.

Seals are important utensils in the scholar's studio, and are indispensable in the Emperors or Empresses' daily lives in the imperial palace. The calligraphy and paintings in the imperial collection are impressed with these personal seals, showing the collecting history and adding to the viewers' pleasure when viewing these works of art. The numerous plaques and couplets hanging around the place buildings also bear these seal marks, which become part of the architectural and interior elements. These seal marks also aid the identification and research of many pieces of his calligraphy. The Qianlong Emperor, in particular, made a large number of imperial seals in his lifetime to be used either on his own writings or paintings, or as collector's seals on the books and paintings/calligraphy in his collection.

Connoisseurs often praise *tianhuang* as the king of soap stones; *furong*, in a sense, could be called the queen. However, in the old days *tianhuang* and *furong* were prized equally and their values fairly similar to each other. Only in recent years has *tianhuang* increased in value significantly on the market. The jade-like material of the current seal is pure and even, and appears much denser than regular *furong* stones. This could indicate that it



fig. 1 Imperial furong 'yuci langyin ge bao' soapstone seal,  
Kangxi-Yongzheng period, 9.9 x 9.9 x 16.4 cm.

Collection of the Palace Museum, Beijing

圖一 清康熙 / 雍正 芙蓉「御賜朗吟閣寶」璽 9.9 x 9.9 x 16.4 公分  
北京故宮博物院藏品

向為宮廷御印所選用，這從北京故宮博物院所藏康熙皇帝御賜芙蓉石寶璽「御賜朗吟閣寶」可作證明（圖一）。寶璽中記載此印材質為洞石，是印材出身良好的一個佐證。乾隆時期洞口坍塌，不復生產，到了近代才再鑿礦開採。此印不但石質上乘，並且體材碩大，是難得一見的洞石精品，又是乾隆皇帝御用的寶璽，實為不可多得的藏品。

本拍品印文見於：國立故宮博物院藏《御筆詩經圖》（典藏編號故殿 019735-019744、030550-030559、030814-030823），著錄於《石渠寶笈初編》卷二十之 7、《十全乾隆：清高宗的藝術品味》，國立故宮博物院出版，2013 年，圖版 II-3.56（圖二）；國立故宮博物院藏《黃公望九珠峰翠圖（綾本）》（典藏編號故畫 001309），著錄於《石渠寶笈初編》卷十七之 41、《山水 / 合璧：黃公望與富春山居圖特展》，國立故宮博物院出版，2011 年，頁 76（圖三）；北京故宮博物院藏清乾隆《緯絲仇英後赤壁賦圖卷》，著錄於《石渠寶笈續編》第五函十八冊、故宮博物院文物珍品全集《織繡書畫》，香港，2005 年，圖版 109（圖四）；及國立故宮博物院藏《盛懋繪江風秋艇卷》（典藏編號故畫 001021），著錄於《石渠寶笈初編》卷四十四—47、《十全乾隆：清高宗的藝術品味》，國立故宮博物院出版，2013 年，圖版 II-2.18。

was mined from Jiangjundong (General Cave). Jiangjundong is situated at the top of Jialiang mountain in Fujian. This is an old mine dated to the early Qing period, and produced some of the best furong ever recorded. Stones from this mine were selected to be tribute to the court as early as the Kangxi period, and the imperial seal given by Kangxi to Yongzheng, *yuci langyin ge bao*, was made from the furong of this mine. (fig. 1) In Qianlong's seal compendium, it is recorded that this seal is made of 'dongshi' (cave stone), further proof of its fine pedigree. Unfortunately, this cave collapsed during the Qianlong period and mining ceased at this site, only reopening in recent years. Not only is the quality of the material of the current seal excellent, its exceptionally large size makes it very rare amongst stones from the Jiangjundong mine. The combination of this exceptional material and its use as Qianlong's personal seal makes it a rare treasure for collectors of imperial works of art.

Impressions of the current seal can be seen on: *Illustrated Edition of the Books of Odes*, Qianlong Emperor, collection of the National Palace Museum, Taipei; published in *Shiqu Baoji chubian*, juan 20, no. 7; *The All Complete Qianlong: the Aesthetic Tastes of the Qing Emperor Gaozong*, Taipei, 2013, pl. II-3.56 (fig. 2); *Nine Pearly Peaks in Green*, Huang Gongwang, Yuan dynasty, collection of the National Palace Museum, Taipei; published in *Shiqu Baoji chubian*, juan 17, no. 41; *Landscape Reunited: Huang Gongwang and "Dwelling in the Fuchun Mountains"*, Taipei, 2011, p. 76 (fig. 3); *Silk Tapestry of Chibi Fu* by Qiu Ying, Qianlong period, collection of the Palace Museum, Beijing; published in *Shiqu Baoji xubian*, han 5, vol. 18; *Embroidered Pictures*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2005, pl. 109 (fig. 4); and *Autumn Boating on a Maple River*, Sheng Mao (act. Mid-14th century), collection of the National Palace Museum, Taipei; published in *Shiqu baoji chubian*, juan 44, no. 47; *The All Complete Qianlong: the Aesthetic Tastes of the Qing Emperor Gaozong*, Taipei, 2013, pl. II-2.18.



fig. 2 *Illustrated Edition of the Books of Odes*, Qianlong Emperor,  
collection of the National Palace Museum, Taipei  
圖二 《御筆詩經圖》, 台北國立故宮博物院藏品



fig. 3 *Nine Pearly Peaks in Green*, Huang Gongwang, Yuan dynasty,  
collection of the National Palace Museum, Taipei  
圖三 《黃公望九珠峰翠圖 (綾本)》, 台北國立故宮博物院藏品

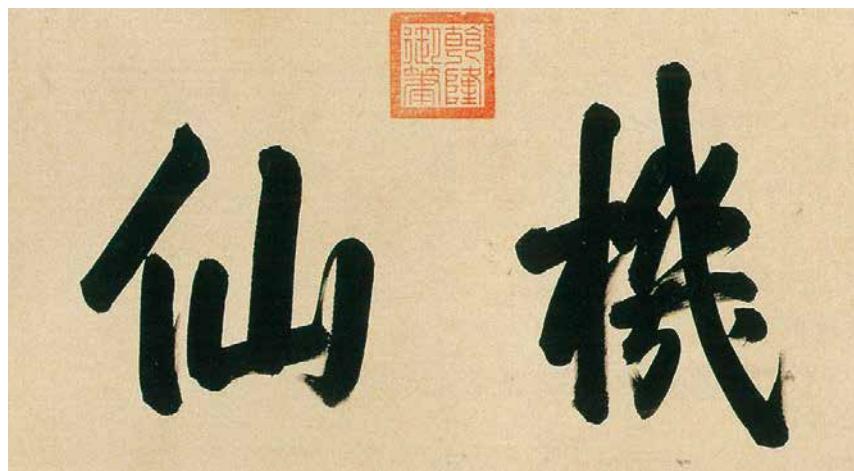


fig. 4 *Silk Tapestry of Chibi Fu* by Qiu Ying, Qianlong period, collection of the Palace Museum, Beijing  
圖四 清乾隆《緝絲仇英後赤壁賦圖卷》, 北京故宮博物院藏品

PROPERTY FROM A JAPANESE PRIVATE COLLECTION

2934

AN IMPERIAL FURONGDONG 'QIANLONG YUBI'  
SOAPSTONE SEAL  
QIANLONG PERIOD (1736-1795)

The square columnar seal is carved with a mountainous scene depicting a groom overseeing four horses resting, playing and drinking water by the river bank, presided by gnarled pine and *wutong* trees emerging from towering cliff faces. The seal face is carved with a four-character inscription in seal script in *intaglio*, *Qianlong yubi*, 'Imperially inscribed by Qianlong'.

2  $\frac{5}{16}$  in. (5.9 cm.) square, 4  $\frac{1}{16}$  in. (12.5 cm.) high, box

HK\$8,000,000-12,000,000 US\$1,100,000-1,500,000

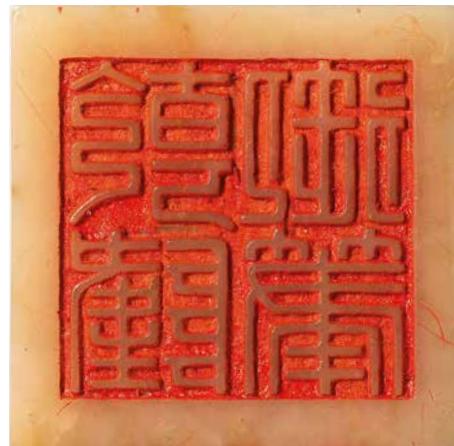
PROVENANCE

Kojima Kazuo (1865-1952), Japan, acquired in the early 20th century (by repute)

清乾隆 御用芙蓉洞石四駿圖「乾隆御筆」璽

來源

吉島一雄 (1865-1952) , 日本, 於 20 年代初購得 (傳)



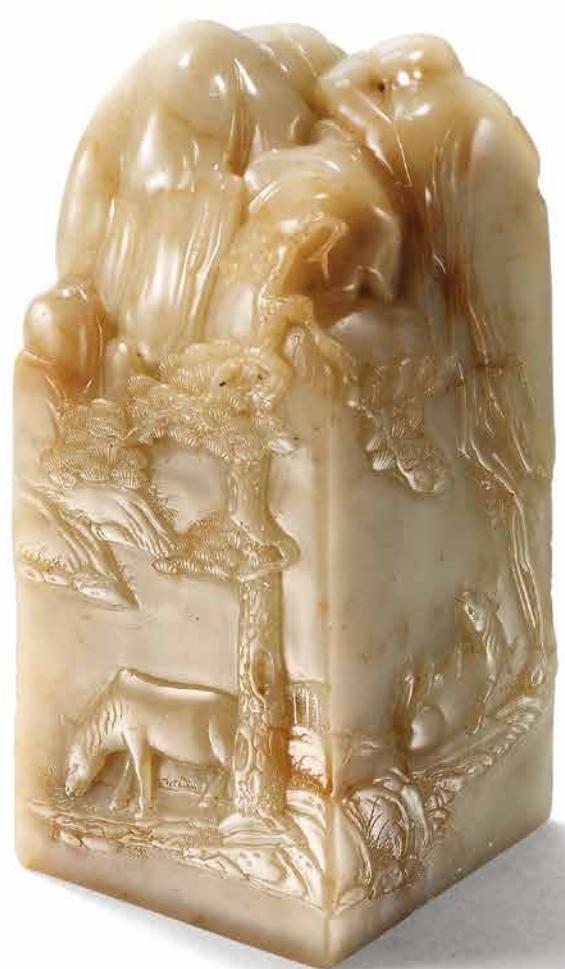
seal face 印面



impression 印文



Impression of the current seal,  
after *Qingdai dihou xiyan jicheng*, vol. 2: Qianlong,  
Beijing, 2005, p. 31  
《清代帝后璽印集成》第二冊：乾隆，  
北京，2005 年，頁 31





rubbing of the exterior  
拓本





(four views 四面)

2935

## TWO SOAPSTONE SEALS MADE FOR PRINCE ZAIZHI

EARLY QING DYNASTY, 17TH-18TH CENTURY

The white soapstone seal is carved with a signature Shang Jun, flanked by a band of *ruyi* clouds at the top, surmounted by a finial in the form of a mythical beast standing foursquare. The seal face is inscribed with the characters *Zaizhi zhi yin* 'Seal of Zaizhi'.

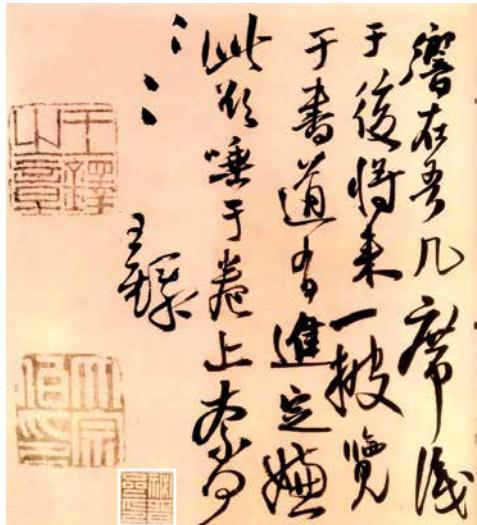
The yellow soapstone seal is carved in low relief to the top with an archaic *kui* dragon. The seal face with an inscription reading 'Seal of Mijinzhai Studio'.

1 1/8 in. (4.7 cm.) high, 29g, 50g, boxes (2)

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

US\$130,000-190,000





Seal impressions on *Calligraphy after Wan Wei* by Wan Duo, collection of the Palace Museum, Beijing  
北京故宮博物院藏，  
明崇禎十六年王鐸《行楷萬維詩》卷



Seal impressions on *Embroidery of famous Song and Yuan Paintings* by Han Ximeng, dated to Chongzhen seventh year, collection of the Palace Museum, Beijing  
北京故宮博物院藏，明崇禎七年韓希孟繡《顧繡宋元名跡冊》，  
著錄於《經綸無盡：故宮藏繡畫書畫》，紫禁城出版社，2006年，頁154

## 2935 Continued

The inscriptions on the current seals indicate that they were used as personal seals by Aisin Gioro Zaizhi (1839-1880), the great great grandson of the Qianlong Emperor, and a cousin to the Tongzhi and Guangxu Emperors. The same seal impressions can be found on a number of important paintings and calligraphy, most notably on the revered *Pingfu tie*, a calligraphic work by the Western Jin master Lu Ji. It is recorded that the *Pingfu tie* had been through the hands of multiple prominent collectors throughout history, including the Song Emperor Huizong, until it entered the Imperial Household Collection during the Qianlong reign, and was possessed by Qianlong's mother the Empress Dowager. After the decease of the Empress Dowager, the *Pingfu tie* was bequeathed to the eleventh son of Qianlong, Yongxing, which was later passed on to Yongxing's great grandson Zaizhi, original owner of the current seals. It is evident that Zaizhi liked to use these two seals on works treasured by him, since the *Pingfu tie* is considered the earliest known calligraphic work on paper in the history of China. These two impressions can also be found on a calligraphic work by the early Qing literati Wang Duo, *Calligraphy after Wang Wei*, now in the Palace Museum Collection (museum no. xin 00086443).

On the current white soapstone, the signature Shang Jun is inscribed. Shangjun is the pseudonym of Zhou Bin, a native of Zhangzhou, Fujian province, who was a renowned carver of seal finials, and is thought to have worked during the mid to late 17th century.

「載治之印」及「秘晉齋印」為清乾隆帝第十一子永璽的曾孫載治（1839-1880）的自用印。此兩印曾鈐記在被奉為「中華第一帖」的西晉《平復帖》上，其為西晉大文人陸機手書真跡，是中國已見最古老的紙本法書，又是漢隸到草書間過渡階段的佳作，及章草的最初形態。《平復帖》歷經唐殷浩、宋王貽永、李璋、宋徽宗、明韓世能、張醜等歷代帝皇文士所遞藏。入清以後，輾轉先後落入清初兩大鑑藏家梁清標及安岐手中。安岐去世後，再經傅恒之手轉入清內府，為乾隆皇帝母親孝聖憲皇太后所藏，原陳設於壽康宮。乾隆四十二年（1777年）孝聖憲皇太后崩，《平復帖》作為「遺賜」，被賞予乾隆十一子永璽。《平復帖》到了成親王府，永璽給自己取了一個室名「詒晉齋」，之後傳給了曾孫載治，並鈐有「載治之印」及「秘晉齋印」兩方收藏印章。載治是奕紀的兒子，過繼給了奕璋；奕紀是綿懿的第三子：綿懿是永璽的第二子，而過繼給永璋（永璽的三哥）。從上列世裔，可知《平復帖》從永璽傳給他的曾孫——載治的經過。載治卒於光緒六年（1880年），那時他的兩個兒子溥倫和溥侗才只有幾歲。光緒帝派奕訢（道光帝第六子）代管治王府的事務。奕訢知道《平復帖》是一件重寶，托言溥倫等年幼，為慎重起見攜至恭王府代為保管，從此將之據為己有。卷中「皇六子和碩恭親王圖章」，就是他的印記。宣統二年（1910年）奕訢之孫溥偉在帖上自題一跋，稱「謹以錫晉名齋」，並將永璽的《治晉齋記》及七律、七絕各一首抄錄在後面。1911年，清室被推翻，溥偉逃往青島圖謀復辟，《平復帖》留給了他在北京的兩個弟弟——溥儒、溥德。1937年，溥儒等因為母治喪，極需款項，將《平復帖》以四萬元售與民國收藏大家張伯駒。解放後張氏捐贈予故宮博物院，寶帖重入紫禁城宮中。

此二印源自帝皇之家，並鈐用於國寶重帖《平復帖》上，其重要性和稀缺性不言而喻。二印之材質及雕工亦可謂精美絕倫。高山凍瑞獸鉢印於邊欄回紋處暗刻尚均款；尚均，本名周彬，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。另一印為平頂浮雕博古紋夔龍鈕，雕工同樣精細，足見二印印主身份之尊貴。

「載治之印」及「秘晉齋印」二印亦見於其他重要書畫上，包括故宮博物院藏王鐸《行楷萬維詩》（文物號：新 00086443）及明崇禎七年韓希孟繡《顧繡宋元名跡冊》，印證載治喜用此二印鈐於其心愛的書畫珍藏上，極具歷史及收藏價值。

2936

A TIANHUANGDONG 'CICADA' SEAL

YONGZHENG PERIOD (1723-1735)

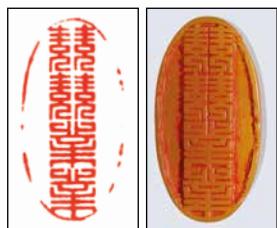
The oval seal is surmounted by a cicada-form finial, the seal face carved with four characters *Jingjing yeye*, 'Cautious and Conscientious'.

1 1/16 in. (2.7 cm.) long, 17.2 g

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

US\$110,000-150,000

The inscription on the seal face of the current lot, *Jingjing yeye*, 'Cautious and Conscientious', can be found on an exclusive group of imperial seals made for the Yongzheng Emperor. According to the *Comprehensive Records of Zaobanchu Workshops*, a total of seven seals inscribed with *Jingjing yeye* were made in the first year of the Yongzheng reign. It is known that three seals with this inscription are now preserved in the Palace Museum in Beijing, with their seal impressions illustrated in Guo Fuxiang, *Qingdai dihou baoxi yinpu* [Catalogue of Imperial Seals of the Qing Dynasty], Beijing, 2005, pp. 5 and 33. The calligraphic style of the characters on the current seal is very similar to the impressions of the three seals in the Palace Museum, suggesting they were carved based on the same draft. It is therefore highly likely that the current seal belongs to this group of seven seals made specifically for the Yongzheng Emperor in his first year of ascending the throne.



impression  
印文

seal face  
印面

清雍正 田黃凍蟬鉦「兢兢業業」印 (17.2 克)

印文：兢兢業業

此印呈橘皮黃色，蘿蔔紋細密，質潤姿溫、明澤而不澀。作橢圓形，形制規範。頂部圓雕蟬鉦，刻琢工藝精妙絕倫。刻減地陽文「兢兢業業」印文，非常有可能就是雍正皇帝自用、「兢兢業業」寶璽之一。

根據雍正元年清宮造辦處檔案，有明確記載的「兢兢業業」寶璽製作數量為七方（見中國第一歷史博物館、香港中文大學文物館合編《清宮內務府造辦處檔案總匯》，第一冊，雍正元年—雍正四年，頁 9、49、197、198）；而通過查閱故宮博物院藏《清代帝后寶璽印譜·雍正卷》可知，目前北京故宮博物院尚存有「兢兢業業」璽三方（見《清代帝后寶璽印譜》雍正卷頁 5、33）。本印與《清代帝后寶璽印譜》中的三方「兢兢業業」寶璽的篆法風格可說是如出一轍，極有可能出自同一篆稿人，同屬雍正元年製作的七方「兢兢業業」寶璽之一。而本印材質及雕刻風格亦與雍正時期印章相符。雍正帝寶璽質地以壽山石居多，其原因是康熙時期是壽山石開採和雕刻的鼎盛時期，雍正時期壽山石充足。雍正時期的寶璽雕刻特點，鉦多為瑞獸鉦，印鉦雕刻精美。

此印印文「兢兢業業」語出《尚書皋陶謨》：「無教逸欲有邦，兢兢業業，一日二日萬幾。無曠庶官，天工人其代之？」意思是說「為人君當兢兢然戒慎，業業然危懼。言當戒慎，一日二日之間而有萬種幾微之事，皆須親自知之，不得自為逸豫也。」雍正帝時自謂：「宵旰焦勞，無日不兢兢業業也。」又言：「聖祖仁皇帝所以乾健日新，為萬世立極也。朕兢兢業業永懷紹庭陟降之義爾。」他頗引以為自豪者惟此耳。故「兢兢業業」乃為雍正帝自勵自勉之心聲。





2937

A PAIR OF TIANHUANG 'MYTHICAL BEAST' SEALS MADE FOR  
PRINCE PUTONG  
REPUBLIC PERIOD

Each seal is surmounted by a single-horned mythical beast with its head turned back. One seal face is inscribed with the characters *Hongdou guanzhu*, the other seal face with the characters *Xiyuan moxi*.

2 in. (5 cm.) high, 66 g, 63 g (2)

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

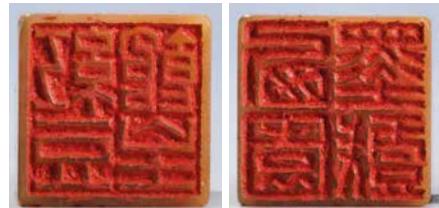
US\$110,000-150,000

*Hongdou guanzhu* and *Xiyuan* are the style names of Pu Tong (1871-1952), whose father was the great great grandson of the Qianlong Emperor. He was known for his talent in painting, calligraphy and theatre, and was termed one of the 'Four Gentlemen of the Republic Period'.

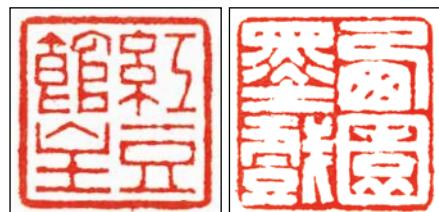
民國 田黃雕瑞獸鈕溥侗自用對章 (66 克、63 克)

印文：紅豆館主、西園墨戲

溥侗 (1871-1952)，字厚齋，號西園，別號紅豆館主，其父載治是乾隆帝第十一子成親王永瑆之曾孫，過繼給道光帝長子奕緯為子嗣。光緒七年，載治卒，溥侗襲爵，後被封為一等鎮國將軍、正白旗漢軍副都統等職。能書善畫，酷愛劇藝，與張伯駒、張學良、袁克文並稱「民國四公子」。



seal faces 印面



impressions 印文

2938

A TIANBAI 'MYTHICAL BEAST' SEAL MADE FOR  
YOU TONG

EARLY QING DYNASTY, 17TH CENTURY

The rectangular seal is surmounted by a finial in the form of a single-horned recumbent beast with bushy mane and tail, the seal face carved with a long inscription explaining the origin of the owner's style name, Hui'an.

1 1/16 in. (4.6 cm.) high, 53.4 g, box

HK\$150,000-250,000

US\$20,000-32,000

Hui'an is the style name of You Tong (1618-1704), a learned scholar-official active during the Kangxi reign, as well as a renowned poet and playwright.



impression  
印文



2938



impressions  
印文



2939

2939

A TIANHUANG 'PHOENIX' SEAL  
QING DYNASTY (1644-1911)

The rectangular seal is surmounted by a finial in the form of a recumbent phoenix. The side is incised with the signature Shang Jun. The seal face is carved with six characters.

1 1/8 in. (2.9 cm.) wide, 41 g, box

HK\$150,000-250,000

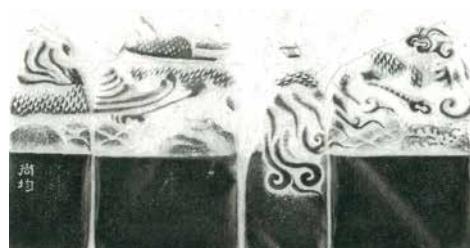
US\$20,000-32,000

Shangjun is the pseudonym of Zhou Bin, a native of Zhangzhou, Fujian province, who was a renowned carver of seal knobs, and is thought to have worked during the mid to late 17th century.

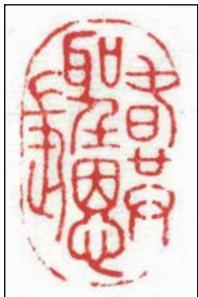
清 田黃鳳鈕長方印 (41克)

印文：幾生修到梅花；款識：尙均

尙均，本名周彬，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。



rubbing of exterior 拓本



impression  
印文



2940

~ 2940

AN IVORY 'DEER AND LINGZHI' SEAL

QING DYNASTY, 17TH CENTURY

The rectangular seal is surmounted by a finial carved in the form of a recumbent deer grasping a *lingzhi* spray in its mouth. The seal face is carved with a five-character poetic inscription in relief.

1 3/4 in. (4.5 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

A Uruguayan private collection, acquired in Shanghai in the 1920s

The inscription, *chun gong sheng en chang*, 'The Emperor's mercy is as everlasting as Spring,' is taken from a collection of ten poems composed by Tang-dynasty poet Yang Juyuan (b. 755 - ?) to commemorate the birthday of a mid-Tang Emperor.

清初 象牙雕鹿衡靈芝鉗印

來源

烏拉圭私人珍藏，1920 年代於上海入藏

印文：春共聖恩長

印文出自唐楊巨源《春日奉獻聖壽無疆詞十首》。

2941

A TIANHUANG 'CLOUD' SEAL

SIGNED CHEN JULAI (1904-1984), REPUBLIC PERIOD

The irregularly shaped seal is carved in low relief to the top with a wispy cloud, incised on one side with the signature Julai. The seal face is carved with the characters *Zuo'an suocang*, 'Collection of Zuo'an'.

1 in. (2.5 cm.) high, 17.6 g, box

HK\$80,000-120,000

US\$11,000-15,000

Chen Julai is a renowned seal carver, calligrapher, painter and poet from Zhejiang. Zuo'an is the pseudonym of Li Zuhuan (1891-1971), a businessman from Ningbo who was a prominent patron of the master painter Zhang Daqian.



impression  
印文

民國 陳巨來刻田黃雲紋李祖韓收藏印 (17.6 克)

印文：左盦所藏；邊款：巨來

陳巨來 (1904 – 1984)，原名聾，字巨來，後以字行，號墻齋，別署安持，安持老人、牟道人、石鶴居士，齋名安持精舍，浙江平湖乍浦鎮人，寓居上海。20世紀傑出篆刻家、書畫家、詩人，曾任上海中國畫院畫師、西泠印社社員、上海書法篆刻研究會會員。

李祖韓 (1891–1971)，字左庵，寧波鎮海人，為民初聞人李雲書、李微五之侄也，解放前上海化學工藝社之大股東。善畫。李氏及其妹李秋君俱與張大千至交。



2941

2942

A PAIR OF SOAPSTONE 'LION' SEALS MADE FOR  
YUAN SHIKAI

SIGNED ZHANG YUECHENG, DATED CYCLICAL YIMAO YEAR  
CORRESPONDING TO 1915 AND OF THE PERIOD

Each square seal is surmounted by a lion placing his paw on a brocade ball, accompanied by two cubs. One seal is incised on the side with an inscription reading 'Respectfully made by Zhang Yin of Xinhe', and the seal face reading 'The seal of Yuan Shikai'; the other seal bears an inscription on the side reading 'Respectfully inscribed by Yuecheng in the spring of yimao year', and the seal face reading 'The seal of Rong'an (pseudonym of Yuan Shikai)'.

4 in. (10.2 cm.) high, 305g and 300g, box (2)

HK\$240,000-400,000

US\$31,000-51,000

This pair of seals was made for Yuan Shikai by the renowned master Zhang Yuecheng (1883-1961), who made seals for numerous important figures from the late Qing to Republic period including Puyi, Duan Qirui, Wu Peifu, Feng Yuxiang, Bai Chongxi.



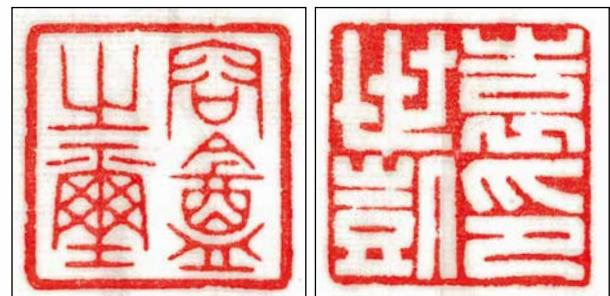
民國乙卯年 (1915)

張樾丞刻壽山石獅钮袁世凱用印一對 (305克、300克)

印文：袁世凱印；邊款：新河張蔭謹製

印文：容龕之璽；邊款：乙卯春樾丞恭篆

張樾丞 (1883—1961)，名福蔭，以字行，1909年，經寶熙引薦，為清朝末代皇帝溥儀製作「宣統御筆」、「宣統御覽之寶」、「無逸齋精鑒璽」等八枚印。溥儀在宮中於不少名畫上鈐蓋印章，全是張樾丞所治的這八枚。民國初年，張樾丞為歷任北洋政府首腦治印，如段祺瑞、朱啟矜、陸征祥、唐紹儀、黃郛、吳佩孚、曹汝霖等人，他們。後來，張樾丞也為馮玉祥、胡景翼、張宗昌、商震、白崇禧、黃紹緝、王陵基等民國將領治過印。1949年受周恩來委託，刻製了著名的「中華人民共和國中央人民政府之印」。



impressions 印文



2943



2944

## 2943

## A TIANHUANG SEAL

EARLY QING DYNASTY, 17TH CENTURY

The square columnar seal is surmounted by a recumbent mythical beast with an apocryphal signature Yuxuan incised on one vertical side. The seal face is carved with a six-character poetic inscription. 2 in. (5.2 cm.) high, 53g

HK\$300,000-500,000

US\$39,000-64,000

## 清初 田黃獸鈕方印

印文：大巧必有奇窮

邊款：玉璽



impression 印文

## 2944

A SOAPSTONE 'MYTHICAL BEAST'  
RECTANGULAR SEAL

The seal is surmounted by a two-horned mythical beast carved with an alert expression and mouth slightly open, it is seated on its haunches with its tail flicked around one of its back legs. The seal face is inscribed with a phrase from *Yuxishixu* 'Preface to Poems: Foolish Stream' by the Tang poet Liu Zongyuan, reading 'poyi wenmo ziwei' which may be translated as 'to console myself in writing'. The stone is of a slightly varying caramel tone. 2 in. (5 cm.) high, 81g, with a silk and paper seal face cover

HK\$50,000-70,000

US\$6,000-9,000

## 壽山石瑞獸鈕印 (81 克)

印文：頗以文墨自慰



impression 印文



2945

A TIANHUANG SEAL

QING DYNASTY (1644-1911)

The seal is of a square columnar form with a slightly irregular top. The seal face is carved with a five-character poetic inscription.

2  $\frac{1}{16}$  in. (6.2 cm.) high, 105g

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

US\$110,000-130,000

清 田黃方印 (105 克)

印文：泉聲落坐石



impression 印文



another view  
另一面

2946

A TIANHUANG SEAL

QING DYNASTY (1644-1911)

The square seal is carved with an irregular columnar form to simulate a mountain peak. The seal face is carved with a six-character poetic inscription.

3 1/8 in. (7.8 cm.) high, 208g

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

US\$160,000-230,000

清 田黃隨形方印 (208 克)

印文：聊浮游以逍遙



seal face 印面



impression 印文





PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

2947

A GROUP OF FOUR FURONG SOAPSTONE  
SEALS

LATE QING DYNASTY - REPUBLIC PERIOD

Comprised of two columnar seals of square section each surmounted by a lion and cub, one rectangular seal with a finial in the form of a mythical beast, and an oval seal with a *tianlu*-form finial. Each is carved with an inscription on the seal face.

