

LEISURELY DELIGHTS

浮生閑趣

Hong Kong, 29 May 2019 | 香港 2019 年 5 月 29 日



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LEISURELY DELIGHTS

浮生閑趣

WEDNESDAY 29 MAY 2019 • 2019 年 5 月 29 日 (星期三)

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AUCTIONS • 拍賣

Wednesday 29 May • 5月29日 (星期三)
11.00am (Lots 2901-2997) approximately, immediately following the sale of The Baofang Pavilion Collection of Imperial Ceramics.
約上午11.00 (拍賣品編號2901-2997) 寶芳閣官窯瓷器珍藏拍賣後隨即舉行。
2.30pm (Lots 2998-3039) • 下午2.30 (拍賣品編號2998-3039)
Location: Convention Hall, Hong Kong Convention and Exhibition Centre, No.1 Harbour Road, Wanchai, Hong Kong
地點: 香港灣仔港灣道1號香港會議展覽中心會議廳
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VIEWING • 預展

HONG KONG, Hong Kong Convention and Exhibition Centre

香港, 香港會議展覽中心

Friday, 24 May • 5月24日 (星期五)
10.30am – 8.00pm
Saturday – Tuesday, 25 – 28 May • 5月25至28日 (星期六至二)
10.30am – 6.30pm

HIGHLIGHTS PREVIEW • 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 May • 5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 – Wednesday, 7 – 8 May • 5月7至8日 (星期二至三)
10.00am – 6.00pm

TAIPEI, Taipei Marriott Hotel

台北, 台北萬豪酒店

Saturday – Sunday, 11 – 12 May • 5月11至12日 (星期六至日)
11.00am – 6.00pm

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MORNING SESSION (LOTS 2901-2997)

APPROX. AT 11:00 AM

上午拍賣（拍品2901-2997號）

約上午11點開始



2901

AN INSCRIBED DING BOWL

EARLY NORTHERN SONG DYNASTY, 10TH-11TH CENTURY

The bowl with curved sides is supported on a thick foot ring, applied inside and out with a lustrous, milky-white glaze. The base is incised through the glaze with the character *guan*, 'official'. The foot is unglazed, revealing the fine white body.

6 $\frac{3}{4}$ in. (17.1 cm.) diam., box

HK\$300,000-500,000

US\$39,000-64,000

The result of C-Link Research & Development Limited thermoluminescence test no. 8706GD67 (24 April 2018) is consistent with the dating of this lot.

北宋早期 定窯白釉盃 「官」字刻款

此器經中科研發有限公司熱釋光測年法檢測（測試編號 8706GD67；2018 年 4 月 24 日），證實與本圖錄之定年符合。



2902

A FINE RARE DING TURTLE-FORM TEA GRINDER
EARLY NORTHERN SONG DYNASTY, 10TH-11TH CENTURY

The vessel is naturalistically modelled as a turtle with a small curled tail and a short protruding head, the back incised with a honeycomb pattern, glazed in a semi-translucent greenish-white glaze stopping neatly in a circle above the base, revealing the fine, beige biscuit body.

3 in. (9.5 cm.) long, box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Sold at Christie's London, 9 November 2010, lot 117

A closely related Ding turtle-form vessel of similar glaze, body and size was discovered in the underground chamber of the Jingzhi Temple Pagoda in Dingzhou, constructed in 977 during the early years of the Northern Song dynasty. The vessel is now in the collection of the Dingzhou Museum in Hebei (**fig. 1**). Sherds of similar Ding turtle vessels, also dating to the early Northern Song period, were excavated from the Ding kiln site in Jianciling, Quyang, exhibited at The Museum of Oriental Ceramics, Osaka, *Ding Ware: The World of White Elegance. Recent Archaeological Findings*, Osaka, 2013, nos. 16-18.

北宋早期 定窯白瓷龜形茶碾

來源

倫敦佳士得，2010年11月9日，拍品117號

1969年河北定州市發掘靜志寺塔地宮，地宮建於北宋初年太平興國二年（977），當中出土一件定窯白瓷龜，釉色、胎土及尺寸與本拍品非常相似，現藏定州博物館（圖一）。曲陽縣澗磁嶺定窯遺址亦曾出土數件白瓷龜的殘片，定年北宋初期，現藏河北省文物研究所，2013年展覽於大阪東洋陶磁美術館《定窯：定窯—優雅なる白の世界—窯址発掘成果展》，圖錄圖版16-18號。



fig. 1 Collection of Dingzhou Museum
圖一 定州博物館藏品



THE PROPERTY OF A LADY

2903

A CARVED BLACK LACQUER 'FLORAL'
RECTANGULAR SCROLL TRAY

LATE SOUTHERN SONG-YUAN DYNASTY, 13TH-14TH CENTURY

The long tray is exquisitely carved to the centre with three lotus blooms encircled by elegant scrolling leafy vines, the border is carved with further scrolling leaves bearing large blossoming camellias. The reverse is deeply carved with a classic scroll.

13 ¾ x 6 ½ in. (34 x 15.5 cm.), Japanese double wood boxes

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

US\$200,000-260,000

PROVENANCE

Yoshimura Kanna (1765 - 1848), according to label on the Japanese wood box

The Mizoguchi Family Collection, according to labels on the Japanese wood box

南宋晚期 / 元 剔黑花卉紋長方盤

此盤長方形，盤內長方形開光內雕纏枝蓮花，內壁飾勾枝茶花紋。外壁雕卷草紋一周。

來源

吉村 (芳村) 觀阿 (1765 - 1848) 珍藏 (根據日本木盒上標籤)
溝口家族珍藏 (根據日本木盒上標籤)

The Japanese wood box accompanying the current lot has two labels which read "*Hekiun Sanbou Chikuzo Buppin* 碧雲山房蓄藏物品". It is said that "*Hekiun Sanbou* 碧雲山房" was named after the library of Mizoguchi Naoaki 溝口直諒 (1802 - 1858), the tenth head of the Mizoguchi Family active in the Edo period.

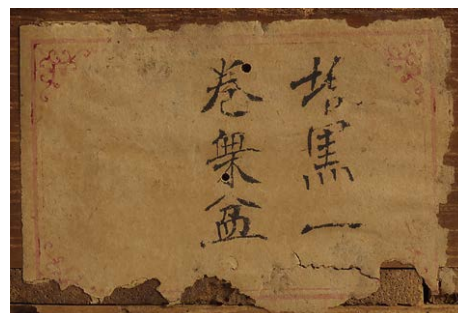
The Mizoguchi family were *daimyo* feudal lords during the Edo period from early 17th to 19th century. They ruled the Shibata domain, the northern part of which is the present day Niigata prefecture. Family members of the successive generations remained highly cultured and were devoted to the practice of tea ceremony. A keen practitioner, Mizoguchi Naoaki further developed the family's collection of tea ceremony utensils and founded his own school for the practice of tea ceremony (*Sekishuryu Echigo Ikei-ha*).

The Mizoguchi Family were *daimyo* 大名 feudal lords during the Edo period from early 17th to 19th century. They ruled the Shibata domain 新發田藩 the northern part of which is today's Niigata prefecture. Family members of successive generations remained highly cultured and were devoted to the practice of tea ceremony. It was Mizoguchi Naoaki who further developed of the collection of tea ceremony utensils as he was a keen practitioner and founded his own for tea ceremony school (*Sekishuryu Echigo Ikei-ha* 石州流越後怡溪派).

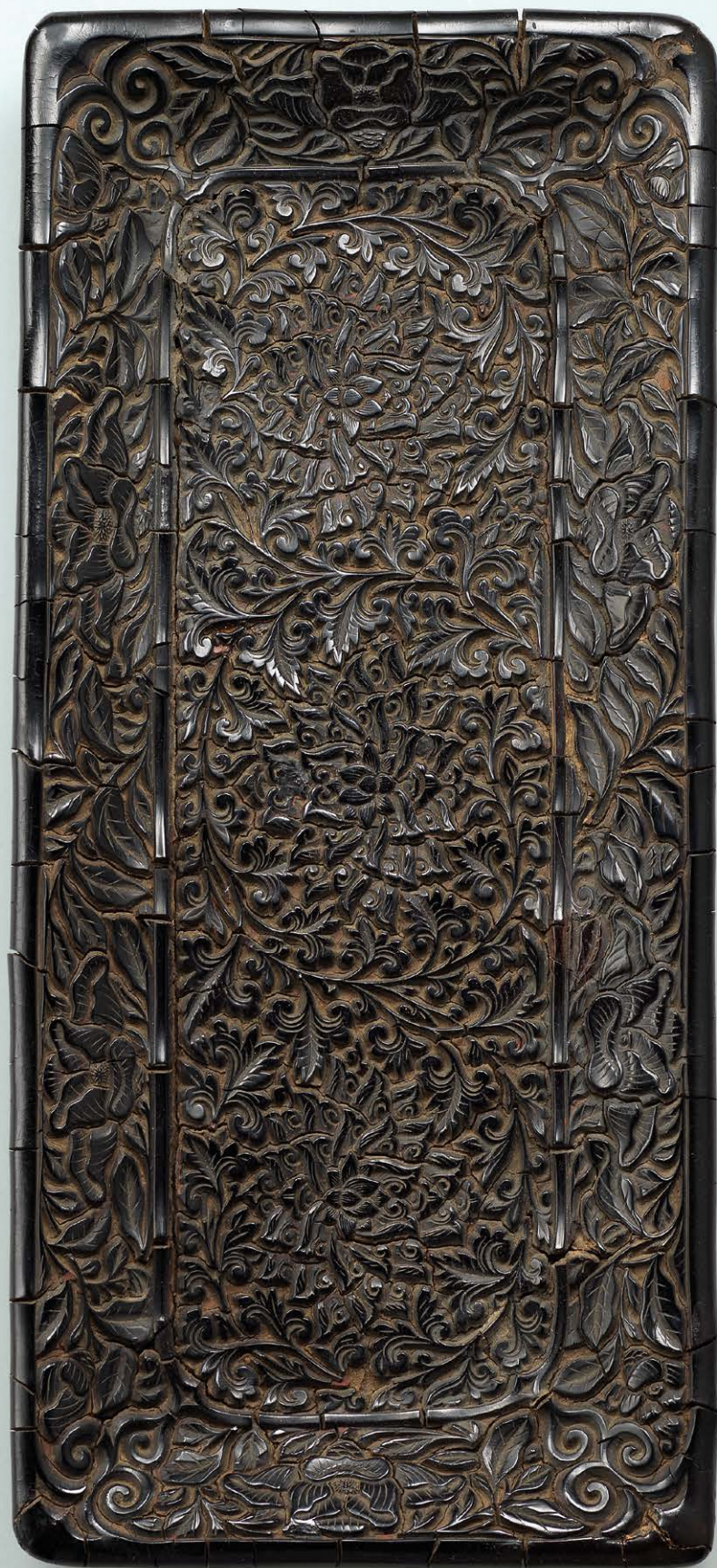
There is another label reading "*jou Yoshimura* 上 芳村" on the back of the box cover. According to Mr. Yoshiyuki Miyatake from the Doshisha University, this is the label of Yoshimura Kanna 吉村 (芳村) 觀阿 (1765 - 1848), a tea master renowned for his ability in authenticating works of art. Naoaki had a close relationship with Kanna and collected art pieces under his instructions. In fact, the character "*jou* 上" suggests the gesture of gifting to members from the upper echelon. Thus, it is highly likely that the current lacquer tray was gifted to the Mizoguchi Family by Kanna.

After the Meiji Restoration, the Mizoguchi Collection was dispersed through auction or private sales. Tea bowls and tea caddies from the Mizoguchi Family can be found in various important Japanese institutions such as Hatakeyama Memorial Museum 畠山記念館, Senoku Hakukokan Museum 泉屋博古館 and Nezu Museum 根津美術館.

It is also interesting to note that in 1906, a special exhibition was held at the Tokyo Imperial Museum showcasing artworks from the collection of Mizoguchi Naomasa 溝口直正 (1855 - 1919), the 12th head of the Mizoguchi family. The exhibition inventory list includes a 'carved black lacquer tray with Chinese flowers', which is very likely to be the current tray, see *Meiji Sanjuku nen Tenrankai Reppin Mokuroku, Hei no bu*, Tokyo Imperial Museum, 1906, no. 255, p27.



Labels on Japanese wood boxes
日本木盒上之標籤



2903 Continued

The current lacquer tray sets itself apart stylistically because of its central floral panel surrounded by further floral design. The form, design structure, and classic scroll on the present lot can be closely compared to a contemporary black lacquer scroll tray, decorated to the central panel however, with *qiangjin* birds and flowers illustrated in Regina Krahl and Brian Morgan, *From Innovation to Conformity: Chinese Lacquer from the 13th to 16th centuries*, London, 1989, pp. 20-21, cat. no. 1.

The large lotus heads closely surrounded by scrolling foliage can be compared to those on a Song-dynasty dish from the Lee Family collection, sold at Christie's Hong Kong, 3 December 2008, lot 2108. Compare also a carved black-lacquer tray carved with flowers dated to the Southern Song dynasty (13th century) in the Tokyo National Museum, accession no. TH-469.

BIBLIOGRAPHY

Miyatake Yoshiyuki, Mizoguchi Kyuzo no Chadogu juyi (2) Bunka Johogaku, vol.11-2, pp144-135, March 2016

Miyatake Yoshiyuki, Mizoguchi ke Doguho ni miru Mizoguchi ke Kyuzo Chadogu, Bunka Johogaku vol.9-2, pp112-59, March 2014

Miyatake Yoshiyuki, Meiji ni okeru Mizoguchi ke no Dogu Idoshi, Jinbun (13), Gakushuin University, pp252-223, 2014

Miyatake Yoshiyuki, Yoshimura Kanna to Yamadaya Tarobei [Nihon Kenkyu] No.56 2017

本拍品之原裝日本木盒上有兩個書「碧雲山房蓄藏物品」的標籤。碧雲山房為日本大名溝口直諒 (1802 - 1858) 之圖書館名字。溝口家為新澁田藩藩主 (今新潟縣北部)，從江戶時代十七至十九世紀一直管治該地區。溝口家歷代家族成員均具極高的文化修養，並推崇日本茶道。溝口直諒是家族第十代當家，尤醉心於日本茶道，致力擴充家族的茶具珍藏，甚至自立茶道流派石州流越後怡溪派。

本日本木盒蓋底另有一標籤，書「上 芳村」。據考究，此應該正是江戶時期茶道及鑑賞大家吉村 (芳村) 觀阿 (1765 - 1848) 的收藏標籤。溝口直諒與吉村觀阿因茶道而相熟，並聽從吉村之意見而收集珍玩。標籤的「上」字有「上獻」之意味，所以本漆盤很有可能是吉村觀阿贈予溝口直諒的禮品。

明治維新後，溝口家族的茶具珍藏流散，現今多個日本重要博物館如畠山記念館、泉屋博古館、根津美術館等，均有溝口家珍藏的茶具。

值得一提的是，東京帝室博物館曾於 1906 年舉辦特別展覽，展出伯爵溝口直正 (1855 - 1919) 之藏品。溝口直正是溝口家第十二代當家，其展覽目錄中提及一件「地紅堆黑唐花雕軸盆」，很有可能正是本漆盤 (見《明治三十九年特別展覽會列品目錄》，丙之部，東京帝室博物館，1906, 第二五五號，頁 27)。

本漆盤開光內飾纏枝蓮紋，周圍再飾花卉紋，繁而不亂，非常獨特。盤上器形、佈局及部分紋飾都與一件十三世紀的剔黑盤相呼應，惟該盤中心飾戛金花鳥圖，著錄於 Regina Krahl 及 Brian Morgan 著，《From Innovation to Conformity: Chinese Lacquer from the 13th to 16th centuries》，倫敦，1989 年，頁 20-21。亦可參考李氏家族珍藏一件宋代剔紅盤，上面同樣雕纏枝蓮紋，2008 年 12 月 3 日於香港佳士得拍賣，拍品 2108。東京國立博物館藏一件南宋剔黑長方盤，上雕繁密花卉紋，亦可比較，典藏編號 TH-469。



back view
背面

THE PROPERTY OF A GENTLEMAN

2904

A SMALL HUAIREN BLACK-GLAZED 'OIL SPOT' BOWL
NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl is covered with a thick black glaze splashed liberally with 'iron spots' of various sizes, stopping above the foot and body dressed in purplish-brown.

3 ½ in. (9 cm.) diam., box

HK\$600,000-800,000

US\$77,000-100,000

A closely related bowl covered with a similar 'oil spot' black glaze was sold at Sotheby's Hong Kong, 2 April 2019, lot 3062.

北宋 / 金 懷仁窯黑釉油滴小盃

比較一件器形、尺寸及釉色相若的小盃，2019年4月2日於香港蘇富比拍賣，拍品3062號。



base
底部



(two views 兩面)

PROPERTY FROM A PRIVATE COLLECTION

2905

AN ARCHAISTIC BRONZE BOTTLE VASE

SONG-YUAN DYNASTY (960-1368)

The vase has a splayed foot, globular body, tall neck and everted rim. The body is decorated with *taotie* masks on *leiwen* ground, between two rows of raised bosses, with a smooth dark green patina.

9 $\frac{3}{4}$ in. (24.5 cm.) high.

HK\$80,000-120,000

US\$11,000-15,000

宋 / 元 銅饕餮紋瓶



2906

A VERY RARE DANGYANGYU SGRAFFITO 'BIRD AND PEONY'
RETICULATED VESSEL

NORTHERN SONG-JIN DYNASTY (960-1234)

The vessel is pierced on both sides with two shaped windows, carved on the exterior through a layer of white slip against a greyish-brown ground with four cartouches, two enclosing peony sprays and two enclosing birds against foliage. The incurving shoulder is carved with a band of foliage above a row of geometric pattern, the foot with a band of upright petals. The interior and base is applied with greyish-brown slip. The vessel is covered overall with a clear glaze with the exception of the base.