Tallest: 2 3/8 in. (6 cm.) high, box (4)

HK\$150,000-260,000

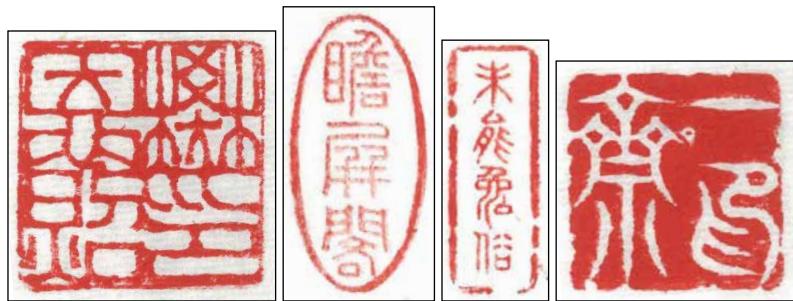
US\$20,000-33,000

晚清 / 民國 芙蓉石獸鈕印四方

來源

美國私人珍藏

印文：樊恩照印、未能免俗、一印齋、瞻屏閣



impressions 印文



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

2948

A GROUP OF SEVEN SHOUSHAN AND  
TIANHUANG SEALS  
LATE QING DYNASTY - REPUBLIC PERIOD

Comprised of a circular seal surmounted by a finial in the form of a recumbent mythical beast, with a three-character inscription on the side and a poetic inscription on the seal face; two small square seals with inscriptions on seal faces; two small rectangular seals with inscriptions on seal faces, one with an additional signature of Wang Yun on the side; and two small irregularly-shaped seals with uncarved seal faces, one signed Zisheng on the side.

Circular seal: 1 1/2 in. (3.9 cm.) high, box (7)

HK\$320,000-450,000

US\$40,000-57,000

晚清 / 民國 田黃及壽山石印七方

來源

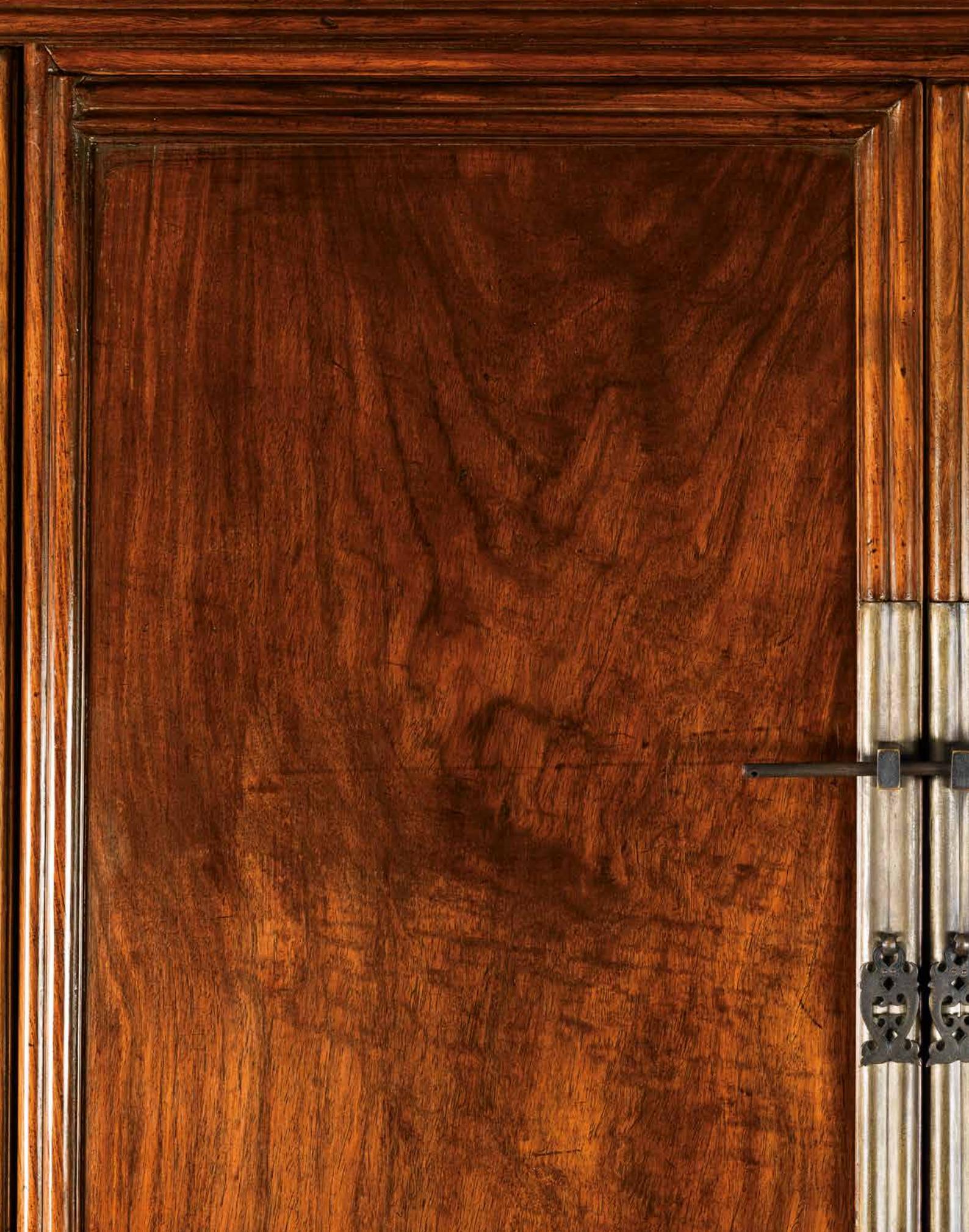
美國私人珍藏

邊款：伯堅勒、王雲、紫笙

印文：東海兒長尾六通氏、不因人熱、淦印、敬堂、臣王起人



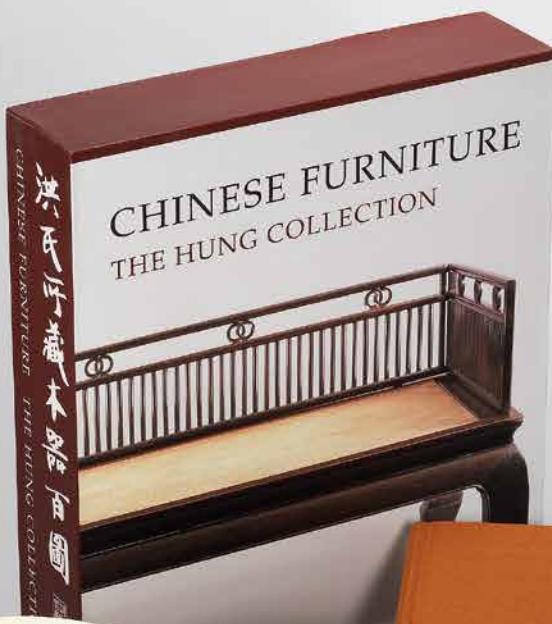
impressions 印文



CHINESE CLASSICAL  
FURNITURE from the  
RAYMOND HUNG  
COLLECTION

洪建生珍藏中國古典傢具

LOTS 2949-2957  
拍品 2949-2957



CHINESE CLASSICAL  
FURNITURE from the  
RAYMOND HUNG  
COLLECTION

洪建生珍藏中國古典傢具

Together, Raymond Hung and Mimi Wong amassed one of the most comprehensive and celebrated collections of Chinese furniture in Asia. The collecting couple were drawn to the elegant lines and beautiful woods found in Classical Chinese furniture. The mid-1980s was an exciting time to be collecting Chinese furniture. Important and informative examples emerged in China fuelling leaps in scholarship and influencing connoisseurship. Into this exciting atmosphere, Raymond Hung entered the market, which enabled him to study and collect some of the rarest and most important examples.

The collection was shaped by preeminent New York dealer, Robert H. Ellsworth, who with the publication of his 1971 *Chinese Furniture: Hardwood Examples from the Ming and Early Ch'ing Dynasty* inspired a new generation of scholars and collectors to the field. This seminal book re-shaped the discussion around Chinese furniture and remains one the defining publications dedicated to the subject. Under Ellsworth's guidance, Raymond Hung sought significant examples in *huanghuali* and *zitan*, but also expanded the collection to include important lacquer examples and refined scholar's objects. Their relationship developed into an everlasting friendship with frequent visits to Mr. Ellsworth's New York apartment and estate in Connecticut.

In 1996, Robert Ellsworth published *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, volume I and followed this publication with volume II in 2005. In 1998, highlights from the collection were exhibited at the Asian Art Museum, San Francisco and published in the accompanying catalogue, *Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties*.

Mr. Raymond Hung currently serves as the Executive Committee Director of the Min Chiu Society, an organization he has been a member of for over 25 years. During his collecting journey, Mr. Hung has had the opportunity to learn from and acquire works from the most distinguished dealers of Chinese furniture, including Robert H. Ellsworth, Hei Hunglu and Albert Chan of Chan Shing Kee. He is indebted for their attention, experience, and scholarship.

洪建生與王家琪所庋藏的中國古代傢具，曾是亞洲遠近馳名且品種最為齊全的傢具收藏。二人因傢具的木材肌理及線條弧度之美而被深深吸引。一九八零年代中期正是收藏中國傢具的最佳時機。中國境內流出不少重中之重且前所未見的器件，不僅彌補學術界之不足，在鑒藏界亦產生相對的影響力。在如此另人振奮的氛圍下，洪建生開始打入市場，著手學習並收藏一些重要珍罕的中國傢具。

這批傢俱的收藏體系，實由紐約知名古董商安思遠為其組織而成。安思遠於1971年所著的《中國傢具：明及清初硬木實例》啟發不少傢俱界新一輩的藏家學者。而這本值得精讀之作，在重新探討中國古代傢具之餘，更成為傢俱收藏的入門指標。在安思遠的指導下，洪氏除了尋找黃花梨及紫檀傢具的重要品種外，同時也擴充其自身漆器及文房用具的收藏。對於安思遠，洪氏先後三顧草廬，因多年拜訪其紐約及康涅狄格的邸宅而建立起歷久彌堅的友誼。

安思遠於1996年出版《洪氏所藏木器百圖》上冊，並於2005年出版下冊。1998年，洪氏珍藏的部份精品更在舊金山亞洲藝術博物館中展出，並載於是次展覽圖錄—《風格的實質：明末清初中國傢俱》當中。

作為敏求精舍逾二十五載之成員，洪氏現仍擔任敏求精舍的執行委員。在其珍襲密斂之際，洪氏更有機會得以從安思遠、黑洪祿、及陳勝記陳鑒泉等多位傢具古玩行中巨擘身上賞古尋珍，並對其淵博之學識，豐富之經驗，表以感恩載德之情。

~ 2949

A RARE PAIR OF HUANGHUALI HEXAGONAL ARMCHAIRS  
QING DYNASTY, 18TH CENTURY

Of rare hexagonal shape, the mat seat is set within a carved double-moulded frame below the straight back and sides, fitted with slender vertical spindles. The whole is raised on five legs of rounded section inset with plain aprons and shaped spandrels, and are joined by low stretchers at the sides and a foot rail at the front. 33 1/2 in. (85 cm.) high, 24 3/4 in. (63 cm.) wide, 17 in. (43.5 cm.) deep (each)

(2)

HK\$2,400,000-4,000,000

US\$310,000-510,000

清十八世紀 黃花梨六角南官帽椅一對

fig. 1  
圖一

## LITERATURE

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, vol. 1, New York, 1996, pp. 88-89, no. 24

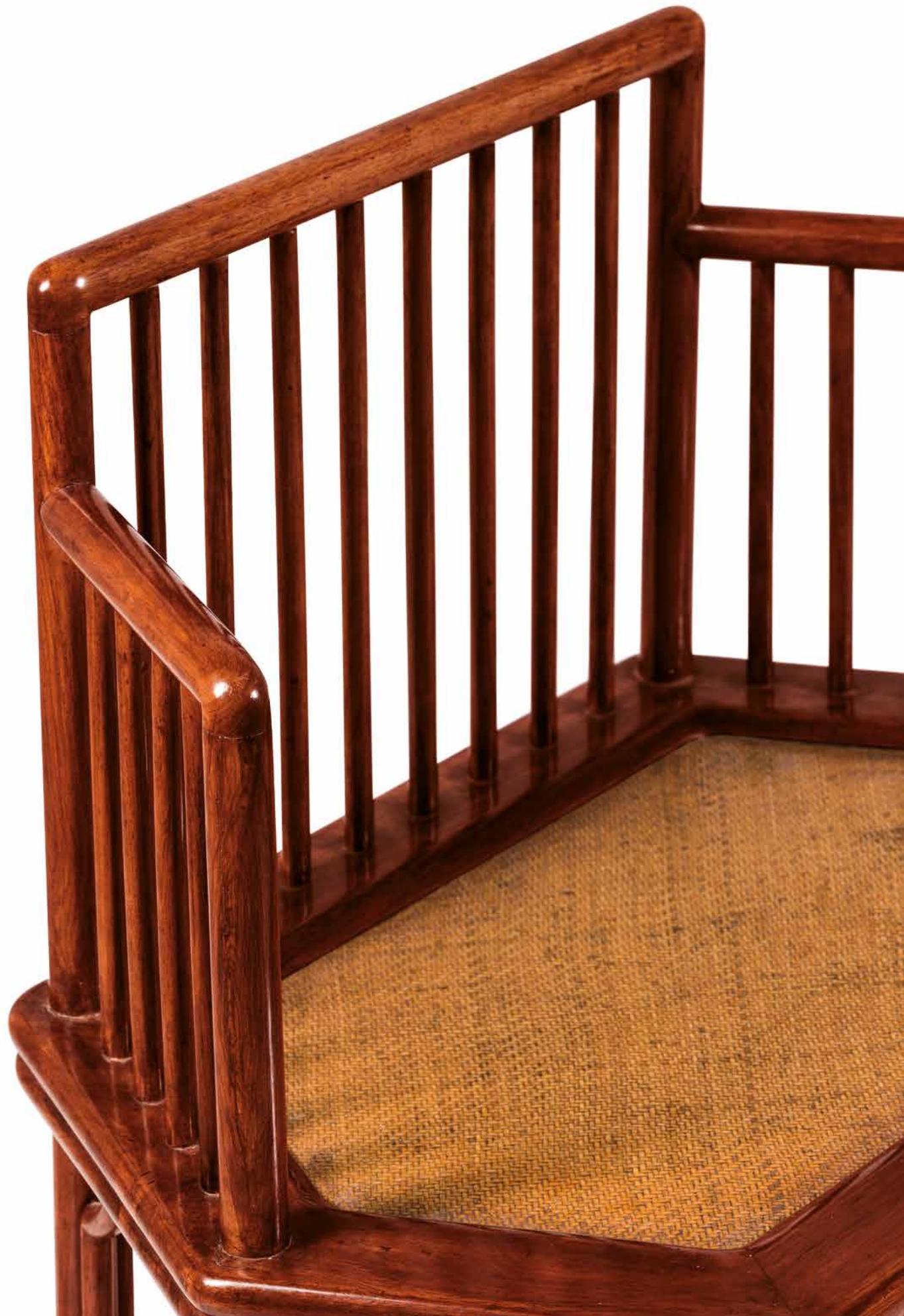
Hexagonal chairs appear to be a variant on the more commonly seen rectangular lowback armchairs, *meiguiyi*, also known as a 'rose' chair. This type of chair was popular in the Ming dynasty for its light construction and elegant appearance. Extant examples of hexagonal low-back armchairs are very rare, though evidence for this form exists in woodblock prints and paintings. One scroll from the set of twelve hanging scrolls from the *Twelve Beauties* in the Yuanmingyuan dated to the Kangxi period, 1709-1723, depicts an elegant lady seated in a spotted bamboo hexagonal low-back chair while viewing antiques placed on a gilt-lacquer table (fig. 1). Similar to the present example, the spotted bamboo-hexagonal chair is also constructed with vertical spindles in the arms and back.

The most comparable example of the present pair of chairs was in the Philippe De Backer Collection (Lu Ming Shi Collection) and illustrated in Ming, *l'Age d'Or du Mobilier Chinois*, Paris, 2003, p. 102, pl. 22, which display similar use of the vertical spindles and shaped aprons below the seat. A pair of *zitan* hexagonal low back armchairs with vertical spindles and intertwined double circle struts are illustrated by Grace Wu Bruce in *Chinese Classic Furniture: Selections from Hong Kong & London Gallery*, Hong Kong, 2001-2002, p. 42, no. 12. See, also, the *huanghuali* hexagonal armchair with tall back and curved, three-part splat, illustrated by Wang Shixiang et. al., *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, Hong Kong, 1990, p. 51, no. A80. Compare, another single *huanghuali* armchair with cusped aprons below the seat and stepped stretchers sold at Christie's New York, 17 September 2008.

Related chairs with unusual seat construction include a pair of *zitan* armchairs with begonia-shaped seats illustrated by G. Wu Bruce in *Zitan Furniture from the Ming and Qing Dynasties*, Hong Kong, 1999, p. 24, no. 8 and a pair of fan-shaped *huanghuali* armchairs illustrated by N. Grindley and F. Hufnagel, *Pure Form: Classical Chinese Furniture: Vok Collection*, Munich, 2004, pls. 20 and 21.









## 2949 Continued

### 著錄

安思遠，尼古拉斯·葛瑞德雷，柯安霓合著，《洪氏所藏木器百圖》，上冊，紐約，1996年，頁88–89，編號24

相較於玫瑰椅，六角官帽椅的型更為變化多端。此種椅式因設計精巧，在明代大行其道，明代木刻版畫和繪畫雖有六角官帽椅的記錄，但至今得以保存之例極少。其中一幅作於康熙48年至雍正元年間的《十二月美人圖》，即描繪宮中女子端坐於一竹製之六角官帽椅賞看置於黑漆描金案上的古玩（圖一）。其椅設計亦如本品般，椅背及扶手下方均設有疏背直檻。

一對侶明室藏品中極具參考價值的例子，刊載於《Ming, l'Age d'Or du Mobilier Chinois》，巴黎，2003年，頁102，圖版22號，同樣具有直檻及六角椅座設計。另外還有一對同樣具有直檻及中間加飾雙圈卡子花的紫檀六角官帽椅則刊載於《Chinese Classic Furniture: Selections from Hong Kong & London Gallery, Hong Kong》，2001–2002年，頁42，編號12；此外，可再參考兩件類似例：一件後背較高且呈弧形的黃花梨六角椅，收錄於王世襄，《中國傢具賞鑑：明代和清代早期》，下冊，香港，1990年，頁51，編號A80；另一件則採用步步高趕枨的黃花梨六方形玫瑰椅，其為2008年9月17日於紐約佳士得，拍品153號。

相關參考例件，可見一對紫檀海棠形玫瑰椅，載於嘉木堂，《Zitan Furniture from the Ming and Qing Dynasties》，1999年，頁24，編號8；以及一對黃花梨扇形玫瑰椅，收錄於N. Grindley and F. Hufnagel，《Pure Form: Classical Chinese Furniture: Vok Collection》，慕尼黑，2004年，圖版20及21號。



PROPERTY FROM THE RAYMOND HUNG COLLECTION

~ 2950

A RARE HUANGHUALI RECESSED-LEG SIDE  
TABLE

QING DYNASTY, 17TH-18TH CENTURY

The rectangular top is flanked by graceful everted ends, and is carved with elegant beadwork along the outside edges, above the shaped aprons and cloud-form spandrels. The splayed, slightly tapering legs are of rectangular section and are carved with a raised bead running down the centre of each outside face, terminating in *ruyi*-form hoof feet raised on stepped chucks.  
32 ½ in. (83 cm.) high, 46 ½ in. (118 cm.) wide,  
15 in. (38.1 cm.) deep

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

US\$390,000-640,000

清十七 / 十八世紀 黃花梨翹頭案

LITERATURE

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, vol. 1, New York, 1996, pp. 136-137, no. 47

The form of the present table, with its shaped aprons, elaborate spandrels, mid-leg 'barbed leaf' carving and *ruyi*-form feet is a particularly archaic one, derived from the open-panel box construction developed as early as the Tang dynasty. Several small wine tables with such features can be seen in the Song-dynasty painting album, *Tianlai ge jiucang Songren huace*, part of which is illustrated in Wang Shixiang's *Connoisseurship of Chinese Furniture*, vol. I, Hong Kong, 1990, p. 55, fig. 2.20. A few extant examples of this form are known, including one at the Nelson-Atkins Museum, illustrated by Roger Ward and Patricia Fidler in *The Nelson-Atkins Museum of Art: A Handbook of the Collection*, New York, 1993, p. 342, and another example in *tielimu* illustrated by Wang Shixiang in *ibid.*, vol. II, p. 78, no. B36, although both lack the everted ends. For a slightly larger example with everted ends and very similar mid-leg 'barbed-leaf' carvings in the Royal Ontario Museum, see R. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New Fairfield, CT, 1970, no. 53.





## 2950 Continued

### 著錄

安思遠，尼古拉斯·葛瑞德雷，柯安霓  
合著，《洪氏所藏木器百圖》，上冊，  
紐約，1996年，頁136–137，編號47

此案典雅華貴，案面兩端翹頭，壺門牙條曲線  
優美，兩邊牙頭鏤出線條流轉之如意雲紋，牙  
條、牙頭邊起陽線，腿足與案面以插肩斜榫接  
合，案腿末端刻如意雕花，且有階形托足。壺  
門造型當由初唐壺門券口式箱形傢具發展而  
來。體型較小之翹頭案已見於宋人畫冊，如《天  
籟閣舊藏宋人畫冊》，部份畫冊即載於王世襄，  
《明式傢具研究》，上冊，香港，1990年，  
頁55，圖版2.20號。另外還有數件與此案相  
似之例，包括納爾遜·阿特金斯藝術博物館  
的一件館藏平頭案，其收錄在Roger Ward及  
Patricia Fidler的《The Nelson-Atkins Museum  
of Art: A Handbook of the Collection》，紐約，  
1993年，頁342；及一件鐵力木平頭案，同樣  
載於王世襄，《明式傢具研究》，下冊，香港，  
1993年，頁78，圖版B36號。而加拿大皇家  
安大略省博物館則藏有一件同樣兩端翹頭，案  
面與案腿為插肩榫之相似例，其載於安思遠，  
《中國傢具：明至清初的硬木實例》，新費爾  
菲爾德，1970年，編號53。



~ 2951

A FINE LARGE PAIR OF *HUANGHUALI* ROUND-CORNER TAPERED CABINETS, *YUANJIAOGUI*  
QING DYNASTY, 17TH-18TH CENTURY

Each well-proportioned cabinet is constructed with a rounded, protruding, rectangular, double-cushion moulded top supported on slightly splayed corner posts of conforming shape. The figured floating-panel doors are contained within rounded moulded frames and fitted with shaped lockplates and pulls. The doors open from the removable centre stile to reveal two drawers, all above the moulded aprons and spandrels which curve upwards into unusual half-cloud-shaped terminals.

69  $\frac{3}{4}$  in. (177.2 cm.) high, 36  $\frac{1}{2}$  in. (92.7 cm.) wide,  
19  $\frac{1}{2}$  in. (49.5 cm.) deep (each) (2)

HK\$9,000,000-12,000,000 US\$1,200,000-1,500,000

LITERATURE

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, vol. 1, New York, 1996, pp. 190-191, no. 74

The form of the current pair of cabinets stands out as a truly exquisite example of its type, all the rarer for being a pair. The simplicity and elegance of form of these cabinets is in the classical Ming style. The very subtle splay in its design lends a sense of stability and balance to the form while retaining a very graceful and pleasing profile. The form was widely used in cabinet making throughout the Ming and Qing dynasties.

Of special note on the present cabinets is the choice of wood used for the floating panels on the doors. The distinctive figuration on the four broad, single panels indicates that they were cut from the same piece of timber, and the energetic movement of the grain suggests it may have incorporated a large burl. The panels are fitted with the grain set at opposing mirror image, thus giving a sense of drama and motion to the cabinets. The careful matching of the door suggests that the cabinetmaker intentionally designed the cabinets to feature the natural markings of the wood and had a sensitivity for materials. It is rare to find cabinets of this large size with such deliberate and careful use of the natural markings in the wood.

Numeric markings on the inner frame of the cabinets, reading one (一) on one cabinet and four (四) on the other, suggest that the cabinets were originally part of a larger set of four cabinets.

A slightly larger pair of cabinets (184 cm. high) is illustrated by Wang Shixiang and Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, pp. 130-31, no. 61, and was later sold at Christie's, New York, 19 September 1996, lot 19. This pair was of very similar construction to the present pair from the Hung Collection, the aprons are left undecorated, the posts and frame members are square with no moulding.

清十七/十八世紀 黃花梨圓角櫃一對

著錄

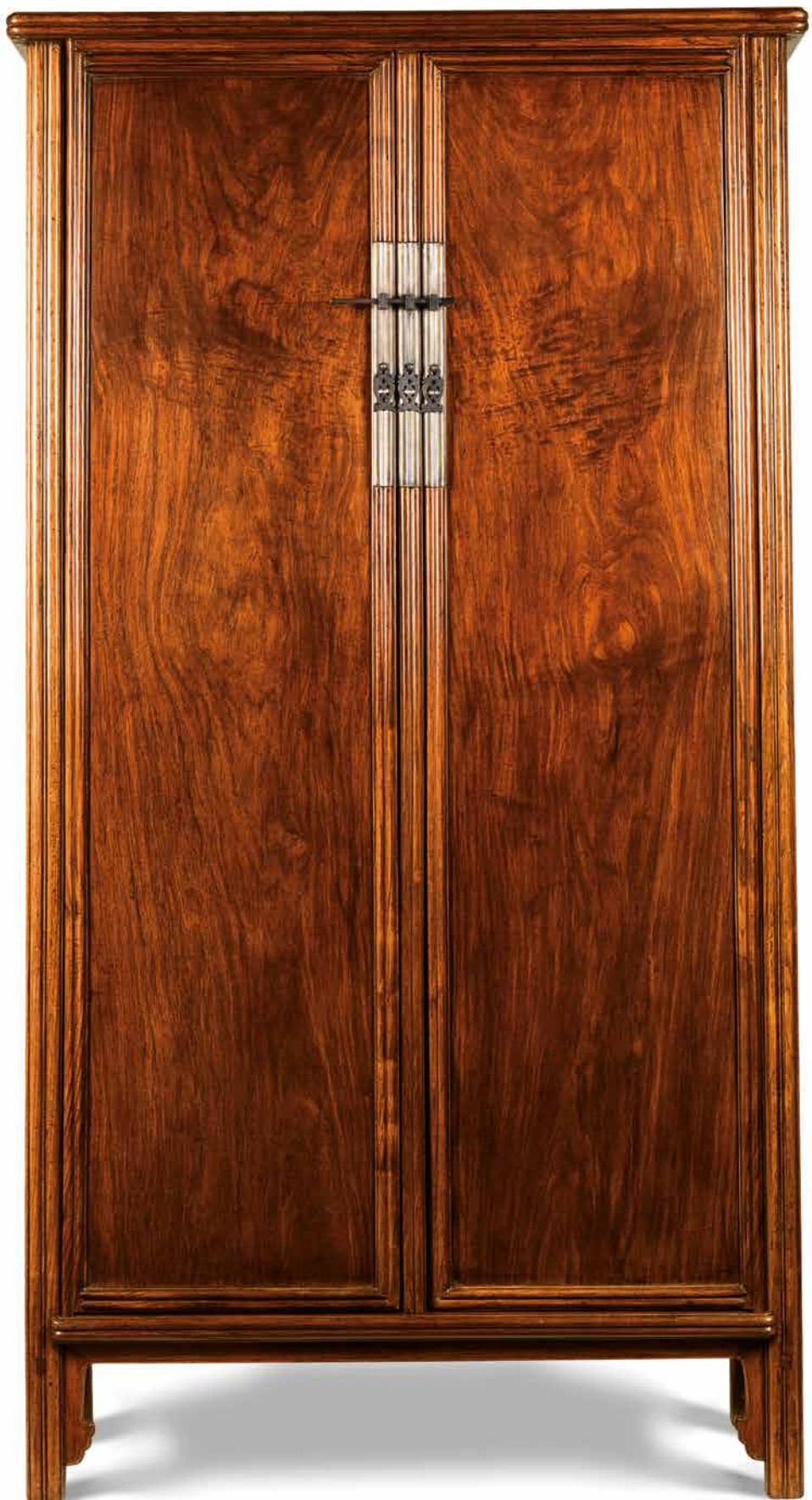
安思遠,尼古拉斯·葛瑞德雷,柯安霓合著,《洪氏所藏木器百圖》,上冊,紐約,1996年,頁190-191,編號74

此對圓角櫃充份展現明代傢具的簡練沉穆,得以成對流傳,實為罕見。其通體光素,比例勻稱,而上窄下寬的櫃形,更是明清通用的式樣。

本品最特別之處在於此對圓角櫃的四扇門板皆取自同一木料,而木紋更是對稱相抵,此亦足見匠人獨具匠心之處。現存例件如本品般之尺寸及門板上的木紋搭配設計依舊罕見。此對木櫃還在木框內部分別有「一」及「四」的記號,證明其原屬四件大櫃的部件之一。

相較於此對圓角櫃,另可參考一對尺寸略高(高184公分)的圓角櫃,其刊載於王世襄與柯惕思的《Masterpieces from the Museum of Classical Chinese Furniture》,芝加哥,1995年,頁130-31,編號61,後又見於紐約佳士得,1996年9月19日,拍品19號。







~ 2952

AN IMPOSING HUANGHUALI PLANK TOP  
PEDESTAL TABLE

QING DYNASTY, 18TH CENTURY

The massive single-plank top is supported by heavy pedestals, each with a flush two panel top set into a square frame with concave moulding at each corner. Each outside face of the square legs and base stretchers is carved with a deep concave moulding, with an additional, smaller thumb-groove running along the inside edge, and the rectangular aprons and spandrels have a raised rectangular bead. The pedestals are raised on short bracket feet.

36 1/2 in. (92.7 cm.) high, 93 1/2 in. (237.5 cm.) wide,  
16 3/4 in. (42.5 cm.) deep

HK\$5,000,000-7,000,000 US\$650,000-900,000

清十八世紀 黃花梨獨板架几案

EXHIBITED

Asian Art Museum of San Francisco, *Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties*, 17 January - 6 September 1998

LITERATURE

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, vol. 1, New York, 1996, pp. 178-179, no. 68  
R. Hatfield Ellsworth, *Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties*, Asian Art Museum of San Francisco, 1998, pp. 80-81, pl. 25

Surviving examples of plank-top pedestal tables are quite rare, and compared to other types of tables, relatively few extant examples are known. The method of demountable construction is most often seen on these early examples with thick and heavy plank tops, as it made the transportation of such tables much easier. In addition, plank-top pedestal tables appear to be quite rare, owing to the fact that their easily dissembled members can become separated over the years, the planks in particular often sacrificed for repairs.

Compare the pedestals of the present table with a separated pair, one of which is illustrated by Gustave Ecke in *Chinese Domestic Furniture*, Rutland, VT, 1962, pl. 92, no. 71, and the other, which is now at the Nelson-Atkins Museum, illustrated by Roger Ward and Patricia Fidler in *The Nelson-Atkins Museum of Art: A Handbook of the Collection*, New York, 1993, p. 345; the Ecke/Nelson-Atkins pair share the same thick, square-sectioned members but lack the elegant beading and moulding found on the current examples. See, also, a slightly smaller example published by Wang Shixiang in *Connoisseurship of Chinese Furniture*, vol. II, Hong Kong, 1990, p. 117, no. B124 (which the author notes was once approximately 250 cm. wide but was reduced), and note, also, the massive example from the collection of Jonathan and Jessika Auerbach sold at Christie's New York, 21-22 March 2013, lot 1323.



## 展覽

三藩市亞洲藝術博物館，《Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties》，1998年1月17日—月6日

## 著錄

安思遠，尼古拉斯·葛瑞德雷，柯安霓合著，《洪氏所藏木器百圖》，上冊，紐約，1996年，頁178–179，編號68。

安思遠著，《Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties》，三藩市亞洲藝術博物館，1998年，頁80–81，25號

獨板架几案可謂鳳毛麟角，相較之下，現存例僅數件。為方便運輸，早期傢具設計多見此種獨板與案几分離之架几案。基於獨板易與案几長年分離，加上常被用作分割製造其他修復件，因而現今仍能保存完整之架几案實為罕見。

相較於其它事例，可參考兩件原為一對的架几案，一件收錄於 Gustave Ecke，《Chinese Domestic Furniture》，佛蒙特州拉特蘭，1962年，圖版92，編號71；而另一件則藏於納爾遜·阿特金斯藝術博物館，載於 Roger Ward 及 Patricia Fidler 的《The Nelson-Atkins Museum of Art: A Handbook of the Collection》，紐約，1993年，頁345。此對架几案同樣具厚實獨板，但卻缺少如此件拍品般邊起陽線的設計。王世襄，《明式傢具研究》，1990年，頁117，編號B124，亦刊載一件體積較小的架几案（書中作者亦加註認為此案原為250釐米長）。而紐約佳士得於2013年3月21–22日亦拍過一件體積較大之架几案，原為 Jonathan 及 Jessika Auerbach 所藏。







~ 2953

A HUANGHUALI DAYBED WITH CABRIOLE LEGS

QING DYNASTY, 17TH-18TH CENTURY

The hard mat seat is enclosed within the wide rectangular frame carved with moulded edge and supported on a narrow waist, above the elegant curvilinear, beaded apron. The whole is supported on thick cabriole legs and raised on small chucks.

19  $\frac{1}{11}$  in. (50 cm.) high, 79  $\frac{1}{2}$  in. (202 cm.) wide,  
42  $\frac{1}{16}$  in. (107.5 cm.) deep

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

US\$650,000-900,000

清十七/十八世紀 黃花梨三彎腿榻

LITERATURE

R. Hatfield Ellsworth, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, vol. 2, New York, 2005, pp. 100-101, no. 45

The platform bed, or *ta*, with its simple and restrained lines, represents one of the most popular forms found in classical Chinese furniture design. The use of the daybed was manifold - during the day, it served as a sitting platform, and at night a bed. In *Austere Luminosity of Classical Chinese Furniture*, Berkeley, 2001, pp. 105-21, S. Handler discusses the origins and uses of this intriguing form.

Platform daybeds are typically constructed with straight aprons and either curved or straight legs. Daybeds with cabriole legs, such as the present example, are quite rare and only a few examples have been published. See, a rare example of a daybed with cabriole legs formerly in the Museum of Classical Furniture Collection, sold at Christie's New York, Important Chinese Furniture, Formerly the Museum of Classical Chinese Furniture, 19 September 1996, lot 54. Compare, also, a *huanghuali* luohan bed with cabriole legs illustrated by G. Ecke in *Chinese Domestic Furniture*, Beijing, 1944, p. 26, pl. 20. Though few extant examples exist, Ming dynasty woodblock prints depict examples with cusped aprons, such as one found the novel *Jin Ping Mei* shows an amorous couple seated upon a daybed with cusped aprons similar to the present example (fig. 1).



## 著錄

安思遠，尼古拉斯·葛瑞德雷，柯安霓合著，《洪氏所藏木器百圖》，下冊，紐約，1996年，頁100–101，編號45

榻，因結構嚴謹，線條簡潔，成為中國古代傢具典型的樣式之一。其用途多廣，可坐可卧。S. Handler在《Austere Luminosity of Classical Chinese Furniture》，柏克萊，2001年，頁105–21中，即有篇幅講述榻之相關典故。

榻有無束腰與有束腰之分，或直腿、或彎腿。三彎腿榻的相關例件極少，只有某些曾經發表，包括一件曾入藏中國古典傢具博物館的三彎腿榻，之後則見於紐約佳士得，1996年9月19日，拍品54號；另外還可參照一件黃花梨三彎腿羅漢床，刊載於G. Ecke的《Chinese Domestic Furniture》，北京，1944年，頁26，圖版20號；而明代《金瓶梅》版畫插圖中，亦載錄一件相似例（圖一）。

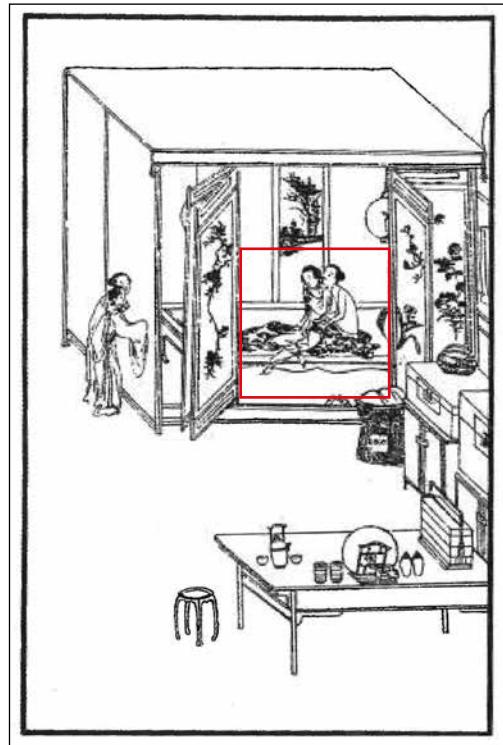


fig. 1  
圖一







~ 2954

A HUANGHUALI CORNER-LEG PAINTING TABLE  
QING DYNASTY, 17TH-18TH CENTURY

The single-panel top is set into a rectangular frame 'four-sides-flush' supported on thick square-sectioned legs terminating in short hoof feet. The gracefully-curved and slightly-recessed humpback stretchers are of square section, and touch the underside of the top frame.

33 in. (83.8 cm.) high, 78 in. (198.2 cm.) wide,  
22 ½ in. (57.2 cm.) deep

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

US\$390,000-640,000

LITERATURE

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, vol. I, New York, 1996, pp. 156-157, no. 57

The unusual and rustic form of this table, with its distinct lack of ornamentation and stripped down construction, only highlights its massive form and generous use of *huanghuali*. Lacking a waist or aprons, the structure is supported purely by the solid members of the frame and legs, and by the sinuous curve of the humpback stretchers, which directly abut the underside of the table frame itself. The rigid angularity of the form is softened somewhat by the curve of the stretchers, and by the restrained groove cut into the inside edge of the outside face of the legs.

Few examples of this form are known; a related example, but with tapering legs and with diminutive aprons, was sold at Christie's New York, 21 March 2000, lot 8. Another corner-leg table with square legs and without aprons, but with 'giant's arm' braces instead of humpback stretchers, is illustrated by R. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New Fairfield, CT, 1970, no. 54.

清十七 / 十八世紀 黃花梨四面平畫案

著錄

安思遠,尼古拉斯·葛瑞德雷,柯安霓合著,《洪氏所藏木器百圖》,上冊,紐約,1996年,頁156-157,編號57

此可拆式黃花梨畫案造型簡練質樸,體積碩大,用料奢豪為其一大特色。畫案採四面平式無束腰,桌面用粽角榫與腿足相交,各腿間以羅鍋枨固定,內翻馬蹄足。羅鍋枨的轉折將平直硬拐的畫案看來更為委婉自然。桌面邊框下段仍見有一微凹線腳,依稀見其沿各桌腿內側直貫平坦之蹄足。

類似畫案有數例可供參照,其中一件束腰窄小,桌腿下收,為紐約佳士得20001年3月21日,拍品8號;另一件為無束腰霸王枨方桌,其刊載於安思遠,《中國傢具:明至清初的硬木實例》,新費爾菲爾德,1970年,編號54。







2955

A BURLWOOD CANTED SEAL CHEST

QING DYNASTY, 17TH-18TH CENTURY

The domed top opens to reveal a single tray, and the single panel doors open to reveal the interior fitted with drawers. The whole is set into a base with a shaped apron.  
18 ½ in. (47. cm.) high, 16 ½ in. (41.9 cm.) wide,  
13 ½ in. (34.3 cm.) deep

HK\$600,000-800,000

US\$78,000-100,000

EXHIBITED

Asian Art Museum of San Francisco, *Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties*, 17 January - 6 September 1998

LITERATURE

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, vol. 1, New York, 1996, pp. 218-219, no. 88

R. Hatfield Ellsworth, *Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties*, Asian Art Museum of San Francisco, 1998, pp. 92-93, pl. 31

Burlwoods were commonly used for scholar's objects and were chosen for their richly textured surface. The simple and restrained form of the brush pot, boxes, and seal chests, were the ideal objects to showcase the highly patterned and variegated colours inherent to burl. The present example is notable for its unusually large size and the its use of material. Large sections of burl are difficult to source, as the tightly knotted grain is susceptible to splits and breaks, making this elegant seal chest even more rare.

Compare a smaller *zitan* seal chest (36 cm. high) of similar proportions and also with a cover, illustrated in *Feast by a Wine Table Reclining on a Couch: The Dr. S.Y. Yip Collection of Classic Chinese Furniture III*, Hong Kong, 2007, pp. 192-3, pl. 70. See, also, a *zitan* seal chest with canted top and metal fittings, formerly in the Lai Family Collection, sold at Christie's New York, 17 September 2015, lot 936.

清十七/十八世紀 瘦木盤頂官皮箱

展覽

三藩市亞洲藝術博物館，《Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties》，1998年1月17日 - 9月6日

著錄

安思遠，尼古拉斯·葛瑞德雷，柯安霓合著，《洪氏所藏木器百圖》，上冊，紐約，1996年，頁218-219，編號88

安思遠著，《Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties》，三藩市亞洲藝術博物館，1998年，頁92-93，31號



2956

A BURLWOOD CIRCULAR BOX AND COVER

QING DYNASTY, 19TH CENTURY

Of rounded form, the box and cover is carved from attractively patterned burl and is of amber-honey tones.

8 ½ in. (21. cm.) diam.

HK\$50,000-70,000

US\$6,500-9,000

LITERATURE

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, vol. 1, New York, 1996, pp. 214-215, no. 86

清十九世紀 瘦木圓蓋盒

著錄

安思遠，尼古拉斯·葛瑞德雷，柯安霓合著，《洪氏所藏木器百圖》，上冊，紐約，1996年，頁214-215，編號86



2957

A *LONGYANMU* DISPLAY STAND

QING DYNASTY, 18TH-19TH CENTURY

The richly-grained top is finely carved with a moulded edge above a narrow waist. The whole is raised on plain, beaded aprons and inward-curving legs joined by straight base stretchers.

13 ¾ in. (34.7 cm.) wide

HK\$70,000-90,000

US\$9,100-12,000

LITERATURE

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, vol. 1, New York, 1996, pp. 116-117, no. 56

*Longyan* wood, or 'dragon's eye' wood, is characterized by its golden yellow tones and strongly rippled grain, and is most often found in Fujian province. As the wood is formed from networks of interlocked grains, it is often quite difficult to work with. Therefore, items fashioned from *longyanmu* tend to be desk objects and smaller pieces of furniture, such as the present stand. A waisted *longyanmu* rectangular sale sold at Christie's New York, *Elevated Beauty: A Selection of Fine Chinese Display Stands from an Important Private American Collection*, 17 September 2015, lot 1041.

清十八 / 十九世紀 龍眼木座

著錄

安思遠,尼古拉斯·葛瑞德雷,柯安霓合著,《洪氏所藏木器百圖》,上冊,紐約,1996年,頁116-117,編號56





THE PROPERTY OF A LADY

2958

A VERY RARE PAIR OF JICHIMU YOKEBACK  
ARMCHAIRS, SICHUTOU GUANMAOYI

QING DYNASTY, 18TH CENTURY

The round top rail of the 'official's hat' armchair with backward-projecting ends supported on round, slender stiles and extending to the back legs, the S-curved splat framing three panels, the top with a raised central panel and cut to reveal straight, tight grain, the middle with highly figured, feathery grain reminiscent of mountainous landscapes and the bottom section with beaded opening, the arms, with small curvilinear spandrels extending beyond the front posts, the legs joined by narrow beaded aprons, the stretchers and the footrest.

40 ¼ in. (112 cm.) high, 22 ¾ in. (58 cm.) wide,  
18 ½ in. (47 cm.) deep

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

US\$110,000-190,000

PROVENANCE

The Museum of Classical Chinese Furniture Collection, sold at  
Christie's New York, 19 September 1996, lot 31

LITERATURE

Sarah Handler, "A Yokeback Chair for Sitting Tall", JCCFS,  
Spring 1993, p. 19, figs. 25 and 25a

Wang et al., *Masterpieces from the Museum of Classical Chinese Furniture*, Hong Kong, 1995, p. 52, no. 24

Sarah Handler, *Austere Luminosity of Chinese Classical Furniture*,  
London, 2001, p. 56, fig. 4.19

*Jichimu* is a type of wood with a signature feather-like patterned grains, smooth on the surface but low in lumber yield. It is very rare to find furniture made in *jichimu* especially chairs in pairs. The back splat of the present lot demonstrate the scholarly enjoyment from various patterns of the grains, by applying different cuts in wood processing. The upper panel with fine straight grain is taken from radially cut wood, while the feathered grain panel is taken from tangentially cut wood, the order for the panels being reversed on the two chairs.

清十八世紀 鶴鵠木四出頭官帽椅一對

四出頭通體圓材，搭腦兩端彎曲上翹，中成枕型，下飾角牙，接腿一木連做。S型靠背板分三段做，上段落堂踩鼓，中段飾素材面板，下段魚肚式亮腳。扶手與鵠脖均為彎材，相交處安有角牙。座面藤屨，座面下飾券口牙，邊起陽線，腿間施步步高管腳枨。

鶴鵠木，亦通雞翅木，紋理特色如羽毛紋而得其名。表面光滑細緻，出大材率極低，因而成大件傢具者稀少，如本拍品四出頭官帽椅一對，實屬難得。此對椅子獨特之處，在於其靠背板巧妙善用了鶴鵠木的獨特紋理，以木材的不同切面，展示其紋理變幻，兩椅互相呼應，彷如山水，獨具匠心，盡顯文人情趣的視覺盛宴。

來源

加州文藝復興山莊中國古典家具博物館舊藏，紐約佳士得，  
1996年9月19日，拍品31號

著錄

Sarah Handler, 《A Yokeback Chair for Sitting Tall》, JCCFS, 1993年春, 頁19, 圖25及25a

王世襄及其他, 《Masterpieces from the Museum of Classical Chinese Furniture》, 香港, 1995年, 頁52, 24號

Sarah Handler, 《Austere Luminosity of Chinese Classical Furniture》, 倫敦, 2001年, 頁56, 圖4.19





ANOTHER PROPERTY

2959

A *TIELI* BAMBOO-STYLE SIDE TABLE

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The thick top panel is enclosed by a rectangular frame with a double-moulded round edge, encircling the round-section corner legs joined by rounded humpback stretchers wrapping around the corners and set with panels of compressed oval shaped opening along the sides, inspired by a bamboo prototype.

66 1/8 in. (168 cm.) long, 24 13/16 in. (63 cm.) deep,

33 7/8 in. (86 cm.) high

HK\$600,000-800,000

US\$78,000-100,000

Compare the present lot to a table of the same style, dating and material, illustrated in *Chinese Furniture, Selected articles from Orientations 1984-2003*, 2004, Hong Kong, p.181, fig. 4. Also see a later example of a square table made of *tieli*, from the Mr. and Mrs. Robert Piccus Collection of Fine Classical Chinese Furniture, sold at Christie's New York, 18 September 1997, lot 71.

明末/清初 鐵力木「圓包圓」長方桌

桌子整體平材起混面，桌面攢邊打槽，邊抹冰盤沿，接捺邊，下安直枨，均裹腿做，枨上分段鑲綠環板開炮仗洞，圓材腿足榫卯接入桌面。

「圓包圓」，工匠們稱「裹腿做」，意為混面（弧形的表面）的枨邊和橫枨包裹著圓材腿的一種木工做法，意念來自於竹製傢具。王世襄1990年香港出版的《明式家具研究》中亦見數例，書中亦論述此做法難度較高，耗費時間和技巧。鐵力木材質堅硬沉穩，北京故宮博物院亦見清宮舊藏鐵力木傢具。《美成在久》2004年於香港出版的《Chinese Furniture, Selected articles from Orientations 1984-2003》，頁181圖4見一相似造型及年代的鐵力木半桌例子。另見一鐵力木小方桌，畢格史夫婦珍藏中國古典家具，於紐約佳士得1997年9月18日拍賣，拍品71號。





THE PROPERTY OF A HONG KONG COLLECTOR

~ 2960

A HUANGHUALI CORNER-LEG TABLE

QING DYNASTY, 17TH-18TH CENTURY

The table has a panel set within the rectangular frame, above a narrow waist and plain beaded aprons, supported on legs of square section joined by beaded humpback stretchers and terminating in hoof feet.

44 1/8 in. (112 cm.) long, 23 5/8 in. (60cm.) deep, 34 5/8 in. (88 cm.) high

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

US\$110,000-150,000

The form of the present table with its simple and elegant lines, is one of the most successful and popular forms found in Chinese furniture construction. Compare to a very similar table from the Jane and Leopold Swergold Collection, sold at Christie's New York, 17-18 March 2016, lot 1308; and a closely related table of this form, illustrated by R.H. Ellsworth, *Chinese Furniture*, New York, 1970, no. 66, and later sold at Christie's New York, 18 March 2015, lot 169.

清十七/十八世紀 黃花梨束腰羅鍋枨長方桌

桌面攢框鑲心，下承束腰，腿和牙條抱肩榫相接，四腿間安羅鍋枨，方材直腿足挖內翻馬蹄。

本拍品簡潔有力、平易近人的設計乃明式桌案中最受歡迎的一類，於明清兩代皆為盛行。見一非常相近例，其為Jane and Leopold Swergold舊藏，後於紐約佳士得2016年3月17-18日拍賣，拍品1308號；另見一同樣造型的例子，載於安思遠著《中國家具》，紐約，1970年，圖版66號，後於紐約佳士得2015年3月18日拍賣，拍品169號。





~ 2961

## A LINGBI 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.

15 ¾ in. (40 cm.), *hongmu* stand

HK\$120,000-180,000

US\$16,000-23,000

This lot is subject to CITES export/import restrictions and the historical CITES paperwork is not available and it will not be possible to obtain a CITES export permit to ship this lot to addresses outside Hong Kong post-sale. The lot can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom. Please contact the department for further information.

## 靈璧石「壺中九華」擺件

北宋蘇軾見友人湖口人李正臣之藏石，玲瓏宛轉，如本拍品，並以詩紀之。  
「清溪電轉失雲峰，夢裏猶驚翠掃空。五嶺莫愁千嶂外，九華今在一壺中。天池水落層層見，玉女窗虛處處通。念我仇池太孤絕，百金歸買碧玲瓏。」

## 來源

泥留齋珍藏

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2964

~ 2962

## A LINGBI SCHOLAR'S ROCK

In the form of a rugged mountain precipice, the rock rises irregularly with boasting lofty mountain peaks, forming a large grotto of jagged interior. The pitted surface is formed by deep crevices, hollows and sharp edges.

16 ½ in. (42 cm.) wide, *hongmu* stand

HK\$80,000-120,000

US\$11,000-15,000

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## 靈璧石「段丘觀雲」擺件

明「素園石譜」中稱有台地又有山峰羅列之賞石為「段丘石」，其意境如唐代詩人王維曰：「中歲頗好道，晚家南山陲。興來每獨往，勝事空自知。行到水窮處，坐看雲起時。偶然值林叟，談笑無還期。」

## 來源

泥留齋珍藏

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2962

~ 2963

A LARGE ROOT WOOD SCULPTURE

The root wood is carved naturalistically with numerous openings utilising the contorted matrix of the roots creating a sense of vitality and dynamic movement.

35  $\frac{7}{16}$  in. (90 cm.) high, *hongmu* stand

HK\$100,000-150,000

US\$13,000-19,000

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木根雕「火樹銀花」擺件

來源

泥留齋珍藏

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PROPERTY FROM A PRIVATE COLLECTION

2964

A LARGE ZITAN BRUSH POT

QING DYNASTY, 18TH CENTURY

The cylindrical brush pot with thick sides is of a lustrous deep rich red tone with an attractive patina.

6 ¾ in. (17 cm.) diam.

HK\$120,000-180,000

US\$16,000-23,000

清十八世紀 紫檀大筆筒

紫檀色澤深紅絳紫，木質堅重，包漿醇厚。



2964

ANOTHER PROPERTY

~ 2965

A HARDSTONE-INSET  
HUANGHUALI TRESTLE-LEG  
DISPLAY STAND

QING DYNASTY, 18TH-19TH CENTURY

The top is inset with hardstone and everted ends above beaded aprons and cloud-form spandrels. The whole is raised on slightly splayed trestle legs joined by *chilong* openwork panels.  
5 in. (12.7 cm.) high, 13 in. (33 cm.) wide, 5 ¾ in. (14.5 cm.) deep

HK\$60,000-80,000

US\$7,800-10,000

Compare to a *huanghuali* stand of very similar shape, but with a single-plank *huanghuali* top, also dating to the 18th-19th century, from the Marie Theresa L. Virata Collection, sold at Christie's New York, 16 March 2017, lot 662.



2965

清十八/十九世紀 黃花梨嵌石翹頭案式座

瑪麗·泰瑞莎·L·維勒泰珍藏一件造型非常相似的座，惟座面為獨板黃花梨，2017年3月16日於紐約佳士得拍賣，拍品662號。

THE PROPERTY OF A LADY

~ 2966

A LARGE HUANGHUALI RECTANGULAR DOCUMENT BOX

MING DYNASTY, 16TH-17TH CENTURY

The well-proportioned box with a single panel cover is of rectangular form, mounted to the front with lobbed metal lock plate made of *baitong* that is cut to fit the beaded lip of the box and cover, the sides set with a bail handle and a knocking plate, and fixed with a cloud-form clasp.

7  $\frac{1}{8}$  in. (18 cm.) high, 16  $\frac{1}{2}$  in. (42 cm.) wide, 8  $\frac{5}{8}$  in. (22 cm.) deep

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

Grace Wu Bruce, 1996

The beautifully proportioned box with its finely figured wood and age-patinated surface is a remarkable example of a classic design.

明十六/十七世紀 黃花梨箱

來源

伍嘉恩, 1996年



PROPERTY FROM A PRIVATE COLLECTION

~ 2967

A HUANGHUALI DOCUMENT BOX  
QING DYNASTY, 18TH CENTURY

The beautifully proportioned rectangular box is decorated with finely cut bead around the box and cover rims, and inlaid to the top of the cover with *ruyi*-shaped mounts, and further inset to the front with a cloud-form hasp on the circular back plate. The wood is of a fine grain and good patina with a deep lustrous sheen.  
4 in. (9.2 cm.) high, 13 in. (33 cm.) wide,  
6 3/4 in. (16.5 cm.) deep

HK\$80,000-120,000  
US\$11,000-15,000

清十八世紀 黃花梨小箱

此箱木紋清晰、包漿自然，蓋口及箱口起燈草線，並有如意紋拍予以穿釘置於圓形面葉上。



2967



2968

PROPERTY FROM A PRIVATE COLLECTION

~ 2968

A CARVED HUANGHUALI 'FAUX BURL'  
BRUSH POT  
QING DYNASTY, 18TH CENTURY

The brush pot with thick sides is carved in imitation of burl wood, with large gnarls and knobs, and has a separately carved base plug. The brush pot is of dark honey tones complementing the beautiful rich patination of the wood.  
7 in. (18 cm.) diam.

HK\$80,000-120,000      US\$11,000-15,000

清十八世紀 黃花梨雕瘤形筆筒

筆筒厚壁深腹，外壁仿瘤雕刻，根瘤大小不一，筒底出臍。  
木料包漿豐盈，色澤溫潤沉穩。

THE PROPERTY OF A LADY

~ 2969

A LARGE HUANGHUALI RECTANGULAR DOCUMENT BOX

QING DYNASTY, 17TH-18TH CENTURY

The rectangular box with a single panel cover has a pair of bail handles at the sides suspending from a circular mounting plate and falling to a conforming knocking plate, and is reinforced on the corners with *baitong* mounts, inlaid to a circular lock plate and *ruyi*-form clasp on the front.

7 ½ in. (19.5 cm.) high, 16 ½ in. (41 cm.) wide, 9 ¾ in. (25 cm.) deep

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Tai Sing Fine Antiques, 1996

清十七/十八世紀 黃花梨箱

來源

大城古玩，1996年



2970

A ZITAN CARVED 'BAMBOO AND PINE' BEGONIA-SHAPED BOX  
AND COVER

QING DYNASTY, 18TH CENTURY

The box is intricately carved to the cover with a shaped panel enclosing bamboo stalks and a large pine tree amongst rocks, all surrounded by a keyfret band. The interior of the box is lacquered. The box stands on four low feet. The wood is of a rich deep tone.

10 1/8 in. (27 cm.) wide

HK\$180,000-280,000

US\$24,000-36,000

清十八世紀 紫檀雕松竹圖海棠式蓋盒



~ 2971

A LARGE CARVED ALOESWOOD BRUSH POT

QING DYNASTY, 18TH CENTURY

The brush pot is carved from a large segment of aloeswood, in high and low relief to produce the effect of depth and perspective, with scholars and their attendants, gathered in groups and depicted in various pursuits to include scenery appreciation, tea drinking and scholarly discussion, well-detailed in a continuous landscape with craggy mountains and pine trees and bamboo grove. The base is of hardwood.

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

HK\$280,000-450,000

US\$37,000-58,000

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清十八世紀 沉香雕松蔭文會圖筆筒

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2972

AN INSCRIBED ZITAN BRUSH POT

SIGNED WANG DUO (1592-1652) DATED TO DINGCHOU CYCLICAL YEAR CORRESPONDING TO 1637 AND OF THE PERIOD

The cylindrical brush pot is carved with a short prose dedicated to Luo Yue and dated to *dingchou* cyclical year, followed by a signature of Wang Duo. It is raised on three low feet and fitted with a circular plug on the base.

5 in. (12.5 cm.) high, box

HK\$150,000-200,000

US\$20,000-26,000

Wang Duo (1592-1652) was an scholar-official, and artist active during the late Ming to the early Qing dynasties. Although he began his career as a Minister of Rites for the Ming court, he is best known for his 'one line brush' calligraphy, paintings, and poems.

明崇禎丁丑年（1637）王鐸刻紫檀詩文筆筒



2973

A LARGE BOXWOOD RUYI SCEPTRE

QING DYNASTY, 18TH CENTURY

The rich caramel-coloured wood is naturalistically carved as a gnarled and twisting stem of *lingzhi* fungus, with several of the caps forming the head at one end, one with a bat perched to one side, all above an openwork-carved gnarled leafy branch bearing pomegranates leading to a smaller *lingzhi* fungus at the base of the sceptre.

17 ½ in. (44.5 cm.) long

HK\$150,000-250,000

US\$20,000-32,000

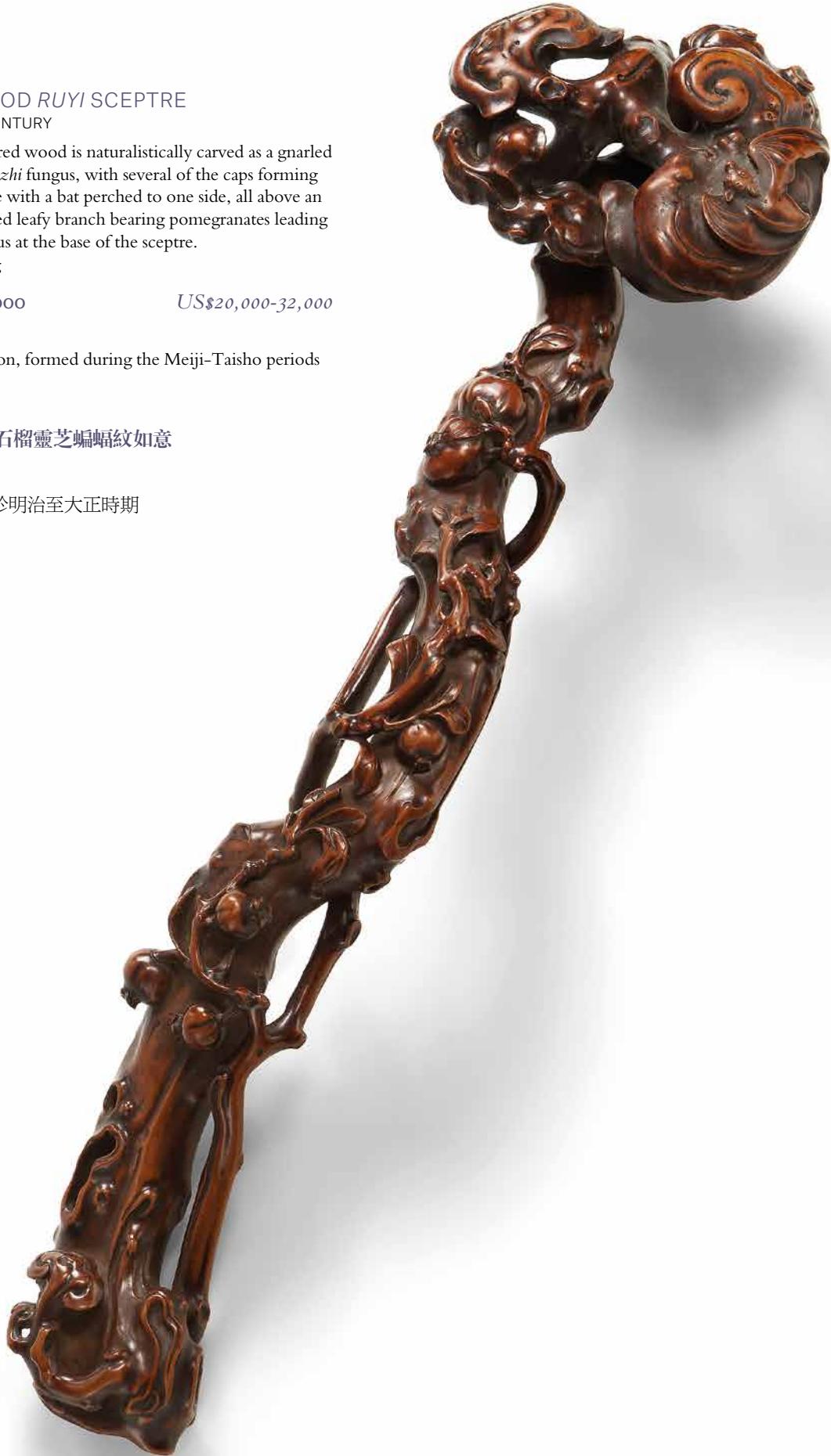
PROVENANCE

Japanese private collection, formed during the Meiji-Taisho periods  
(1868-1926)

清十八世紀 黃楊木石榴靈芝蝙蝠紋如意

來源

日本私人珍藏，建立於明治至大正時期





2974

AN INSCRIBED BAMBOO 'FLOWERING PRUNUS' BRUSH POT  
SIGNED ZHANG LING, MID-MING DYNASTY

The slender brush pot is delicately carved with twin prunus branches, the depth and details of the flowers and bark are finely executed. The flowers are accompanied with a poetic inscription and signed 'Meng Jin Zhang Ling'.

4 3/4 in. (12 cm.) high, boxes, Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

明中葉 竹刻梅花圖張靈題詩筆筒 《夢晉張靈》款





2975

A SMALL BAMBOO 'SCHOLAR UNDER PINE' CARVING

SIGNED SHEN JIAN, QING DYNASTY, 17TH CENTURY

The material is delicately carved in openwork as a reclining bearded scholar with an attendant holding a wine ewer beside a wine jar, all below a towering pine tree amongst pierced rocks. Carved to one recess of the rock with a small seal mark reading 'Shen Jian'. 3 1/8 in. (8 cm.) wide, box

HK\$120,000-150,000

US\$16,000-19,000



Shen Jian (Shen Liangzhi) was a notable late 17th century bamboo carver, and was the nephew to Shen Dasheng who was himself famous in the late Ming period. For a wrist rest carved by Shen Jian, see Ip Yee and Laurence C.S. Tam, *Chinese Bamboo Carving Part I*, Hong Kong Museum of Art, pp. 216-217.

The production of these intricately carved miniature landscapes began in the Ming dynasty and remains popular to the present day. Examples of 17th century and 20th century versions are illustrated in the same volume, see nos. 19, 197 and 198.

清初 沈建刻竹松下高士擺件



2976

2976

A SET OF FOUR BIRD PAINTINGS

CIRCA 1800

Watercolour on paper. Each painting depicts a bird either perched on flowering branches or on rocks; including the Cuckoo Dove, Red Avadavat, a pair of Red-billed blue magpie and two Mandarin ducks.

17 in. x 11 1/4 in. (43.1 cm. x 28.4 cm.)