7 ½ in. (19 cm.) wide, box

HK\$300,000-500,000

US\$39,000-64,000

北宋 / 金 當陽峪窯褐地白釉花鳥紋鏤空器





PROPERTY FROM A EUROPEAN COLLECTION

2907

A CELADON AND RUSSET JADE CARVING OF A MYTHICAL
BEAST

MING DYNASTY (1368-1644)

The stone is carved in the round as a recumbent winged mythical beast, detailed with a single horn set between its pricked-back ears, protruding eyes, and broad nose. It is further depicted with its paws tucked under its body and grasping a *niyi* spray in its mouth.

3 $\frac{3}{4}$ in. (9.5 cm.) long, box

HK\$400,000-600,000

US\$52,000-77,000

明 青玉褐斑瑞獸獻芝把件

2908

AN ARCHAISTIC GILT-BRONZE TRIPOD
CENSER, *LI*
QING DYNASTY, 18TH CENTURY

The tri-lobed body is raised on three slender legs, each lobe cast with a *taotie* mask incorporating elongated eyes and pronounced horns cast in relief, below a band of stylised dragons on a *leiwen* ground, with a pair of posts rising from the everted rim.

HK\$400,000-600,000

US\$52,000-77,000

EXHIBITED

Michael Goedhuis, *Chinese and Japanese Bronzes A.D. 1100-1900*,
London, April 1989, no. 66

清十八世紀 鑲金銅鬲

展覽

Michael Goedhuis, 《Chinese and Japanese Bronzes A.D. 1100-1900》, 倫敦, 1989年4月, 圖版66號



PROPERTY FROM A PRIVATE COLLECTION

2909

A BRONZE BEAST-HANDLED VASE,
HU

YUAN-MING DYNASTY (1279-1644)

The globular body rising from a splayed foot decorated with a key-fret border, to a waisted neck with a pair of *taotie* mask handles with loose rings. The everted mouth rim is cast with a row of raised bosses. The base is inscribed with *Huzhou Shi Nian Ershu qingtong zhaozi* (Bronze mirror made by Nian Ershu in the Huzhou County).

11 in. (28 cm.) high, inscribed Japanese wood box

HK\$120,000-180,000

US\$16,000-23,000

Inscriptions with a maker's mark similar to that applied to this vessel are found on Song dynasty bronze mirrors, and serve as documentary records. Compare to a Song dynasty bronze mirror with inscription *Raozhou Yejiu jiuqian qingtong zhaozi* (Bronze mirror made by Ye family in the Raozhou County), illustrated in *The Palace Museum's Collections of Bronze Mirrors*, Beijing, 2008, no. 59.

元 / 明 銅鋪首壺

款識：

湖州石念二叔

清銅照子



mark
款識



2910

A CIZHOU SGRAFFITO 'DEER' PILLOW

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The canted, cloud-shaped top of the pillow is supported on a tall, waisted foot. The upper surface is crisply carved through white slip to depict a shaped panel enclosing a spotted deer amongst plants, surrounded by a segmented panel of conforming shape decorated with three flower scrolls and a leafy scroll, all surrounded by a band of stamped flower heads.

12 in. (32 cm.) wide, box

HK\$150,000-250,000

US\$20,000-32,000

See a lobed pillow decorated in a similar manner in the Art Institute of Chicago Collection, reference no. 1986.863.

北宋十一 / 十二世紀 磁州窯剔開光花卉鹿紋枕



base
底部



2911

A YAOZHOU CARVED 'LOTUS' BOWL
NORTHERN SONG DYNASTY (960-1127)

The bowl is sturdily potted with rounded sides rising to a lipped rim above a raised band on the exterior. The interior is carved with a scrolling stem bearing a lotus blossom and leaf. The bowl is covered inside and out with a lustrous glaze of rich, olive-green tone, except the base of the foot ring which shows the brown biscuit body.

7 ½ in. (19 cm.) diam., box

HK\$80,000-120,000

US\$11,000-15,000

北宋 耀州窯青釉刻蓮紋盃



2912

A YAOZHOU CARVED CELADON TRIPOD CENSER
NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY

The small censer is modelled with a flat rim supported on a waisted neck carved with a cross-hatched pattern. The compressed body is freely carved with elegant foliage scrolls, all supported on three cabriole feet emanating from beast heads. The exterior and underside are covered in an olive green glaze suffused with bubbles.

4 $\frac{3}{8}$ in. (11 cm.) diam., box

HK\$200,000-300,000

US\$26,000-39,000

Compare the present lot to an almost identical censer in the Art Institute of Chicago Collection, reference no. 2013.221.

北宋 / 金 耀州窯青釉刻花卷草紋三足爐



2913

A FINE AND RARE DING TEA BOWL

NORTHERN SONG DYNASTY (960-1127)

The bowl is delicately potted with deep sides supported on a ring foot, mounted to the mouth with a metal rim. The bowl is applied inside and out with a translucent glaze of pale ivory tone, with the exception of the foot exposing the fine, white body.

3 $\frac{3}{8}$ in. (8.5 cm.) diam., box

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

US\$200,000-320,000

PROVENANCE

The Carl Kempe Collection, no. 388

Sold at Sotheby's London, 5 November 2008, lot 510

LITERATURE

Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 440 (deep bowl)

Ding bowls of such small size and deep shape are rare, as most examples are potted with shallow and widely flaring sides. Compare to a deep Ding bowl of similar form, also with straight sides and unglazed foot, but of slightly larger size (11.6 cm.) and with carved decorations on the exterior, discovered in the Ding kiln site in Jiansiling, Quyang, exhibited at The Museum of Oriental Ceramics, Osaka, *Ding Ware: The World of White Elegance. Recent Archaeological Findings*, Osaka, 2013, no. 34. Compare also to a slightly larger Ding plain bowl of similar form (11 cm.), but paired with a cover, in the Palace Museum Collection, illustrated in *Porcelain of the Song Dynasty (I)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1996, no. 58.

北宋 定窯白釉茶盃

來源

瑞典卡爾坎普珍藏，典藏編號 388

倫敦蘇富比，2008 年 11 月 5 日，拍品 510 號

著錄

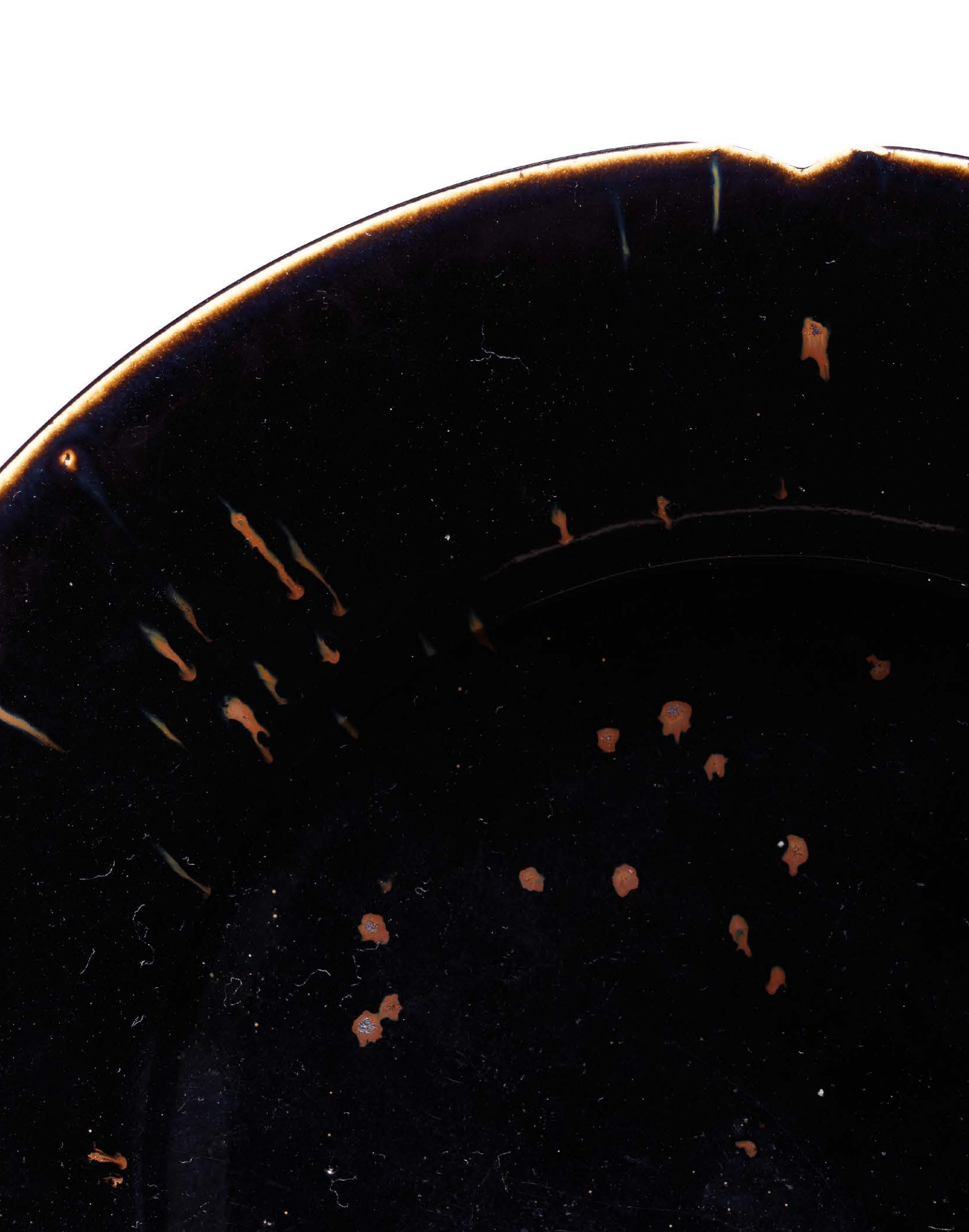
Bo Gyllensvärd，《Chinese Ceramics in the Carl Kempe Collection》，斯德哥爾摩，1964 年，圖版 440 號

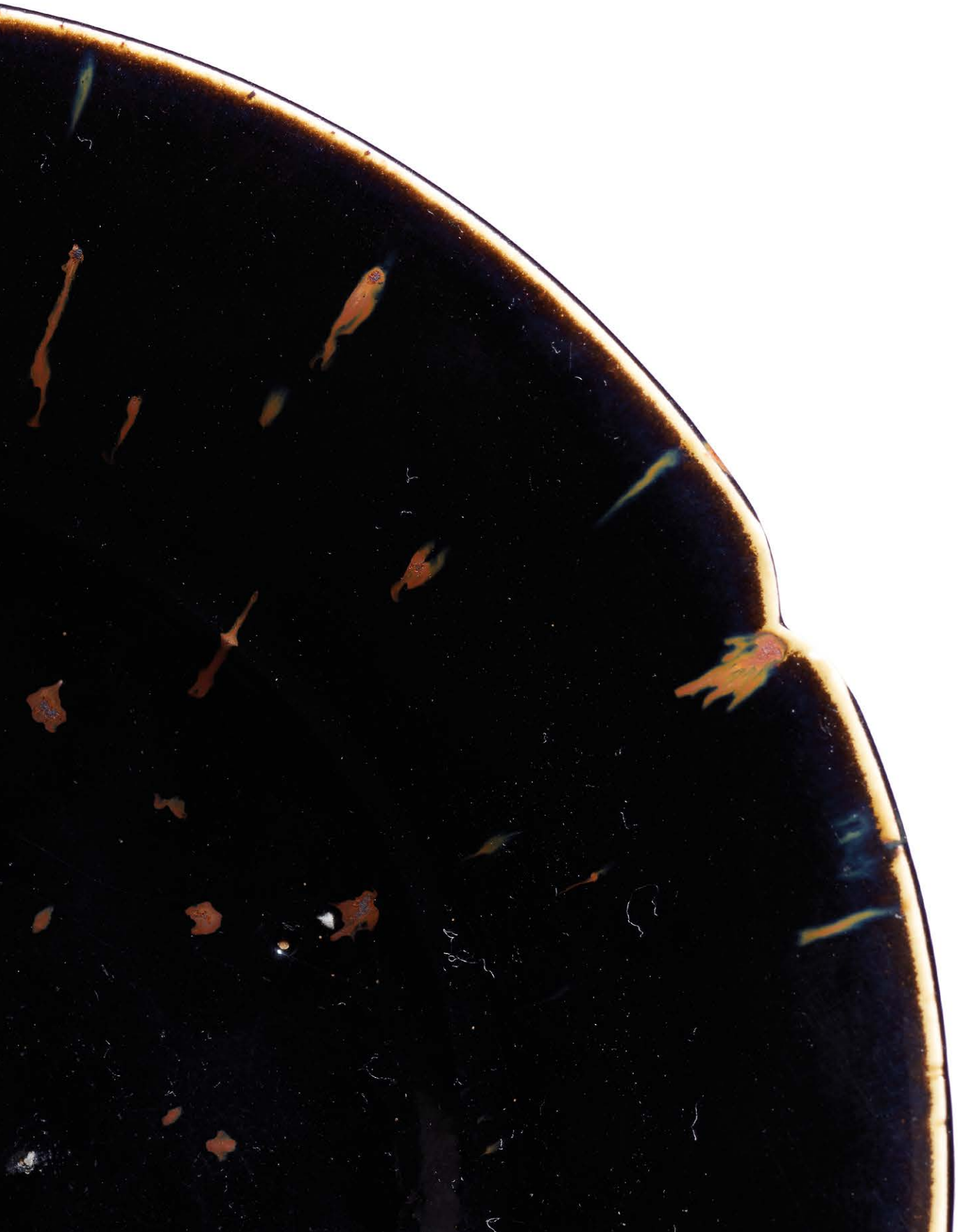
定窯盃一般以淺弧壁器形為多，此盃小巧、深腹，光素不加紋飾，實屬少見。可比較一件曲陽縣澗磁嶺定窯遺址出土的定窯深腹盃，器形相若，同樣足不施釉，尺寸略大（11.6 公分），外壁刻花，定年北宋晚期，2013 年展覽於大阪東洋陶磁美術館《定窯：定窯—優雅なる白の世界—窯址発掘成果展》，圖錄圖版 34 號。另可參見北京故宮博物院藏一件定窯深腹盃及蓋（11 公分），著錄於 1996 年香港出版故宮博物院藏文物珍品全集《兩宋瓷器（上）》，圖版 58 號。



base
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2914

A FINE DING BLACK-GLAZED RUSSET-SPLASHED HEXAFOIL DISH

NORTHERN SONG DYNASTY (960-1127)

The dish is delicately potted with angular sides rising to a lobed rim supported on a short foot, covered inside and out with a lustrous black glaze streaked with russet splashes, the glaze thinning to a russet brown colour towards the mouth. The foot ring is unglazed, exposing the fine white body.

7 ¼ in. (18.4 cm.) diam., box

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

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

PROVENANCE

A French private collection

Black-glazed Ding wares are among the rarest types of Song-dynasty ceramics, arguably even rarer than imperial Ru and Guan wares. Produced in the late eleventh or early twelfth century, this hexafoil dish displays all the hallmarks of classical black-glazed Ding ware, from the white porcelain body to its thin walls and light weight, to its lustrous glaze and sparse embellishment, to its unglazed foot and partially glazed base. While white Ding bowls were usually fired upside down with fully glazed foot rings, dark-glazed Ding bowls were, by contrast, fired right side up, their rims fully glazed but their foot rings wiped free of glaze before firing, revealing the smooth, fine-grained porcelain body.

The russet splashes embellishing the current dish, simulating 'partridge-feather' mottles, were produced by applying russet-brown slip to the surface of the glaze before firing. An oxide of iron was added to the slip to impart the russet colour. So prized were black Ding wares, that in 1388 the Ming dynasty connoisseur Cao Zhao stated in his *Gegu Yaolun* (Essential Criteria of Antiquities), "There is [also] brown Ding, whose colour is purplish brown, and there is black Ding, whose colour is lacquer black; [both] have pure white bodies; [their] prices exceed those of white Ding".

Compare to a Ding black-glazed russet-splashed conical bowl, sharing very similar features such as thin walls, light weight, fine-grained body, and lustrous black glaze which thins to brown on the mouth, from the Linyushanren Collection, sold at Christie's New York, 22 March 2018, lot 506.

北宋 定窯黑釉褐斑花口折腰盤

來源

法國私人珍藏

此盤黑釉光潤，圈足露胎，瓷胎堅細，壁薄身輕，具備典型定窯黑釉器的特徵。定窯白釉器多為覆燒，圈足滿釉，黑定器則相反，仰燒為主，足沿不施釉，露出堅硬細白的胎土。與定窯白釉器一樣，黑定器同樣器壁極薄，入手輕巧。「黑定」器非常稀少，珍罕程度甚至比御製汝窯及官窯器更甚。明初鑑藏家曹昭在《格古要論》中指出：「紫定色紫，有墨定色黑如漆，土俱白，其價高於白定。」由此可見早於明代初期，黑定已經深受藏家珍視，價錢甚至超越白定。

早於漢代，中國陶工已開始試燒高溫黑褐釉陶瓷，但延至北宋十一世紀，河北定窯才首先創燒出光潤漆黑的黑釉，奠定黑釉器的審美趣味及製作水平，並成為其他華北窯口日後仿燒的對象。盤上所見的褐色斑紋，仿如鸕鶿鳥斑，是於窯燒前在釉面施赤褐化妝土而成。化妝土加了氧化鐵，燒製後呈現紅褐色。在北方窯口中，定窯應是首個以鸕鶿斑點綴黑釉器的窯系。

臨宇山人舊藏一件定窯黑釉褐斑斗笠盃，雖器形不同，但釉汁、胎土、重量等特徵，都與本盤非常相似，2018年3月22日於紐約佳士得拍賣，拍品 506 號。



base
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PROPERTY FROM A PRIVATE COLLECTION

2915

A BRONZE DRAGON-HANDLED
VASE

YUAN-MING DYNASTY (1279-1644)

The vase is cast with a pear-shaped body, rising from a high splayed foot to a waisted neck and everted rim. The neck is decorated with a broad band of tortoise-shell diaper and flanked by a pair of dragon-formed loop handles, the foot is casted with a band of weave-pattern.