(4)

PROVENANCE

Lord Fairhaven, Anglesey Abbey, Cambridgeshire, UK, 2014

HK\$150,000-200,000

US\$20,000-26,000

約 1800 年 水彩花鳥畫四幅一組

四組水彩畫分別繪栗褐鵲鳩、紅嘴藍鵲、紅梅花鵲、及鴛鴦。

來源

Fairhaven 勳爵，劍橋，英國，2014 年

2977

A SET OF FOUR BIRD  
PAINTINGS  
CIRCA 1800

Watercolour on paper. Each painting depicts a bird either perched on flowering branches or on rocks; including the Lesser Bird-of-Paradise, Golden Pheasants and the Asian Pied Starling.

17 in. x 11 1/4 in. (43.1 cm. x 28.4 cm.) (4)

PROVENANCE

Lord Fairhaven, Anglesey Abbey,  
Cambridgeshire, UK, 2014

HK\$150,000-200,000  
US\$20,000-26,000

約 1800 年 水彩花鳥畫四幅一組

四幅水彩畫分別繪小極樂鳥、紅腹錦雞、班椋鳥等等。

來源

Fairhaven 勳爵，劍橋，英國，2014 年



2977

2978

A SET OF FOUR BIRD  
PAINTINGS  
CIRCA 1800

Watercolour on paper. Each painting depicts a bird either perched on flowering branches or on rocks; including the Peacock, Purple-naped lory, and the Western crowned pigeon.

17 in. x 11 1/4 in. (43.1 cm. x 28.4 cm.) (4)

PROVENANCE

Lord Fairhaven, Anglesey Abbey,  
Cambridgeshire, UK, 2014

HK\$150,000-200,000  
US\$20,000-26,000

約 1800 年 水彩花鳥畫四幅一組

四幅水彩分別繪孔雀、吸蜜鸚鵡、及藍鳳冠鳩等等。

來源

Fairhaven 勳爵，劍橋，英國，2014 年



2978

2979

A YAOZHOU CARVED 'LOTUS' EWER

NORTHERN SONG DYNASTY (960-1127)

The ewer is carefully potted with a globular body raised on a spreading foot and deeply carved and incised around the sides with a pair of blossoming lotus branches, beneath the gently sloping shoulder between raised edges and incised with curvilinear lines. Opposite to a curved spout is a strap handle impressed with a lozenge diaper pattern and affixed to the cylindrical neck. It is covered overall with a glaze of pale sea-green colour. The interior and the foot rim are unglazed.

7 ¾ in. (19.7 cm.) high, box

HK\$400,000-600,000

US\$52,000-77,000

LITERATURE

The National Museum of History, *The Exhibition of Chinese Ceramics of Eight Dynasties*, Taipei, 1987, p.30

This ewer with its decoration finely cut in high relief may be the rare type of Yaozhou ware previously referred to as Dongyao or 'Eastern' ware. In a discussion of Yaozhou wares in *Chinese Ceramics from the Meiyintang Collection*, London, 1996, vol. 1, p. 226, Regina Krahl notes that 'vessels of this type have now been discovered at the Yaozhou kiln sites at Huangbaozhen, Tongchuan county.' Sherds of ewers of this type had been recovered from the Five Dynasties stratum at the Yaozhou kiln sites, see Shaanxi Provincial Institute of Archaeology, *Wudai Huangbao yaozhi*, Beijing, 1997, pp. 64 and 67, col. pls. 5, 29, and 30, figs. 1 and 2, and another example illustrated in Liu Zunyi, *Yaozhou yao* [Yaozhou Kiln], Xi'an, 1992, p. 56.

北宋 耀州窯青釉刻蓮紋執壺

壺身斜折肩，肩上流劃幾何紋，腹微鼓下收，圈足略撇，肩左側有管狀流，右側有曲形柄，柄上印有菱形幾何紋，壺身剔刻卷葉蓮花一周，通體飾溫潤晶瑩之淡青釉。壺內、圈足則無釉。

來源

養德堂珍藏

著錄

國立歷史博物館，《中國八代陶瓷精品展》，台北，1987年，頁30

此類耀州窯在古代文獻中又被稱為東窯。在康蕊君所著之《玫茵堂中國陶瓷》，第1冊，頁226則描述在銅川市黃堡鎮的耀州窯遺址找到與本品相似之耀州窯器。而近年學術界也撰文描述在五代地層中發現與本品相似類型的青釉執壺殘件，見陝西考古研究所，《五代黃堡窯址》，北京，1997年，頁64及67，彩色圖版5、29及30號，圖1及2；及劉遵義，《耀州窯》，西安，1992年，頁56。



2980

A FINE YUE MOULDED AND CARVED 'PEONY'  
BOX AND COVER  
SONG DYNASTY (960-1279)

The slightly domed cover is well carved in relief with a peony sprig in the central medallion, all within a triple-line border and further encircled by short incised cloud along the edge of the cover. The veining of the petals lightly incised with combed lines and the box is supported on a splayed foot. Both the box and cover, with the exception of the rims, are covered inside and out with a thin greenish-olive glaze that continues onto the base which shows traces of linear spur marks.

4 7/8 in. (12.4 cm.) diam. Japanese paulownia wood box

HK\$150,000-250,000

US\$20,000-32,000

## PROVENANCE

Mayuyama & Co. Ltd., Tokyo

A Japanese private collection, acquired in the 1980s or before

Yue boxes of this form, with a slightly domed cover, flared foot, and angled edges, was undoubtedly inspired by Sassanian silver wares in the Tang dynasty. Ceramic examples first appeared in the Tang dynasty and gained popularity during the Song period. The box may well have been intended to hold ladies' cosmetics.

Compare a similar box in the collection of the Honolulu Academy of Arts, illustrated by W. Watson, *Tang and Liao Ceramics*, New York, 1984, p. 148, no. 127, carved with four peony blooms, whereas the present box has only one blossom alternating with two large leaves. In both cases the blossoms are borne on stylised leafy stems.

宋 越窯青釉刻牡丹紋盒

此盒撇足，蓋面微鼓，並刻盛綻牡丹，瓣內填飾籠紋，外沿一周劃飾雲紋，中間三道弦紋則包圍牡丹。整器除盒沿及底部長條形支釘墊燒處露胎外，其餘均施艾青色釉。

## 來源

東京繭山龍泉堂

日本私人收藏，入藏於1980年代或以前

越窯瓷盒造型如此件般蓋面微隆、撇足折邊者，無疑是受唐代波斯薩珊銀器啟迪。仿金銀器之瓷器先在唐代燒製，並在宋代大行其道，主要作化妝盒用途。

檀香山藝術博物館館藏一件類似例，收錄於W. Watson，《Tang and Liao Ceramics》，紐約，1984年，頁148，編號127，但其盒面則刻四朵牡丹。



2981

A YAOZHOU CARVED 'LOTUS' BOWL

NORTHERN SONG DYNASTY (960-1127)

The bowl is carved with a single lotus spray in the centre, enclosed within a bracket-lobed cartouche surrounded by leaves, covered overall with a glossy deep olive-green glaze except the foot revealing the russet-grey body.

7 ½ in. (19 cm.) diam., box

HK\$200,000-300,000

US\$26,000-39,000

北宋 耀州窑刻莲纹盘

PROVENANCE

Chinese Porcelain Company, New York, 1990s  
Christie's New York, 24 March 2011, lot 1322

來源

Chinese Porcelain Company, 紐約, 1990 年代  
紐約佳士得, 2011 年 3 月 24 日, 拍品 1322 號





another view 側面

2982

A DING INCISED 'LOTUS' FLORAL-LOBED DISH  
NORTHERN SONG DYNASTY (960-1127)

The bowl is formed in the shape of a mallow flower curving upwards from a short ring foot to a copper-bound mouth rim. The interior is deftly incised and combed with a flowering medallion at the centre and applied in slip on the interior with eight narrow ribs around the cavetto. It is covered in an ivory glaze with characteristic tear-marks on the exterior.

7 1/2 in. (19 cm.) diam., box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

The Dexinshuwu Collection, Taipei, 1990

A Ding ware dish of this shape, formerly in the W.C. Alexander Collection, with very similar flowering medallion in the centre but without copper-bound rim, in the Percival David Collection now on long-term loan to the British Museum and illustrated by Margaret Medley, *Illustrated Catalogue of Ting and Allied Wares*, London, 1980, no. 38.

北宋 定窯劃花番蓮紋葵瓣口盌

盌口呈葵瓣式，鑲銅扣棱，盌內刻劃八瓣番蓮，刀法寫意，輔以篦紋。通體施白釉，外壁釉流形成淚痕。

來源

德馨書屋舊藏，台北，1990年

參考一件同樣於盌心劃飾八瓣番蓮的定窯葵瓣口盌，原屬W.C. Alexander所藏，現為大英博物館館藏，並收錄在Margaret Medley, *Illustrated Catalogue of Ting and Allied Wares*》，倫敦，1980年，圖版38號。



2983

A DING-TYPE MOULDED 'LION' WASHER

JIN-YUAN DYNASTY (1115-1234)

The washer is moulded to the interior with a lion playing with a brocade ball, the well with six cartouches, each enclosing a different floral spray. The exterior is moulded with a raised band underneath the mouth. The vessel is covered inside and out with an ivory-toned glaze with the exception of the mouth.

7 7/16 in. (18.8 cm.) diam., box

HK\$480,000-600,000

US\$64,000-78,000

PROVENANCE

The Dexinshuwu Collection, Taipei, 1989

Compare to a very similar ivory-glazed washer, also moulded with a lion and brocade ball to the interior and a raised band to the exterior, dating to the Jin-Yuan dynasty, in the National Palace Museum, Taipei, illustrated in *Decorated Porcelains of Dingzhou. White Ding wares from the collection of the National Palace Museum*, Taipei, 2014, no. III-18 (fig. 1).

金/元 定窯系印獅子滾球蔗段洗

來源

德馨書屋舊藏，台北，1989年

國立故宮博物院藏一件非常相似的例子，同樣內壁印獅子滾球紋，外壁一道凸線，定年金至元，見2014年台北出版《定州花瓷：院藏定窯系白瓷特展》，圖版III-18（圖一）。

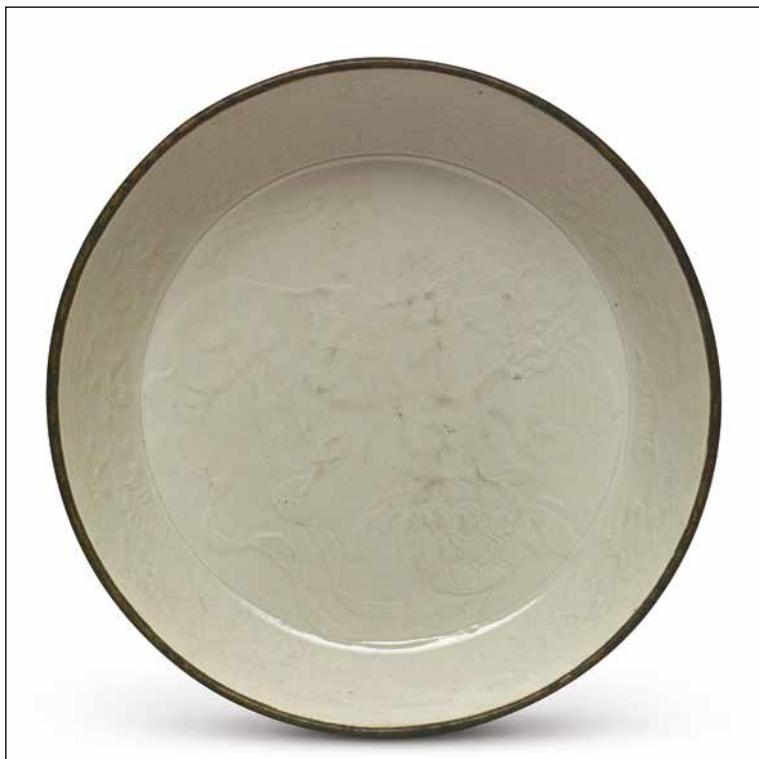


fig. 1 Collection of the National Palace Museum, Taipei  
圖一 國立故宮博物院藏品



2984

A RARE WHITE-GLAZED EWER  
SONG DYNASTY (960-1279)

The ewer has a deep, rounded body raised on a flared foot, incised with single lines above and below the sharp edge of the canted shoulder, with a tall, slender curved spout set opposite a looped strap handle attached to the narrow cylindrical neck, covered with a translucent, pale blue tinged glaze pooling to darker tone in the recesses. 7 1/8 in. (19.3 cm.) high, Japanese wood box

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Mayuyama & Co. Ltd., Tokyo

A Japanese private collection, acquired in the 1980s or before

EXHIBITED

Kuboso Memorial Museum of Arts, *Sosoku Utsuwa* [Pouring Vessels], Izumi, 1986, p. 53, cat no. 94 Fukuyama Castle Museum, *70 Selected*

*Masterpieces of Chinese Porcelain*, 21 Oct to 26 Nov 1989, p.27, no. 27

The form of this ewer, with its angular profile, is modelled after metalworks that entered China from Central Asia. Compare to a Ding ewer of very similar shape, but with carved decorations in the Musée Guimet in Paris, dating to late 10th century to early 11th century, illustrated in *Sekai Toji Zenshu*, Song, vol. 12, Tokyo, 1977, pl. 133. Ewers of this form were also fired at the Yaozhou kilns. Refer to a Yaozhou ewer of similar form, dating to early 11th century, formerly in the Charles B. Hoyt Collection, now in the Museum of Fine Arts, Boston, illustrated *ibid.*, pl. 184; and another Yaozhou example in the Yaozhou Museum in Shaanxi, illustrated in *Zhongguo taoci quanji: Yaozhouyao*, 1985, pl. 17.

宋 白釉執壺

壺直口，折肩，圓腹，下部內收，足微外撇。肩腹交接處有弦紋一道，整器施白釉，積釉處略泛藍。

來源

東京繩山龍泉堂

日本私人收藏，入藏於 1980 年代或以前

展覽

和泉市久保惣記念美術館，《注器》，和泉市，1986 年，頁 53，圖版 94 號。

福山城博物館，《中國古陶磁名品 70 選》，1989 年 10 月 21 日 -11 月 26 日，編號 27



2985

A CARVED WHITE-GLAZED 'PHOENIX-HEAD'  
EWER

NORTHERN SONG DYNASTY (960-1127)

The ewer is potted with a globular body which rises to a tapering ribbed neck surmounted by a phoenix head. It is covered in a greenish-white glaze and has a strap handle opposite the short, curved spout.

7 3/4 in. (19.8 cm.) high, box

HK\$280,000-350,000

US\$37,000-45,000

The earliest ceramic 'phoenix-head' ewers can be dated to the Tang dynasty. Many of them were exported to Southeast Asia, such as Philippines and the islands of modern Indonesia. Sherds of a ware similar to this type of ewer have been found at the Xicun kiln site, Guangzhou. Compare with another example in the Palace Museum, Beijing (see 新 188290), sharing an almost identical form to the current ewer.

北宋 西村窯白釉鳳首執壺

此器鼓腹，長頸，上凸多道弦紋，注水口呈鳳頂花冠，前有短流，後有執柄。器腹飾兩朵對稱折枝花卉，花形豐滿，下部刻一圈蕉葉。整器通體施青白釉。

鳳首壺在唐代開始流行，並遠銷至東南亞，如菲律賓及印尼等地。廣州西村窯址出土過類似的執壺碎片。北京故宮博物院亦藏有一件幾近相同的西村窯鳳首執壺（見館藏編號：新 188290）。



THE PROPERTY OF A GENTLEMAN

2986

A KOREAN CELADON INCISED 'LOTUS' BOTTLE

VASE

GORYEO DYNASTY, 12-13TH CENTURY

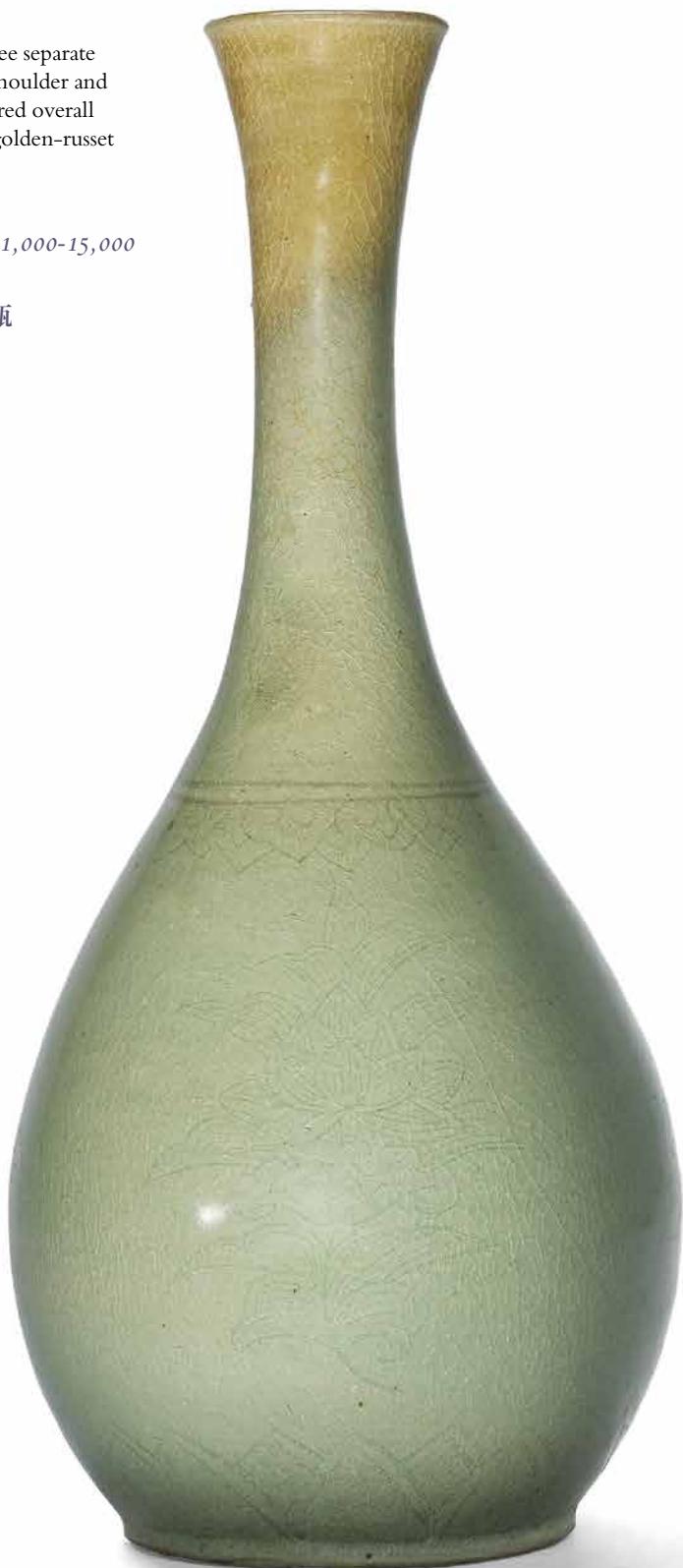
The vase is incised in thin lines on the body with three separate lotus sprays, below a band of *muyi*-heads around the shoulder and above overlapping lotus petals around the foot, covered overall with a finely crackled greyish-green glaze fired to a golden-russet colour towards the mouth, the base with spur marks.

13 ¾ in. (35 cm.) high, Japanese wood box

HK\$80,000-120,000

US\$11,000-15,000

高麗王朝十二/十三世紀 青瓷刻朵蓮紋長頸瓶



2987

A DING-TYPE WHITE-GLAZED BOTTLE VASE

NORTHERN SONG DYNASTY (960-1127)

The vase is potted with a bulbous body rising to a long neck flaring gently to a slightly everted rim, covered on the exterior with a thin glaze of pale ivory-white tone which extends to the inner mouth rim and partially covers the base, revealing the fine white body.

8 1/8 in. (22.6 cm.) high, box

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

US\$110,000-150,000

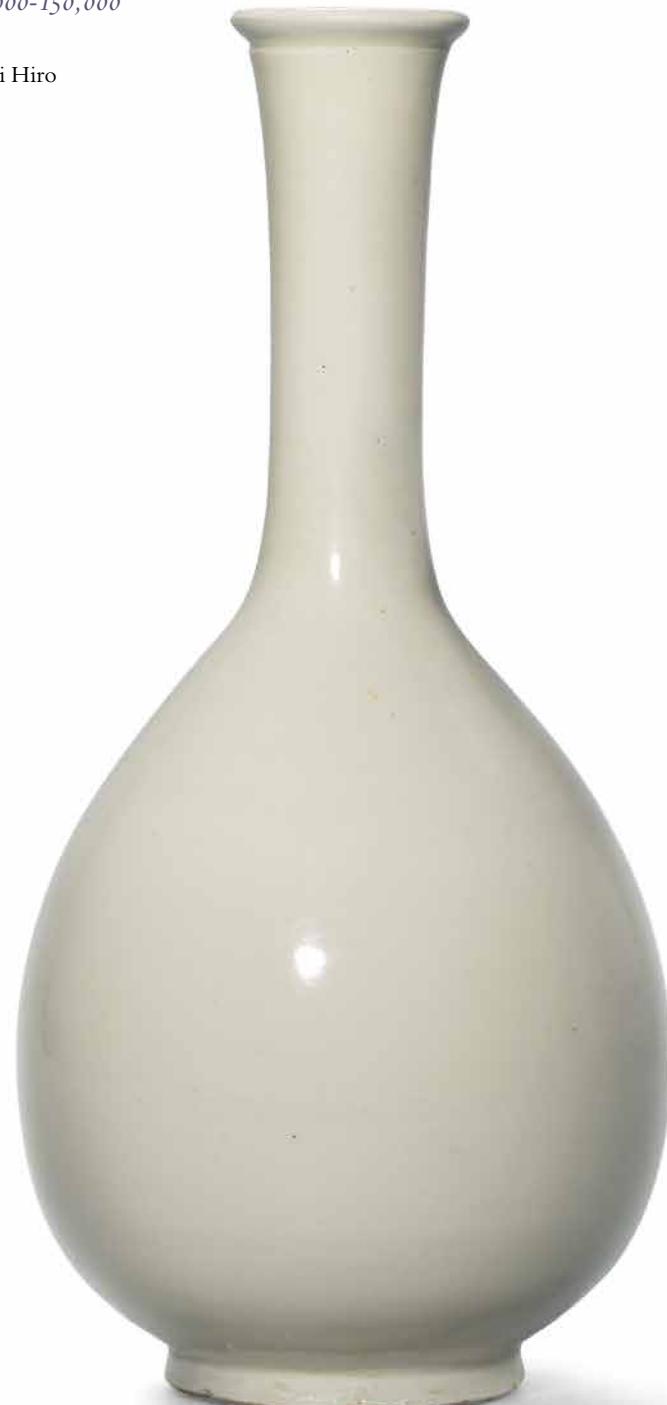
PROVENANCE

Former collections of Gerald M. Greenwald and Otani Hiro  
(according to receipt)

北宋 定窯系白釉膽瓶

來源

Gerald M. Greenwald 及大谷弘舊藏 (根據收據)



2988

A SMALL DING-TYPE BLACK-GLAZED 'OIL SPOT' BUBBLE BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl is covered inside and out with a lustrous black glaze, applied to the interior and exterior with silvery iron splashes, the glaze stopping above the foot revealing the cream body.

3 ¼ in. (8.3 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000

北宋/金 定窑系黑釉油滴小盃



(two views 兩面)

2989

A JIAN 'HARE'S-FUR' TEA BOWL  
SOUTHERN SONG DYNASTY (1127-1279)

The bowl is thickly potted with a narrow groove below the rim, covered overall with a lustrous black glaze, thinning at the rim with short russet streaks extending downwards.

The rim bounded in white metal and the base is incised with an indecipherable character.

*Together with a modern lacquer stand.*

4 ¾ in. (12.2 cm.) diam., an Edo period

Japanese gilt brocade wrapper,  
Japanese wood box

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE

A Japanese private collection, acquired in the 1980s or before

南宋 建窑黑釉兔毫盏

盏敞口，口呈酱色，其下黑褐釉渐同，底足无釉，露黑褐色胎，有刻字，但字形潦草，无法辨识。附现代漆盏托。

来源

日本私人珍藏，入藏於1980年代或更早



base  
底部



(two views 兩面)

2990

A FINE JIAN 'HARE'S-FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is covered inside and out with a lustrous blackish-brown glaze finely streaked with russet 'hare's fur' markings flowing from the russet band below the rim.

4 ¾ in. (12 cm.) diam., box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

The Dexinshuwu Collection, Taipei, 1992

南宋 建窑黑釉兔毫盏

兔毫盏圈足厚实，内外均施黑、褐相间的兔毫釉，釉有垂流。

来源

德馨書屋舊藏，台北，1992年



2991

A QINGBAI PETAL-LOBED BOWL  
SOUTHERN SONG DYNASTY (1127-1279)

The bowl is exquisitely potted with conical sides rising from a straight foot ring to a hexa-lobed rim, with six corresponding moulded ribs on the interior. It is covered overall with a pale blue glaze with the exception of the base and underside.

5 ¾ in. (14.6 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000

南宋 青白釉葵式盃



(two views 兩面)

2992

A FINE LONGQUAN TRIPOD CENSER

SOUTHERN SONG DYNASTY (1127-1279)

The compressed bombé body is decorated with three evenly spaced vertical flanges that runs down to the short tripod feet. The neck raises from the body and flares at the mouth rim. It is covered overall with a rich bluish-green glaze, thinning slightly over the rim and raised decoration, and pooling at the recesses.

5 7/8 in. (15 cm.) diam., box

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

US\$110,000-150,000

南宋 龍泉青釉鬲式爐



2993

A LONGQUAN CELADON ARROW VASE

YUAN DYNASTY (1279-1368)

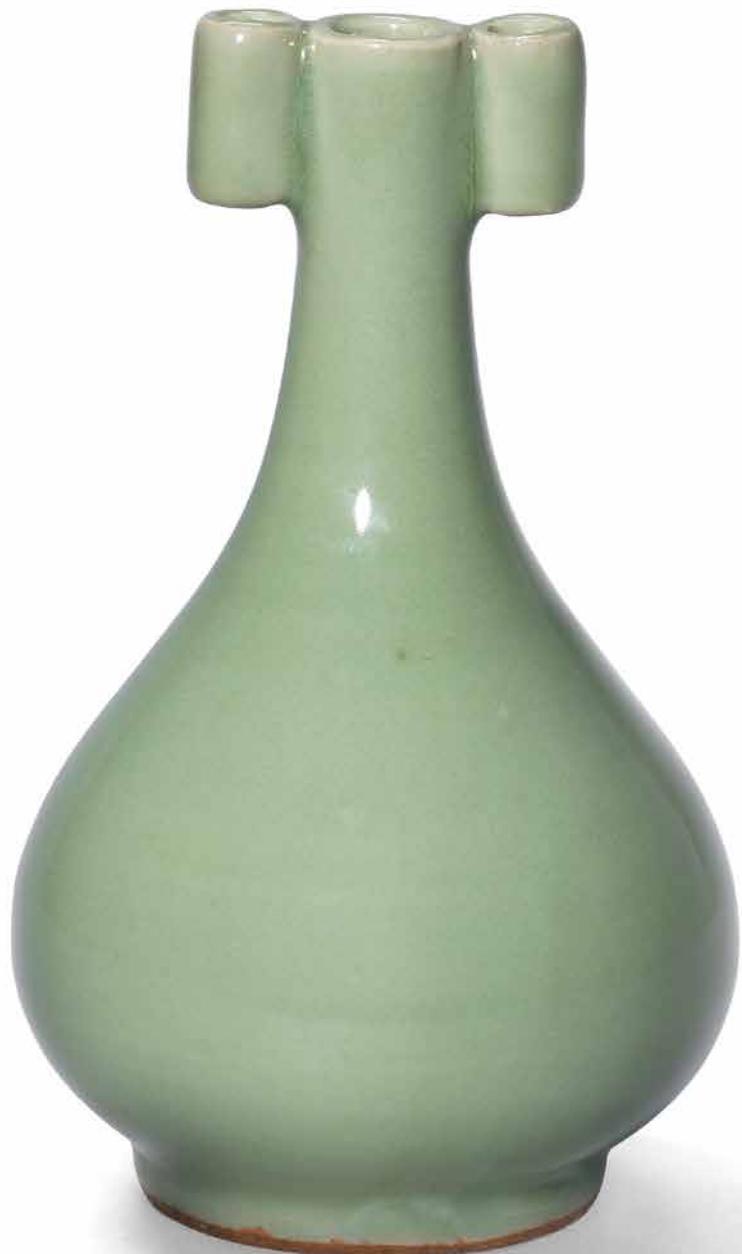
The vase is finely potted with a pear-shaped body rising to a narrow, straight neck, flanked on either side of the mouth with a lug-shaped handle, covered overall with a lustrous glaze of sea-green tone with the exception of the foot, revealing the fine greyish-russet body.

7 ¼ in. (18.5 cm.) high, box

HK\$600,000-800,000

US\$78,000-100,000

元 龍泉青釉貫耳瓶



2994

A LONGQUAN CELADON BOTTLE

VASE

YUAN DYNASTY (1279-1368)

The vase is sturdily potted with a pear-shaped body, decorated with two angular mythical beast-head handles, each suspending a circular ring. The neck is decorated with two bow-strings, one raised and the other incised, and the body with a further raised bow string.

9½ in. (23.5 cm.) high, Japanese paulownia wood box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

A Japanese private family collection, Kyoto, acquired in the first half of the 20th century

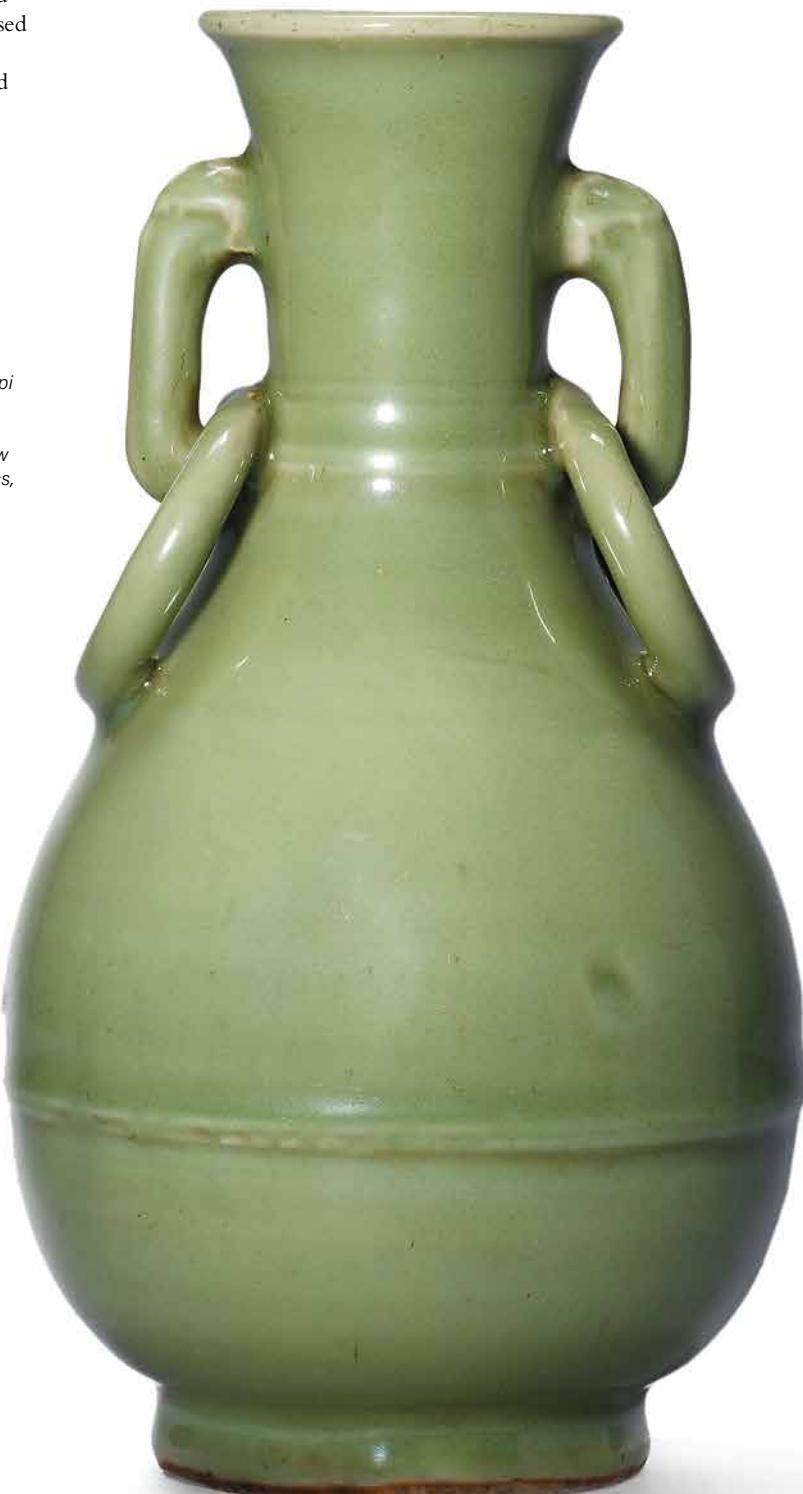
The Topkapi Saray Museum, Istanbul has in its collection two similar vases dated to the 13th-14th century illustrated in *Chinese Ceramics in the Topkapi Saray Museum*, London, 1986, pp. 220-221, nos. 200 and 201. A further vase in the Metropolitan Museum is illustrated in *The Metropolitan Museum of Art, New York, The World's Great Collections Oriental Ceramics*, vol. 12, fig. 63.