11 in. (28 cm.) high, Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

元 / 明 銅雙龍耳尊



2916

A SMALL LONGQUAN CELADON
'KINUTA' VASE

SOUTHERN SONG DYNASTY (1127-1279)

The vase is potted with a mallet-shaped body, with sides tapering slightly towards the foot from the canted shoulder. The tall neck is flanked by a pair of phoenix handles below the widely flared mouth with upturned rim. The vase is covered overall with an even glaze of soft sea-green tone, leaving the foot ring unglazed.

6 $\frac{5}{8}$ in. (16.8 cm.) high, Japanese wood box

HK\$200,000-300,000

US\$26,000-38,000

Compare to a Longquan vase of the same form of larger size (27.3 cm.) from the Linyushanren Collection, sold at Christie's New York, 15 September 2016, lot 717.

南宋 龍泉窯青釉鳳耳盤口小瓶

此器形制因似造紙打漿所用槌具，亦稱紙槌瓶，為宋代常見的瓶形，而於瓶頸兩側附貼雙耳，則為南宋龍泉窯所特有，見鳳耳及魚耳兩種。除了清宮舊藏數例，此造型亦深受日本藏家所青睞，稱之為砧形瓶。

日本臨宇山人舊藏一件形制相同的龍泉紙槌瓶，尺寸較大（27.3 公分），2016 年 9 月 15 日於紐約佳士得拍賣，拍品 717 號，可資比較。



PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

2917

AN EXTREMELY RARE EARLY-MING RESERVE-
DECORATED BLUE AND WHITE BRUSH HANDLE

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

The brush handle is of slightly tapering cylindrical form and is painted with a foliate scroll rising from a band of overlapping petals and a band of diaper at the closed end. The brush end is painted with a band of key-frets interrupted by the reign mark in a line within a rectangular reserve.

The handle 5 $\frac{7}{8}$ in. (14.9 cm.) long, box

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

US\$390,000-640,000

明宣德 藍地白花卷草紋筆管 六字楷書橫款





2917 Continued

Only one other example of this type of brush handle of the Xuande mark and period is known, from the Meiyintang Collection, sold at Sotheby's Hong Kong, 4 April 2012, lot 40, and now in the collection of the Studio of Measure, exhibited in *No Doubts*, Christie's Shanghai, 2014, see *Catalogue* no. 19. The Xuande reign was the first in which significant numbers of porcelains were made at the Imperial kilns for use in scholarly pursuits. Porcelain brush rests, brush washers, and other accoutrements decorated in underglaze blue have been excavated from the Xuande strata at the Imperial kiln site at Jingdezhen. It is interesting to note that the scroll depicted on these Xuande brush handles is a white scroll reserved on a blue ground, as opposed to blue on a white ground as seen on most other examples from the Xuande period, such as on a small imperial bird-feeder of *ruyi* section in the collection of the National Palace Museum Taipei, see *Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, no. 6. It is the brush handle version that would have taken longer for the decorator to complete, and would have required more of the precious cobalt blue. The brush handle must have been of some significance if it was chosen for this extravagant type of decoration.

筆管主體紋飾以青花留白技法繪卷草紋，主題鮮明，兩端分飾青花蓮瓣紋和錦地紋，管口口沿楷書「大明宣德年製」官窯款。

自明代御器廠宣德地層出土例證中可得知，宣德官窯燒製了相當數量的文房用具，如青花瓷筆架及筆洗。查閱全球公私著錄，迄今似僅有另外一件宣德筆管經著錄，其原為玫茵堂舊藏，2012年4月4日於香港蘇富比拍賣，拍品40號，現為衡齋珍藏，見上海佳士得2014年《不惑》展覽圖錄圖版19號。值得一提的是，本筆桿上的卷草紋以藍地白花的方式描繪，不似同期相較常見的白地藍花，如台北故宮博物院藏一宣德鳥食器上所見，《明代宣德官窯菁華特展圖錄》，台北，1998年，圖版6繪製本筆桿的卷草紋較為費時，而且須耗用更多稀缺的青料，本筆桿選用了這種成本不菲的裝飾工藝，可見此物絕非凡品。

大明宣德年製



2918

A CARVED CINNABAR LACQUER BRUSH AND COVER
MING DYNASTY, 16TH CENTURY

The cylindrical shaft is finely carved through layers of cinnabar lacquer with two scholars standing under *wutong* trees, one of them gazing at the moon. The cover is carved with a further scholar beneath willow trees. All reserved on intricate diaper grounds. The end of the shaft is carved with a *wan* emblem, while the end of the cover is carved with a flowerhead.

9 $\frac{7}{8}$ in. (25 cm.) long overall, Japanese wood box

HK\$150,000-250,000

US\$20,000-32,000

明十六世紀 剔紅月下高士圖筆管及筆帽



2919

A CELADON AND RUSSET JADE 'CHILONG'
SCROLL WEIGHT

MING DYNASTY (1368-1644)

The pebble-form weight is carved in relief to the upper surface with a *chilong* emerging from swirling clouds that also form the base. The stone is of a mottled russet and grey tone.

4 in. (10 cm.) wide, box

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Dr. Aschwin de Lippe, the former Curator of Chinese and Indian art at the Metropolitan Museum of Art, New York, acquired in London, 1969

明 青褐玉螭龍紋紙鎮

來源

Aschwin de Lippe 博士，紐約大都會博物館中國及印度藝術前館長，1969 年購於倫敦



PROPERTY FROM THE RUIXIULOU
COLLECTION

2920

A RARE LONGQUAN DRUM-
SHAPED VESSEL

YUAN-MING DYNASTY (1279-1644)

The vase is potted in the form of a drum, with a waisted mid-section between the bulging top and bottom each decorated with a band of applied 'drum-nails'. It is covered overall with a thick glaze of deep sea-green tone, the exterior embellished with several splashes of iron-brown. The foot ring is unglazed, exposing the biscuit body.

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

HK\$200,000-300,000

US\$26,000-38,000

元 / 明 龍泉窯青釉鼓形器

來源

台灣瑞秀樓珍藏



PROPERTY FROM A PRIVATE COLLECTION

2921

A RARE CARVED CINNABAR
LACQUER DOUBLE-GOURD
EWER

MING DYNASTY, 15TH- 16TH CENTURY

The lower and upper bulb of the vase is finely and deeply carved with dense Indian lotus and scrolling leafy stems, bordered with lappets above the splayed foot. The tapered neck is decorated with a key-fret band and plantain leaf. The C-shaped handle and the S-shaped spout are carved with twelve-pointed star-diapers.

9 ¼ in. (23.5 cm.) high,
Japanese wood box

HK\$600,000-800,000

US\$77,000-100,000

While the form of this ewer points to a Ming-dynasty date, the style of carving draws its inspiration from earlier Song-dynasty lacquer, with flowers borne on undulating branches with densely arranged combed leaves, as seen on Lot 2903 the black lacquer scroll tray in this sale.

Carved lacquer ewers in double-gourd form from this period are extremely rare. Only very few related examples are known. An almost identical ewer retaining a cover is in the Muwen Tang Collection, illustrated in Simon Kwan, *The Muwen Tang Collection Series: Chinese Lacquer*, Hong Kong, 2010, no. 67. Another lacquer double-gourd ewer with cover dating to the same period, but rendered in *tixi* technique, is in the Palace Museum, Beijing, illustrated in *Proceedings of Conference on Ancient Chinese Lacquer*, The Chinese University of Hong Kong, 2012, p. 54, fig. 16. Compare also to a *tixi* lacquer faceted ewer formerly in the Robert de Strycker Collection, sold at Piasa Paris, 5 December 2007, lot 56.

明十五至十六世紀
剔紅番蓮紋葫蘆形執壺



2922

A MOTHER-OF-PEARL-INLAID BLACK
LACQUER 'SCHOLARS' RECTANGULAR
TRAY

MING DYNASTY (1368-1644)

The tray is delicately executed in mother-of-pearl inlay, the centre is decorated with a shaped panel enclosing scholars enjoying literati pursuits accompanied by their attendants in a fenced garden, all reserved on a trellis ground. The walls are decorated with four different flowers encircled by meandering foliage scrolls, all interspersed with shaped panels on a honeycomb ground.

15 $\frac{3}{8}$ x 5 $\frac{1}{2}$ cm. (39 x 14 cm.), Japanese wood box

HK\$120,000-180,000

US\$16,000-23,000

The literati subject matter and the execution of the borders closely resemble a group of Ming-dynasty dishes and trays displayed at the Metropolitan Museum of Art in the exhibition *East Asian Lacquer: The Florence and Herbert Irving Collection*, New York, 1991, illustrated in the Catalogue, pp. 131-138, nos. 58-61.

明 黑漆嵌螺鈿高士圖倭角長方盤

參考一組風格類似的明代盤，1991 年於紐約大都會博物館展覽《East Asian Lacquer: The Florence and Herbert Irving Collection》展出，見圖錄，頁 131-138，編號 58 至 61。



2923

A LONGQUAN *TOBI SEIJI* TRIPOD CENSER
YUAN DYNASTY (1279-1368)

The censer is potted with a compressed globular body supported on three curved legs, rising to a gently flared neck below a slightly everted rim. The shoulders are flanked by a pair of upright loop handles. It is covered with a fine lustrous glaze of sea-green tone with the exception of a part of the interior and the protruding disc-shaped base. The exterior is decorated with dark iron-brown splashes.

5 1/4 in. (13.1 cm.) high, box

HK\$ 500,000-700,000

US\$65,000-90,000

PROVENANCE

The Yangdetang Collection

A very similar Longquan *tobi seiiji* censer is in the Baur Collection, illustrated in John Ayers, *The Baur Collection: Chinese Ceramics Volume One*, Geneva, 1968, pl. A107. Compare also to a pair of Longquan *tobi seiiji* garlic-mouth vases, also from the Yangdetang Collection, sold at Christie's Hong Kong, 30 November 2016, lot 3133.

元 龍泉窯「飛青瓷」褐斑冲耳三足爐

來源

養德堂舊藏

「飛青瓷」為龍泉窯褐斑點彩器物在日本的專名。一如「砧手」、「天龍寺手」等名稱，「飛青瓷」是酷愛龍泉窯的日本茶道家冠以的雅號，取褐斑在青瓷上「放飛」之意。「飛青瓷」數量稀少，歷來為鑒藏家所珍視，成對保存更是絕無僅有。「飛青瓷」之美在於褐斑與青釉對比之下產生的強烈視覺感受。這些褐斑是用筆以氧化鐵為著色劑在燒製之前繪於釉上的。褐斑的繪製看似漫不經心，實則有著精妙的排佈。

瑞士鮑氏東方藝術館藏一件器形相同的龍泉「飛青瓷」三足爐，見 John Ayers 著，《The Baur Collection: Chinese Ceramics》，第一冊，日內瓦，1968 年，圖版 A107 號。另可比較一對龍泉「飛青瓷」蒜頭瓶，同為養德堂珍藏，2016 年 11 月 30 日於香港佳士得拍賣，拍品 3133 號。



PROPERTY FROM A PRIVATE COLLECTION

2924

A BRONZE ELEPHANT-
HANDLED BOTTLE VASE

YUAN-MING DYNASTY (1279-1644)

The vase is decorated with an archaistic mask band to just below the rim, flanked by two elegant elephant handles to the neck, all above evenly-spaced upright cicada-form lappets and a raised foliate collar at the shoulder of the globular body. The everted foot is decorated with a band of stylised *kui* dragons on a *leiwen* ground. The bronze is of a rich deep tone.

11 in. (28 cm.) high, inscribed Japanese wood box

HK\$80,000-120,000

US\$11,000-15,000

Compare the present vase to one of similar form with straight flaring neck and globular body, in the Victoria and Albert Museum, illustrated in Rose Kerr, *Later Chinese Bronzes*, London, 1990, pp. 44-45, pl. 33. See also two bottle vases of slightly earlier date from the Ulrich Hausmann Collection sold at Sotheby's Hong Kong, 8 October 2014, lots 3329 and 3343, both with mask bands around the neck and elephant-head handles with their trunks slightly lifted from the vase, possibly inspiring the décor of the present lot.

元 / 明 銅仿古雙象耳長頸瓶

本瓶附日本木盒，盒上籤條書「胡銅象耳花入 玄室」。



2925

A RARE LONGQUAN CELADON
RETICULATED 'PEONY' PEAR-
SHAPED VASE

YUAN-MING DYNASTY (1279-1644)

The vase is potted with a pear-shaped body rising to a tall neck carved with a chevron band and upright plantain leaves, the belly pierced with a broad peony scroll to reveal the smaller inner vase. It is covered overall with a thick, unctuous glaze of bluish-green tone, with the exception of the base applied with a brown dressing.

11 ¾ in. (29.8 cm.) high, Japanese wood box

HK\$260,000-400,000

US\$34,000-51,000

Longquan celadon glazed vases of this type are rare. Compare, a similarly decorated Longquan celadon bottle vase pierced with peony band fitted with a gilt-bronze base and neck sold at Sotheby's London, 7 November 2012, lot 221; and a Longquan vase of this rare pattern from the Samuel P. Harn Museum of Art, University of Florida, sold at Sotheby's New York, 23 September 2004, lot 205.

元 / 明

龍泉窯青釉鏤空纏枝牡丹紋膽瓶



2926

A RARE BLUE AND WHITE MING 'FIGURAL' TRIPOD CENSER

MING DYNASTY, 15TH CENTURY

The cylindrical censer is painted on the exterior with two groups of figures, one depicting an elderly man riding on a donkey, accompanied by an attendant holding a tree branch, the other showing a scholar riding on a horse followed an attendant with a carrying pole, divided by rocks and grassy mounds, all below a moulded band and a key-fret band, and raised on three cabriole legs painted with floral motifs. The underside of the base is unglazed except for the outermost ring.

6 1/8 in. (17.5 cm.) diam., lacquer cover, Japanese wood box

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Mayuyama & Co., Ltd.

A Japanese private collection

LITERATURE

Mayuyama, Seventy Years, vol. I, Tokyo, 1976, p. 252, no. 760

(fig. 1)

A blue and white censer of this form and of comparable size, depicting Daoist figures and dating to the Hongzhi period, is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000, no. 43 (fig. 2). The same censer is also illustrated by Geng Baochang under the section of Hongzhi porcelain in *Mingqing ciqi jiangding*, Beijing, 1993, p. 106, fig. 195, where he comments on the popularity of this type of censers in the later half of the 15th century. It is interesting to note that both the current censer and the Palace Museum example have very similar mouth rims decorated with keyfrets, and cabriole feet painted with floral motifs. The considerably free and fluid painting style seen on both censers is also strikingly similar.

明十五世紀 青花人物圖筒爐

來源

繭山龍泉堂

日本私人珍藏

著錄

《龍泉集芳》，第一集，東京，1976年，頁252，圖版760（圖一）

北京故宮博物院藏一件器形相近的青花茅山道士圖筒爐，定年弘治，見故宮博物院藏珍品全集《青花釉裏紅（中）》，香港，2000，圖版43（圖二）。該件筒爐亦載於耿寶昌著《明清瓷器鑒定》，北京，1993，頁106，圖195，書中提到：「此類造型的爐為成化前後所多見。器均胎薄體輕，釉面青白肥潤，紋飾纖細柔和、清晰疏朗，青花色調艷麗並有暈散，器壁常繪山水人物圖景。」

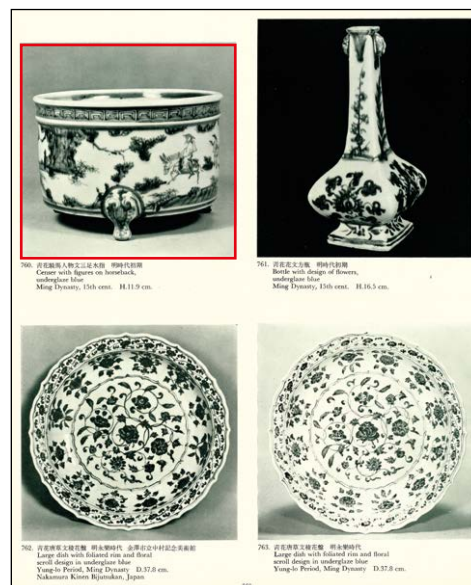


fig. 1 *Mayuyama, Seventy Years*, vol. I, Tokyo, 1976, p. 252
圖一 龍泉集芳，第一集，東京，1976年，頁252



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



PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

2927

A VERY RARE WUCAI 'DRAGON AND PRUNUS' RECTANGULAR BOX AND COVER

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

The cover is decorated in brilliant enamels with a red and a green dragon contesting a flaming pearl amidst flames and clouds, the interior with a prunus branch enamelled in red and green underneath a crescent moon. The longer sides of the box are similarly decorated with a pair of dragons contesting flaming pearls, the shorter sides with a red leaping dragon. The foot of the box is moulded in relief with brackets enclosing cloud scrolls, the base inscribed with the reign mark.