Compare a similar vase dated to the Yuan-Ming dynasty, sold at Christie's Hong Kong, 30 May 2012, lot 4248.

元 龍泉窯青釉獸耳銜環玉壺春瓶

來源

日本京都家族珍藏，於二十世紀上半葉入藏



2995

A VERY RARE CARVED LONGQUAN  
CELADON YUHUCHUNPING  
MING DYNASTY, EARLY 15TH CENTURY

The pear-shaped body of the vase is carved with a continuous scene of leafy plantain and rocks in a fenced garden, all above a lappet band by the foot. The shoulder is decorated with a carved *ruyi*-head band below a trellis band and a keyfret band, followed by a band of stiff leaves to the neck rising to the lipped rim.

13 1/4 in. (33.5 cm.) high, Japanese Meiji-period  
(1868-1912) paulownia wood box.

HK\$400,000-500,000

US\$52,000-64,000

PROVENANCE

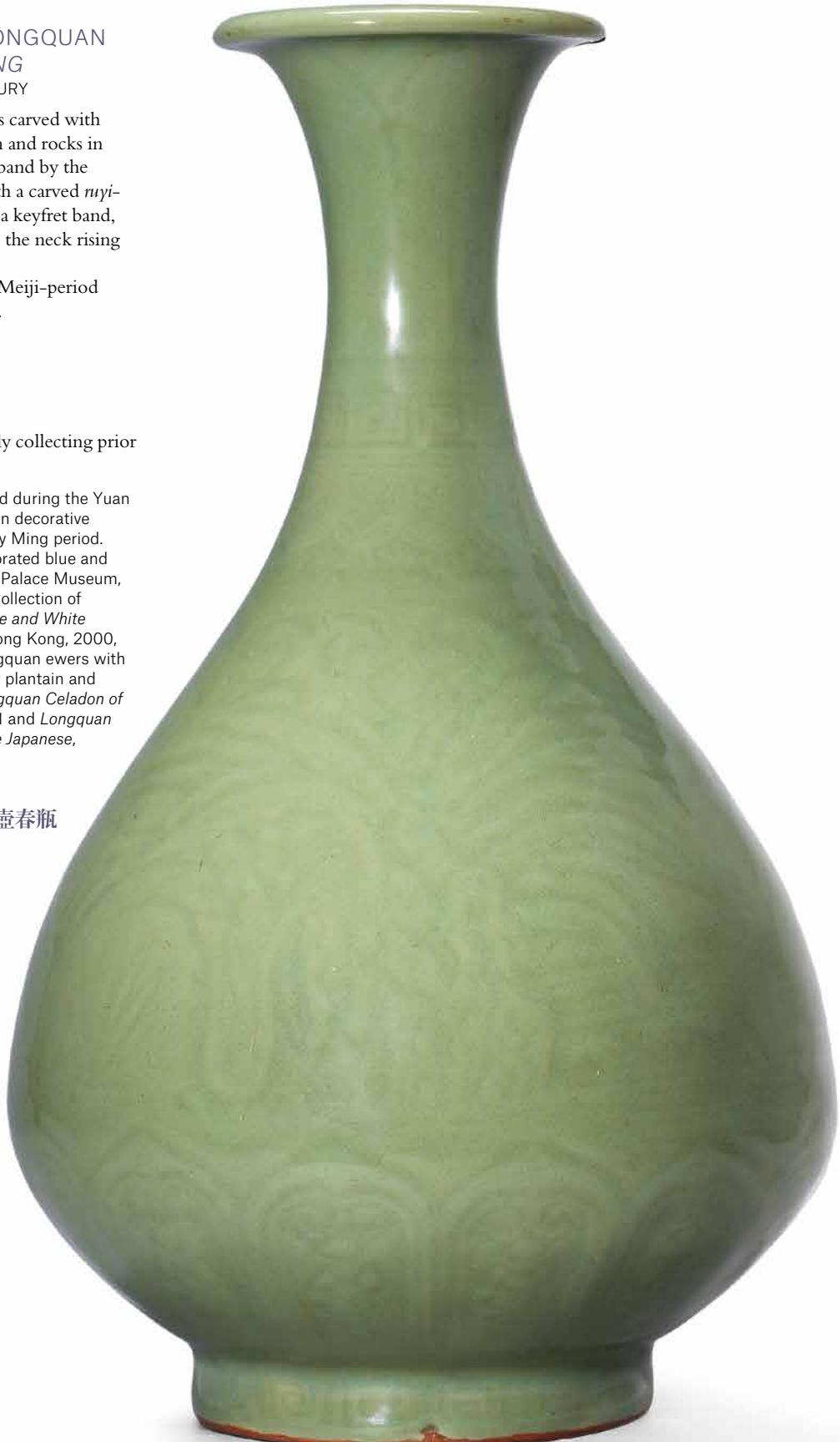
A Japanese private collector, actively collecting prior to the 1980s

The *Yuhuchunping* form was produced during the Yuan and early Ming period, but the plantain decorative pattern was only used during the early Ming period. Compare with a similar plantain-decorated blue and white *Yuhuchunping* vase, now in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, no.33. See also the bodies of two longquan ewers with near identical decorations of the leafy plantain and lappet band, illustrated in *Green: Longquan Celadon of the Ming Dynasty*, Taipei, 2009, no. 61 and *Longquan Ware: Chinese Celadon Beloved of the Japanese*, Japan, 2012, no. 86.

明初 龍泉青釉刻石芭蕉紋玉壺春瓶

來源

日本私人珍藏，於1980年代  
之前入藏



2996

A CARVED LONGQUAN CELADON BARREL-FORM STOOL  
MING DYNASTY, 15TH CENTURY

The stool is sturdily potted in imitation of a drum, with a raised top section carved with scrolls above a band of sprig-moulded florettes. The main band is carved with four cartouches enclosing floral sprays, above another band of moulded florettes and carved decorations around the foot. It is covered overall with a thick glaze of sea-green tone.

14 in. (35.6 cm.) high

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

A Japanese private collection, Kyoto, acquired in the 1970s

A Longquan celadon stool of very similar form but decorated with a band of floral scroll on the mid-section is in the collection of the National Palace Museum, Taipei, illustrated in Tsai Mei-fen, *Green: Longquan Celadon of the Ming Dynasty*, Taipei, 2009, p. 248, no. 135.

明十五世紀 龍泉青釉開光花卉紋繡墩

來源

日本私人珍藏，京都，入藏於1970年代



2997

A LARGE LONGQUAN MOULDED 'FLORAL' DEEP BOWL

MING DYNASTY (1368-1644)

The bowl is heavily potted with deep rounded sides rising from a narrow foot, decorated to the centre of the interior with a moulded flower-head, encircled by carved floral scrolls on the well. The exterior is left plain. The bowl is covered overall with a glaze of sea-green tone, with the exception of the foot.

14 1/8 in. (36.5 cm.) diam., box

HK\$400,000-600,000

US\$52,000-77,000

another view 另一面

明 龍泉青釉刻花卉紋大盤



A RARE LARGE WHITE-GLAZED JAR AND COVER  
MING DYNASTY, EARLY 15TH CENTURY

The jar and cover are applied inside and out with an unctuous white glaze with a slight bluish tinge. The base of the jar and inner rim of the cover are left unglazed, exposing the fine body fired to an orange colour with brown specks.

13  $\frac{3}{16}$  in. (33.5 cm.) high

HK\$500,000-700,000

US\$65,000-90,000

Jars of this form with a compressed globular body and short straight neck gained popularity during the Yuan dynasty, when they appeared on celadon wares from the Longquan kilns, as well as on blue and white porcelain from the Jingdezhen kilns, and were often accompanied by covers in the shape of a large lotus leaf. The design continued into the early Ming period, as can be seen on a white-glazed jar (40.5 cm. high) from the Hongwu period in the Nanjing Museum, illustrated in *Yomigaeru Nansen bunbutsu: Chūgoku Nankin Hakubutsuin shozō ten*, Tokyo, 1998, pp. 30-31, no. 4. During the Yongle period, the covers adopted a simpler design with a wide and flat rim under a bud-form finial, such as the blue and white jar painted with dragons (31.5 cm. high) excavated from the Yongle stratum, illustrated in *Yuan's and Ming's Imperial Porcelains Unearthed from Jingdezhen*, Beijing, 1999, p. 106, no.48. The current jar is especially similar in size and proportion to a Xuande-marked blue and white jar with flower and fruits (34.3 cm. high) in the Palace Museum, Beijing, illustrated in *The Complete collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglaze Red (I)*, Hong Kong, 2000, p. 114, no. 108 (fig. 1).

Compare to two other jars and covers excavated from the Xuande stratum, one in white glaze, the other in blue and white painted with a long sinuous dragon, illustrated in *Imperial Porcelains from the Reign of Xuande in the Ming Dynasty: A Comparison of Porcelains from the Imperial Kiln Site at Jingdezhen and the Imperial Collection of the Palace Museum*, Beijing, 2015, nos. 65 (fig. 2) and 93, both have a narrower lower body like the Yongle example and a more pronounced finial.

## 明初 白釉寶珠鉗蓋罐

此類鼓腹短頸的大罐於元代十分盛行，見有龍泉青釉以及青花兩類，多配有荷葉蓋。該造型延續至明代，如南京博物院所藏一件洪武白釉荷葉大罐（高 40.5 公分），見《甦る南遷文物：中國南京博物院藏寶展》，東京，1998 年，頁 30-31，圖版 4 號。自永樂朝開始，荷葉蓋轉變為折沿寶珠鉗較簡潔的造型，如永樂地層出土的一件龍紋青花大罐（高 31.5 公分），《景德鎮出土元明官窯瓷器》，北京，1999 年，頁 106，圖版 48 號。本罐的造型比例及尺寸與北京故宮的一件宣德青花花果紋蓋罐（高 34.3 公分）非常相似，蓋鉗形狀也如出一轍，見故宮博物院藏文物珍品大系《青花釉裏紅（上）》，香港，2000 年，頁 114，圖版 108 號（圖一）。另可比較宣德地層出土兩件大型蓋罐，一施白釉（高 61.9 公分），一飾青花龍紋（高 60.5 公分），見《明代宣德御窯瓷器：景德鎮御窯遺址出土與故宮博物院藏傳世瓷器對比》，2015 年，圖版 65（圖二）及 93，該二例的下腹較窄，與永樂罐較接近，寶珠鉗也較大。



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



fig. 2 Collection of The Jingdezhen Institute of Ceramic Archaeology  
圖二 景德鎮市陶瓷考古研究所藏品



2999

A RARE LARGE BLUE AND WHITE 'PALACE'  
BOWL

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

The bowl is decorated to the exterior in vibrant cobalt tones with a scrolling leafy vine bearing upward-facing morningglories, all above a petal band to the foot. The rim is decorated with a scrolling lotus band. The interior is decorated with a *lança* character within a double circle.

8 1/4 in. (21 cm.) diam., Japanese paulownia wood box

HK\$240,000-320,000

US\$31,000-41,000

PROVENANCE

The Seikido family collection, Nagoya, believed to be acquired in the 19th century

明萬曆 青花牽牛花紋盤 雙圈六子楷書款

來源

名古屋關戶家族珍藏，入藏於十九世紀（傳）

Although this particular bowl is decorated in the style of its Chenghua predecessors, palace bowls with a scrolling morningglory design are especially rare, with the majority of bowls decorated with scrolls of lilies, mallow, gardenia, hibiscus, and so on. Morningglory is less commonly featured in Ming period bowls, particularly on its own rather than in combination other flowers. However, scrolling morning glory is found in Xuande-period faceted vases, which came to inspire Kangxi and Yongzheng-period versions. For a Xuande period vase, see Complete Collection of Treasures of the Palace Museum Series, *Blue and White Porcelain with Underglaze Red*, vol. 34, 2001, p. 99, pl. 93.

Several Wanli-marked palace bowls have been sold, including one decorated with hibiscus from the Edward T. Chow Collection, sold at Sotheby's Hong Kong, 19 January 1981, lot 424. A further Wanli-period hibiscus-decorated bowl can be found in the National Palace Museum, Taipei, *Special Exhibition of Chenghua Porcelain*, 1976, Catalogue, no. 79.





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

3000

A VERY RARE BLUE AND WHITE 'BIRD AND FLOWER' BOTTLE VASE  
WANLI PERIOD (1573-1619)

The vase is painted around the body with birds and flowers, between a band of plantain leaves above and a band of upright stylised petals below. The neck is further painted with a lotus scroll below a band of key frets on the lipped rim. The splayed foot is encircled by a floral scroll.

10 1/4 in. (26 cm.) high, Japanese wood box

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

A Japanese private collection, Shikoku, acquired in the Edo period (1603-1868)

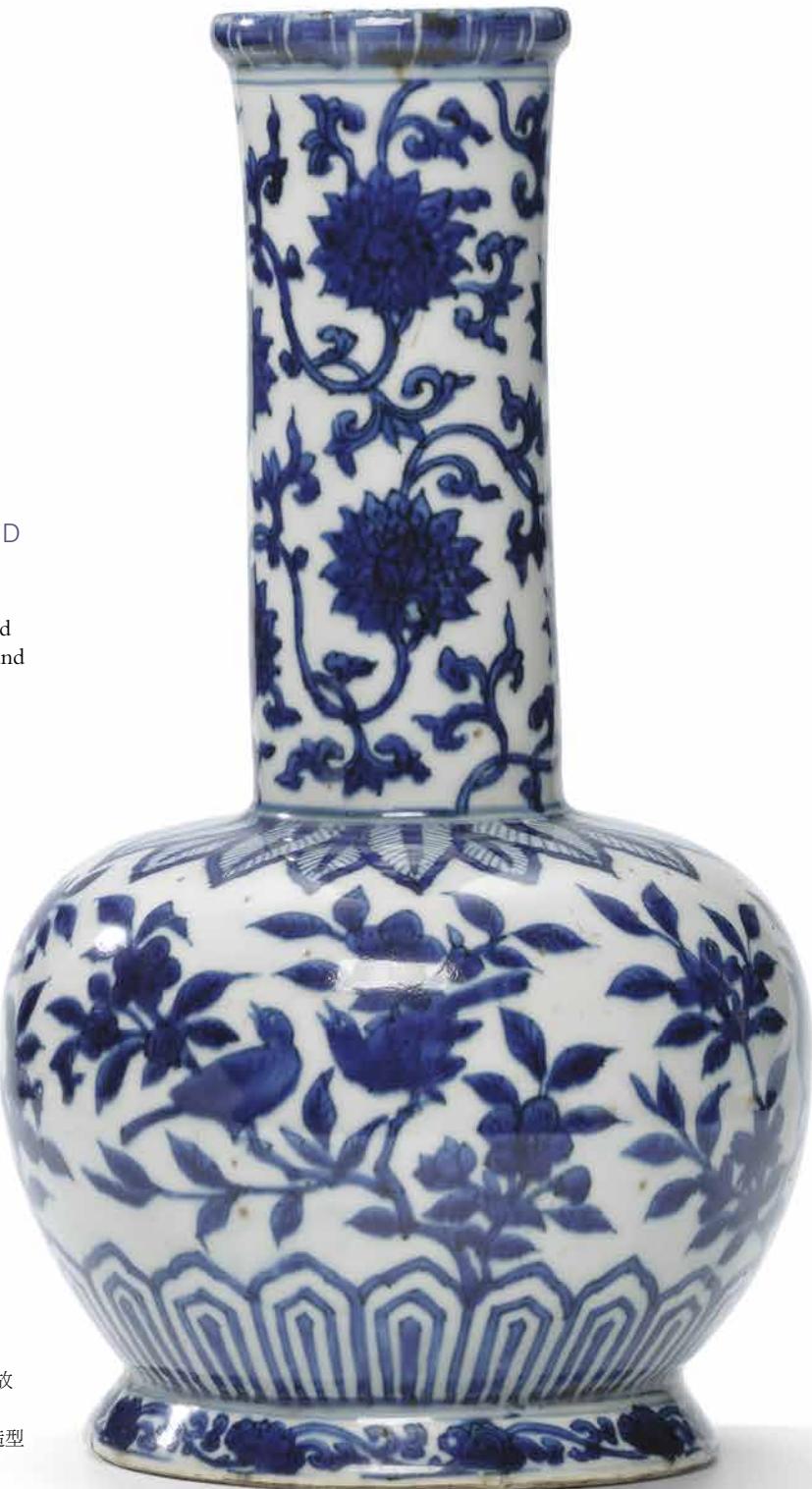
An identical vase, dated to the Wanli period, is in the Palace Museum Collection, illustrated in *Blue and White Porcelain with Underglazed Red (II), The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2000*, no. 168 (fig. 1), where it is stated that the unusual shape of the vase can be seen as a prototype of mallet vases made during the Qing dynasty.

明萬曆 青花花鳥纏枝蓮紋長頸瓶

來源

日本四國私人收藏，入藏於江戶時期

北京故宮博物院有一件相同例子，定年萬曆，著錄於故宮博物院藏文物珍品全集《青花釉裏紅》（中），香港，2000年，圖168號（圖一），其中作者認為該瓶造型獨特，開清代紙槌瓶和搖鈴尊的先河。





base  
底部

3001

### A RARE BLUE AND WHITE 'HOPOE AND PEACH' DISH

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

The dish is delicately decorated in cobalt blue with a 'flower-and-bird' composition with a peach tree rising from one edge of the central panel with its branches extended upon which perch two hoopoe birds, one swinging downwards and the other upright. The exterior is decorated with two sinuous five-clawed dragons emitting lotus scrolls from their opened mouths. The details on each side are finely depicted in various shades of cobalt blue.

8 ¾ in. (22.5 cm.) diam., Japanese paulownia wood box

HK\$400,000-600,000

US\$52,000-77,000

#### PROVENANCE

Hirano Kotoken, Tokyo.

A Japanese private collection, acquired in 1979

#### EXHIBITED

Hirano Kotoken, *Exhibition of Chinese Ceramics*, Tamaya Department Store, Kyushu, October 1979, cover illustration and no. 57 (fig. 1).

#### LITERATURE

Hirano Kotoken, *Exhibition of Chinese Ceramics*, Tamaya Department Store, Kyushu, October 1979, Catalogue, cover and no. 57

The hoopoe, *daisheng*, is recognised by its crown of feathers, and it is named in English for its distinctive call. Peaches are a well-known symbol for long life, and hence it can be posited that this dish may have been produced to commemorate a birthday.

The source of the imagery and composition of the current lot was inspired by the 'bird and flower' chargers popular in the Yongle period, which in turn was inspired by the court paintings of the 10th century. The Yongle dishes feature either a single or a pair of birds perched on



fig. 1 Hirano Kotoken, *Exhibition of Chinese Ceramics*, Tamaya Department Store, Kyushu, October 1979

圖一 平野古陶軒，《中國古陶磁展》，九州，1979年10月

a fruiting branch which often extends beyond the central panel. For example, a charger with a pair of crested birds perched on a flowering plant is illustrated in *The Idemitsu Museum of Arts, Masterpiece of Ming and Qing Ceramics*, Osaka, 2011, p. 19, pl. 15, and a further charger with two birds on a tea plant is illustrated in *Regina Krahl, Chinese Ceramics in the Topkapi Saray Museum*, Istanbul, London, 1986, vol. II, no. 595.

A large dish with two longtailed birds perched on pomegranate tree and a blue and white cup with two birds and a peach tree, both dated to the Jiajing period, are illustrated in *Yishujia gongjushu bianweihui* (Artist's Reference Book Editorial Board), *Mingdai taoci daquan*, Hong Kong, 1983, p. 319 and p. 329 respectively. The legacy of this aesthetic can be seen in Yongzheng-period moonflasks crafted after Yongle originals, one of which is housed in the Percival David Collection, now on long-term loan to the British Museum, London, no. A 612.

The distinctive dragons on the reverse of the dish with their elongated almost foliate bodies amongst lotus scrolls are adapted from those on Chenghua porcelain. A stem cup with winged *kui*-dragon spewing lotus scrolls is illustrated in *Yishujia gongjushu bianweihui* (Artist's Reference Book Editorial Board), *Mingdai taoci daquan*, Hong Kong, 1983, p. 187. A blue and white 'dragon and lotus' bowl is illustrated in *Jessica Harrison-Hall, Ming Ceramics in the British Museum*, London, 2001, p. 221, pl. 9:11.

### 明嘉靖 青花戴勝桃樹紋盤 六字楷書款

#### 來源

平野古陶軒，東京；日本私人珍藏，入藏於1979年

#### 展覽

玉屋百貨公司，《中國古陶磁展》，1979年10月，圖錄圖版57號及封面

#### 著錄

平野古陶軒，《中國古陶磁展》，九州，1979年10月，圖錄圖版57號及封面



3002

AN UNUSAL BLUE AND WHITE 'IMMORTALS'  
RECTANGULAR PLAQUE  
MING DYNASTY, CIRCA 1500

The plaque is painted in 'wind swept' style in various shades of underglaze blue with four of the Eight Immortals, seated at leisure beneath a gnarled pine tree amongst plants and rocks, all before a mountain range partially obscured by thick rolling clouds.

The porcelain plaque, 7 1/8 x 8 in. (18.2 x 20.3 cm.), fruitwood frame and stand, Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

A Japanese private collection, actively collecting over the last 20 years

The underside of the cover of the box is inscribed by Kushi Takushin (1898-1979), a renowned Japanese Sinologist, describing the plaque as rare and dating it to the early Ming dynasty.

明 約1500年 青花四賢圖長方瓷板

來源

日本私人珍藏，於二十年來購入。

日本漢學家久志卓真著（1898-1979）在木盒蓋底註明此瓷板稀有，年代屬於明初。



3003

A RARE LARGE WUCAI 'SAGE OF THE  
NORTHERN SEA' DISH

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

The dish is decorated to the centre with a circular panel enclosing the Sage of the Northern Sea in underglaze blue riding a turtle contrasted by a figure executed in enamels holding a fan next to a waterfall, all amongst billowing clouds. The cavetto is decorated with stylised *shou* characters above a flower scroll. The reverse is decorated with flower sprigs above a scroll band to the foot.

9 ½ in. (23.2 cm.) diam., Japanese paulownia wood box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

A Japanese private collection, Nagoya, acquired in 1996.

The imagery on this dish is reflected in a hanging scroll by the Ming painter Wu Wei (1459-1508) entitled *Beihai Zhenren* 'Perfected Man of the Northern Sea', which Richard M. Barnhart discusses in *Possessing the Past: Masterpieces of the National Palace Museum*. Barnhart identifies the figure in the painting as the embodiment of the philosopher Zhuangzi (B.C. 369-286)'s conception of the 'Perfected One', *zhenren*, one who is unaffected by physical calamities and travels beyond the four seas, and hence in Wu's painting and in our current lot, the immortal is seated on the back of a tortoise.

Another mention of the *Beihai Zhenren* is in the *Huainanzi*, a second-century B.C. compilation of Daoist stories, where Lu Ao travelled to the North to seek perfection. There he encountered an immortal withdrawn into the shell of a tortoise eating crabs and clams. When asked to guide Lu Ao on his quest, the immortal told him that the purity of the Dao is beyond the physical world and vanished into the clouds.

明萬曆 五彩北海真人圖盤 雙圈六字楷書款

來源

日本名古屋私人珍藏，於1996年購入



3004

A WUCAI 'DRAGON' OCTAGONAL BOX AND A COVER

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

Each rectangular vertical panel of this box is boldly decorated in various enamels with a striding dragon chasing the flaming pearl amongst *ruyi*-shaped cloud scrolls. The flat cover is surmounted by a finial shaped as a crouching squirrel and the surface is decorated with two confronting dragons amongst further *ruyi*-shaped clouds all enclosed within a keyfret border.

5 ¾ in. (14.5 cm.) wide, Japanese paulownia wood box

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Hirano Kotoken, circa 1970s

A Japanese private collection

*Wucai* octagonal jars of this design appear to be rather rare, with the exception of an almost identical jar and cover in the Philadelphia Museum of Art from the Dr. Francis W. Lewis Collection, accession no. 1905-202-a, the only difference being that the finial of the current lot remains intact.



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

Several examples of Wanli mark and period square, hexagonal, and fan-shaped boxes have been published, as well as those with lobed rather than flat facets. For a hexagonal example, see the National Palace Museum, Taipei, *Enamelled Ware of the Ming Dynasty*, Book III, Hong Kong, 1989, pls. 6-6c (fig. 1), and one sold at Christie's New York, 18-19 September 2014, lot 821 (fig. 2). A lobed hexagonal box attributed as a cricket box is found in the Qing Court Collection, illustrated in *Porcelains in Polychrome and Contrasting Colours*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, p. 35, no. 32; and in the Art Institute of Chicago, illustrated in *Ming-Ch'ing*, Chicago, 1964. A pair of blue and white fan-shaped 'dragon' box and covers from the Edward T. Chow Collection were sold at Sotheby's Hong Kong, 25 November 1980, lot 14. A lobed pentafoil box without a finial on the cover also decorated with dragons is found in the Shenyang Imperial Palace Museum, illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Chinaware Volume - The First Part*, Shenyang, 2008, pp. 154-155.

明萬曆 五彩雲龍紋八棱盒 雙圈六字楷書款

來源

平野古陶軒，東京，入藏1970年代；日本私人珍藏

萬曆五彩八方罐是罕有的瓷器品種，暫只知一件器型、紋飾均一樣的相同例子，藏費城藝術博物館（館藏編號 1905-202, a）。另可參考兩件萬曆五彩龍紋六方罐，一件藏台北國立故宮博物院，載於《故宮藏瓷：明彩瓷三》，台北，1989 年，圖版 6-6c 號（圖一）；另一件 2014 年 9 月 18-19 日於紐約佳士得拍賣，拍品 821 號（圖二）。



fig. 2 Christie's New York, 18-19 September 2014, lot 821  
圖二 紐約佳士得，2014 年 9 月 18-19 日，拍品 821 號



3005

A RARE PAIR OF LARGE IRON-RED AND  
UNDERGLAZE BLUE 'DRAGON' DEEP BOWLS  
KANGXI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN  
DOUBLE CIRCLES AND OF THE PERIOD (1662-1722)

The bowls are each decorated to the entree with a roundel enclosing an iron-red five clawed dragon amongst underglaze blue cloud scrolls and waves. The exterior of the bowl is decorated with nine dragons in various positions, each with a trailing fire scroll all on a ground of foaming crescent waves. The rim is decorated with a band of interlocking pierced cash symbols.

7 1/2 in. (18.7 cm.) diam., Japanese wood boxes (2)

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

A Japanese private collection acquired in Tokyo in the last 20 years

Compare a very similar bowl of the same size in the Palace Museum Collection, Beijing, illustrated in *Miscellaneous Enamelled Porcelains Plain Tricolour Porcelains*, The Complete Collection of Treasures in the Palace Museum, Shanghai, 2009, pp. 184-185, pl. 146.

Several similar bowls have been sold at auction, including a pair of bowls at Sotheby's Hong Kong, 5 April 2017, lot 3678; and two single bowls also at Sotheby's Hong Kong, one on 30 October 2002, lot 289, and the other on 25 April 2004, lot 306.

清康熙 磁紅青花海水龍紋盤一對 雙圈六字楷書款

來源

日本私人珍藏，於二十年來購入，此拍品購自東京。





3006

A FINE UNDERGLAZE COPPER-RED-  
DECORATED 'DRAGON' MEDALLION BOWL  
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A  
DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The elegant slightly flaring bowl is decorated with five evenly-spaced roundels composed of a fierce coiled five-clawed dragon, and a further roundel to the interior. The copper red of subtle clear tone with faint apple green speckles.  
5 3/4 in. (14.5 cm.) diam., cloth box

HK\$1,800,000-2,500,000      US\$240,000-320,000

PROVENANCE

Stephen Junkunc III Collection, acquired from Nagatani in 1955  
Christie's New York, 21 September 1995, lot 224 (one of a pair)

EXHIBITED

*Exhibition of Imperial Porcelain of Kangxi, Yongzheng, & Qianlong*,  
S Marchant & Son, London, 9-25 June 1996, catalogue pp. 22-23,  
no. 9

Several similar Kangxi bowls have been illustrated, including one included in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, no. 733, later sold at Sotheby's Hong Kong, 5 October 2011, lot 33; one by John Ayers, *The Baur Collection*, vol. iv, Geneva, 1974, no. A530, where the author mentions another in the Royal Ontario Museum.



清康熙 紬裡紅團龍紋盤 雙圈六字楷書款

來源

Stephen Junkunc III珍藏，購自Nagatani，1955年  
紐約佳士得，1995年9月21日，拍品28號（一對之一）

展覽

S Marchant & Son, 《Exhibition of Imperial Porcelain of Kangxi, Yongzheng and Qianlong》, London, 6-25 June 1996, Catalogue pp. 22-23, no. 9

有數件同類的康熙例子經著錄，包括一件為攻臣堂舊藏，載於康蕊君著《Chinese Ceramics from the Meiyintang Collection》，第2冊，倫敦，1994年，圖733號，後於2011年10月5日於香港蘇富比拍賣，拍品33號；另一件見John Ayers著，《The Baur Collection》，第4冊，日內瓦，1974年，圖A530號。



3007

A FINE AND RARE BLUE AND WHITE 'DRAGON'  
BOWL

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

With deep rounded sides, the bowl is finely painted on the exterior  
in deep underglaze blue of purplish tone with two dragons striding  
amidst *ruyi*-clouds, the interior with an upright dragon within a  
double circle border.

3 ¾ in. (9.5 cm.) diam., box

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

Sold at Bonhams London, 17 May 2012, lot 279

A bowl of identical design and size, formerly from Spink & Son Ltd.,  
was sold at Christie's Hong Kong, 28 May 2014, lot 3431.

A larger Yongzheng-marked blue and white bowl of very similar design  
is in the Nanjing Museum Collection, and illustrated in *Treasures in  
the Royalty: The Official Kiln another Porcelain of the Chinese Qing  
Dynasty*, Shanghai, 2003, p. 155. A larger bowl from the B.C. Tattenhall  
Collection of this dragon design was sold at Christie's Hong Kong, 30  
May 2006, lot 1399 (14.5 cm. diam.).

清雍正 青花雙龍趕珠紋盤 雙圈六字楷書款

來源

倫敦邦瀚斯，2012年5月17日，拍品279號

可參考一件紋飾、尺寸相同的例子，源自斯賓克，2014年5月28日於香  
港佳士得拍賣，拍品1399號。

南京博物院藏一件紋飾非常相近但較大的雍正青花盤，見2003年上海出  
版《中國清代官窯瓷器》，頁155。文中提到清宮檔案中有「雍正七年  
仿燒白地青花龍盤，仿嘉靖窯」的紀錄，應是指南京博物院藏品及本拍  
品這一類青花發色帶紫的雲龍盤。





THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3008

A FINE BLUE AND WHITE 'FLORAL MEDALLION'  
BOWL

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

The bowl is decorated to the exterior with four roundels of dense  
peony foliage, repeated on the centre of the interior encircled by a  
double band.

4 ½ in. (11.4 cm.) diam., box

HK\$600,000-800,000

US\$78,000-100,000

The soft, pale-blue hues used to decorate the current bowl may  
reflect the deliberate attempt to imitate blue and white wares from  
the Chenghua period, which are known for their delicateness and  
refinement. Yongzheng bowls of this design were also made in another  
form, with shorter sides and recessed bases, such as the example sold  
at Christie's London, 9 November 2004, lot 160; and another one sold  
at Sotheby's Hong Kong, 8 October 2010, lot 2774.

清雍正 青花團花紋盤 雙圈六字楷書款

此盤青花發色清麗淡雅，釉質潤澤透淨，應係仿成化官窯器。亦見另一  
款雍正青花團花饅頭盤，盤壁較淺、卧底，如2004年11月9日倫敦佳士  
得曾拍賣一件，拍品160號；蘇富比香港2010年10月8日拍賣另一件，拍  
品2274號。





3009

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

The dish is painted in the interior with a double-*vajra* symbol tied with ribbons and on the exterior with three registers of Sanskrit characters, all within double line borders.

6 7/8 in. (17.4 cm.), box

HK\$300,000-500,000

US\$39,000-64,000

Yongzheng dishes of this design were made in two sizes. Compare a pair of smaller dishes (11.1 cm.) sold at Christie's Hong Kong, 1 June 2011, lot 3919. Larger versions, similar size to the current dish, include one in the Asian Art Museum, San Francisco, illustrated by He Li, *Chinese Ceramics*, 1996, pl. 591; and another pair from the Falk Collection, sold at Christie's New York, 16 October 2001, lot 156.

清雍正 青花結帶寶杵梵文盤 雙圈六字楷書款

雍正青花寶杵梵文盤有兩種尺寸，本拍品屬大號，同類例子包括一件藏三藩市亞洲藝術博物館，著錄於He Li，《Chinese Ceramics》，1996年，圖版591號；另一對為Falk舊藏，2001年10月16日於紐約佳士得拍賣，拍品156號。小號例子可參考2011年6月1日於香港佳士得拍賣一例，拍品3919號。

此種盤子以成化瓷為原型，例如大英博物館藏一件成化寶杵紋盤，著錄於J. Harrison-Hall，《Ming Ceramics in the British Museum》，倫敦，2001年，圖版6:10。



3010

A FINE BLUE AND WHITE MING-STYLE 'FLORAL SCROLL' BOWL

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

The bowl is decorated on the exterior in 'Chenghua palace bowl' style with six flower heads borne on a continuous leafy stem. The interior is decorated with a radiating spearhead medallion below six stylised lotus flowers.

4 1/8 in. (11.8 cm.) diam., box

HK\$400,000-500,000

US\$52,000-64,000

The decoration on this bowl, rendered in underglaze-blue outlines filled with pale blue wash, is a deliberate attempt in imitation of 'palace bowls' from the Chenghua period. Yongzheng bowls of this type were also made in smaller sizes, such as the example (7.1 cm.) sold at Christie's New York, 18 September 2014, lot 939; and a pair (7.1 cm.) sold at Christie's New York, 26 May 2010, lot 1371.

清雍正 青花缠枝花卉纹盃 雙圈六字楷書款

本盃以深色青花勾線，內填淡雅鈷料，仿照明代成化宮盃樣式。亦有較小的同類雍正例子，如紐約佳士得2014年9月18日會拍賣一件7.1公分寬的同紋飾酒盃，拍品939號；另一件（同樣7.1公分）2010年5月26日於紐約佳士得拍賣，拍品1371號。



THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3011

A FINE BLUE-GLAZED DISH

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

The dish is applied to the exterior with a sapphire-blue glaze. The interior and base are  
covered with a clear glaze.

6 7/8 in. (17.5 cm.) diam., box

HK\$180,000-260,000

US\$24,000-33,000

清雍正 藍釉盤 雙圈六字楷書款



THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3012

A BLUE-GLAZED ANHUA-DECORATED 'DRAGON' DISH  
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE  
CIRCLE AND OF THE PERIOD (1723-1735)

The dish with flared sides supported on a cylindrical foot is covered on the exterior with a slightly mottled deep blue glaze. The white interior is incised with *anhua* decoration with a leaping five-clawed dragon in the centre pursuing a flaming pearl.  
7 1/4 in. (18.4 cm.) diam., box

HK\$500,000-600,000

US\$65,000-77,000

PROVENANCE

Sold at Christie's Hong Kong, 27 November 2013, lot 3495



base  
底部

清雍正 藍釉暗花龍戲珠紋盤 雙圈六字楷書款

來源

香港佳士得，2013年11月27日，拍品3495號



3013

A FINE AND RARE DOUCAI 'FLORAL' BOWL

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

The bowl is finely enamelled and outlined in underglaze blue with a band of floral scroll on the exterior, and a single blossom surrounded by foliage in the centre of the interior.

4 1/16 in. (11.8 cm.) diam., box

HK\$700,000-900,000

US\$91,000-120,000

A variety of *doucai* decorated bowls of this type with different flowers are known, such as the example from the collection of Brian S. McElney, included in the Min Chiu Society Thirtieth Anniversary Exhibition, *Selected Treasures of Chinese Art*, Hong Kong Museum of Art, 1990, illustrated in the Catalogue, no. 163; one in the Umezawa Kinenkan, Tokyo, illustrated in *Toji Taikei*, vol. 46, Japan, 1973, pl. 65; a pair from the Paul and Helen Bernat Collection, sold at Sotheby's Hong Kong, 15 November 1988, lot 15; and another single bowl, previously from the Elphinstone Collection, sold at Christie's London, 15 June 1998, lot 162.

清雍正 鬮彩纏枝花卉紋盤 雙圈六字楷書款

存世的雍正鬚彩花卉紋盤大體基本圖樣相同，但細節及副飾略有變化，而當中以本盤紋飾最為豐富、顏色最為多彩明艷。可參考各紋飾略異的同類例子，如麥雅理珍藏一例，1990年於敏求精舍三十週年展覽中展出，見香港藝術館出版《歷代文物萃珍》，圖版163號；日本梅澤紀念館珍藏一件，見1973年日本出版《陶磁大系》，圖版65號；Paul及Helen Bernat伉儷珍藏一對，1988年11月15日於香港蘇富比拍賣，拍品15號；一件為Elphinstone舊藏，1998年6月15日拍賣，拍品162號。





THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3014

A FINE AND RARE DOUCAI AND FAMILLE ROSE  
'NINE PEACHES' DISH

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

The dish is finely painted to the interior with a central medallion enclosing a peach tree bearing nine ripe fruit highlighted in delicate shades of pink and green, beside rocks and *lingzhi*. The reverse is decorated with eight cranes in flight, each in a different position, their crests picked out in iron red.

7 3/4 in. (18.8 cm.) diam., box

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

US\$160,000-230,000

Peaches have traditionally been associated with Daoism and longevity. In mythology, the goddess Xiwangmu, the Queen Mother of the Western Paradise, owned a vast peach orchard, and it was said that anyone who ate the fruit would become immortal. As such, peaches are considered sacred and auspicious, and when used as a decorative motif, convey wishes for longevity and good fortune. Vessels decorated with luxuriant peach branches were very popular in the Qing dynasty, and might have been commissioned as birthday gifts or as a form of commemoration for an imperial birthday.

Compare to three other dishes of this pattern and palette. One was included in the Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., exhibition, *Joined Colors, Ceramics from Collectors in the Min Chiu Society*, Hong Kong, 1993, no. 61, and subsequently sold at Christie's Hong Kong, 27 April 1997, lot 58; another was in the Goldschmidt Collection, and later sold at Sotheby's Hong Kong, 13 November 1990, lot 36; one was sold at Christie's Hong Kong, 27 October 2003, lot 657, and later again on 3 June 2015, lot 3145.

Compare also a Yongzheng-marked blue and white dish of this pattern in the National Palace Museum, Taipei, collection number *guci-008899*.

清雍正 鬮彩加粉彩九桃紋盤 雙圈六字楷書款

此盤紋飾非常罕見。近似例可參考香港佳士得 1997 年 4 月 27 日拍賣一件，拍品 58 號；Goldschmidt 舊藏一件，後於香港蘇富比 1990 年 11 月 13 日拍賣，拍品 36 號；香港佳士得 2003 年 10 月 27 日拍賣一件，拍品 657 號，後再於 2015 年 6 月 3 日拍賣，拍品 3145 號。

另可比較台北故宮博物院所藏一件僅飾青花輪廓的例子，典藏編號為故壺 - 008899。







detail  
細部

THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3015

A FINE AND RARE FAMILLE ROSE 'BONELESS-  
STYLE' BOWL

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

The bowl is delicately enamelled depicting two butterflies  
fluttering around a cluster of flowers beside a garden rock. The  
interior is plain.

3 ¾ in. (9.2 cm.) diam., box

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

US\$260,000-390,000

The decoration on this bowl is executed in the 'boneless' technique,  
so called because the design is painted in without the use of outlines.  
This style of decoration is perhaps the least common of the enamelling  
techniques used at Jingdezhen as it was too complicated to use on a  
mass production scale, and if not handled well, gives the impression  
that the piece was unfinished. The technique is discussed in detail by R.  
Scott, '18th Century Overglaze Enamels: the Influence of Technological  
Development on Painting Style', *Style in the East Asian Tradition*,  
Percival David Foundation, London, 1987, pp. 158-164.

Compare to a set of five Yongzheng-marked wine cups of smaller size  
but similarly enamelled with flowers and butterflies in boneless style,  
sold at Sotheby's New York, 18 March 2015, lot 280; and another pair  
sold at Sotheby's London, 10 November 2010, lot 117.

清雍正 粉彩沒骨蝶戀花小盃 單圈六字楷書款

此盃造工精緻，以細膩柔和的沒骨法描繪兩隻蝴蝶飛舞於花叢洞石間，  
塑造春日明媚的愉快氣象，色彩淡雅內斂，為雍正官窯器中之精品。

可參考紐約蘇富比2015年3月18日拍賣一套五件粉彩沒骨花蝶紋酒盃，  
尺寸較小，但紋飾及畫風均與本盃相若，見拍品280號；及倫敦蘇富比  
2010年11月10日拍賣一對，拍品117號。





THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3016

A FINE AND RARE PAIR OF FAMILLE ROSE  
'BONELESS-STYLE' WINE CUPS

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

Each cup is delicately enamelled on the exterior with a branch of  
flowering prunus and another branch bearing asters, the interior  
with a be-ribboned *ruyi*.

2 1/8 in. (6 cm.) diam., box

(2)

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

US\$110,000-150,000

The decoration on these wine cups is executed in the 'boneless'  
technique, so called because the design is painted in without the use  
of outlines. This style of decoration is perhaps the least common of the  
enamelling techniques used at Jingdezhen as it was too complicated  
to use on a mass production scale, and if not handled well, gives the  
impression that the piece was unfinished. The technique is discussed  
in detail by R. Scott, '18th Century Overglaze Enamels: the Influence of  
Technological Development on Painting Style', *Style in the East Asian  
Tradition*, Percival David Foundation, London, 1987, pp. 158-164.

Compare to a set of five Yongzheng-marked wine cups of the same size  
and enamelled in very similar style, depicting flowers and butterflies,  
sold at Sotheby's New York, 18 March 2015, lot 280; and another pair  
sold at Sotheby's London, 10 November 2010, lot 117.

清雍正 粉彩沒骨梅菊紋酒盃一對 單圈三行六字楷書款

此對酒盃畫工細膩，以沒骨法繪畫，色彩淡雅柔和。書單圈三行楷書款  
的官窯器非常罕有，可參考紐約蘇富比2015年3月18日拍賣一套五件粉  
彩沒骨花蝶紋酒盃，尺寸與本器一樣，拍品280號；及倫敦蘇富比2010  
年11月10日拍賣一對，拍品117號。



interior of one cup 其一盃心



3017

A LANGYAO-TYPE GLAZED BOTTLE VASE

QING DYNASTY, 18TH CENTURY

The vase is of pear shape with a long slender cylindrical neck and standing on a tapering foot, covered with a glaze of deep ruby tone suffused with a network of crackles, to straw-white at the mouth rim and thickening irregularly above the foot. The interior and base are covered with a crackled straw-white glaze with crackling. 16 ½ in. (42 cm.) high, box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Yamanaka & Co., no. 2 (according to label)

Sold at Sotheby's New York, 4 June 1982, lot 228

Sold at Sotheby's Hong Kong, 8 April 2011, lot 3044

清十八世紀 郎窯紅釉長頸膽瓶

此器直口，細長頸，鼓腹，圈足。外壁施紅釉，釉面開片，足部可見內底上有白釉，而器內及足內白釉開片則呈米湯色。整器釉質光亮。

來源

山中商會，編號2〈根據標籤〉

紐約蘇富比，1982年6月4日，拍品228號

香港蘇富比，2011年4月8日，拍品3044號



3018

A MOULDED CELADON-GLAZED OVAL JARDINIÈRE

QING DYNASTY, 18TH CENTURY

The jardinière is of oval shape with slightly flaring rim with a band of key-fret border. The body is raised on four *nyi*-head feet and the sides crisply moulded with a wide band of archaic confronting coiled dragons above bands of lappets and dots. It is covered all over in an attractive pale celadon glaze shading to a paler tone on the raised areas.

7 1/2 in. (19.3 cm.) wide, box

HK\$ 500,000-800,000

US\$ 65,000-100,000

PROVENANCE

Sold at Christie's London, 15 May 2007, lot 257

Sold at Christie's New York, 16-17 September 2010, lot 1443

Eskenazi Ltd., London, acquired in 2010

清十八世紀 豆青釉凸雕蟠虺紋腰圓花盆

花盆折沿，沿邊一圈回紋，外壁飾蟠虺紋，下承四如意雲頭形足，腹部下緣一周蓮瓣紋，近足處則凸飾一圈乳釘紋。整器施豆青釉，釉色淡雅，積釉處光潤透明。

來源

倫敦佳士得，2007年5月15日，拍品257號

紐約佳士得，2010年9月16-17日，拍品1443號

埃斯肯納齊，倫敦，入藏於2010年



3019

## A VERY RARE RU-TYPE 'BAGUA' CONG-FORM VASE

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

The strongly modelled vase of broad square section is decorated to each side with the Eight Trigrams, *Bagua*, moulded into two vertical evenly-spaced columns, all below a cylindrical neck and slightly flaring mouth, and raised on a splayed foot. The vase is covered overall with an unctuous pale blue-green glaze suffused with fine golden and clear crackles. The foot ring is covered with a brown wash.

11 1/8 in. (28.2 cm.) high, Japanese wood box

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

US\$160,000-230,000

## PROVENANCE

A Japanese private collection, actively collected over the last 20 years

While *Bagua*-decorated *cong*-form vases from the Qianlong and subsequent periods are well-documented, Yongzheng-period examples in *ge*, *guan* or *Ru*-type glazes are very rare. Only very few examples have been recorded. A slightly smaller (24.1 cm. high) Yongzheng-marked *ge*-type *cong* vase was sold at Christie's Hong Kong, 3 December 2008, lot 2562. An even smaller (23.2 cm. high) Yongzheng-marked *guan*-type vase with a strap decoration on each side and *bagua* at the corners was sold at Sotheby's Hong Kong, 30 October 2000, lot 125.

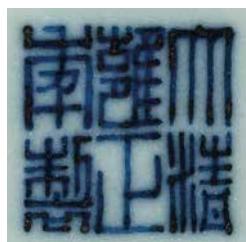
A wall vase of *Guan*-type glaze with a Yongzheng mark can be found in the Beijing Palace Museum Collection, illustrated in *Qingdai Yuyao Ciqi*, juan 1, Beijing, 2005, p. 347, no. 159.

## 清雍正 仿汝窯八卦紋琮式瓶 六字篆書款

## 來源

日本私人珍藏

署雍正款的琮式瓶極為稀少，著錄過的例子寥寥可數。香港佳士得曾拍賣一件較小的雍正仿哥釉琮式瓶（24.1公分），見2008年12月3日，拍品2562號。另見一件更小的雍正仿官釉琮式瓶（23.2公分），2000年10月30日於香港蘇富比拍賣，拍品125號。





3020

A FINE SIMULATED-BRONZE CENSER, *GUI*

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

The censer is potted with a compressed globular body with a pair of two small looped handles, above a short splayed foot and below a low neck rising to a slightly flared mouth, covered overall with a glaze of a light chocolate-brown tone and fine splashes of gilt in imitation of gilt-splashed bronze.

5 ½ in. (14 cm.) across handles, silver cover

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

US\$110,000-150,000



清乾隆 仿灑金銅釉簋式爐 六字篆書印款

As porcelain was a medium that was relatively easy to control and decorated to high standards of imperial quality, it was frequently used to simulate a variety of other works of art such as hardstones, cloisonné-enamels, wood, lacquer, and in this instance bronze. For a discussion on the virtuosity of the Chinese potters during the Qianlong period in simulating other materials in porcelain, see S. Jenyns, *Later Chinese Porcelain*, London, 1971, p. 67.

It is unusual to find porcelain in imitation of gilt-splashed bronzes of the Ming period. Compare to an imitation-bronze bombé-shaped censer from the Edward T. Chow Collection, Part II, sold at Sotheby's Hong Kong, 16 December 1980, lot 527.



3021

A FINE GREEN AND YELLOW ENAMELLED 'BOYS' BOWL  
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE  
AND OF THE PERIOD (1723-1735)

The exterior of the bowl is finely incised with a scene depicting boys playing musical instruments forming a procession on a terraced garden beneath pine trees, highlighted in a green enamel reserved against a yellow ground, with a lappet border above the foot and a stylised floral band beneath the rim, the interior is covered with a yellow enamel.  
5 7/8 in. (14.9 cm.) diam.

HK\$400,000-500,000

US\$52,000-64,000



清雍正 黃地綠彩嬰戲圖盃 雙圈六字楷書款





another view 另一面

3022

A FAMILLE ROSE 'BOY AND CHICKEN' CUP

QIANLONG SIX-CHARACTER FANGGU SEAL MARK, WITH AN  
INSCRIPTION DATED TO BINGSHEN YEAR, CORRESPONDING TO  
1776, AND OF THE PERIOD

The deep U-shaped body finely painted with the scene of Jia Chang stamping his left foot to call the chickens in a setting of blue rocks and peonies, the boy depicted facing the rooster while the hen and four chicks are shown to the reverse side beneath a poetic inscription.

3 1/8 in. (8 cm.) diam., Japanese wood box

HK\$600,000-800,000

US\$78,000-100,000

Cups of this type are based on earlier Chenghua *doucai* prototypes such as a pair of similar shape, but decorated with chickens only, included in the Illustrated Catalogue of Chinese Government Exhibits for International Exhibition of Chinese Art in London, vol. II, Porcelain, 1948, p. 130, no. 171.

The mark on the base of all of these cups reads *Da Qing Qianlong fanggu*, which translates as 'made in imitation of antiquity in the Qianlong reign of the Great Qing dynasty'. The imitation of antiquity, or archaism, was a theme close to the Qianlong Emperor's heart and a considerable number of imperial art objects in a range of different media bear this mark. The correct rendering of the mark was given by D. Howard and J. Ayers when they included a similar cup in their catalogue of the Mottahedeh Collection, *Chinese for the West*, London/New York, 1978, vol. 1, pp. 171-2, no. 165, in which they date the cup to the Qianlong reign. A cup of this type was also published as dating to the Qianlong period by S. Bushell, who translated the poem in *Oriental Ceramic Art*, New York, 1899, pp. 49-51.

The poem is in praise of well-known works of art from earlier periods and in particular to Ming dynasty chicken cups. As with most of Qianlong's poems, there are many archaic references. In this instance, the Emperor mentioned the child prodigy, Jia Chang (713-?), as depicted by the image of the boy on the present cup. At the age of thirteen, Jia Chang was such a talented trainer of fighting cocks that the Tang dynasty emperor Xuanzong (r. 713-56) employed him to train the imperial fighting cocks. The design on these cups is therefore often known as 'the precocious boy'.

清乾隆 粉彩御題雞缸盃 《大清乾隆仿古》篆書款

盃敞口，深腹，卧足。外壁通體繪庭園雞戲圖。庭園中洞石嶙峋，牡丹爭艷，雄雞昂首前行與童子嬉戲，四隻小雞隨母雞覓食。留白處墨彩書「李唐越器人間無，趙宋官窯晨星看。殷周鼎彝世頗多，堅脆之質於焉辨。堅樸脆巧久暫分，立德踐行義可玩。朱明去此弗甚遙，宣成雅具時猶見。寒芒秀采總稱珍，就中雞缸最為冠。牡丹麗日春風和，牝雞逐對雄雞絢。金尾鐵距首昂藏，怒勢如聽賈昌喚。良工物態肖無遺，趨華風氣隨時變。我獨警心在齊詩，不敢耽安興以晏。乾隆丙申，御題」。詩尾落紅彩「三」（乾）圓印文、「隆」篆書方印文。底書青花「大清乾隆仿古」篆書款。

此盃為乾隆帝賞玩之物，他好古慕雅，對欣賞的古物往往加以仿製。此器雖不似成化造器纖巧輕盈，然造型精巧，胎質瑩潤，釉色艷麗秀雅，繪圖栩栩如生，彌足珍貴。此器製於丙申年，為1776年，乾隆四十一年。

同樣的乾隆粉彩題詩雞缸盃可見於故宮博物院、北京首都博物館等著名典藏機構。





THE PROPERTY OF A GENTLEMAN

3023

A FINE BLUE AND WHITE EWER AND COVER, *HE*  
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1736-1795)

The ewer is of compressed spherical body in archaic *he* form painted with a *leiwen* band and a scroll of the *Bajixiang*, Eight Buddhist Emblems, supported on lotus flowers. It sits on four cylindrical legs painted with *lingzhi* scrolls. The C-shaped handle, the gently flared neck and the spout are painted with the same pattern. A small underglaze-blue loop handle protrudes from the centre of the cylindrical cover with surrounding *lingzhi* scrolls and a band of *leiwen* at the mouth rim.  
9 in. (23 cm.) wide, box

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

US\$200,000-260,000

PROVENANCE

Sold at Sotheby's Hong Kong, 27 April 2003, lot 227

Sold at Sotheby's Hong Kong, 10 April 2006, lot 1685

The covered *he* form was produced during the Qing dynasty to imitate the archaic bronze prototype of the Zhou dynasty. The usage of the *he* vessel transformed throughout the ages. In archaic times, it was a practical container used for diluting wine; during the Qing dynasty, the form was valued for decoration. A slightly smaller Qianlong-marked covered *he* of this pattern (21.1 cm.) is in the National Palace Museum, Taipei, illustrated in *Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Wares*, Taipei, 1986, no. 71. See several other examples, one from the Tianjin Art Museum, included in the exhibition *Imperial China. The Living Past*, Art Gallery of New South Wales, Sydney, 1992, no. 94; one in *Chinese Porcelain*, the S. C. Ko Tianminlou Collection, Part I, Hong Kong, 1987, no. 64; and one from Norbulingka, Lhasa, exhibited at the Palace Museum, Beijing, *Gems of China's Cultural Relics*, 1992, no. 46.

清乾隆 青花蓮托八吉祥紋蓋盃 六字篆書款

來源

香港蘇富比，2003年4月27日，拍品227號

香港蘇富比，2006年4月10日，拍品1685號





3024

A PAIR OF CORAL-GROUND RESERVE-

DECORATED 'LOTUS' BOWLS

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

Each bowl is finely decorated with leafy scrolls bearing various stylised lotus flowers, all reserved in white against an opaque, even coral ground. The details of the flowers and leaves are finely pencilled. The interiors are left undecorated.

5 in. (12.5 cm.) diam, cloth box

(2)

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

US\$160,000-230,000

PROVENANCE

The Chang Collection, Chicago

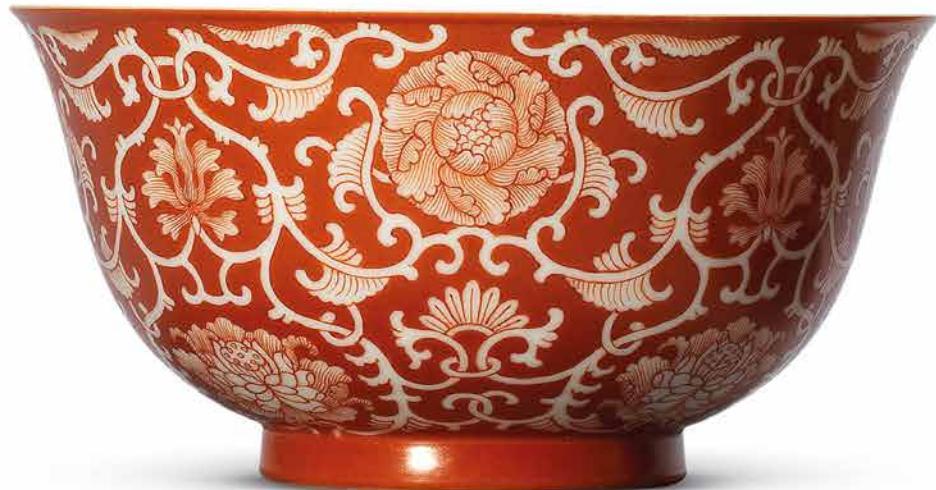
*The Goldschmidt Collection of Qing Imperial Porcelain*, sold at Sotheby's Hong Kong, 13 November 1990, lot 28

EXHIBITED

S. Marchant and Son, *Exhibition of Qing Mark and Period Monochrome and Two-Coloured Wares*, London, 7-26 June 1992, Catalogue, no. 48

Two almost identical bowls both from the collections of Carlo Maria Franzero and Corrado Zingone, were sold at Christie's New York, 17-18 March 2016, lot 1625, and Christie's New York, 14 September 2017, lot 747.

A similar single bowl is in the Percival David Foundation now on long-term loan to the British Museum, accession number PDF.B.700 and illustrated in Margaret Medley, *Oriental Ceramics, The World's Great Collections*, vol. 6, Tokyo, 1982, pl. 94. Three further Qianlong-marked bowls can be found in the Ohlmer Collection, Roemer Museum, Hildesheim, and are illustrated by U. Wiesner, *Chinesisches Porzellan*, Mainz am Rhein, 1981, nos. 130-2.



清乾隆 珊瑚紅地白花纏枝蓮紋盤一對 六字篆書款

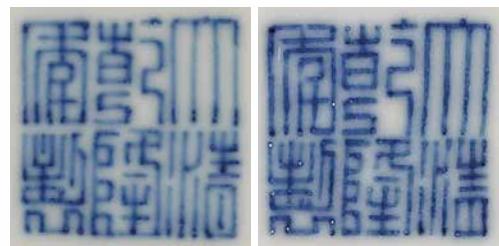
來源

The Chang Collection, 芝加哥

The Goldschmidt Collection of Qing Imperial Porcelain, 香港蘇富比, 1991年11月13日, 拍品28號

展覽

S. Marchant and Son, 《Exhibition of Qing Mark and Period Monochrome and Two-Coloured Wares》, 倫敦, 1992年6月7日至26日, 圖錄編號48



3025

A RARE BLUE AND WHITE 'BAJIXIANG AND  
LOTUS' TRIPOD CENSER

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

The censer is of compressed globular shape and painted in underglaze blue of rich inky-blue tones in imitation of Ming-style 'heaping and piling' effect. The *Bajixiang*, Eight Buddhist Emblems, are evenly spaced around the exterior of the rounded body dividing lotus sprays above the three small globular feet and a band of *ruyi* lappets around the mouth rim.

8 1/8 in. (22.5 cm.) diam.

HK\$600,000-900,000

US\$78,000-120,000

清嘉慶 青花纏枝八吉祥番蓮紋三足爐 六字篆書款





3026

A RARE PAIR OF CORAL-GROUND 'MELON' JARS  
AND COVERS

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

Each jar is delicately modelled in the form of a melon with  
six evenly spaced lobes, the domed covers are decorated with  
two realistically executed insect-eaten leaves and trailing vines  
connected by a gnarled stem which forms the finial. The boxes are  
covered in a vibrant coral red enamel.

5 in. (12.5 cm.) high

(2)

HK\$350,000-400,000

US\$46,000-51,000

PROVENANCE

Chait Galleries, New York (according to labels)



Fruit-form ceramic vessels have a long history in China dating back to the Tang Period, and remain popular in the Qing Dynasty. The form of a melon naturally lends itself very well to its transference into a porcelain jar, with its stem forming the finial of the cover. An interesting stylistic parallel can be drawn with the lifelike pyramid of *trompe l'oeil* persimmons on an offering stand offered at Sotheby's Hong Kong, 5 October 2016, lot 105.

This lobed melon form is not only seen in Qianlong-period jars but also in teapots. See a pair of mark and period *famille rose* teapots sold at Bonhams London, 12 May 2011, lot 368, and a mark and period *famille rose* inscribed teapot sold at Christie's London, 6 November 2012, lot 260, and in jade, see a white jade teapot sold at Sotheby's Hong Kong, 3 October 2017, 3613.

Compare a pair of blue-ground quatrefoil jars and covers with Qianlong seal marks also written in gilt sold at Sotheby's Hong Kong, 3 October 2017, lot 3628. For further porcelain examples inscribed with Qianlong gilt seal marks, see a *faux-lacquer* hat stand and a *faux-cloisonné* enamel censer in the National Palace Museum, Taipei, illustrated in *Catalog of the Special Exhibition of K'ang-hsi, Yung-cheng, and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, Taipei, 1986, no. 112 and no. 145, respectively.

清乾隆 珊瑚紅釉瓜形蓋罐一對 摹金六字篆書款

來源

Chait Galleries, 紐約 (根據標籤)



3027

A FINE AND RARE FAMILLE ROSE MILLEFLEURS BOWL

JIAQING SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1796-1820)

The bowl is thinly potted and finely enamelled in a rich *famille rose* palette on the exterior with a dense design of a multitude of various flowers. The interior and base are enamelled turquoise. 4 1/4 in. (11 cm.) diam., box

HK\$300,000-500,000

US\$39,000-64,000

清嘉慶 粉彩萬花錦紋盤 磬紅六字篆書款

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."

The design, in a somewhat paler *famille rose* palette, and in a slightly more open format where white background is visible between the flowers and leaves, and without iron-red, first appears during the Yongzheng period (1723-1735), as represented by a small bowl in the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 18, no. 15. During the Qianlong period a variation of this design appeared, with the design becoming more dense, allowing no visible white space between the flowers and leaves. The *famille rose* palette also became richer and with more realistic shading of the enamels, as well as with the addition of iron red. This version of the pattern is well represented by a large Qianlong-marked vase in the Musée Guimet, illustrated by Beurdeley and Raindre, *ibid*, pp. 118-19, pls. 164 and 165.

Compare to a very similar Jiaqing-marked *millefleurs* bowl of slightly larger size (13 cm.), bearing an underglaze-blue reign mark which differs from the iron-red mark on the current example, sold at Christie's New York, 17 September 2015, lot 2073.

粉彩「萬花錦」裝飾手法首見於雍正官窯器，於乾隆年間臻於成熟，紋飾越趨繁複。本器承襲乾隆風格，用色豐富，構圖繁而不亂。可參考一件尺寸略大的嘉慶萬花錦盤（13公分），底書青花款，2015年9月17日於紐約佳士得拍賣，拍品2073號。



THE PROPERTY OF A GENTLEMAN

3028

A RARE CHESTNUT EMBROIDERED GAUZE  
DRAGON ROBE FOR AN IMPERIAL PRINCE  
QIANLONG PERIOD (1736-1795)

The reddish-brown gauze ground is finely worked in couched gold threads and counted stitch with nine five-clawed dragons on the front and back panels, and one on the underflap, the dragons chasing flaming pearls amidst a ground of multi-coloured clouds interspersed with bats and precious objects, above a hem of cresting waves tossed with further auspicious objects, and the *lishui* stripe, with midnight-blue borders at the collar and cuffs further embellished with striding dragons and related motifs, and midnight-blue ribbed sleeve extensions.