13 in. (33 cm.) long, Japanese wood box

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

US\$520,000-770,000

PROVENANCE

Mayuyama & Co. Ltd., Tokyo, acquired prior to 1976

An Important Asian Collection acquired in Tokyo, circa 2000

LITERATURE

Mayuyama, Seventy Years, Vol. 1, Tokyo, 1976, p. 310, no. 922 (fig. 1)

明萬曆 五彩龍戲珠月下梅紋長方蓋盒

雙方框六字楷書橫款

來源

繭山龍泉堂，東京，入藏於 1976 年以前

重要亞洲私人珍藏，約 2000 年購於東京

著錄

《龍泉集芳》，第一冊，繭山龍泉堂，東京，1976 年，頁 310，圖 922 號（圖一）



fig. 1 *Mayuyama, Seventy Years*, vol. I, Tokyo, 1976, p. 310
圖一 《龍泉集芳》，第一集，東京，1976 年，頁 310





2927 Continued

The design featuring dragons on the exteriors and prunus on the interior of the cover, is highly unusual and only very few examples are known. The combination of ferocious five-clawed dragons, the ultimate symbol of Imperial authority, with the literary and poetic theme of prunus tree under a crescent moon, creates an interesting contrast but also befits its use as a stationery box for the imperial household.

A Wanli-marked box of almost identical design and shape was sold at Christie's London, 16 June 1986, lot 75. Compare also to a smaller Wanli *wucaï* box of similar shape, also on a stepped base, decorated on the exterior of the cover with figures in landscape, and on the interior with a single prunus tree, from the Qing Court Collection, illustrated in *Porcelains in Polychrome and Contrasting Colours*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, no. 39; and another Wanli *wucaï* box decorated with dragons in bracket-lobed medallions on the cover, and on both sides of the box with flowers and bamboo, from the Umezawa Kinenkan Museum Collection, illustrated in *Sekai toji zenshu*, vol. 14 – Ming, Tokyo, 1976, no. 207.

盒長方式，通體畫五彩紋飾。蓋面繪紅綠雙龍戲珠圖，側飾回紋一周，蓋背繪梅樹一株，上掛紅彩彎月。盒身長壁各繪雙龍戲珠圖，短壁飾紅彩騰龍圖。足壁模印菱花式凸紋一周，內飾五彩朵雲紋。底青花書雙方框「大明萬曆年製」楷書橫款。

此五彩蓋盒題材獨特，蓋面飾象徵皇權君威的五爪舞龍，蓋底則繪清雅富詩意的月下冬梅圖，相映成趣，同時又符合作為御用文房工具的用途，是結合皇家氣派與文人雅趣的精品之作。同類例子極為罕見，倫敦佳士得於 1986 年 6 月 16 日曾拍賣一件造型、紋飾基本相同的例子，拍品 75 號，惟從圖錄中無法確認該盒蓋底是否畫有梅花。

亦可參考清宮舊藏一件尺寸較小的萬曆五彩盒，造型與本盒相似，同樣盒底出邊，蓋面描人物圖，蓋底則繪紅彩青花梅樹一株，著錄於故宮博物院藏文物珍品全集《五彩·鬥彩》，香港，1999 年，圖 393 號。東京梅沢記念館藏一件萬曆五彩長方盒，盒蓋飾開光龍戲珠紋，盒子內外則繪花石竹紋，著錄於 1976 年東京出版《世界陶磁全集》，14—明，圖 207 號。



THE PROPERTY OF AN ASIAN COLLECTOR

2928

A CARVED BAMBOO 'GATHERING OF THE WEST
GARDEN' BRUSH POT

KANGXI PERIOD (1662-1722)

The elliptical brush pot is carved in relief of varying depths to depict the *Xiyuan yaji*, 'The Erudite Gathering in the West Garden', with sixteen scholars engaged in various leisurely activities, including playing the *nan*, reading, writing calligraphy, painting, and inscribing on rock, all within a landscape scene detailed with pine trees, plantains, bamboo, and flowing streams. 6 7/8 in. (16.8 cm.) high, box

HK\$260,000-400,000

US\$34,000-51,000

PROVENANCE

Sydney L. Moss Ltd., London, 1999

清康熙 竹雕西園雅集圖筆筒

來源

Sydney L. Moss Ltd.，倫敦，1999 年



PROPERTY FROM THE WATER, PINE AND STONE RETREAT
COLLECTION

2929

A RARE WHITE JADE CARVED 'CHILONG' HAIR
PIN

SIGNED ZIGANG, MING DYNASTY, 16TH CENTURY

The hair pin is of tapering cylindrical form surmounted by a domed top, carved with a *chilong* clambering around the stem, and another coiled *chilong* on the dome. There is a signature Zigang carved in low-relief seal script below the dome. The material is of an even, semi-translucent white tone with a soft polish.

5 7/8 in. (14.8 cm.) long, box

HK\$300,000-500,000

US\$38,000-65,000

PROVENANCE

Acquired in Hong Kong, 2002

明十六世紀 陸子剛款白玉雕螭龍紋髮簪

來源

2002 年購於香港

水松石山房珍藏

Lu Zigang was a native of Taicang near Suzhou. He was a famed jade carver in the late Ming period and noted for his hairpins. Compare a jade hairpin signed Zigang excavated in 1973 from a Ming tomb and now in the collection of the Nanjing Museum. The current hairpin is of typical late Ming form, and the carving style is consistent with the style of that period. It is also worth noting that most of the recognised examples by Zigang are signed with the character gang 剛 retaining its dao 刀 particle, as is the case on the current lot, rather than the simpler version of gang 岡 without the particle.

陸子剛是江蘇太倉人，活躍於晚明的一位著名玉雕家，其所做的髮簪享譽盛名。試比較 1973 年槎灣明墓出土一件帶子剛款的一件玉簪，現藏南京博物院。本髮簪之形制為晚明典型，其上的刻工及紋飾也符合年代特徵。另外可注意的一點是目前公認為子剛作品的署名，「剛」字多帶「刀」字旁，如本簪之刻款相同，而後期仿品多署「岡」字。



mark
款識



PROPERTY FROM A PRIVATE COLLECTION

2930

A BRONZE BEAST-HANDLED
ALTAR VASE

YUAN-MING DYNASTY (1279-1644)

The vase is decorated to the neck with two tapering c-shaped handles surmounted by a single-horned beast head. The rim and foot are decorated with bands of stylised scrolling dragons with spade-formed tails, and the neck is decorated with archaistic beasts on a *leiwen* ground. The body is finely decorated with a band of interlocking stylised dragons with *leiwen*-patterned bodies on a recessed ground.

11 cm. (28 cm.) high, inscribed Japanese wood box

HK\$80,000-120,000

US\$11,000-15,000

The intricate interlocking pattern of stylised dragons to the body can be seen on a Song-Yuan dynasty bronze arrow vase from the Ulrich Hausmann collection sold at Sotheby's Hong Kong, 8 October 2014, lot 3384. The form of the beast-head handles resembles very closely to lot 3302 from the same sale, which is of corresponding date to the present lot.

元 / 明 銅仿古雙獸耳供瓶



THE PROPERTY OF AN ASIAN COLLECTION

2931

A CARVED BAMBOO PINE
TREE-FORM BRUSH REST
QING DYNASTY, 17TH-18TH CENTURY

The gently arched brush rest is naturalistically carved as arched pine branches growing from a tree trunk bearing pine boughs.

3 ¾ in. (8.6 cm.) wide, box

HK\$40,000-60,000

US\$5,200-7,700

清十七 / 十八世紀
竹根雕老松式筆擱



2931

2932

A BRONZE TWIN-HANDLED TRIPOD
CENSER

ZHIZHENG FOUR-CHARACTER MARK AND OF THE
PERIOD (1341-1370)

The censer is cast with a compressed body which is raised on three tapered legs. The rim is decorated with a pair of upright loop handles that flank the short neck and flat, everted rim. There are traces of gilt decoration to the body. The base bears a cast 'Zhizheng nian zao' reign mark.

4 ½ in. (11.5 cm.) wide

HK\$100,000-150,000 US\$13,000-19,000

Bronze censers from this time period are very rare. Another known tripod censer of a different design bearing a dedicatory inscription dating to the Zhizheng period is found in the Metropolitan Museum of Art in New York, accession no. 2016.244 and was previously sold at Sotheby's Hong Kong, 3 December 2015, lot 455. A censer in the form of a *luduan* also with an inscription dating to the Zhizheng reign was sold at Christie's Hong Kong, 4 April 2017, lot 60.

元至正 銅雙冲耳三足爐 「至正年造」鑄款



2932



QUEK KIOK LEE – A CONNOISSEUR OF DISTINCTION

Mr Quek Kiok Lee (1920–2018) was a Chinese Singaporean who had a long-term fascination for Chinese ceramics and works of art. Throughout his long collecting career, Mr Quek meticulously recorded every single piece in his collection which included where each item was purchased, writing a detailed description, and noting and supporting his research on the dating. All-in-all his decades of enthusiasm led to the compilation of his handwritten inventory of the collection, numbering over a thousand pieces, being passed down in two thick volumes.

His own records indicated that he started collecting during the 1960s, firstly with an interest in snuff bottles and then later in ceramics, jades, bronze mirrors of the Shang to the Tang dynasties, and scholar's objects made of bamboo, and different types of stones. His research was largely driven by his curiosity for Chinese art where he could wonder, explore, experience, and play with the objects in his collection. Mr Quek humorously intimated to his daughter that on occasions when he felt inclined he would hold a 'cabinet meeting' to consider how to rearrange his collection in a 'cabinet reshuffle'.

Undoubtedly, Mr Quek was not collecting purely to amass objects, he also generously shared his knowledge and experiences to a wider public audience. He was one of the founding members of the Southeast Asian Ceramic Society (SEACS), and was invited by the Chancellor of Singapore University to assume an appointment as the museum's acquisitions advisor for Chinese antiquities in 1994. For six years until his retirement in 2000, he worked alongside his friends Er Lu and curator Lu Yeow.

Mr Quek's collection remained his pride and joy until his death in 2018 at the age of 98. With illustrious and solid provenances, some dating back to the 1960s, it is believed that this collection will bring much excitement to collectors, and indeed for the objects to find new appreciative owners.

郭克禮 — 學養俱優的鑒賞家

來自新加坡的郭克禮 (1920–2018)，對中國藝術早已結下不解之緣。其對自身藏品莫不悉心研習，細膩解讀。無論是風格紋飾，斷代依據，甚至是來源品相，均收入兩本厚實的收藏記錄當中。上千條的眉批腳註，字裏行間無不透露出這位藏家是如何看待這批縈心半世的收藏。

郭世禮的收藏生涯始於上世紀六十年代，先是偏愛鼻煙壺、進而又再積累更多對商周漢唐銅鏡及瓷玉木石竹雕等文房清供的濃厚興趣。在好奇心的驅使下，他尋根究底，鑽研求索，收藏於其而言，不僅只是把玩，更是親身感受藝術與生活的互動。他對女兒如此這般形容自己——熱衷之情，一股念想，每每湧上心頭，猶如召開「內閣會議」進行全面「重整」。

收藏除自娛之外，郭克禮更將其穎悟所學付諸實踐，公諸於衆。其曾為東南亞陶瓷學會創辦人之一，更於 1994 年被新加坡國立大學校長邀任大學博物館入藏中國藝術館藏的學術顧問，且長達六年之久，其間與館長等人亦成莫逆之交，直待其 2000 年屆退休之齡才卸任該職。

郭克禮於 2018 年以 98 歲之高齡辭世，此一收藏可謂融會其畢生精髓，盡顯華風傲骨。加之一衆藏品多於六十年代後入藏，如此清晰可靠之來源，望能再次為此拍賣掀起高潮，更為這批收藏覓得良主。

PROPERTY FROM THE QUEK KIOK LEE COLLECTION (LOTS 2933-2949)
郭克禮珍藏 (拍品2933至2949)

2933

A PIERCED CELADON AND RUSSET JADE 'CHILONG' BOULDER
JIN DYNASTY (1115-1234)

The boulder is of irregular shape and pierced with numerous apertures in imitation of a scholar's rock, the flat base with a further two perforations. At the top are carved two confronting *chilongs* around a *lingzhi* sprig, which are highlighted by the dark brown skin, their bodies and tails around the two main apertures. The stone is of a celadon tone turning to a caramel colour at the surface.

4 1/8 in. (10.5 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

金 青褐玉刻螭龍洞石山子

來源

郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

2934

A CARVED CHICKEN-BONE JADE 'LINGZHI' WASHER

QING DYNASTY, 18TH CENTURY

The washer is well hollowed and carved as a large head of a *lingzhi* fungus with undulating sides surrounded by another five smaller *lingzhi* heads rising from the gnarled main stem which forms the openwork base. The stone is a mottled pale buff colour flecked with darker brown streaks.

8 in. (20.3 cm.) wide

HK\$120,000-200,000

US\$15,000-26,000

Lingzhi is the sacred fungus of immortality which is regarded as a symbol of longevity.

清十八世紀 雞骨白玉靈芝如意水洗

來源

郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

2935

A PAIR OF FINE DEHUA 'MYTHICAL BEASTS' SQUARE SEALS
QING DYNASTY, 17TH CENTURY

Each seal is modelled in the form of a mythical beast with a gaping mouth and bulging eyes. Both are seated four-square on rectangular plinths with one turning its head right and another with a single-horn turning its head back.

3 $\frac{5}{8}$ in. (9.3 cm.) high, box

(2)

HK\$50,000-80,000

US\$6,500-10,000

清十七世紀 德化窯白釉瑞獸鈕瓷章一對

來源

郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

2936

A LARGE CARVED BAMBOO 'SCHOLARS' BRUSH POT

QING DYNASTY, 17TH-18TH CENTURY

The cylindrical exterior is finely carved in high relief to depict a continuous mountain landscape, detailed with three scholars in animated poses conversing beneath a gnarled pine grove growing from rocky crevices, whilst an attendant stands beside them holding a travelling stationery box.

6 ½ in. (16.7 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Sold at Christie's Hong Kong, 29 October 1995, lot 524

清十七 / 十八世紀 竹雕虎溪三笑筆筒

來源

香港佳士得，1995年10月29日，拍品524號
郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

2937

A *FAMILLE VERTE* 'FIGURAL LANDSCAPE' BRUSH POT

KANGXI PERIOD (1662-1722)

The brush pot is of cylindrical form with straight sides supported on a flat base with central recess. It is brightly enamelled around the exterior with three large panels, one depicting a garden scene with a man pointing at the sun, one portraying a scholar sitting on a rock, and one comprising a lady with her attendant serving tea. All set are within a border separated by a stylised dragon.

6 in. (15.3 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

清康熙 五彩人物圖筆筒

來源

郭克禮珍藏



seal marks
款識



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

2938

A CARVED BAMBOO 'VISITING SCHOLAR' BRUSH POT

QING DYNASTY, 18TH CENTURY

The cylindrical brush pot stands on three shallow tab feet. It is delicately carved in low relief with a continuous scene, detailed with a scholar in his homestead welcoming the arrival of a visitor followed by his young attendant bearing baggage. Further detail is a finely decorated bamboo grove and tall pine trees growing from craggy mountains. The colour of the surface is of a deep reddish-brown tone.

6 in. (15.3 cm.) high

HK\$80,000-120,000

US\$11,000-15,000

清十八世紀 竹雕松下訪友圖筆筒

來源

郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

2939

A CARVED WHITE JADE *QIN*

QING DYNASTY, 18TH CENTURY

It is carved as a musical instrument wrapped with a brocade cloth fastened by a cord. The strings of the *qin* and the cash motif at one end are well detailed in low relief.

4 1/8 in. (10.6 cm.) long

HK\$80,000-120,000

US\$11,000-15,000

清十八世紀 白玉琴形把件

來源

郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

2940

A SOAPSTONE LUOHAN AND GROTTO GROUP

QING DYNASTY, 18TH CENTURY

The boulder is deeply undercut and hollowed in high relief on one side with a meditating emaciated Luohan: a depiction of *Xueshan dashi*, seated cross-legged, holding a string of beads in his right hand with eyes downcast, beside an incense burner from which rises a wisp of smoke. The scene is set within a grotto surrounded by trees. The reverse is carved as a continuation of the rocky mountainside.

4 $\frac{7}{8}$ in. (12.5 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

The subject of Luohan in a mountain grotto is particularly popular in Chinese art. There is a discussion on the origins and significance of this group of carvings in J. Rawson's *Chinese Jade*, London, 1995, p. 410, illustrated with two comparable examples from the British Museum Collection and the Sir Joseph Hotung Collection.

清十八世紀 壽山石雕瘦骨羅漢坐像

來源

郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

2941

A BLUE AND WHITE 'FIGURAL' BRUSH POT

KANGXI PERIOD (1662-1722)

The brush pot is strongly potted in cylindrical form, delicately painted in soft tone of cobalt blue with a continuous scene depicting courtiers and a warrior accompanied by an attendant holding a fan and other officials paying homage to the courtiers. All are set on a pavilion terrace amidst rock formations and plantain trees. The centre of the recessed base is painted with a flaming pearl.

5 5/8 in. (14.3 cm.) high

HK\$150,000-200,000

US\$20,000-26,000

清康熙 青花高士人物圖筆筒

來源

郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

2942

A CARVED AND APPLIED *FAMILLE ROSE*
PORCELAIN 'LOTUS POND' BRUSH POT
QING DYNASTY, 19TH CENTURY, WANG BINGRONG MARK

The brush pot is of cylindrical form. The exterior is carved and applied with a continuous scene depicting a lotus pond with an egret in flight towards a pond of tall stalks of lotus flowers, leaves and waterweeds. All are picked-out in pink, green, black and turquoise. The base is impressed with the artist's mark, *Wang Bingrong zuo*, within a rectangle.

5 7/8 in. (13.6 cm.) diam

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

The Helen D. Ling Collection, acquired in Singapore,
20 July 1972

清十九世紀 粉彩雕瓷一路連科圖筆筒
雙方框「王炳榮作」款

來源

Helen D. Ling 珍藏，1972 年 7 月 20 日購於新加坡
郭克禮珍藏



2943

AN INSCRIBED RECTANGULAR DUAN STONE
'PRUNUS' WASHER

DATED QIANLONG CYCLICAL GENGWU YEAR, CORRESPONDING TO
1750 AND OF THE PERIOD, SIGNED WANG CHAOLIN

The washer is of rectangular form with indented corners standing on four bracket feet. The interior surface is smoothly polished while the exterior is incised with boughs of plum blossoms on the long sides with four verse inscriptions and seals around the sides. The inscription on the front is dated to 1750 with a seal reading *Jinren*. The back side has a fourteen-character inscription followed by the signature *Chaolin zuo* (made by Chaolin) and a seal. The two narrow sides also with inscriptions: one is an excerpt from Su Shi's *Qian Chibifu* (First Ode on the Red Cliffs) and the signature *Wang Chaolin shu* (written by Wang Chaolin); the other side is inscribed with twenty-four characters in seal script with the text in regular script describing the origin of the duan stone. The underside is incised with two seals, *Jingren* and *Wang shi* in seal script.

5 3/4 in. (14.7 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

Wang Chaolin (1686-1759), having Jinren as a courtesy name and Chaolin, Xidong waishi as his pseudonyms, was a painter and a calligrapher from the Qing dynasty. Wang was a native of Anhui but mostly resided and was active in Yangzhou. He was noted for his painting of prunus and later became one of the Eight Eccentrics of Yangzhou.

清乾隆庚午年（1750年）

紫端汪士慎銘刻梅花詩文長方洗

來源

郭克禮珍藏

此洗原身素雅無工，形制古拙，方正厚重。洗壁四周皆鐫刻銘文。其中較長兩側各刻一株寒梅，虬枝屈曲，花繁滿枝。其一旁刻詩文：「領取僧窗間白晝，梅花枝上占東風。乾隆庚午仲秋上浣，題於松雪軒。」落「近人」印款；其二則下題：「亂離身世清閑境，正好操修到此花。巢林作。」落款：「近人」。至於相對較短兩側，則滿面題字。其一有：「夫天地之間，物各有主，苟非吾之所有，雖一毫而莫取。惟江上之清風，與山間之明月，耳得之而為聲，目遇之而成色，取之無盡，用之不竭。是造物者無盡藏也。臨赤壁賦，汪巢林書。」另一面先是篆書：「剛而柔、方且直、仁之體、禮之德、和其光、守其墨、不磷淄、永受式。」再接楷書：「端州羚羊峽產於廣東高要縣，宋代改為肇慶府，東三十灣里即為硯巖也，錄硯考銘。」此外，洗底並落有「近人」及「汪氏」方章款。

汪士慎，字近人，號巢林、溪東外史。祖籍安徽，清初著名畫家、書法家，尤擅畫梅，並以繁枝密蕊見稱。其時寄居揚州，與羅聘、李方膺、李鱓、金農、黃慎、高翔和鄭燮並稱「揚州八怪」。



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

2944

A WHITE AND RUSSET JADE PEBBLE-FORM WASHER

QING DYNASTY (1644-1911)

The white and russet jade is carved and hollowed from an irregular pebble with an incurved rim. The stone is of milky white tone with concentrated areas of russet inclusions.

3 ¾ in. (9.8 cm.) wide

HK\$120,000-180,000

US\$16,000-23,000

清 白玉帶沁水洗

來源

郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

2945

A FINE YIXING PEACH-FORM BRUSH WASHER
REPUBLIC PERIOD

The washer is potted as half a peach supported on a finely modelled seeded lotus pod, a chestnut and a baby aubergine. Lying in the interior is a melon seed and a half-walnut. The base is incised with eight characters, *yaochi jieshi, liaodian baogong*, a poetic inscription followed by the character, *Yuan*, and a stamped, *Chen Mingyuan*, square seal mark.

3 7/8 in. (9.9 cm.) wide

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Acquired in Singapore, 23 June 1972

'Yaochi' refers to the jade pond where, according to the Daoist legend, the residence of Xiwangmu (the Queen Mother of the West) is located and supposedly where the peaches of immortality grow.



base
底部

民國 宜興仿陳鳴遠紫砂段泥桃形仿生筆洗

底有「瑶池結實、遼殿褒功」題記，落「遠」字並鈐「陳鳴遠」篆書方章。

來源

1972年6月23日購於新加坡
郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

2946

A SMALL COPPER OPENWORK
HANDWARMER AND COVER
QING DYNASTY, 18TH CENTURY

The warmer is of a compressed melon section which is cast with deep grooves to create a hexalobed shape. The slightly domed cover is intricately cast with a pierced design of a diapered ground of geometric quatrefoil florettes. The base is incised with a four-character seal mark reading *Zhang Mingqi zhi* (made by Zhang Mingqi) enclosed within a rectangular cartouche.

3 in. (7.6 cm.) high

HK\$30,000-50,000

US\$3,900-6,400



2946

清十八世紀 張鳴岐款鏤空錦紋蓋銅手爐

底有「張鳴岐製」四字方框款。

來源

郭克禮珍藏

張鳴岐原籍浙江嘉興，明末清初以善製銅爐著稱，其有「大彬壺，鳴岐爐」的美譽。



2946 mark



2947 mark



2948 mark



2947

PROPERTY FROM THE QUEK KIOK LEE COLLECTION

2947

A FINE YIXING IMITATION-BURLWOOD TEAPOT
AND COVER

SIGNED JIANG ANQING (1886-1953), REPUBLIC PERIOD

The teapot has a globular body with a short spout and a sculpted branch handle. The finial is modelled as a pedicel and the surface textured to mimic the rough bark of the tree. The underside of the cover is marked with a two-character seal reading *Anqing*.

6 7/8 in. (17.5 cm.) wide

HK\$80,000-120,000

US\$11,000-15,000

民國 江案卿製宜興段泥樹瘻蓋壺

此壺以精煉段泥製成，造型似樹瘻，取瓜蒂為蓋，蓋內鈐「案卿」二字。

來源

郭克禮珍藏

PROPERTY FROM THE QUEK KIOK LEE COLLECTION

2948

A LARGE OPENWORK COPPER HANDWARMER
AND COVER

QING DYNASTY, 18TH CENTURY

The handwarmer is of rounded rectangular form with upright two-hinged arched handle. The openwork domed cover is intricately pierced with a repeated pattern of hexagonal florettes. The underside is incised with a two-character seal mark reading *Qingyun*.

9 7/8 in. (25.2 cm.) wide

HK\$150,000-200,000

US\$20,000-26,000

清十八世紀 四方提樑式鏤空錦紋蓋銅手爐

手爐呈四方弧形箴子式，底部鑄有「慶雲」篆書款。

來源

郭克禮珍藏



2948

PROPERTY FROM THE QUEK KIOK LEE COLLECTION

2949

A LARGE YELLOW WAX STONE
SCHOLAR'S ROCK

QING DYNASTY (1644-1911)

The rock has an irregular horizontal form, naturally arched with two points on the stand. The surface is dotted with caverns, crevices and hollows. 32 5/8 in. (83 cm.) wide, wood stand

HK\$200,000-300,000

US\$26,000-38,000

Yellow wax stones, also called *huanglashi*, are composed of golden silica and originate in riverbeds in Guangdong and Guangxi provinces. They became popular as rocks for display in scholar's studios in the 17th and 18th centuries when the taste for scholar's rocks developed from subdued colours of grey, black and white to include brightly coloured stones. Robert Mowry suggests that the emergence of yellow wax stones in literati circles might be related to the popularity of yellow jades during the Yuan and Ming dynasties. Detailed discussion can be seen in his 'Chinese Scholars' Rocks: An Overview', *Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks*, New York, 1997, p. 29.

清 黃蠟石隨形擺件

來源
郭克禮珍藏







THE PROPERTY OF A GENTLEMAN

2950

A FINELY CARVED AND PIERCED BAMBOO
'MYTHICAL BEASTS' CYLINDRICAL INCENSE
HOLDER

LATE MING DYNASTY, 16TH-17TH CENTURY

The sides are deeply carved and pierced with a dragon above a lion with a finely detailed curly mane, each mythical beast is carved with its sinuous body encircling the holder, all reserved on a ground of delicately scrolling foliage. The upper and lower edges are carved with bands of *wan* symbols.

7 $\frac{5}{8}$ in. (19.3 cm.) high overall, box

HK\$150,000-200,000

US\$20,000-26,000

The carving on the present piece is exceptionally fluid and detailed. Compared to a number of related incense holders dating to the late Ming dynasty, including those published in Simon Kwan, *Ming and Qing Bamboo*, Hong Kong, 2000, pp. 172-179, nos. 13, 14, and 15.

Compare the present lot to an incense holder from the collection of Mr. and Mrs. Gerard Hawthorn carved with a very similar motif but with the addition of multiple mythical beasts sold at Christie's Hong Kong, 3 December 2008, lot 2330.

Another example dated to late Ming carved with two *chilong* is in the Wang Shixiang Collection and illustrated by Wang Shixiang and Wan-go Weng, *Bamboo Carving of China*, New York, 1983, p. 26, figs. 12 and 12a.

晚明 竹雕瑞獸紋香筒

參考一組例子晚明香筒，見關善明著《虛心傲節：明清竹刻史話》，香港，2000年，頁172-179，編號13至15號。Gerard Hawthorn 伉儷舊藏一件同時期，紋飾近似但僅加刻多瑞獸之香筒，售於香港佳士得，2008年12月3日，拍品2330號。王世襄舊藏一例子，飾紋有兩螭龍之晚明香筒，著錄於《中國竹刻》（*Bamboo Carving of China*），紐約，1983年，頁26，圖版12及12a號。

2951

A YIXING PEACH-FORM WATER DROPPER, *SHUIDI*
QING DYNASTY, 18TH CENTURY

The water pot is delicately modelled in the form of a peach growing from a gnarled branch which forms the spout of the vessel. The branch bears two long, curved leaves which flank the circular aperture into which fits the cover which is surmounted by a flower head finial. The interior is playfully decorated with a brown-clay peach pit. The clay is of a sandy tone which is decorated overall with a red-clay spray.

3 ½ in. (9 cm.) wide, box

HK\$260,000-380,000

US\$34,000-49,000

Compare the present lot with a closely related example dated to the Yongzheng period which is slightly smaller (7.2 cm.) in the Qing Court collection illustrated in *The Complete Collection of Treasures of the Palace Museum, Purple Sandy Ware*, Shanghai, 2008, p. 164, pl. 133. See a peach-shaped water dropper with the leaf forming the stand and spout, illustrated *ibid.*, p. 165, pl. 134.

清十八世紀 段泥灑紅桃形水滴

可參見北京故宮藏一件雍正造型與此相像，尺寸較小，載於《故宮博物院藏文物珍品大系－紫砂器》，上海，2008年，頁164，圖版133號。北京故宮另藏一例子，桃枝為座及灣流，同上，頁165，圖版134號。



PROPERTY FROM A PRIVATE COLLECTION

2952

A BRONZE ARCHAISTIC 'TAOTIE' VASE, *FANGGU*
MING DYNASTY, 15TH-16TH CENTURY

The square-section vase is crisply decorated with low flanges at each of the edges, the flaring neck is decorated to each side with a stiff leaf band above a band of halved mythical beasts amongst tumultuous waves which is repeated on the high foot. The angular middle section is decorated with low relief with a *taotie* mask, with the facial details in relief. The vase is fitted with a removable Japanese bronze lining for floral arrangements.

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

HK\$100,000-150,000

US\$13,000-19,000

A very similar *fanggu* to the present lot was sold as part of the Ulrich Hausmann Collection at Sotheby's Hong Kong, 8 October 2014, lot 3352.

明十五 / 十六世紀 銅仿古饕餮紋方觚

參考末了情園舊藏 — 相似方觚例子，2014 年 10 月 8 日於香港蘇富比拍賣，拍品 3352 號。



THE PROPERTY OF AN ASIAN COLLECTOR

2953

A CARVED BAMBOO 'FIGURAL' BRUSH POT
QING DYNASTY, EARLY 18TH CENTURY

The brush pot is carved in low relief with a scholar dressed in long flowing robes and seated on a mat, with his head gently tilted upward and caught in a pensive expression. The other side of the brush pot is carved with a four-character inscription, dedicated to scholar Xiaxuan, followed by the signature of Yifu. The mouth rim and base are bound with buffalo horn mounts.

5 in. (12.7 cm.) high

HK\$ 120,000-180,000

US\$ 16,000-23,000

PROVENANCE

Sydney L. Moss Ltd., London, 1999

清十八世紀初 竹雕高士圖筆筒

來源

Sydney L. Moss Ltd., 倫敦, 1999 年

題款：虛心勁節。霞軒先生足屬，宜甫製



(two views 兩面)

2954

A BOXWOOD CARVING OF A *LINGZHI*-FORM
BRUSH WASHER

QING DYNASTY, 18TH CENTURY

The boxwood is finely carved in the form of a *lingzhi* fungus, with a gnarled stalk forming the base and branching out to the sides with further smaller *lingzhi* heads. There is an incised two-character signature, Laotong, on the underside of a small *lingzhi* head by the main *lingzhi* fungus.

2 $\frac{1}{16}$ in. (7.5 cm.) wide, box

HK\$150,000-200,000

US\$20,000-26,000

Pan Xifeng (1736-1795), style-name Laotong, was a renowned carver famous for his works in bamboo. He was also a learned scholar and calligrapher. His carving has a spontaneous style, often done with a few simple strokes.

清十八世紀 黃楊木雕靈芝式筆洗

款識：老桐

潘西鳳（1736-1795），字桐岡，號老桐、天姥山樵，浙江新昌人。精於刻竹。能文擅書法，雕刻風格灑脫自然，運筆流暢，通常只有簡潔的幾刀。



2955

A BRONZE TRIPOD CENSER AND STAND
QING DYNASTY, 18TH CENTURY

The compressed globular censer is cast with three cabriole feet and a pair of loop handles, supported on a separate stand cast with overlapping petals and three shaped feet. The underside of the censer is cast with a three-character seal, *Song Yue Lü*, 'Companion of Pine and Moon'.

6 ½ in. (16.5 cm.) across the handles, box

HK\$ 180,000-250,000

US\$24,000-32,000



清十八世紀 銅環耳三足爐連花瓣式座

款識：「松月侶」



2956

A CARVED BAMBOO 'PRUNUS
TREE TRUNK' LIBATION CUP
EARLY QING DYNASTY, 17TH CENTURY

The large section of bamboo is well carved
and pierced in high relief as a gnarled
section of a prunus tree trunk, with a
flowering and budding branch at one side
which extends around the sides.

5 ¾ in. (14.5 cm.) wide, box

HK\$120,000-180,000

US\$16,000-23,000

清早期 竹雕梅花紋杯



2956



2957

2957

A NATURAL-FORM BAMBOO
ROOT SEAL

QING DYNASTY (1644-1911)

The square-section seal is finely carved to
the upper surface to highlight the natural
clustering of the bamboo roots. The seal
face is carved with an excerpt from Tao
Yuanming's poem 'Wu liu xiansheng zhuan'
(The Story of the Five Willow Gentleman)
in seal script.

2 5/8 x 2 1/2 in. (6.7 x 6.5 cm.), box

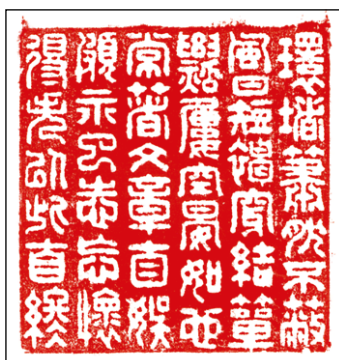
HK\$80,000-150,000

US\$11,000-19,000

A similar piece dated to the 18th
century was sold as part of the Robert
H. Blumenfeld collection at Sotheby's
Hong Kong, 7 April 2015, lot 3004.

清 竹根雕「五柳先生傳」方印

印文：「環堵蕭然，不蔽風日；短褐穿
結，簞瓢屢空。晏如也。常著文章自娛，
頗示己志。忘懷得失，以此自終。」



2957 impression
印文

2958

A VERY RARE MING BLUE AND WHITE 'DEER
AND ROCK' INCENSE HOLDER

MING DYNASTY, 16TH-17TH CENTURY

The piece is moulded as a deer standing four-square with its head turned back, and the body decorated with scattered flowerheads, in front of a long slender pierced ornamental rock detailed with grassy shoots and flowering branches rising above the deer, all above a raised oval platform encircled by a band of landscape decoration.

6 ¾ in. (17 cm) high

HK\$150,000-200,000

US\$20,000-26,000

Very few groups of this type are known. A similar group but with cranes, reputedly from the collection of the Dutch artist Rembrandt van Rijn, was included in the S. Marchant and Son exhibition entitled *Exhibition of Ming Blue and White Porcelain, The Drs. A. M. Sengers Collection*, London, November 2001; a further deer and crane group with a comparable rockwork base is in the Victoria and Albert Museum, accession no. C133-1928.