42 3/4 in. (108.5 cm.) long, 66 1/2 in. (169 cm.) wide

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Acquired in Hong Kong in 1995

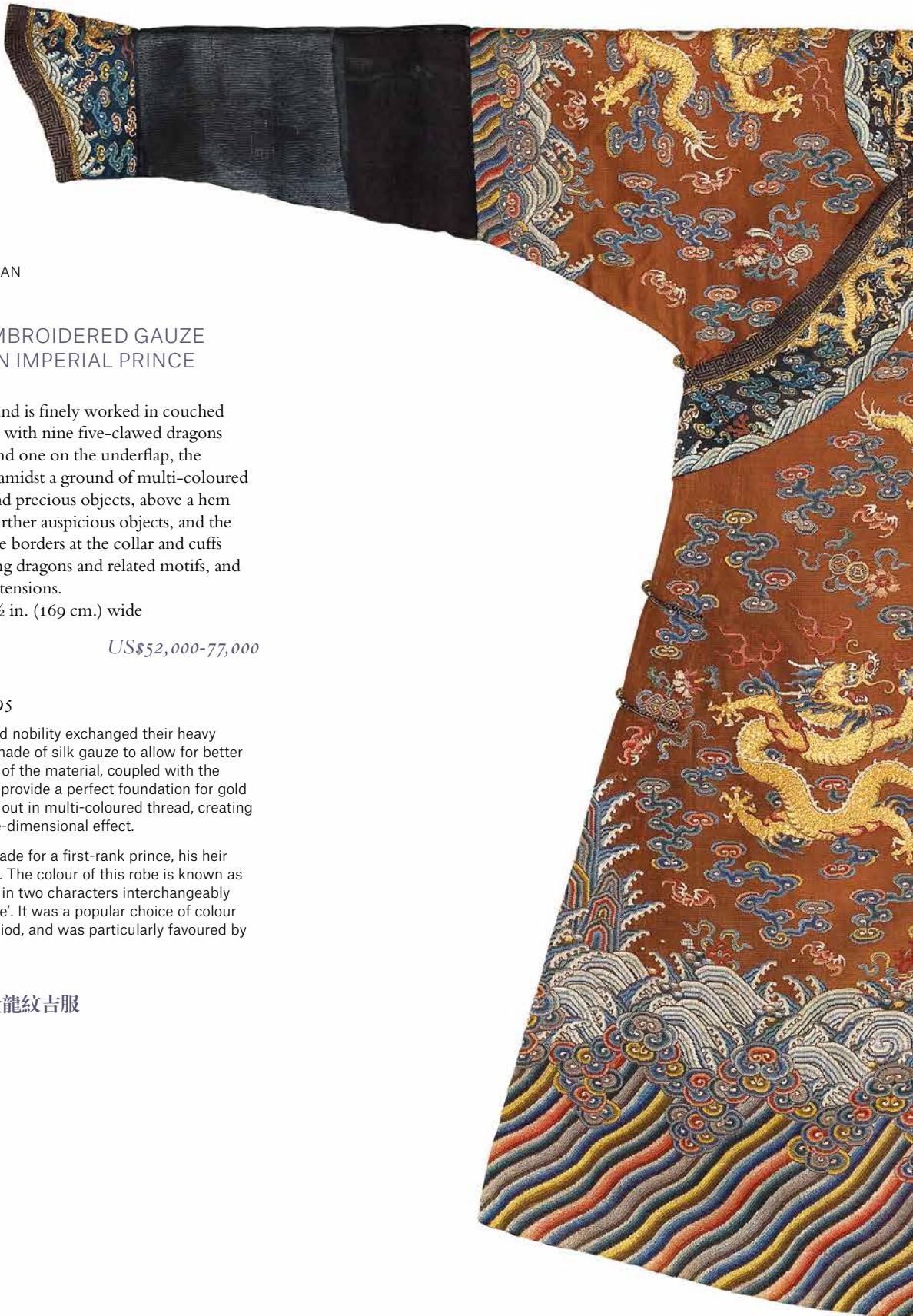
In summer, the Manchu rulers and nobility exchanged their heavy satin robes for lighter garments made of silk gauze to allow for better ventilation. The gossamer quality of the material, coupled with the rich chestnut colour on this robe, provide a perfect foundation for gold couching and embroidery carried out in multi-coloured thread, creating a strong visual contrast and three-dimensional effect.

The current robe was probably made for a first-rank prince, his heir apparent or a second-rank prince. The colour of this robe is known as *jiang* in Chinese, which is written in two characters interchangeably meaning either 'dark red' or 'sauce'. It was a popular choice of colour for robes during the Qianlong period, and was particularly favoured by the Emperor himself.

清乾隆 絳色紗納繡彩雲金龍紋吉服

來源

1995年購於香港





3029

## AN IMPERIAL EDICT

DATED TWENTIETH DAY OF THE SEVENTH MONTH OF THE THIRTY-FOURTH YEAR OF WANLI, CORRESPONDING TO 1606, AND OF THE PERIOD

The edict is written on a woven silk brocade and mounted as a handscroll. The text records the promotion of Zhang Yangmeng, followed by a Wanli thirty-fourth year date and two large seals.

The brocade begins with the four characters *Fengtian gaoming*, 'By Command of Heaven' and is woven with the date 26th year of Wanli, corresponding to 1598.

106  $\frac{13}{16}$  x 11  $\frac{15}{16}$  in. (270 x 30 cm.)

HK\$150,000-250,000

US\$19,000-32,000

Very few imperial edicts from the Ming Dynasty survive today.

Zhang Yangmeng was a native of Shanxi province who attained his *jinshi* degree in the 5th year of Wanli reign (1577). This edict served as a letter of promotion for Zhang from Assistant Minister to the Ministry of Revenue.

明萬曆 織錦聖旨

此詰命成於萬曆三十四年七月二十日（1606年）。張養蒙，生卒不詳，萬曆5年（1577）年受封進士，後升戶部右侍郎，獲賜此聖旨晉升戶部尚書。



3030

AN AMBER AND JADEITE  
COURT NECKLACE  
QING DYNASTY (1644-1911)

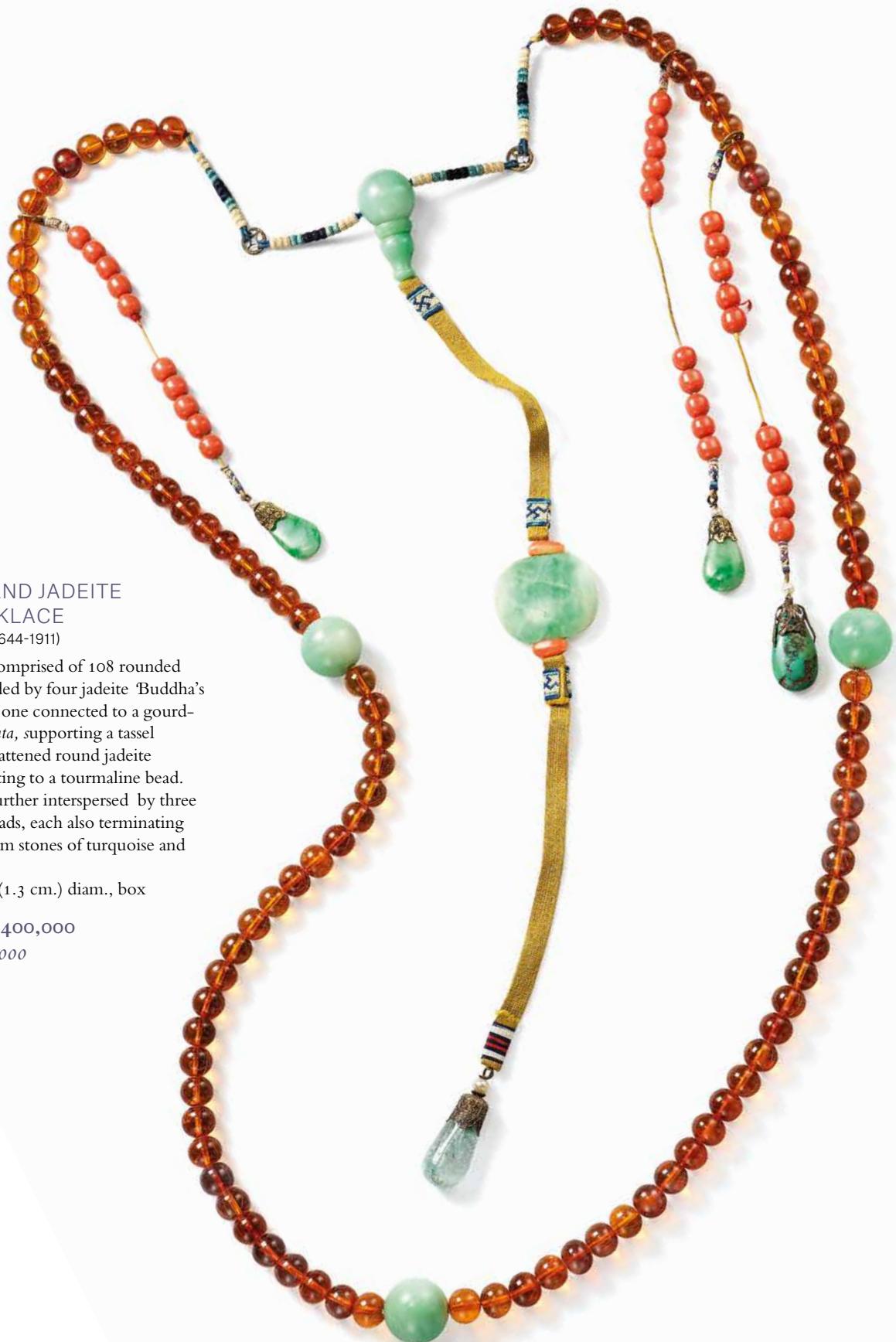
The necklace is comprised of 108 rounded amber beads divided by four jadeite 'Buddha's head' beads, with one connected to a gourd-shaped bead, *fotouta*, supporting a tassel intersected by a flattened round jadeite pendant, terminating to a tourmaline bead. The necklace is further interspersed by three strands of glass beads, each also terminating with teardrop-form stones of turquoise and jadeite.

Each bead:  $\frac{1}{2}$  in. (1.3 cm.) diam., box

HK\$250,000-400,000

US\$33,000-51,000

清 虹珀朝珠



3031

AN AMBER CARVING OF GUANYIN AND CHILD  
GROUP

LATE MING/EARLY QING DYNASTY, 17TH CENTURY

The amber is carved as Guanyin seated in *lalitasana* wearing loose robes with billowing ribbons and holding a child in her arms. The material is of a deep orange-red tone.

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

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Yamanaka & Co., Inc., New York, 10 December 1940

Georges Estoppey (1889-1970), Switzerland, inventory no. 97

Sold at Sotheby's Paris, 15 December 2011, lot 38

EXHIBITED

National Collection of Fine Arts, National Museum of Natural History, Washington D.C., *Georges Estoppey Collection of Jade*, 15 January - 15 March, 1942

明末/清初 虹珀雕送子觀音像

來源

山中商會, 紐約, 1940年12月10日

Georges Estoppey (1889-1970), 瑞士, 編號97

巴黎蘇富比, 2011年12月15日, 拍品38號

展覽

國家自然歷史博物館, 《Georges Estoppey Collection of Jade》, 華盛頓, 1942年1月15日-3月1日



~ 3032

A GILT-METAL PEARL AND PRECIOUS STONE-INSET NECKLACE  
QING DYNASTY (1644-1911)

The crescent-shaped front section is inset with two registers of coral, lapis lazuli, malachite separated by gilt *ruyi* pearl, turquoise, and coral beads, all attached to two dragon heads attached to a circular hinge inset with a pearl. The articulated terminals are fashioned with spiralling dragons with wire-embellished horns and whiskers. The silvered reverse is decorated with cartouches enclosing auspicious symbols.

7 1/2 in. (19.5 cm.) diam., box

HK\$150,000-250,000

US\$20,000-32,000

A *lingyue*, a necklace or a torque, was an essential part of court dress for a noblewoman. As with the majority of aspects of attire at the Imperial court, these necklaces were highly regulated, and the rank of the woman would determine the number of stones in the composition of the necklace.

清 鎏金銅鑲珊瑚寶石雙龍戲珠紋領約



3033

A CLOISONNÉ ENAMEL BOWL

QIANLONG INCISED SIX-CHARACTER MARK WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

The small bowl is enamelled on a turquoise ground with the Eight Buddhist Emblems evenly spaced around the exterior and supported on colourful lotus. It sits on a short foot with a classic scroll and is decorated with a dense network of curvy scrollwork, between overlapping lappets at the base, and keyfret around the flaring mouth rim.  
3 7/8 in. (9.8 cm.) diam.



HK\$120,000-150,000

US\$16,000-19,000

清乾隆 掐絲琺瑯繡枝八吉祥紋盃 雙方框六字楷書刻款



3034

A PAIR OF CLOISONNÉ ENAMEL CUPS

QIANLONG INCISED FOUR-CHARACTER MARKS WITHIN DOUBLE SQUARES AND OF THE PERIOD (1736-1795)

Each cup is supported on a small foot with a slightly flared mouth rim. They are enamelled on a turquoise ground within a dense network of curvy scrollwork and three evenly spaced lotus around the exterior and overlapping lappets at the base.

2 7/8 in. (6.9 cm.) diam.

(2)

HK\$100,000-150,000

US\$13,000-19,000

清乾隆 掐丝珐琅缠枝莲纹盃一对 雙方框四字楷書刻款



3035

A VERY RARE GILT-BRONZE TWIN-HANDED  
'LOTUS SCROLL' VASE  
MING DYNASTY, 16TH-17TH CENTURY

The tall slender vase is cast with two crescent-shaped dragon-head handles to the neck which flanks low-relief birds perched on two floral leafy branches rising from rocks which encircle the shoulder. The body is decorated with bold leafy scrolling lotus blooms above a gilt-decorated spreading foot. The base is cast with a mark reading 'nei zao', 'made for the court' encircled by two dragons.

17 1/4 in. (43.5 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

明十六/十七世紀 鎏金銅花鳥纏枝蓮紋雙龍耳瓶  
「內造」款

明代銅器之器形多源自青銅器，本瓶應以青銅壺為藍本。近似例可參考一件器型、紋飾相仿者（高 52 公分），其於 2012 年 11 月 6 日倫敦佳士得拍賣，拍品 171 號，以及器型類似的一例，載於《The Second Bronze Age: Later Chinese Metalwork》，香港，1991 年，圖版 64 號。此瓶外底鑄款「內造」二字，故推測其應為內府監造之物。

During the Ming dynasty, bronze vessels were often modelled in the form of archaic bronzes. The form of the current vase is probably derived from the archaic bronze *hu* with an elongated neck. Compare to a late Ming bronze vase (52 cm. high) of similar form and decoration, sold at Christie's London, 6 November 2012, lot 171, and another late Ming bronze vase of comparable form (48.1 cm high) illustrated in Sydney L. Moss Ltd., *The Second Bronze Age: Later Chinese Metalwork*, Hong Kong, 1991, no. 64. The mark on the base, *nei zao*, suggests that the vase was made by the imperial household, which is further supported by the two five-clawed dragons encircling the mark. No other identical example with this mark appears to have been published to date.



3036

A SMALL CLOISONNÉ ENAMEL TRIPOD  
CENSER

MING DYNASTY, 16TH CENTURY

The censer is fashioned with two upright loop handles, the compressed body is raised on three tapering feet. The exterior is decorated with a leafy lotus scroll with the flowers picked out in red and white, amongst dense scrolling leaves, all below a *ruyi*-head border to the neck and cloud scrolls to the upper surface of the rim and to the handles. The trilobed underside with three chrysanthemum sprays amongst further flowers.

4 ¾ in. (12 cm.) wide

HK\$400,000-600,000

US\$52,000-77,000

明十六世紀 鎏金銅掐絲琺瑯纏枝蓮紋雙耳三足爐

來源

倫敦佳士得，2010年11月9日，拍品232號

PROVENANCE

Sold at Christie's London, 9 November 2010, lot 232

It is exceptional to see a bronze censer of this type with the upper surface of the rim and the sides of the handles embellished with further cloisonné enamel design.

Compare to a censer in the Musée Guimet, Paris, accession no. 2547 donated by the Rothschild family, and one in the Pierre Uldry Collection, illustrated by Helmut Brinker and Albert Lutz, *Chinese Cloisonné, The Pierre Uldry Collection*, New York, 1989, no. 58.



another view 另一面





3037

A RARE BRONZE TRIPOD CENSER

CHONGZHEN CAST SIX-CHARACTER MARK AND OF THE PERIOD (1611-1644)

The censer is of compressed, squat form with two upright lug handles and rounded tripod feet. The base is cast with a six-character mark within a cartouche.

4 15/16 in. (12.6 cm.) across the handles

HK\$300,000-500,000

US\$39,000-64,000



明崇禎 銅沖天耳三足爐

此爐爐身爲扁鼓腹，下承三乳足，兩側飾對稱沖天耳，底部中央署方框「大明崇禎年製」三行六字陽文楷書款。



3038

A PARCEL-GILT BRONZE SILVER-INLAID INCENSE TOOL VASE  
MING DYNASTY, 16TH-17TH CENTURY, HU WENMING ZHI SEAL MARK

The vase is inlaid in silver wire with lotus scroll on the body, below a classic scroll on the neck and a band of keyfret around the mouth, divided by three gilt bands. The base is incised with the four-character *Hu Wenming zhi* mark.

4 1/2 in. (11.4 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

A vase with the same decoration, also with a *Hu Wenming zhi* mark on the base, but of *hu*-form, was exhibited in Gerard Haworth Ltd Oriental Art, *Oriental Works of Art and Miniatures*, London, Winter 2007, Catalogue, no. 34.



晚明 局部鎏金銅錯銀纏枝蓮紋筋瓶 「胡文明製」刻款

可比較一件紋飾一樣的小瓶，底同樣刻「胡文明製」款，惟器形為壺式，展覽於 Gerard Haworth Ltd Oriental Art，《Oriental Works of Art and Miniatures》，倫敦，2007年冬，圖錄圖版34號。

3039

A LARGE GILT-SPASHED BRONZE TRIPOD CENSER  
EARLY QING DYNASTY, 17TH-18TH CENTURY

The heavily cast censer is of bombé form standing on three cabriole legs and fashioned with two coiled *chilong* to its rim forming the loop handles. Each of the single-horned beasts is cast with a fierce expression and modelled with a row of nodes that form the backbone, the details of its mane are finely delineated. The censer is covered to the exterior and base with rich gilt splashes. The base is cast with an apocryphal four-character Xuande seal mark within a rectangle encircled by a raised lip.

14 ½ in. (36 cm.) wide across the handles



HK\$100,000-150,000

US\$13,000-19,000

清初 潑金銅螭龍耳三足爐



3040

A VERY RARE BRONZE 'INVESTITURE OF THE GODS' TRIPOD  
CENSER

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The globular censer is supported on three elephant-form feet, finely cast to the exterior in high relief depicting six characters from the sixteenth-century novel *Fengshen Yanyi* 'Investiture of the Gods', including the boy-deity Na Zha standing on fire-wheels, all engaged in different acts. The shoulders are flanked by elephant-head handles. The base is cast with an apocryphal two-character Xuande mark.

12 1/8 in. (32.7 cm.) high

HK\$200,000-300,000

US\$26,000-39,000



明末/清初 銅封神演義人物故事圖象耳三足爐



3041

AN INSCRIBED YIXING RECTANGULAR TEAPOT  
SIGNED SHENXI, DAOGUANG-XIANFENG PERIOD (1820-1861)

The teapot is impressed on one side with four characters reading 'first year of Chiwu reign', the other side incised with prunus branches. The base is impressed with a four-character seal which can be translated as 'ripe tea, fragrant and warm'. The underside of the cover is impressed with the maker's seal Shenxi.

5 1/8 in. (14.9 cm.) high, box

HK\$80,000-120,000

US\$11,000-15,000



3041

清道光/咸豐 申錫製宜興段泥磚文「赤烏元年」方壺

款識

申錫、茶熟香溫



3042

A DATED 'ONE-HUNDRED-SCHOLAR' INK CAKE  
WANLI JIHAI CYCLICAL YEAR, CORRESPONDING TO 1599 AND OF THE  
PERIOD

The circular ink cake is moulded on each side with scholars engaging in leisurely pursuits. One side bears a seal reading *wuzhu ju*. Both sides are highlighted with red, blue, green and gilt pigments. One narrow side is moulded with *Wanli jihai nian Wu Shenbo zhi*, translated as 'Made by Wu Shenbo in the twenty-seventh year of Wanli', and the other side *Xiti jin zhi shengxing*, 'Pleasurable interest in the gold splashes of Xiti'.

5 1/8 in. (14.2 cm.) diam., Japanese paulownia wood box

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Collection of Tsuyoshi Inukai (1855-1932), a Japanese politician  
Kochukyo, Tokyo

A Japanese private collection, acquired in the 1930s

Wu Shenbo (studio name: Wuzhuju) was an ink cake maker active during  
Wanli period (1573-1620).



3042



明萬曆己亥年（1599）吳申伯製百老圖圓墨「梧竹居」  
款「谿提金汁勝興」款

來源

日本政治家犬養毅（1855-1932）

壺中居，東京

日本私人珍藏，於1930年代入藏

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，頁128-129。關於吳申伯及其作品之討論，可參見王儼闇與  
蘇強著《明清徽墨研究》，上海，2007年，頁95，圖版4.45號。



3043

TWO LARGE MOULDED CIRCULAR INK CAKES  
WANLI SIX-CHARACTER MARKS IN A LINE AND OF THE PERIOD  
(1573-1619)

One ink cake is finely moulded to both sides with the 'Hundred Boys' design, depicting a multitude of boys at play and wading in a lotus pond, all within a fenced garden below tall trees. The other ink cake is moulded to each side with a 'Hundred Horses' design, each horse is modelled in a lively and unique manner.

5 ¾ in. (14.5 cm.) diam., each with a Japanese paulownia wood box (2)

HK\$150,000-250,000

US\$20,000-32,000

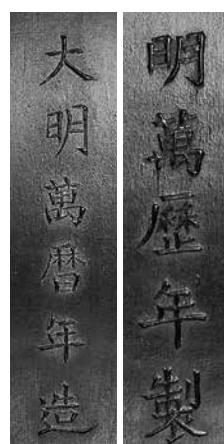
PROVENANCE

Collection of Tsuyoshi Inukai (1855-1932), a Japanese politician  
Kochukyo, Tokyo  
A Japanese private collection, acquired in the 1930s

明萬曆 百子圖圓墨及百馬圖圓墨一組兩件

來源

日本政治家犬養毅 (1855-1932)  
壺中居, 東京  
日本私人珍藏, 於1930年代入藏



3044

A RARE QIANGJIN AND TIANQI LACQUER RUYI  
KANGXI PERIOD (1662-1722)

The *ruyi* is finely decorated with *qiangjin* and *tianqi* techniques reserved on a rich red ground. The terminal head is decorated with a phoenix flying among stylised clouds. The shaft is decorated with panels of flowers divided by bats in flight amidst clouds, all picked out in black, brown and green within gold-filled incised lines and set against *wan* diaper grounds. The tip of the shaft is incised with an apocryphal Jiajing six-character mark.

16 ¼ in. (41.3 cm.) long

HK\$120,000-180,000

US\$16,000-23,000

It is rare to find phoenix decoration on this type of *ruyi*. Compare to three very similar *ruyi* of almost the same size with dragon decoration on the terminal head, sold at Christie's Hong Kong, 30 May 2012, lot 4231 and 10 November 2011, lots 3063 and 3064.

清康熙 戗金填漆鳳凰于飛紋如意



3045

A PAIR OF CINNABAR LACQUER 'FLOATING BLOSSOMS' RECTANGULAR TRAYS  
QIANLONG PERIOD (1736-1795)

Each tray is carved with a rectangular panel enclosing scattered prunus blossoms floating on delicate swirling waves, surrounded by a keyfret band. The slightly curved walls of the tray are carved with four cartouches enclosing a honeycomb pattern, all on a ground of bats and *wan* symbols. The reverse is carved with a trellis design and the base lacquered black standing on four narrow feet.

6 3/8 in. long x 4 1/2 in. wide (16.3 cm. x 11.5 cm.) (2)

HK\$150,000-250,000

US\$20,000-32,000

Compare a lacquer box carved with the same design in The Complete Collection of Treasures of the Palace Museum, *Lacquer Wares of the Qing Dynasty*, Beijing, 2006, no. 14. Earlier versions of this pattern appear to be used as a border motif rather than a central focus, for example see a Song-dynasty version on black lacquer sold at Christie's New York, 21-22 March 2013, lot 1197, and a Jiajing-period stationery chest from the Lee Family Collection, sold at Christie's Hong Kong, 28 November 2012, lot 2102.

The intricate wave design of the present lot is repeated in combination with other subjects, such as prunus, carp and waves, as seen on a box sold at Christie's Hong Kong, 29 May 2007, lot 1412.

清乾隆 剔紅水波寒梅紋長方盤一對





3046

A CARVED THREE-COLOUR LACQUER 'DAOIST IMMORTALS BIRTHDAY' CIRCULAR BOX AND COVER

QIANLONG PERIOD (1736-1795)

The box is intricately carved with a central panel depicting the Eight Immortals standing below a pine tree on a fenced terrace with their arms raised respectfully greeting Xiwangmu who is seated on a phoenix in flight amongst the trailing clouds above. The Three Star Gods are carved in the foreground on the stairs of the terrace. The cinnabar-coloured scene is carved through to a yellow and brown-lacquered ground. The central scene is surrounded by a lappet band and four shaped panels enclosing precious objects, separated by Buddhist emblems, on a ground of lotus scrolls, all encircled by a key fret band to the rim. The sides of the box base are similarly decorated. The black-lacquered interior is decorated with sweeping scattered flower sprays.

11 3/8 in. (28.8 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

A French private collection, present in the collection by repute since the late 19th century

The scene on the cover of the box depicts *Yaochi*, the 'Turquoise Pond', in the mythical Daoist paradise on Mount Kunlun. The composition of the scene with the Eight Immortals and Three Star Gods arriving as well-wishers to *Xiwangmu*, The Queen Mother of the West, in the upper corner can be found in various compositions and media. See a very similar scene on a *kesi* panel sold at Christie's New York, 22 March 2007, lot 478.

The execution of the box in three colours of lacquer is a testament to the skill of the carver. The subject-matter of Immortals, in combination with precious objects and Buddhist symbols would have conveyed a very auspicious wish to the receiver.

清乾隆 剔彩羣仙祝壽圖百寶圓蓋盒

來源

法國私人珍藏，入藏於十九世紀末（傳）





3047

3047

A BROWN LACQUER CIRCULAR BOWL STAND,  
ZHANTUO  
SONG DYNASTY (960-1279)

The cup stand is raised on a hollow splayed circular foot, supporting a circular flange with gently upturned edges bound with metal, encircling the plain globular receptacle rising to an incurved rim, covered entirely with lacquer of rich brownish black tone.

6 5/8 in. (16.8 cm.) wide, Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Sold at Christie's Hong Kong, 26 November 2014, lot 2903

The function of the bowlstand is very similar to that of a saucer. As steaming bowls of tea had no handles, they were placed on stands when served, so as not to burn the fingers of the recipient, and also to provide a stable support for bowls which often have narrow bases. A related example of a plain brown lacquer bowlstand, supported on a slightly higher foot ring, excavated in the Yixing district, Jiangsu province, is illustrated in *Zhongguo Meishu Quanji Lacquerware*, vol. 8, Beijing, 1989, no. 93.

宋 褐漆蓋托

來源

香港佳士得, 2014年11月26日, 拍品2903號

3048

A PALE CELADON AND RUSSET JADE 'LOTUS' BOWL  
SONG DYNASTY OR LATER

The stone of pale green tones with russet veins. The interior with a high relief lotus pod encircled by radiating petals. All is supported on a spreading lotus petal foot carved in low relief.

4 13/16 in. (12.2 cm.) diam., box

HK\$500,000-700,000

US\$65,000-90,000

宋或以後 褐青玉蓮花佛供鉢

此供鉢為青玉質，外壁浮雕蓮瓣一周，腹較深，鉢心凸雕蓮蓬，並有蓮瓣刻繞內壁一圈。



3048 (two views 兩面)



3049

3049

A RETICULATED CELADON AND RUSSET JADE 'FIGURES' PLAQUE

JIN DYNASTY (1115-1234)

The plaque is carved and pierced to one side to depict a seated Daoist immortal with his attendants amongst overlapping foliage and rock, with a pavilion in the distance. The stone is of a white tone with some areas of slightly darker inclusions.

3 1/2 in. (9 cm.) wide

HK\$150,000-200,000

US\$20,000-26,000

金 青白玉龜鶴齊壽鏤雕玉牌

玉為青白玉質，上雕一道人坐於樹下，有童子侍立在旁，下方亦刻飾一龜一鶴，整體層次分明，紛繁錯落。

ANOTHER PROPERTY

3050

A GREY JADE OPENWORK PLAQUE

JIN DYNASTY (1115-1234)

The plaque is carved and pierced to depict the, *Xiwangmu*, Queen Mother of the West accompanied by her attendants, amongst pine trees, *lingzhi* fungus and rock.

3 3/4 in. (8.5 cm.) wide

HK\$100,000-150,000

US\$13,000-19,000

金 灰青玉雕瑤池金母紋牌飾



3050

3051

A JADE-INSET CLOISONNÉ ENAMEL TABLE

SCREEN

WANLI PERIOD (1573-1619)

The jade is pierced and carved in relief with two confronting dragons below a flaming pearl, set within a cloisonné enamel frame decorated with floral sprays around the border and four lotus blooms to the back panel. It is mounted on similarly decorated stand with further incised floral sprays on the gilt-bronze aprons. 8 1/4 in. (21 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

明萬曆 招絲琺瑯框嵌玉纏枝蓮紋硯屏

此桌屏整器飾以銅胎招絲琺瑯，屏心與座可分拆，屏面呈長方形，一面中央嵌玉雕雙龍戲珠，輔以江芽海水紋，另一面則飾四朵纏枝蓮花。



PROPERTY FROM THE YEN-LIN SHUI GE COLLECTION



3052

3052

A SMALL WHITE JADE CARVING OF A RAM  
SONG DYNASTY (960-1279)

The stone is carved depicting a recumbent ram with legs tucked underneath the body, and details rendered in short, fine incised lines. The material is of a semi-translucent, even white tone with concentrated areas of mottling.

1 ¾ in. (4.5 cm.) long, fitted wood box

HK\$ 100,000-180,000

US\$ 13,000-23,000

宋 白玉羊把件

來源

瑩琳水閣珍藏

VARIOUS PROPERTIES

3053

A RUSSET JADE RECUMBENT HORSE  
MING DYNASTY (1368-1644)

The boulder is carved in the round depicting a recumbent horse contorting its body to face its rear, touching one hoof, the mane and tail finely incised. The stone is of a beige tone with areas of russet.

2 ½ in. (6.5 cm.) wide

HK\$ 150,000-250,000

US\$ 20,000-32,000

明 褐玉臥馬

後腿曲撐，一腿與馬嘴相連，刻線雕飾尾鬃。



3053

3054

A WHITE AND GREY JADE CARVING OF A BOY

MING DYNASTY (1644-1911)

The pebble is carved in the round as a young boy with his right hand raised by his cheek and eyes blindfolded by a strip of cloth utilising the grey inclusion in the stone.

2  $\frac{1}{8}$  in. (5.5 cm.) high, Japanese wood box

HK\$200,000-300,000

US\$26,000-39,000

明 墨白玉嬰戲把件



3055

A PIERCED WHITE JADE 'LONGEVITY' PLAQUE  
SONG-MING DYNASTY (960-1644)

The rectangular plaque is framed within a bamboo border and well carved in openwork on both sides with auspicious motifs. One scene encloses a deer and a crane in flight amid entwining pine trees. On the other side, the centred *Shou* character is flanked by two prunus flowers on either side, with a bat on the top right corner. The stone is of an even white tone with some faint natural russet fissures.

2 7/8 in. (7.3 cm.) diam.

HK\$60,000-80,000

US\$7,800-10,000

## PROVENANCE

An American private collection

A European private collector, acquired in 1997

The incorporation of *Shou* character as part of the design within a bamboo-form border appears on jade carvings as early as the Song period, and became much more popular during the Ming and Qing periods. For a Song-dynasty jade openwork plaque with similar design of cranes and *shou* character within a circular bamboo-form border, see the example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jadeware (III)*, Hong Kong, 1995, p. 54, no.45 (fig. 1). Compare also to a set of Ming-dynasty white jade plaques with *Shou* characters, one of which is illustrated in *The Complete Collection of Treasures of the Palace Museum, Jadeware (III)*, Hong Kong, 1995, no. 168; and a Ming-dynasty white jade openwork belt plaque with a *shou* character, rabbits and lotus flower motif from the Michael S. L. Liu Collection, exhibited in *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2008, no.86.