明十六至十七世紀 青花仙鹿香插



2959

A MING CONFUCIUS-STYLE 'BELLS ON A FROSTY DAY' LACQUERED QIN

WANLI PERIOD (1573-1620)

The *qin* is of Confucius style, gracefully waisted along two ends of the body, the upper surface gently convex and inlaid with mother-of-pearl studs, *hui*. The underside has two rectangular sound holes, termed as *longchi* 'dragon pool' and the smaller as *fengzhao* 'phoenix pond'. The name of the *qin* is incised above the 'Dragon Pool', *Shuangtian lingduo*, 'Bells on a frosty day'. Two ten-character inscriptions in running script are carved on either side of the 'Dragon Pool', which can be translated as: 'crisp, smooth, buoyant, rich, its sound reverberates like a bell on a frosty day; harmonious, pure, distinct, unceasing, it sings the golden age of Yao and Shun'. Below the 'Dragon Pool' are three carved seals. The first is a two-character seal arranged in the shape of a bell reading Huangnan, the pseudonym of Prince Yi. The second is four-character seal reading *Yifan yazhi* (elegantly made for the Fief of Yi). The third seal reads *Youcheng yangde* (rejoicing in sincerity, nurturing virtue). The instrument's strings are threaded through seven tasselled tuning pegs made of buffalo horn. Each string is arranged over the upper surface and tied to either of the two hardwood pegs. The lacquer surfaces are suffused with 'serpent-belly' cracks admixed with 'flowing-water' crackles.

Overall length: 47 $\frac{3}{4}$ in. (121.3 cm.)Width of shoulders: 7 $\frac{1}{2}$ in. (19.2 cm.)

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

US\$110,000-150,000

PROVENANCE

Yang Shibo (1863-1932) (by repute)

EXHIBITED

The Oriental Ceramic Society of Hong Kong and the Art Gallery, the Chinese University of Hong Kong, *2000 Years of Chinese Lacquer*, Hong Kong, 24 September – 21 November 1993, Catalogue, no. 114

The current *qin* was commissioned by the Prince of Yi, Zhu Yiyin, whose style-name was Huang Nan. Qin commissioned by Prince of Yi are mostly in the Confucius-style, with most of them preserved in museum collections, including the Tianjin Museum, the Palace Museum, Beijing, and the Three Gorges Museum. A similar *qin* with almost identical inscriptions, except for the name of the *qin* being inscribed in cursive script, is illustrated in Van Gulik, *Lore of the Chinese Lute*, Tokyo, 1940, pl. XVI.

The current *qin* was reputedly in the collection of Yang Shibo (1863-1932), the pre-eminent *qin* scholar of the late Qing and Republic period, who is often regarded as the 'foremost *qin* master of the Republic Era'. Yang published his magna opus *Qinxue congshu* [Series on the Study of Qin] between 1911 and 1931, which includes thirty-two *qin* scores, and his music theory. In the chapter *Qinhua*, Yang mentions his acquisition of a Prince of Yi *qin* with the inscription of 'bells on a frosty day', which may be the current *qin* (fig. 1).



inscription
銘文

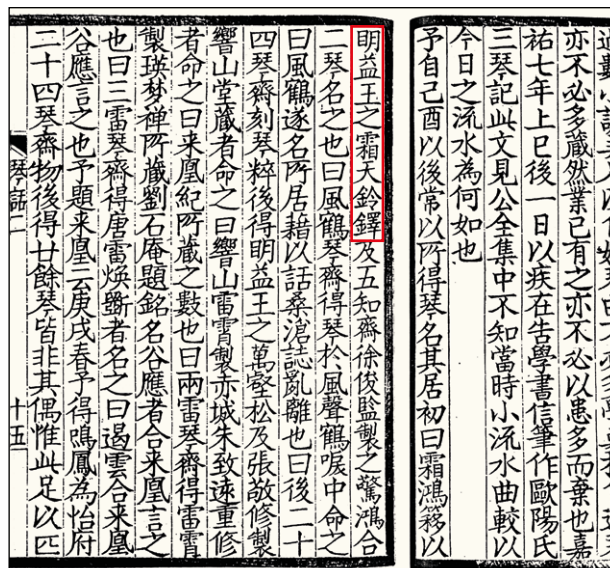


fig. 1
圖一

明萬曆 仲尼式「霜天鈴鐸」益王琴

來源

楊時百（傳）

香港私人家族珍藏

展覽

香港東方陶瓷學會與香港中文大學文物館，《中國漆藝二千年》，香港，1993年9月24日 - 11月21日，展覽圖錄圖版114號

此琴傳為楊時百（1863-1932）之舊藏。楊時百，字宗稷，近代琴學大師，被尊為「民國古琴第一人」，晚清軍機大臣張之洞、現代古琴大師管平湖等皆為其門生。楊時百於1911年至1931年分期出版了《琴學叢書》，共約四十萬字，其中收錄了古琴曲三十二首及相關樂理。〈琴話（二）〉中提到了其曾入藏一張益王「霜天鈴鐸」琴（圖一），指的很可能即為此琴。為了將琴音調至合其所用，楊時百有將古琴剖開再重合的習慣，此琴面有多處重髹的痕跡，有可能即為楊時百剖琴後所為。





十五樓臺花霧遠
宜窗宜曉山色曉
曉楊柳枝低猶月
棠枝上照映舊棠
五人和睡覺試問
芳釐和用多少報
三番芳人起早崇
更香蕊道

張希黃



PROPERTY FROM THE WATER, PINE AND STONE RETREAT
COLLECTION

2960

A VERY RARE BAMBOO 'LIUQING' BRUSH POT
SIGNED BY ZHANG XIHUANG, QING DYNASTY, 17TH-18TH CENTURY

The cylindrical brush pot is exquisitely carved using the outer skin of the bamboo as a shallow, cameo relief with a continuous scene of an elaborate, water-side country palace with three two-story buildings, one set on an island linked by two bridges, all against a mountainous landscape with pines, willow and other trees partially shrouded by mist. The other side is inscribed with a long running script, followed by the signature Zhang Xihuang, and two seals of the artist, Zhang Zonglue *yin* (seal of Zhang Zonglue) in negative seal script, and Xihuang in positive seal script.

4 1/8 in. (10.5 cm.) high, box

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

US\$520,000-770,000

PROVENANCE

The Sixue zhai Collection, Taiwan

Sold at Sotheby's Hong Kong, 25 November 1987, lot 487

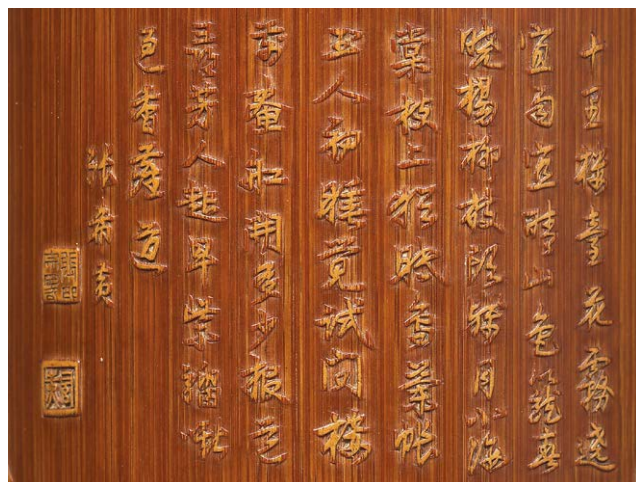
清十七 / 十八世紀 張希黃刻竹留青「蘇堤春曉」筆筒

來源

台灣私人珍藏

香港蘇富比，1987年11月25日，拍品487號

水松石山房珍藏



inscription
銘文



2960 Continued

The poem can be translated as:

Miles of towers and terraces surrounded by mist-like flowers,
Delightful whether rain or shine,
Mountain scenery frames a spring dawn.
Over the willow boughs the moon wanes small,
On the crab-apple branch the birds sleep still.
Inside the orchid curtains a jade beauty just awakes,
Asking: Right in front of the building,
How many pleasure boats have launched?
The reply: the fragrance seekers are up early,
Their chestnut steeds are neighing past the scented dust road!

The poem, titled *Suti Chunxiao* (Spring Dawn at Su Causeway), was written by Mo Fan of the early Ming Dynasty, a recluse who lived at the West Lake in Hangzhou, and who was famous for his lyrics on the scenery there. Su Causeway was constructed under Su Shi (1037-1101), while he was magistrate of Hangzhou, as a raised walkway consisting six bridges through the lake on which sightseers could walk to enjoy the views. 'To seek fragrance' is a double entendre for 'to enjoy scenery' and 'to visit prostitutes'. The dust is scented because it picks up the scent of perfumed slippers as the girls go to and fro.

The bamboo carver Zhang Xihuang is famed for using the *liuqing* technique, where the design is formed by carving away the bamboo 'skin' either totally or partially to reveal the 'flesh' tones underneath in varying degrees. The current brushpot is one of the finest examples by Zhang Xihuang, and shows his consummate carving skills, which is widely copied by later carvers. Not only is the scenery meticulously carved in rich details, the treatment of the graduating clouds/mist above the mountains, especially, is rendered with great effect. Compare a brushpot by Zhang Xihuang from the Water, Pine and Stone Retreat Collection, sold in Sotheby's Hong Kong, 8 October 2010, lot 2184.

題識：十里樓臺花霧繞

宜雨宜晴
山色籠春曉
楊柳枝頭殘月小
海棠枝上猶眠鳥
蘭帳玉人初睡覺
試問樓前
畫舫開多少
報導尋芳人起早
紫騮嘶過香塵道

陰文鈐印：

張宗略印

陽文鈐印：

希黃

此竹雕筆筒上所刻之詞是隱居西湖的明代詞人莫璠所填。蘇堤為蘇軾任杭州知州時所建堤岸，連接西湖南北兩岸，包含六條橋樑，堤上春天的景色為著名的西湖十景之一。

張希黃字宗略，清代著名竹刻家，以留青技法聞世，後人爭相仿之。此筆筒雕刻精美細膩，卻氣韻充足，不留匠氣，是張希黃作品中的翹楚之作。筆筒上亭臺樓閣，林木蔥鬱，山色綺麗，最為特別的是頂部一道雲霧，以不規則的竹青深淺顏色表現，造成光影離幻的效果，非常獨特。

試比較另一件水松石山房舊藏的張希黃竹雕筆筒，於香港蘇富比 2010 年 10 月 8 日拍出，拍品 2184 號。



(another view 另一面)



2961

2961

A BAMBOO RETICULATED 'SEVEN SAGES' PARFUMIER

QING DYNASTY (1644-1911)

The cylinder is carved and pierced depicting a continuous scene featuring the 'Seven Bamboo Sages' of the Jin dynasty immersed in scholarly pursuits among bamboo groves. The two ends are mounted with hardwood caps.

7 ½ in. (19 cm.) high, box

HK\$180,000-260,000

US\$24,000-33,000

PROVENANCE

Chang Wei Hwa & Company, Taipei acquired circa 1980s

清 竹鏤雕竹林七賢圖香筒

來源

雲中居，約 1980 年購於台北

2962

A WELL-CARVED CINNABAR LACQUER TABLE CABINET

QIANLONG PERIOD (1736-1795)

The rectangular cabinet rests on four low tab feet, the front is affixed with two hinged doors with twist latch pulls opening to reveal a single shelf. Each door, the back and the two sides are delicately carved with panels enclosing antiques and precious objects including flower vases, bowls of fruit, books and scholar's objects, all within keyfret borders against floral diaper grounds. The top is set with a twin gilt metal handle with *ruyi*-head terminals set against a panel depicting blossoming lotus scrolls framed by stylised archaic dragon scrolls at the corners. The interior and base are lacquered black.

10 ¾ in. x 13 ¾ in. x 8 in. (26.5 x 35 x 20.3 cm.), Japanese wood box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Kaisendo Museum, Yamagata, Japan

Sold at Christie's Hong Kong, 1 June 2011, lot 3576

LITERATURE

Bijutsu Senshu vol. 8, Cho Shitsu (Carved Lacquer), 1974, Fuji Art Publications, Japan, no. 68

清乾隆 剔紅博古圖長方提匣

來源

上市市蟹仙洞博物館

香港佳士得，2011 年 6 月 1 日，拍品 3576 號

著錄

美術撰集（第八卷）《彫漆》，日本，1974 年，圖版 68 號。

2962 Continued

Compare the present lot with an 18th century stationery chest of similar dimensions carved with confronted dragons in the National Palace Museum Collection, Taipei included in the exhibition *Carving the Subtle Radiance of Colors, Treasured Lacquerware in the National Palace Museum, Taipei, 2007*, illustrated in the Catalogue, p. 147, no. 153. The handle and fittings are identical to those found on the present cabinet and the use of a wide plain diaper border around the central panel also compares very closely.

Although depictions of precious objects and antiques are not often seen as a primary motif on carved lacquer, they are found on a carved polychrome lacquer *kang* cabinet in the Palace Museum Collection, Beijing illustrated in *Lacquer Wares of the Qing Dynasty, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, pp. 94-95, no. 65. Compare also a lobed box and cover decorated around the sides with similar arrangements of precious objects seen on the present cabinet, illustrated in the same volume, pp. 60-61, no. 40.

匣呈櫃立式，門對開。通體髹紅漆，門、背、兩側面均高浮雕花瓶、供果盤、書冊、文房用品等組成博古圖，下襯花形錦地環回紋框。匣頂雕纏枝蓮紋，四角變形夔龍框，裝鑲金銅如意式雙提柄。匣內分兩層，與匣底一樣髹黑漆。

臺北國立故宮博物院藏同期的剔紅雲龍紋帶屨長方提匣，見2007年台北出版《和光剔采——故宮藏漆》，147頁，圖版153號，該匣無論尺寸、提柄和錦地寬帶回紋框均與本器近似。

其他雕博古圖漆器包括北京故宮博物院藏一件剔彩小櫃，見2006年香港出版故宮博物院藏文物珍品全集《清代漆器》，94-95頁，圖版65號，以及另一件剔紅祝壽圖梅花式盒，60-61頁，圖版40號。



PROPERTY FROM THE WATER, PINE AND STONE RETREAT
COLLECTION

2963

A CONFUCIUS-STYLE 'AUTUMN JADE IN A COLD
POND' LACQUERED QIN

LATE MING-EARLY QING DYNASTY

The *qin* is of Confucius style, waisted along two ends of the body tapering to the *zitan jiaowei*, 'burnt end', the upper surface gently convex and inlaid with mother-of-pearl studs, *hui*, supported by two *hongmu* pegs, *yanzu*, 'wild geese feet', the seven tasselled tuning pegs, *zhen*, protected by two finials, *huchen*. The underside has two rectangular sound holes, termed as the *longchi*, 'dragon pool' and the smaller as *fengzhao*, 'phoenix pond'. The name of the *qin* is incised above the *longchi*, *Hantan qiuyu*, 'Autumn Jade in a Cold Pond' in gold pigment, above a poem followed by the date *Kangxi bingshen*, 'in the *bingshen* year of the Kangxi period', corresponding to 1716, and the signature *Yueqian shi ming*, 'inscribed by Yueqian' in red. The lacquer of the surface board is suffused with 'ice' crackles, and the bottom board with 'running-water' crackles.

Overall length: 49 ¼ in. (126.1 cm.)

Width of shoulders: 7 ½ in. (19.3 cm.)

HK\$600,000-800,000

US\$77,000-110,000

PROVENANCE

Dr. Tong Kin-Woon, Hong Kong, acquired circa 1980

The title of the *qin* derives from the concept of the clear sound made by throwing a jade pebble into a clear pond in Autumn when the air is clear and crisp. The poem may be translated as:

Enclose all phenomena in emptiness;
When played, thoughts are concentrated in simplicity.
Enjoy the universe;
Once attained, the dusty world slips far away.

The signature inscribed on the bottom board belongs to Xu Yueqian, who and his father Xu Qiguang were both pre-eminent *qin* scholars of the early-Qing period. One of Xu Qiguang's greatest achievements is the compilation of thirty-three *qin* scores known as the *Wuzhizhai qinpu* [Musical scores from the Studio of Five Awareness], whose publication was postponed until 1724 when his son Xu Yueqian was finally able to secure funding.

明末 / 清初 徐越千銘「寒潭秋玉」仲尼式琴

來源

1980 年前後於香港購自唐健垣博士
水松石山房珍藏

琴為仲尼式。面板冰裂紋，底板流水斷紋。琴背面頸處行楷題刻填金：「寒潭秋玉」，下方刻行書「涵象於靈，游心於澹，俯仰空明，境與塵遠。康熙丙申。越千氏銘」。

徐俊，字越千，徐琪子。父子兩人均為康熙雍正年間著名琴家。徐琪歷經三十餘年，編成《五知齋琴譜》，兼收各派共琴曲三十三首，惟徐琪編成後，近六十年後才由徐俊覺得知音周魯封並得其幫助後方得出版，於康熙六十一年（1722）編印，雍正二年（1724）成書，共八卷。



inscription
銘文



THE PROPERTY OF A LADY

2964

A RECTANGULAR BRONZE CENSER

QING DYNASTY, 18TH CENTURY

The compressed rectangular body is raised on four cabriole legs, rising to a waisted short neck below a wide flanged rim. The sides are set with arched handles with open rectangular panels. The base is cast with an apocryphal Xuande six-character mark.

6 $\frac{3}{4}$ in. (17 cm.) across the handles, stand

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Acquired in Asia in 1994

清十八世紀 銅雙冲耳四足爐

來源

1994 年購於亞洲



PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

2965

A FINE AND RARE MOTTLED GREEN-GLAZED
ARCHAISTIC POURING VESSEL, YI
QING DYNASTY, 18TH CENTURY

The elongated vessel is delicately potted with one taller side rising to a slightly pointed lip for pouring, the other side applied with a handle in the form of an archaic single-horned dragon, covered inside and out with a mottled green glaze suffused with yellow and dark-brown specks. The foot of conforming shape is dressed brown. *Together with a porcelain spoon in imitation of metal, and a gilt-metal cover.*

3 ½ in. (9 cm) long, Japanese double wood boxes, silver-inlaid
zitan stand, metal spoon, and gilt-metal cover

HK\$300,000-400,000

US\$39,000-51,000

The unusual mottled green glaze found on the current vessel is known as *changguan* glaze, or 'official kiln glaze', which was first developed by the imperial kilns at Jingdezhen during the Yongzheng reign. Compare to a Yongzheng-marked vase covered with the *changguan* glaze, which is also of a mottled green colour suffused with yellow specks, from the Qing Court Collection, now in the Palace Museum, illustrated in *Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, no. 243.*

清十八世紀 廠官釉匱

廠官釉是雍正一朝景德鎮御窯廠創燒的新品種。據唐英《陶成紀事》記載：「一仿廠官窰，有鱗魚黃、蛇皮綠、黃斑點三種。」清宮舊藏一件雍正款廠官釉撇口瓶，釉色同樣綠中泛黃點，著錄於故宮博物院藏文物珍品全集《顏色釉》，香港，1999年，圖 243 號。



2966

A FINE DEHUA BAMBOO-FORM EWER AND COVER
LATE MING-EARLY QING DYNASTY

The cylindrical ewer is applied with an s-shaped spout and c-shaped handle, it is finely carved overall with horizontal ribs in imitation of bamboo. The ewer is covered with a white glaze of warm creamy tone.

6 in. (15.3 cm.) wide handle to spout, box

HK\$80,000-120,000

US\$11,000-15,000

明末 / 清初 德化窯白瓷竹節式執壺



THE PROPERTY OF A GENTLEMAN

2967

A YELLOW JADE 'FISH-DRAGON' FLOWER RECEPTACLE
MID-QING DYNASTY

The vessel is carved as a single-horned fish-dragon, emerging from swirling waves, turning its head to face its body which is in transformation from a fish to dragon, detailed with fins and scales. The fish-like body rises up and transforms into a two-horned dragon head with mouth agape to form the opening of the receptacle, intertwined with a *lingzhi* sprig. The stone is of a pale, yellowish tone with areas of russet and veining.

4 $\frac{3}{4}$ in. (12 cm.) high

HK\$500,000-700,000

US\$64,000-90,000

清中期 黃玉魚化龍花插



2968

A GILT-BRONZE 'CHILONG' PAPER WEIGHT
QING DYNASTY, 18TH CENTURY

The large square-section weight is boldly cast with a *chilong* with its head raised, bulbous eyes and teeth bared, its body is modelled coiled around the upper surface of the seal, all amongst a wave decoration at the corners. The bronze is of a rich, yellow tone.
2 $\frac{3}{8}$ in. (6 cm.) square, *zitan* stand, box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Spink & Son Ltd., London

清十八世紀 銅鑲金螭龍鈕璽形文鎮

來源

Spink & Son Ltd. , 倫敦

2969

A PALE CELADON JADE 'BATS AND BAMBOO'
SCROLL-SHAPED BOX AND COVER

QING DYNASTY (1644-1911)

The box and cover are in the form of a painting scroll, the cover carved with brocade patterns at two ends, simulating a scroll being rolled out to reveal the centre of the 'painting' decorated with five bats surrounding a *shou* roundel. The sides of the box and cover are decorated with bamboo stems. The stone is of a milky greyish-white tone with concentrated areas of dark-brown streaks.

3 $\frac{1}{2}$ in. (9 cm.) wide, box

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE

The Yangdetang Collection

清 青白玉五福臨門畫卷式蓋盒

來源

養德堂舊藏



2968



2969

2970

A CARVED CINNABAR LACQUER 'LYCHEES' INCENSE BOX AND COVER

MING DYNASTY, 16TH CENTURY

The small, round, box is intricately carved to the cover and base with a leafy branch which spreads across the surface bearing nine lychees of varying sizes, each decorated with a geometric pattern. The interior is lacquered black.

3 in. (7.7 cm.) diam, Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

Compare to two similar examples in the National Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors, Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p. 66, nos. 48 and 49; and another in the Metropolitan Museum of Art, New York, accession no. 2015.500.1.46a, b.

明十六世紀 剔紅荔枝紋香盒



2970



2971

A CARVED BLACK LACQUER 'BIRD AND FLOWER' SCROLL TRAY

MING DYNASTY, SECOND HALF OF THE 15TH CENTURY

The rectangular tray is decorated in black lacquer with two birds in flight amongst large blossoming hibiscus flowers amongst leafy branches and growing from rocks, all skilfully carved to reveal the red ground underneath. The walls of the reverse of the tray are carved with further dense hibiscus flowers.

5 ¼ x 14 ½ in. (13.3 x 36.8 cm.), Japanese wood box

HK\$200,000-300,000

US\$26,000-38,000

This dish is carved in 14th century style and recalls a number of black lacquer 'bird and flower' subject dishes, such as the circular dish in the Seattle Art Museum, decorated with finches illustrated in *Chinese Art in Overseas Collections, Lacquerware*, Taipei, 1987, p. 61, fig. 59.

The Metropolitan Museum of Art in New York has a very similar tray in its collection dated to the 16th century, accession no. 2005.275 which was previously sold at Christie's Hong Kong, 30 May 2005, lot 1352.

明十五世紀後半葉 剔黑花鳥紋盤

2972

A QISHA LACQUER INKSTONE AND AN INLAID LACQUER BOX AND COVER

JIAQING-DAOGUANG PERIOD (1796-1850); BOX SIGNED LU KUISHENG (1779-1850)

The top of the square inkstone has an ink well of conforming shape surrounding the grinding surface, the reverse with a slightly recessed base. The top of the cover is finely inlaid using various materials including mother-of-pearls, lapis lazuli, and agate to depict a pair of pheasants perched on a prunus tree, all on a speckled black-lacquered ground. The centre of the underside of the box is inscribed with a square maker's mark reading, Lu Kuisheng *zhi*, 'made by Lu Kuisheng'.

Box: 4 ½ in. (11.3 cm.) square, Japanese wood box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

A Japanese private collection

Tokyo Bijutsu Club, acquired circa 2009

Lu Kuisheng (1779 – 1850) was a native of Yangzhou and hailed from a family known for making lacquer wares. Lu Kuisheng had inherited from his grandfather Lu Yingzhi the skill of making light-bodied lacquered wood inkstones covered with a mixture of *qisha*, 'lacquer and sand', which he further perfected with remarkable lightness and velvety texture.

Works by Lu Kuisheng are preserved in various museums, including the Palace Museum, Beijing, which has a similar set

of inkstone and box inlaid with a scene of cockerels and flowers, see *The Complete Collection of Treasures of the Palace Museum – Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, pp. 254-255, no. 189. For another *qisha* inkstone accompanied by a stand and a similarly embellished cover, see the example sold at Christie's Hong Kong, 30 May 2018, lot 2955.

清嘉慶 / 道光 漆砂硯連百寶嵌喜上眉梢紋硯盒

「盧葵生製」款

來源

日本私人珍藏

約 2009 年購於東京美術俱樂部

盧棟 (1779–1850)，字葵生，揚州人，祖父映之、父慎之均為製漆名家。其祖映之，曾於康熙間購得「宋宣和內府製」款的硯，形質類似澄泥但體絕輕，入水不沈，乃以沙和漆揣摩仿製之。葵生襲之，並將硯台配以成套硯盒。盧葵生善畫，因此可從其漆器作品觀察到其對構圖及用色的敏銳度。此套硯及硯盒為盧葵生的傳世佳作，選料及製作皆精細，畫面清麗雅致，色彩繽紛，即反映了盧葵生在漆藝及美學上的造詣。諸多博物館如故宮博物院、四川博物院、天津博物館、南京博物館等皆藏有盧葵生的作品。北京故宮博物院藏一件盧葵生漆砂硯連百寶嵌三雞圖硯盒，見故宮博物院藏珍品全集《清代漆器》，香港，2006，圖版 189。另參考 2018 年 5 月 30 日於香港佳士得拍賣一件盧葵生漆砂硯連硯座及蓋，拍品 2955 號。



PROPERTY FROM A EUROPEAN COLLECTION

2973

A WHITE AND RUSSET JADE 'CHILONG' LIBATION CUP

MING DYNASTY, 17TH CENTURY

The cup is well carved to the exterior in relief with a stylised archaistic motif against a *leiwen* ground. The handle is formed by a large *chilong* dragon climbing up the sides with its head perched on the mouth rim. The stone is of a semi-translucent white tone with areas of russet inclusions.

3 $\frac{3}{4}$ in. (9.5 cm.) wide, stand

HK\$320,000-500,000

US\$41,000-65,000

明十七世紀 白玉仿古螭龍紋盃



THE PROPERTY OF AN ASIAN COLLECTOR

2974

A BAMBOO RETICULATED 'FIGURAL'
PARFUMIER

KANGXI PERIOD (1662-1722)

The cylindrical parfumier is carved in relief and openwork with a continuous scene with a scholar carefully painting a lady's eyebrows, accompanied by a female attendant holding a mirror, set in a garden with pine trees and rocks. The mouth and foot rims are mounted with hardwood.

9 in. (22.8 cm.) long

HK\$ 150,000-200,000

US\$20,000-26,000

清康熙 竹透雕畫眉圖香薰



2975

A DOUCAI 'BIRD AND FLOWER' RECTANGULAR BOX AND COVER

KANGXI-YONGZHENG PERIOD (1662-1735)

The box stands on four delicately moulded raised scroll feet, and the cover of the box is finely decorated with two birds perched on flowering camellia branches, the design delineated in pale shades of cobalt blue. The sides of the box and cover are decorated with a matched design of bamboo, plantain, and flowers growing amongst pierced rocks in a fenced garden.

6 in. (15.2 cm.) wide, box

HK\$350,000-550,000

US\$45,000-70,000

PROVENANCE

Collection of Montague Meyer, sold at Christie's London, 14 April 1980, lot 286

Sold at Sotheby's Hong Kong, 30 April to 2 May 1991, lot 125

C. C. Teng & Co., Taipei, illustrated on the cover of their 1992 calendar and for the month of November

Compare the present lot with a smaller rectangular seal paste box dated to the Yongzheng period standing on four scroll feet published in *The Complete Collection of Treasures of the Palace Museum, Small refined Articles of the Study*, Shanghai, 2009, p. 281, pl. 285, decorated to the box base with a related foliage design, but to the cover with dragon and phoenix.

清康熙 / 雍正 鬥彩芭蕉花鳥紋長方盒

來源

Montague Meyer 珍藏，倫敦佳士得，1980 年 4 月 14 日，拍品 286 號

香港蘇富比，1991 年 4 月 30 日至 5 月 2 日，拍品 125 號
慎德堂，台北，1992 年月曆封面及 11 月份插圖



2976

A GILT-SPLASHED BRONZE CENSER
QING DYNASTY, 17TH-18TH CENTURY

The censer is of compressed form, and is cast with two lion-mask handles at the shoulder. The shoulder and the foot are encircled by a crisply-cast lotus petal band. The censer is decorated overall with delicate gilt splashes. The base bears a twelve-character mark reading 'Xuande ernian Zhou Xi wei Xiuhuang zhuren zhi' which may be translated as 'made by Zhou Yi for the master of Xiuhuang in the second year of Xuande'.
7 3/8 in. (18.3 cm.) diam.



HK\$150,000-250,000

US\$20,000-32,000

Compare the present lot with a slightly smaller, almost identical censer with the same mark sold at Christie's Hong Kong, 26 November 2014, lot 2963. The mark on the present censer can be seen on two gilt-splashed bronze *gui*, one sold at Christie's New York, 17 March 2017, lot 1041 and the other sold at Sotheby's New York, 13 September 2017, lot 142.

A gilt-splashed bronze censer with the same mark made for the Islamic market was sold at Christie's London, 3 November 2009, lot 228.

Compare also to a similar censer bearing an apocryphal Xuande mark was sold at Christie's Hong Kong, 1 December 2009, lot 1970.

清十七 / 十八世紀 灑金銅雙瑞獸耳爐

款識：宣德二年周義為修篁主人製



2977

A VERY RARE AND SUPERBLY CARVED
BAMBOO-INLAID ZITAN 'POET AND WINE'
BRUSH POT

SIGNED GU JUE, KANGXI PERIOD (1662-1722)

The *zitan* brush pot is carved out of one integral piece of wood supported on three short feet, finely inlaid on the exterior with bamboo, delicately carved depicting a poet, possibly Li Bai, reclining against two wine jars below gnarled pine trees, lifting a wine cup towards the moon. The brush pot is further inlaid in bamboo with the carver's signature Gu Jue, followed by the seal of his studio name Zong Yu.

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

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

A Hong Kong private collection

The Dexinshuwu Collection, Taipei, acquired in August, 1996

The present example is carved out of a single block of *zitan* wood, which is highly unusual among *zitan* brush pots, as most examples are hollowed in the centre of the base and inserted with a separate wood plug to avoid cracking of the material. The master bamboo carver Gu Jue, whose designation was known as Zong Yu, was a native of Jiangsu province and was active during the Kangxi period. No other bamboo-inlaid wood brush pot bearing his signature is known.

There are only very few extant bamboo brush pots signed by Gu Jue. One was sold at Christie's Hong Kong, 30 May 2005, lot 1293. Another is in the Seattle Art Museum see, *Chinese Bamboo Carving*, Part I, Hong Kong, 1978, p. 89, col. pl. 19. Compare also the brush pot signed *Jiyou zhongxia Gu Zongyu zhi*, 'Made by Gu Zongyu in the Summer of *jiyou* year', in the Palace Museum Collection, illustrated in *The Palace Museum Collection of Elite Carvings*, Forbidden City Publishing House, Beijing, 2002, p. 55, no. 26.



清康熙 紫檀嵌竹李白月下獨酌圖筆筒

「顧珏」款、「宗玉」印

來源

香港私人珍藏

台北德馨書屋舊藏，1996年8月入藏

筆筒以厚料紫檀製成，下承三淺足，底與筒壁渾然一體。外壁採用類似百寶嵌工藝，將竹刻嵌入其中，以紫檀之深色作為夜色，描繪唐代大詩人李白《月下獨酌》詩中「舉杯邀明月，對影成三人」詩意，明月浮雲，古松遮蔽，李白席地而坐，身後席上兩哥窯太白壇，一封一開，太白一手支撐身體，一手持杯，邀月共飲，畫意高潔，構思李白三指舉杯細節，刻劃詩人仙風傲骨之品性，準確生動。所刻竹席、袍帶細節精密，為顧氏精雕細刻之藝術特徵表現。嵌竹刻「顧珏」款，及「宗玉」長方印章紋。

顧珏，字宗玉，江蘇嘉定人，活躍於康、雍年間。他的刻竹，一反朱氏等人傳統的平淡天然的風格，轉向精雕細刻，另闢蹊徑，自成一家，引領玲瓏巧製一派之風騷。然其作用時甚多，需經一二年之功方可完成，故傳世作品無幾。本筆筒以紫檀嵌竹雕月下獨酌圖筆筒，將木、竹二藝結合雕就，更為獨特，未見其他以此工藝製作的顧珏例子。

顧珏的竹雕筆筒寥寥無幾，可參見一例，2005年5月30日於香港佳士得拍賣，拍品1293號。另見美國西雅圖博物館藏一例，載《中國竹刻藝術》上，香港藝術館，1978年，彩色圖圖版19號；及北京故宮博物院藏一例，上刻「己酉仲夏顧宗玉製」款，著錄於2002年北京出版《故宮雕刻珍萃》，圖版26號。



2978

A RED PATINATED BRONZE TRIPOD CENSER
QING DYNASTY, 18TH CENTURY

The censer is cast with a compressed globular body supported on three cabriole legs, set to both side with two halberd-blade handles. It is covered overall with a reddish patination. The base is cast with an apocryphal Xuande six-character mark.
4 ¼ in. (11 cm.) across the handles, box

HK\$240,000-350,000

US\$30,000-45,000

PROVENANCE

Yang Binzhen, Taiwan, acquired prior to 1996

EXHIBITION

National Museum of History, Taipei, *Jinyu qingyan: Yangbinzhen xiansheng zhencang Ming Qing tonglu*, 1996, Catalogue, p. 129, no. 31



清十八世紀 銅雙戟耳三足爐

來源

台灣楊炳禎珍藏，入藏於 1996 年前

展覽

國立歷史博物館，台北，《金玉青煙—楊炳禎先生珍藏明清銅爐》，1996 年，圖錄頁 129，圖版 31 號



2979

A LARGE DARK GREEN JADE BRUSH POT

QING DYNASTY, (1644-1911)

The cylindrical brush pot is well polished with deep and thick sides, rising to an elegantly grooved lip. The stone is of deep green colour with some darker mottling throughout.
7 in. (18 cm.) high, box

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

Spink and Son Ltd., London (according to the label)

清 青玉筆筒

來源

Spink and Son Ltd. , 倫敦 (根據標籤)



PROPERTY FROM THE RUIXIULOU COLLECTION

2980

A SMALL BROWN-GLAZED 'CONCH SHELL'
PORCELAIN WATER POT
QING DYNASTY, 18TH CENTURY

The water pot is crisply and naturalistically modelled in the form of a conch shell, with the body spiralling from one end and opening to a deep cavity and flaring undulating lip at the rim. The vessel is covered to the exterior and parts of the interior with a deep brown wash.