The various motifs on the current plaque convey multiple auspicious meanings, the 'Three Friends of Winter', pine, prunus and bamboo, represents perseverance and resilience; deer, crane and the character *shou* all symbolise longevity; and bat is a homophone for fortune.

宋/明 白玉鏤雕壽字歲寒三友紋飾

以壽字為紋飾的玉飾早於宋代既已出現，但於明清二朝較為流行。試比較北京故宮博物院所藏一件宋代玉鏤雕壽字竹節式環形飾，見故宮博物院藏文物珍品全集《玉器（中）》，香港，1995年，頁54，圖版45號；以及一套明代鏤空「壽」字帶板，見同上，頁209，圖版168號。另參考劉瑞隆先生珍藏一件明代白玉透雕帶板，上刻壽字、兔子及蓮花為飾，載於《閣有天珍：中國文房玉雕》，香港，2008年，圖版86號。

## 來源

美國私人珍藏

歐洲私人珍藏，1997年入藏



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



PROPERTY FROM THE YEN-LIN SHUI GE COLLECTION

3056

A JADE RECLINING HORSE

MING DYNASTY (1368-1644)

The boulder is carved in the round depicting a recumbent horse contorting its body to face its rear, touching one hindleg, the mane and tail finely incised. The stone is of a beige tone largely covered with russet.

3 ¾ in. (9.4 cm.) long, brocade stand, fitted wood box

HK\$180,000-300,000

US\$24,000-39,000

明 玉馬擺件

來源

擎琳水閣珍藏



PROPERTY FROM THE YEN-LIN SHUI GE COLLECTION

3057

A WHITE JADE 'ANIMAL AND MILLET' GROUP

QING DYNASTY, 18TH-19TH CENTURY

The stone is carved to depict two recumbent animal reclining against each other, grasping sprays of millet in their mouths. The material is of an even, milky white tone with a soft polish.

2  $\frac{15}{16}$  in. (7.5 cm.) wide, box

HK\$180,000-280,000

US\$24,000-36,000

清十八/十九世紀 白玉雕合歡擺件

來源

擎琳水閣珍藏



VARIOUS PROPERTIES

3058

A WHITE JADE 'TWIN GEESE AND MILLET' CARVING

QING DYNASTY, 18TH CENTURY

The pair of geese are carved in the round swimming amongst froth-capped waves, each grasped a stalk of millet in their beaks between them. The details of the wings and leaves are finely incised. The stone is of an even pale tone with a few natural veins.

5 1/4 in. (13.3 cm.) wide, carved wood stand and box

HK\$300,000-500,000

US\$39,000-64,000

According to Terese Tse Bartholomew in *Hidden Meanings in Chinese Art*, Hong Kong, 2006, p. 192, two geese together symbolises the wish for a happy marriage as geese mate for life. Geese also represent good news, stemming from a story about Su Wu, who was in the 2nd century BC captured by the Xiongnu. He was able to engineer his rescue by attaching a letter destined for the emperor to the leg of a goose who was returning to China.

Compare a carving of three geese described as a brush rest in the Palace Museum Collection, Beijing, illustrated in *The Life of Emperor Qianlong*, Macao Museum of Art, Macao, 2002, p. 220, no. 63.25, dating to the Mid-Qing dynasty.

清十八世紀 白玉雙鵝獻瑞擺件



3059

A YELLOW JADE CARVING OF A MYTHICAL DEER

QING DYNASTY, 18TH CENTURY

The stone is carved in the round to depict a deer-like animal with antlers, a goatee, bushy mane and tail, in a recumbent position. The material is of a deep greenish-yellow tone with concentrated areas of russet.

2 1/8 in. (5.4 cm.) long, box

HK\$80,000-120,000

US\$11,000-15,000



3059

清十八世紀 黃玉神鹿把件



3060

3060

A YELLOW JADE CARVING OF A TOAD

QING DYNASTY (1644-1911)

The pebble is naturalistically carved to depict a crouching toad, holding a spray of pomegranate in its mouth. The texture of its skin is rendered with irregular raised bosses, the underside is carved with webbed feet and holding a spray of pomegranate in its mouth. 3 in. (8 cm.) wide

HK\$100,000-150,000

US\$13,000-19,000

清 黃玉蟾蜍石榴擺件

此擺件以蟾蜍叼石榴為題材，蟾蜍呈匍匐狀，背面凸雕疙瘩。

3061

A WHITE JADE CARVING OF A ROOSTER  
QING DYNASTY, 18TH CENTURY

The pebble is carved as a crested rooster with its head facing forward and feet tucked underneath. The wings and tail are finely detailed with plumage. The stone is of an even attractive tone.  
2  $\frac{3}{4}$  in. (7 cm.)

HK\$200,000-300,000

US\$26,000-39,000

清十八世紀 白玉瑞雞把件

玉雞尖喙圓目，圓雕頭部，並以陰線刻出羽毛。



3061



3062

3062

A WHITE JADE 'BUDDHIST LION AND CUB'  
CARVING  
LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The recumbent Buddhist lion is carved with its legs tucked beneath it and with a cub by its side, the space between the cub and its mother is well undercut. Their bushy eyebrows, tails, backbones, manes and features are all finely detailed. The stone with natural inclusions.

3  $\frac{3}{8}$  in. (8.5 cm.) long, stained softwood stand, fitted Chinese wood box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

A Japanese private family collection, Kyoto, first half of the 20th century.

明末/清初 白玉太獅少獅擺件

來源

日本京都家族私人珍藏，於二十世紀上半葉入藏

3063

A CARVED LAPIS LAZULI MOUNTAIN

QING DYNASTY, 19TH CENTURY

The irregular boulder is carved in relief on one side with a courtyard in the foreground nestled amid a mountainous landscape, beside a flight of stairs leading up to a pavilion situated on top of a peak. The other side is carved with a waterfall cascading down into a stream in front of a stepped path ascending to a building complex.

9 ¾ in. (25 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Sir Ernest Cassel (1852-1921) by repute

清十九世紀 青金石雕山水圖山子

來源

Ernest Cassel爵士 (1852-1921) (傳)



3064

A SMALL PALE CELADON 'RISING SUN' JADE MOUNTAIN  
QING DYNASTY, 18TH CENTURY

The pebble-shaped mountain is carved in the round in high relief with a sun rising above tumultuous waves amongst *lingzhi*, pine, wisteria trees growing amongst rocks, all below trailing clouds. The stone is of an even pale tone with enhanced russet highlights.

3 1/4 in. (8.5 cm) long

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

A German private family collection, acquired in China prior to 1922

清十八世紀 青白玉四海昇平擺件

來源

德國家族私人珍藏，購自於1922年之前





3065

A WHITE AND GREY JADE SNUFF BOTTLE

QING DYNASTY, 18TH CENTURY

The snuff bottle is carved in low relief with a scene to each flattened side, on one depicting a figure leading a horse in a grotto below a pine tree, and the other with a scholar holding a brush painting a dragon amongst clouds. The stone is of a pale white tone with grey veins.

2 ½ in. (6.5 cm.) high, coral stopper, box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

The Edward Choate O'Dell Collection

LITERATURE

*Newsletter of the Chinese Snuff Bottle Society of America*, December 1972, p. 19, no. 16

John Gilmore Ford, *Chinese Snuff Bottles: The Edward Choate O'Dell Collection*, Baltimore, 1982, no. 7

清十八世紀 白灰玉人物故事圖鼻煙壺

來源

美國Edward Choate O'Dell收藏

著錄

《Journal of the Snuff Bottle Society of America》, 1972年12月, 頁19, 16號

John Gilmore Ford, 《Chinese Snuff Bottles: The Edward Choate O'Dell Collection》, 巴爾地膜, 1982年, 7號



PROPERTY FROM THE YEN-LIN SHUI GE COLLECTION

3066

A GROUP OF FIVE JADE AND ONE JADEITE  
ARCHER'S RINGS

QING DYNASTY (1644-1911)

Comprised of a white jade ring carved with figures in landscape; a white jade ring depicting a mythical animal; a russet jade ring carved with a *chilong*; a yellow jade ring carved with an archaic dragon and phoenix separated by *Qian* and *Long* seals; a russet jade ring incised with an Imperial poem followed by a Qianlong *yisi* date and *yutu* mark, succeeded by the seal *gupu*; and an inscribed jadeite ring carved with a monk in an alcove.

The largest: 1 3/4 in. (3.5 cm.) diam., box (6)

HK\$200,000-300,000

US\$26,000-39,000

The poem carved on the russet jade ring was imposed by the Qianlong Emperor, titled 'On an archaic yellow jade archer's ring', recorded in vol. 12 of *Yuzhi shi yuji*, 'An Anthology of Imperial Poetry and Prose Composed by Gaozong of the Qing Period'.

清 玉扳指五件及翠玉扳指一件

褐玉扳指上刻乾隆御題詩：器非不求舊，古玉得柑黃。量質堪為韞，佩文漫刻章。色疑星表瑞，規似月標礦。射鵠今稀用，飲之愧莫追。（《題古柑黃玉韞》，著錄於《御題詩餘集》卷十二）、乾隆乙巳年御題。印：古璞。

來源

擎琳水閣珍藏



VARIOUS PROPERTIES



3067

3067

A YELLOW JADE 'ABSTINENCE' PLAQUE  
QING DYNASTY, 18TH CENTURY

The pendant is carved and pierced on each side with two confronting *kui* dragons. Their bodies are formed by an archaic scroll that frame a rectangular cartouche at the centre, one side carved with two characters reading 'zhai jie', which may be translated as 'abstinence', and the other side is similarly inscribed in Manchu script. The stone is of an even pale yellow tone.  
2 3/8 in. (6 cm.) long

HK\$120,000-180,000

US\$16,000-23,000

清十八世紀 黃玉鏤雕齋戒牌

3068

A WHITE JADE PLAQUE  
QING DYNASTY, 18TH CENTURY

The plaque is finely carved to one side with a floral bloom and inscribed on the other with two characters, *tai cu*, each character within a square border.

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

HK\$180,000-250,000

US\$24,000-32,000

清十八世紀 白玉雕梅花玉牌

玉牌正面刻一折枝梅花，背面則有「太簇」二字。



3068  
(two views 兩面)

3069

A WHITE JADE PLAQUE  
QING DYNASTY, 18TH CENTURY

The rectangular plaque is carved to each side with a panel surmounted by two archaic *kuī* dragons, one side is carved with the two Qiao sisters kneeling reading a book, and the other side is carved with a poem. The jade is of a pale even tone.

2 1/4 in. (5.6 cm.) high

HK\$280,000-350,000

US\$37,000-45,000

清十八世紀 白玉二喬讀書圖牌



(two views 兩面)

END OF SALE

# HIGH VALUE LOT PRE-REGISTRATION

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- 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.
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- 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 1,600,000 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。

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## CONDITIONS OF SALE

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Unless we own a **lot** (Λ symbol), Christie's acts as agent for the seller.

### A BEFORE THE SALE

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(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.

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#### 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

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(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.

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(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

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(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, photo ID copy of the authorized bidder, letter of authorization duly

signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners; (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](mailto: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. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

#### 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\$2,000,000, 20% on that part of the **hammer price** over HK\$2,000,000 and up to and including HK\$30,000,000, and 12.5% of that part of the **hammer price** above HK\$30,000,000.

### 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: HSBCCHKHHHKH

### (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 HKD 80,000 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 email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

## 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 as 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.

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 any **lot** you purchase.

- (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）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(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，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有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 2978 9910 或電郵至 [bidsasia@christies.com](mailto:bidsasia@christies.com)

#### 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](mailto: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，我們可能會不允

許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

#### 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**低端估計**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 2,000,000 元之 25%；加逾港幣 2,000,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 12.5% 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一“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)(iii) 規定交回拍賣品給我們。

E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

## F. 付款

### 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](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數拍賣品，但仍有不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  
賬名：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 或發電郵至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

## 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，我們可就收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。

我們不會因您所購買的拍賣品無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的拍賣品的要求。

- (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) 含有受保護動植物料的拍賣品

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、鱸魚皮、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畫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(波斯)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(如短吻鰐或鱷魚)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 **PF** 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. **棄權**

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權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](http://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：

- 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；
- 拍賣品**在標題被描述為某時期或流派創作的作品，則該時期或流派的作品；
- 拍賣品**在標題被描述為某來源，則為該來源的作品；
- 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.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- ◆ **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ◆ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.
- ◆ **Lot** 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。
- ◆ 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。
- ◆ **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 CONSIGNED FOR AUCTION

△ **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，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，某作品由有藝術家的簽名／款識。

\*「附有...簽名」、「附有...款識」

指以佳士得有保留之意見認為，某作品有某藝術家的簽名／款識應不是某藝術家所為。

\*「日期...」

指以佳士得有保留之意見認為，某作品的日期是如此註明及約於該日期完成。

\*「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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Email: [privatesaleservicecentre@christies.com](mailto:privatesaleservicecentre@christies.com)

## CHRISTIE'S EDUCATION

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Tel: +1 212 355 1501  
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Tel: +852 2978 6768  
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Email: [hongkong@christies.edu](mailto:hongkong@christies.edu)

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Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: [london@christies.edu](mailto:london@christies.edu)

**CHRISTIE'S INTERNATIONAL REAL ESTATE**  
**New York**  
Tel: +1 212 468 7182  
Fax: +1 212 468 7141  
Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

**London**  
Tel: +44 (0)20 7389 2551  
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Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

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**CHRISTIE'S FINE ART STORAGE SERVICES**  
**New York**  
Tel: +1 212 974 4579  
Email: [newyork@cfass.com](mailto:newyork@cfass.com)

**Singapore**  
Tel: +65 6543 5252  
Email: [singapore@cfass.com](mailto:singapore@cfass.com)

• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — [info@christies.com](mailto:info@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 29 November 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 30 November 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<br>E.g. Furniture, Large Paintings & Sculpture  | SMALL OBJECTS<br>E.g. Books, Luxury, Ceramics, Small Paintings |
|---|---|--|
| 1-30 days after the auction                             | Free of charge  | Free of charge   |
| 31st day onwards: Administration Fee<br>Storage per day | HK\$ 700<br>HK\$80  | HK\$350<br>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 **lots** 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 11 月 29 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 11 月 30 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<br>例如家具，大型畫作和雕塑               | 小件物品<br>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<br>每天倉儲費用 | 港幣 700 元<br>港幣 80 元                | 港幣 350 元<br>港幣 40 元      |
| 損失和損壞責任                | 按購買拍賣品的成交價的 0.5% 或全部倉儲費用收費（以較低者為準） |                          |

如果在拍賣後 30 天內提取拍賣品，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。



A VERY RARE AND MAGNIFICENT FAMILLE ROSE 'HUNDRED DEER' VASE, HU  
Qianlong six-character seal mark in underglaze blue and of the period (1736-1795)  
H: 45 cm. (17¾ in.)  
清乾隆 粉彩百鹿尊 六字篆書款  
€ 500.000 - 700.000

## ART D'ASIE

Paris, 13 December 2017

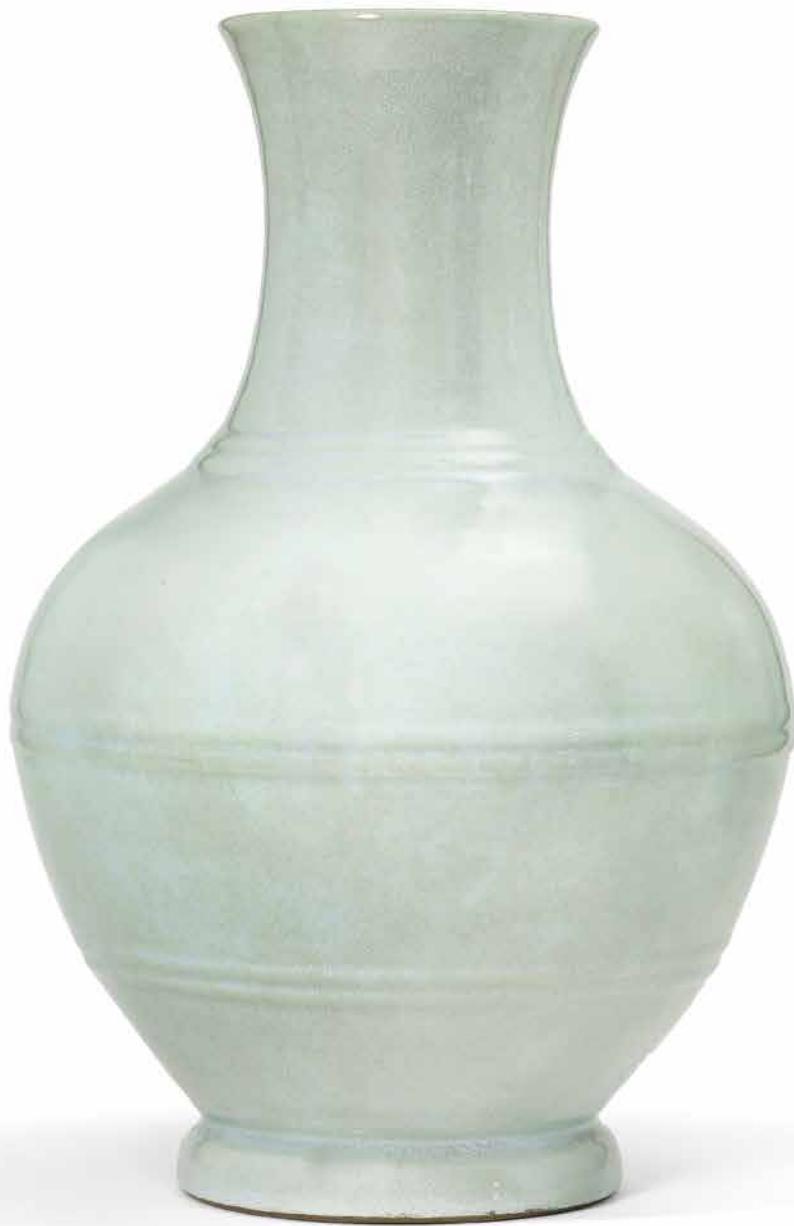
### VIEWING

9-12 December 2017  
9, Avenue Matignon  
75008 Paris

### CONTACT

Tiphaine Nicoul  
[tnicoul@christies.com](mailto:tnicoul@christies.com)  
+33 (0)1 40 76 83 75

CHRISTIE'S



A RARE AND IMPORTANT *RU*-TYPE GLAZED VASE, *HU*  
Yongzheng six-character seal mark in underglaze blue and of the period (1723-1735)  
H: 59 cm. (23 1/4 in.)  
清雍正 仿汝窯弦紋壺 六字篆書款  
€ 300.000 - 500.000

**ART D'ASIE**

Paris, 13 December 2017

**VIEWING**

9-12 December 2017  
9, Avenue Matignon  
75008 Paris

**CONTACT**

Tiphaine Nicoul  
[tnicoul@christies.com](mailto:tnicoul@christies.com)  
+33 (0)1 40 76 83 75

**CHRISTIE'S**



THE BERNAT DING 'PARTRIDGE FEATHER' BOWL  
A highly important Ding russet-splashed black-glazed conical bowl

Northern Song dynasty (960-1127)

7 1/2 in. (19 cm.) diam.

北宋 定窯黑釉鶴鵠斑盌

Estimate on request

PROVENANCE:

Mr. and Mrs. Eugene Bernat.

Sotheby's New York, 7 November 1980, lot 91.

The Manno Art Museum no. 434.

Christie's Hong Kong, 28 October 2002, lot 515.

THE CLASSIC AGE OF CHINESE CERAMICS  
THE LINYUSHANREN COLLECTION, PART III

古韻天成—臨宇山人珍藏(三)

New York, 22 March 2018

**VIEWING**

16-21 March 2018

**CONTACT**

New York

Margaret Gristina

+1 212 636 2180

Hong Kong

Pola Antebi

+852 2978 6734

Tokyo

Masahiko Kuze

+81 3 6267 1766

asianartny@christies.com

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

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.

Account No. ....

Account Name .....

Address .....

City/District ..... Post/Zip Code .....

County/State ..... Country .....

Phone No. ....

**Please verify email address for post-sale communication** .....

Shipping Quote Required.

Shipping Address (  Same as the above address)

## B Sale Registration

**Please register me for the following sessions:**

|   |   |
|---|---|
| <input type="checkbox"/> 14723 Fine & Rare Wines Featuring A Superb Collection Part II                            | <input type="checkbox"/> 16043 Court, Studio, Atelier Chinese Works of Art and Paintings from The Ming Dynasty Evening Sale                     |
| <input type="checkbox"/> 13271 Asian 20th Century & Contemporary Art (Evening Sale)                               | <input type="checkbox"/> 14342 Fine Chinese Modern Paintings  |
| <input type="checkbox"/> 13273 Asian Contemporary Art (Day Sale)  | <input type="checkbox"/> 14721 Hong Kong Magnificent Jewels & The Pink Promise  |
| <input type="checkbox"/> 13272 Asian 20th Century Art (Day Sale)  | <input type="checkbox"/> 16508 An Ode to the Past - Fu Baoshi's <i>The Song of the Pipa Player</i> Previously from the Collection of H. H. Kung |
| <input type="checkbox"/> 15770 Dear Monsieur Monet  | <input type="checkbox"/> 16069 Chinese Archaic Jades from The Yangdetang Collection   |
| <input type="checkbox"/> 14339 Chinese Contemporary Ink   | <input type="checkbox"/> 14712 Handbags & Accessories   |
| <input type="checkbox"/> 14720 Important Watches & an Evening of Vintage Wristwatches                             | <input type="checkbox"/> 16072 Important Chinese Ceramics from The Dr. James D. Thornton Collection   |
| <input type="checkbox"/> 14340 Fine Chinese Classical Paintings and Calligraphy                                   | <input type="checkbox"/> 16071 Imperial Qing Monochromes from The J. M. Hu Collection   |
| <input type="checkbox"/> 16030 Important Ming Imperial Works of Art from The Le Cong Tang Collection Evening Sale | <input type="checkbox"/> 14710 Important Chinese Ceramics and Works of Art  |

## C 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 than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. 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\$ 1,600,000 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:

|  |   |  |
|--|---|--|
| <input type="checkbox"/> HK \$ 0 - 500,000           | <input type="checkbox"/> HK \$ 500,001 - 2,000,000    | <input type="checkbox"/> HK \$ 2,000,001 - 4,000,000 |
| <input type="checkbox"/> HK \$ 4,000,001 - 8,000,000 | <input type="checkbox"/> HK \$ 8,000,001 - 20,000,000 | <input type="checkbox"/> HK \$ 20,000,000 +          |

## D 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.

Name ..... Signature ..... Date .....

# 現場競拍登記表格

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

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

客戶編號 .....

客戶名稱 .....

客戶地址 .....

城市 / 區 .....

郵區編號 .....

縣 / 省 / 州 .....

國家 .....

電話號碼 .....

**請確認電郵地址以作售後服務用途** .....

請提供運費報價。

運送地址 ( 同上述地址相同)

## B 拍賣項目登記

本人有意競投下列拍賣項目：

|   |   |
|---|---|
| <input type="checkbox"/> 14723 佳士得名釀              | <input type="checkbox"/> 16043 御苑·文心·匠藝 - 明代器物書畫      |
| <input type="checkbox"/> 13271 亞洲二十世紀及當代藝術 (晚間拍賣) | <input type="checkbox"/> 晚間拍賣                         |
| <input type="checkbox"/> 13273 亞洲當代藝術 (日間拍賣)      | <input type="checkbox"/> 14342 中國近現代畫                 |
| <input type="checkbox"/> 13272 亞洲二十世紀藝術 (日間拍賣)    | <input type="checkbox"/> 14721 琥珀珠寶及翡翠首飾              |
| <input type="checkbox"/> 15770 親愛的莫內先生            | <input type="checkbox"/> 16508 千秋名韻 — 孔祥熙家族舊藏傅抱石《琵琶行》 |
| <input type="checkbox"/> 14339 中國當代水墨             | <input type="checkbox"/> 16069 養德堂珍藏中國古玉器             |
| <input type="checkbox"/> 14720 精緻名錶及古董腕錶          | <input type="checkbox"/> 14712 典雅傳承：手袋及配飾             |
| <input type="checkbox"/> 14340 中國古代書畫             | <input type="checkbox"/> 16072 詹姆斯·桑頓醫生珍藏中國重要瓷器       |
| <input type="checkbox"/> 16030 樂從堂藏明代宮廷珍器<br>晚間拍賣 | <input type="checkbox"/> 16071 暫得樓藏清代官窯單色釉瓷器          |
|   | <input type="checkbox"/> 14710 重要中國瓷器及工藝精品            |

## C 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，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東公司文件。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，閣下可致電 +852 2978 5371 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) 佳士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會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 1,600,000 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。請於拍賣登記前至少 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：

|   |  |   |
|---|--|---|
| <input type="checkbox"/> 港幣 0 - 500,000           | <input type="checkbox"/> 港幣 500,001 - 2,000,000    | <input type="checkbox"/> 港幣 2,000,001 - 4,000,000 |
| <input type="checkbox"/> 港幣 4,000,001 - 8,000,000 | <input type="checkbox"/> 港幣 8,000,001 - 20,000,000 | <input type="checkbox"/> 港幣 20,000,000 +          |

## D 單聲明

- 本人已細閱載於目錄內之未的業務規定，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。
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20/09/17

# HONG KONG AUCTION CALENDAR

## FINE & RARE WINES FEATURING A SUPERB COLLECTION PART II

Sale number: 14723  
**SATURDAY 25 NOVEMBER**  
**11.00 AM**

## ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 13271  
**SATURDAY 25 NOVEMBER**  
**6.00 PM**  
Viewing: 24-25 November

## ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13273  
**SUNDAY 26 NOVEMBER**  
**10.30 AM**  
Viewing: 24-25 November

## ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 13272  
**SUNDAY 26 NOVEMBER**  
**12.30 PM**  
Viewing: 24-25 November

## DEAR MONSIEUR MONET

Sale number: 15770  
**SUNDAY 26 NOVEMBER**  
**5.00 PM**  
Viewing: 24-26 November

## CHINESE CONTEMPORARY INK

Sale number: 14339  
**MONDAY 27 NOVEMBER**  
**11.00 AM**  
Viewing: 24-26 November

## IMPORTANT WATCHES & AN EVENING OF VINTAGE WRISTWATCHES

Sale number: 14720  
**MONDAY 27 NOVEMBER**  
**1.00 PM**  
Viewing: 24-26 November

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 14340  
**MONDAY 27 NOVEMBER**  
**1.30 PM**  
Viewing: 24-27 November

## IMPORTANT MING IMPERIAL WORKS OF ART FROM THE LE CONG TANG COLLECTION EVENING SALE

Sale number: 16030  
**MONDAY 27 NOVEMBER**  
**7.00 PM**  
Viewing: 24-27 November

## COURT, STUDIO, ATELIER CHINESE WORKS OF ART AND PAINTINGS FROM THE MING DYNASTY EVENING SALE

Sale number: 16043  
**MONDAY 27 NOVEMBER**  
**7.15 PM**  
Viewing: 24-27 November

## FINE CHINESE MODERN PAINTINGS

Sale number: 14342  
**TUESDAY 28 NOVEMBER**  
**10.30 AM, 2.30 PM & 4.30 PM**  
Viewing: 24-27 November

## HONG KONG MAGNIFICENT JEWELS & THE PINK PROMISE

Sale number: 14721  
**TUESDAY 28 NOVEMBER**  
**1.00 PM**  
Viewing: 24-28 November

## AN ODE TO THE PAST - FU BAOSHI'S THE SONG OF THE PIPA PLAYER PREVIOUSLY FROM THE COLLECTION OF H. H. K'UNG

Sale number: 16508  
**TUESDAY 28 NOVEMBER**  
**4.30 PM**  
Viewing: 24-27 November

## CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION

Sale number: 16069  
**WEDNESDAY 29 NOVEMBER**  
**10.30 AM**  
Viewing: 24-28 November

## HANDBAGS & ACCESSORIES

Sale number: 14712  
**WEDNESDAY 29 NOVEMBER**  
**11.00 AM**  
Viewing: 24-28 November

## IMPORTANT CHINESE CERAMICS FROM THE DR. JAMES D. THORNTON COLLECTION

Sale number: 16072  
**WEDNESDAY 29 NOVEMBER**  
**2.00 PM**  
Viewing: 24-28 November

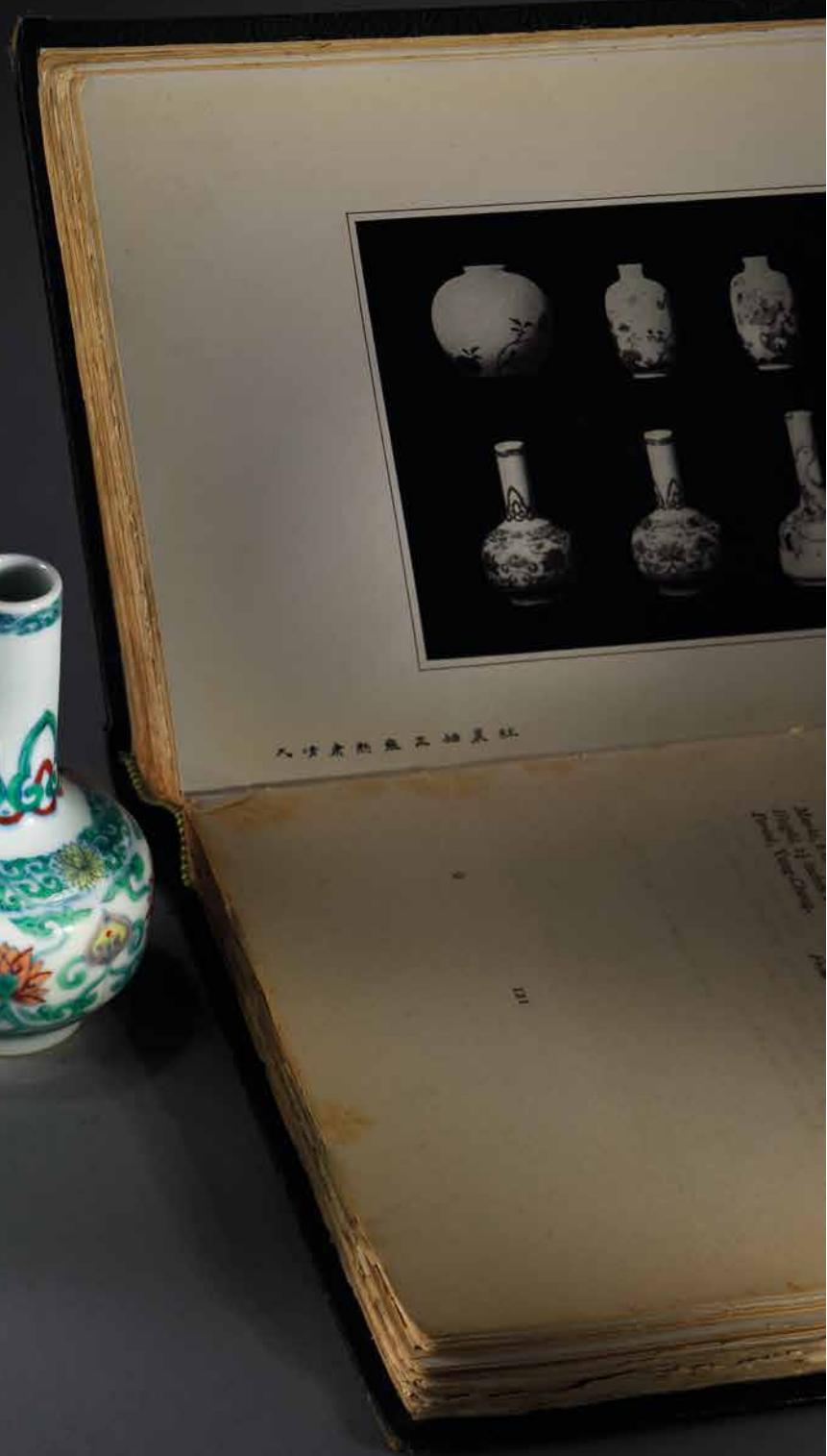
## IMPERIAL QING MONOCHROMES FROM THE J. M. HU COLLECTION

Sale number: 16071  
**WEDNESDAY 29 NOVEMBER**  
**2.15 PM**  
Viewing: 24-28 November

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 14710  
**WEDNESDAY 29 NOVEMBER**  
**2.20 PM**  
Viewing: 24-28 November





CHRISTIE'S 佳士得

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