2 ¾ in. (7 cm.) wide, Japanese wood box

HK\$80,000-120,000

US\$11,000-15,000

This realistic model of a conch shell belongs to a specialised group of Qianlong-period porcelain crafted in imitation of the natural world. Compare the present lot with three imitation sea shells in the National Palace Museum, Taipei, illustrated in *Qing Porcelain of Kangxi, Yongzheng and Qianlong Periods from the Palace Museum Collection*, Hong Kong, 1989, p. 405, pl. 86, and a single shell published in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Chinaware Volume - The Second Part*, Shenyang, 2008, p. 201.

清十八世紀 像生瓷海螺式水丞

來源

台灣瑞秀樓珍藏

參考三件相似例，載於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，406頁，圖版86號。另一例見瀋陽2008年出版《瀋陽故宮博物院院藏文物經粹－瓷器卷－下》，頁201。



2980

PROPERTY FROM THE WATER, PINE AND STONE RETREAT
COLLECTION

2981

A PAIR OF INSCRIBED SPINACH GREEN JADE
SCROLL CLASPS

RONGYA TANG HALL MARK, QIANLONG-JIAQING PERIOD (1736-1820)

Each clasp is carved on the convex side in low relief with an archaistic bird's head above two tabs, the shorter tab pierced with a narrow slit. The concave reverse is carved with the five characters reading *Rongya Tang cang* 'Collection of the Rongya Hall'. The material is of a semi-translucent, brilliant green tone with dark specks and russet inclusions.

2 ⅝ in. (6.6 cm.) long

HK\$30,000-40,000

US\$3,900-5,100

Rongya Tang is the hall name of the Manchu official Qi Feng'e, who passed the civil service examination in Qianlong thirty-fourth year and later became the service governor of Jiangsu province.

清乾隆 / 嘉慶 碧玉別子一對 「容雅堂藏」 隸書款

來源

水松石山房珍藏

奇豐額，字麗川，滿洲正白旗人。著有《容雅堂詩集》。乾隆三十四年進士，官至江蘇巡撫。



2981

THE PROPERTY OF A GENTLEMAN

2982

A DUAN 'CLOUDS AND RIVER' INK STONE
SIGNED BY NIANQU, LATE QING-EARLY REPUBLIC PERIOD

The greyish stone is carved in a naturalistic form, the edges are delicately carved in low relief with densely scrolling clouds. The pinkish-grey inclusion to the edge of the underside is embellished with a river coursing through rocks. The side of the base is inscribed 'shui gui tong' in archaic script, indicating the name of the mine, and signed Nianqu. The box is decorated with a prunus branch and is also inscribed and signed Nianqu.

9 1/8 in. (23.2 cm.) long

HK\$150,000-200,000

US\$20,000-26,000

Qian Xun (1853-1927), sobriquet Nianqu, born in Zhejiang, was a scholar and diplomat in the Late Qing to early Republic period. He was sent on diplomatic missions worldwide, such as to Japan, Korea, Europe and Russia, including serving as minister to the Netherlands and Italy. At the end of his career he held a position under Yuan Shikai.

清末/民初 端石「水歸洞」硯板

硯板刻銘：水歸洞、念劬

連隨形硯盒。刻銘：等閒老去年華促，祇有紅梅伴幽獨。節錄
冲虛居士句。念劬刻。

錢恂 (1853-1927)，字念劬，浙江歸安縣 (今湖州) 人。清末民
初外交官、學者。



(two views 兩面)

2983

A STRING OF CARVED FRUIT NUT 'LUOHAN'
ROSARY BEADS, *SHOUCHUAN*

QING DYNASTY (1644-1911)

The rosary is comprised of eighteen beads, each finely carved and pierced to depict one or several Luohan in various activities, some holding their respective attributes, all amongst trees, plantain, and rocks. Four of the beads are inscribed with contemplative phrases, 'qiu jing xun', 'yi shi xiuxing', 'shan ming gu ying', and 'nian hua yi xiao'. The rosary is enclosed in a Japanese gilt lacquer wood box decorated with morning glory vines.

The largest bead, $\frac{7}{8}$ in. (2.2 cm.) long, Japanese lacquer box

HK\$80,000-120,000

US\$11,000-15,000

清 核雕羅漢圖手串



2983

2984

A 'CHICKEN BLOOD' STONE LEAF-FORM INK
REST

QING DYNASTY (1644-1911)

The inkrest is naturalistically carved in the form of a long leaf with curled edges, growing from a gnarled branch which is carved on the underside. The stone is of a vibrant crimson-red tone with greyish-caramel tone inclusions.

$3\frac{1}{8}$ in. (7.8 cm.) wide, pierced wood stand, Japanese wood box

HK\$100,000-200,000

US\$13,000-26,000

清 雞血石葉形墨床



2984

2985

AN INSCRIBED BAMBOO ROOT WATER POT

QING DYNASTY, 19TH CENTURY

The circular bamboo root is worked into a flattened water pot with an oval aperture near the centre surrounded by an incised six-character inscription in seal script followed by the signature Lifu, and the artist's seal.

4 $\frac{3}{4}$ in. (11.8 cm.) wide

HK\$150,000-250,000

US\$20,000-32,000

Zhang Lifu, hailing from Anhui province, was a calligrapher and carver active during the Daoguang and Xianfeng periods. He was especially known for carving inscriptions after archaic scripts.

清十九世紀 張立夫款竹根雕隨形水丞

款識：平安史，澹泊君。立夫刻。「立夫」方框印

張立夫，安徽歙縣人，清代道光、咸豐人。工鑄刻，兼通書法，竹雕作品也獨具一格。



2985

2986

A CARVED WHITE AGATE FIGURE OF LÜ
DONGBIN

QING DYNASTY, 18TH CENTURY

The stone is smoothly carved as Lu Dongbin, depicted with a long-beard and dressed in a voluminous robe, with a sword tied to his back. He is seated on a rock amidst crashing waves below, while being accompanied by a young attendant grasping a double-gourd bottle. The material is of an attractive milky white colour. 7 in. (17 cm.) high, stand, and Japanese wood box

HK\$150,000-250,000

US\$20,000-32,000

清十八世紀 白瑪瑙雕呂洞賓像



2986

PROPERTY FROM A EUROPEAN COLLECTION

2987

A GILT-SPLASHED BRONZE CENSER

QING DYNASTY, 17TH CENTURY

The censer is of compressed form and cast to both sides with round handles. The body is decorated overall with irregular gilt-splashes. The base is inscribed with an apocryphal Xuande six-character mark.

6 in. (15 cm.) across the handles

HK\$120,000-180,000

US\$16,000-23,000

清十七世紀 灑金銅爐



2987

PROPERTY FROM A EUROPEAN COLLECTION

2988

A GILT-SPLASHED BRONZE VASE, *HU*
LATE MING-EARLY QING DYNASTY

The vase is cast to the body with two raised concentric bands and flanked on the sloping shoulder by a pair of crisply cast *taotie*-mask handles supporting loose rings, all raised on a slightly splayed foot and embellished overall with gold dapples of varying sizes. The base is cast with an apocryphal Xuande six-character mark. 6 ¼ in. (16 cm.) high, bronze stand, box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Spink and Sons Ltd., London, April 1982

EXHIBITED

The Oriental Ceramic Society of Hong Kong and the Fung Ping Shan Museum, University of Hong Kong, *Arts from the Scholar's Studio*, 24 October - 13 December 1986

LITERATURE

H. Moss and G. Tsang, *Arts from the Scholar's Studio*, Hong Kong, 2011, p. 184-185, no. 160

明末 / 清初 灑金銅饕餮紋壺

來源

Spink and Sons Ltd., 倫敦, 1982 年 4 月

展覽

香港東方陶瓷學會及馮平山博物館, 香港大學, 《文玩萃珍》, 1986 年 10 月 24 日 - 12 月 13 日

著錄

H. Moss 及 G. Tsang, 《文玩萃珍》, 香港, 頁 184-485, 圖版 160 號



2988

2989

A WHITE JADE 'ARABIC-INSCRIBED' CENSER

QING DYNASTY (1644-1911)

The small censer is crisply carved to the exterior in relief with three *nuyi*-shaped cartouches each enclosing an Arabic inscription. The base bears an apocryphal Zhengde mark. The jade is of an even, white, tone.

3 1/8 in. (8 cm.) diam., box

HK\$350,000-500,000

US\$45,000-65,000

Arabic-inscribed vessels are more commonly seen in porcelain, bronze, and *cloisonné* enamel, so it is rare to see one executed in jade.

For a similar example crafted from bronze also with a Zhengde mark, see *Jin Yu Qing Jan: Yang Ping Zhen Xian Sheng Zhen Ming Qing Tong Li* (An exhibition of Mr. Yang Ping Zhen's Collection of Ming and Qing Bronze Censers), National Museum of History, Taipei, 1996, p. 195, no. 118.

清 白玉開光阿拉伯文薰爐



2990

A PARCEL-GILT BRONZE 'DRAGON AND SEA CREATURES' CENSER AND COVER

MING DYNASTY, 17TH CENTURY

The rectangular censer with canted corners is cast on four sides with a variety of sea creatures amid crashing waves below clouds, the shorter sides applied with gilt mask-handles. The base is cast with a gilt apocryphal Xuande reign mark. The reticulated cover is cast and pierced with two gilt scaly dragons contesting a pearl amid dense cloud scrolls.

8 7/8 in. (22 cm.) long

HK\$ 500,000-700,000

US\$65,000-90,000

PROVENANCE

Gérard Lévy, Paris

Professor Peter H Plesch and Mrs Traudi Plesch OBE, collection

no. Bh221, acquired in March 1971

明十七世紀 局部鑲金銅龍戲珠海獸紋獸面耳鏤空蓋爐

來源

Gérard Lévy, 巴黎

英國 Plesch 伉儷珍藏，典藏編號 Bh221，1971 年 3 月入藏

底鑄「大明宣德年製」偽款。



THE PROPERTY OF A GENTLEMAN

2991

AN INSCRIBED ZITAN BRUSH POT

QING DYNASTY, 19TH CENTURY, SIGNED BY HAN CHAO, DATED SIXTH YEAR OF JIAQING
PERIOD CORRESPONDING TO 1801

The cylindrical brush pot is incised to the exterior with a scholar's array, including a prunus branch in a vase, a narcissus bowl, ewer, teapots and a sprig of *lingzhi*. The other side is inscribed with a poetic inscription, dated the second month of the sixth year of Jiaqing (corresponding to 1801) and signed Han Chao.

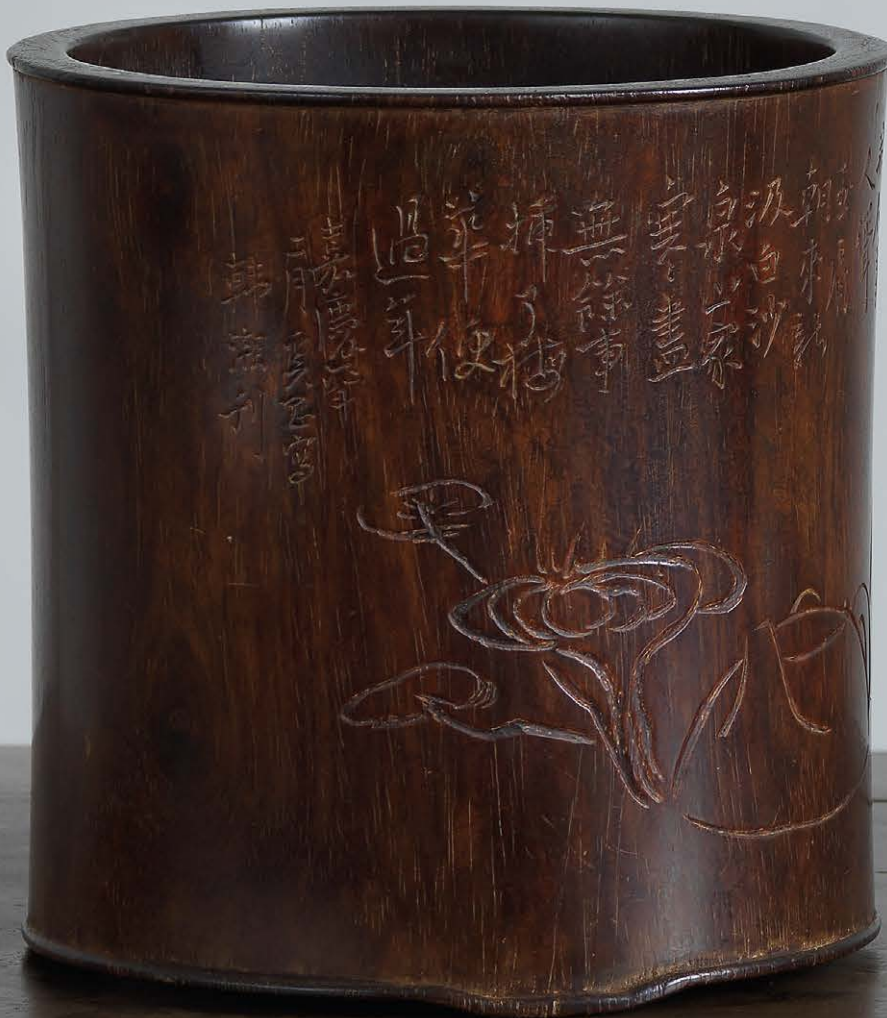
7 1/8 in. (18 cm.) high

HK\$150,000-200,000

US\$20,000-26,000

清十九世紀 韓潮刻紫檀清供圖筆筒

題識：「瓶似美人聳玉肩，朝來新汲白沙泉。山家寒盡無餘事，插了梅花便過年。
嘉慶六年二月，奚岡寫，韓潮刊。」



2991

2992

AN INSCRIBED BAMBOO 'CABBAGE' BRUSH POT *BITONG*

SIGNED YUN QIAO, QING DYNASTY, 18TH CENTRY

The slender cylindrical brush pot stands on three low feet, it is delicately carved to one side in relief with a cabbage amongst flowers. The other side is inscribed with an adaptation of a poem by Li Dongyang and dated autumn of *gengzi* year (corresponding to 1780) and signed Yun Qiao, and a seal mark reading 'Deng'.

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

HK\$100,000-150,000

US\$13,000-19,000

Deng Wei, sobriquet Yun Qiao, was a renowned bamboo carver in the 18th century.

Compare to an inscribed brush pot also carved by Deng Wei with a cabbage and dated in the same manner from the collection of Julia Y. Cheng lent to the Nelson Gallery-Atkins Museum, Kansas City published in the exhibition catalogue *Chinese Bamboo Carving*, Hong Kong, 1978, pp. 270-271, no. 68, pl. 22.

清十八世紀 鄧渭款竹雕白菜圖筆筒

題識：「坐憐幽意滿閒庭，長見春畦過雨青。記取蘇君風味美，玉堂中夜酒初醒。庚子秋日製於晚香居，雲樵。」

印章：「鄧」



2992

2993

A ROCK CRYSTAL VASE, COVER AND STAND
MID-QING DYNASTY

The elongated vase is flanked on each side of the shoulder by a mask handle with ring, surmounted by a cover with a *nuyi*-shaped finial, supported on a stand with four cloud-shaped feet. The base of the vase is incised with a four-character Yongzheng seal mark.

8 3/8 in. (21.3 cm.) overall height, box

HK\$200,000-300,000

US\$26,000-39,000

清中期 水晶獸面銜環耳瓶連蓋及座

瓶底部刻「雍正年製」篆書款。



2993

2994

A ROOTWOOD FIGURE OF
GUANYIN

QING DYNASTY (1644-1911)

The undulating gnarled surface is modelled
resembling a seated figure of Guanyin wearing
a high cowl framing her face, her long robe
drapes around her shoulders and flows beside
her. The rich caramel-brown wood grows
around a stone which forms the face and chest.
9 ½ in. (24 cm.) high

HK\$60,000-80,000

US\$7,700-11,000

清 木根抱石雕觀音座像



THE PROPERTY OF A GENTLEMAN

2995

A CARVED BAMBOO RUYI

QING DYNASTY (1644-1911)

The sceptre is carved with a flattened round head connected to a slender elegant shaft which is carved with an inscription and bears a two character seal mark reading 'Qin Quan'.

15 ¾ in. (39 cm.) long, box

HK\$100,000-150,000

US\$13,000-19,000

清 竹雕如意

刻文：書惟秦漢，樂在尊雷

印：芹泉

曹世楷（1791-?），字芹泉，浙江秀水人，善篆刻及竹木雕刻。





2996

THE PROPERTY OF A GENTLEMAN

2996

ECKE, GUSTAV. CHINESE DOMESTIC FURNITURE, BEIJING: PEKIN HENRI VETCH, 1944 FOLIO (380 X 265 MM.)

161 uncoloured plates illustrating 122 pieces Unstitched as issued, the set contained in original blue cloth box with printed paper labels. One of 200 copies

HK\$70,000-90,000

US\$9,100-12,000

1944 年艾克 (GUSTAV ECKE) 著
《中國花梨家具圖攷》

THE PROPERTY OF A GENTLEMAN

2997

JOHN THOMSON, ILLUSTRATIONS OF CHINA AND ITS PEOPLE, LONDON: SAMPSON LOW, MARSTON, LOW AND SEARLE, 1873-1874

4 volumes. Each with 24 collotype plates with a total of 218 images, varying sizes from 5 x 5 in. (12.5 x 12.5 cm.) to 11 ¼ x 8 ¼ in. (29.2 x 20.3 cm.). Descriptive text, list of plates, title, vol. I with printed introduction. (4)

HK\$200,000-300,000

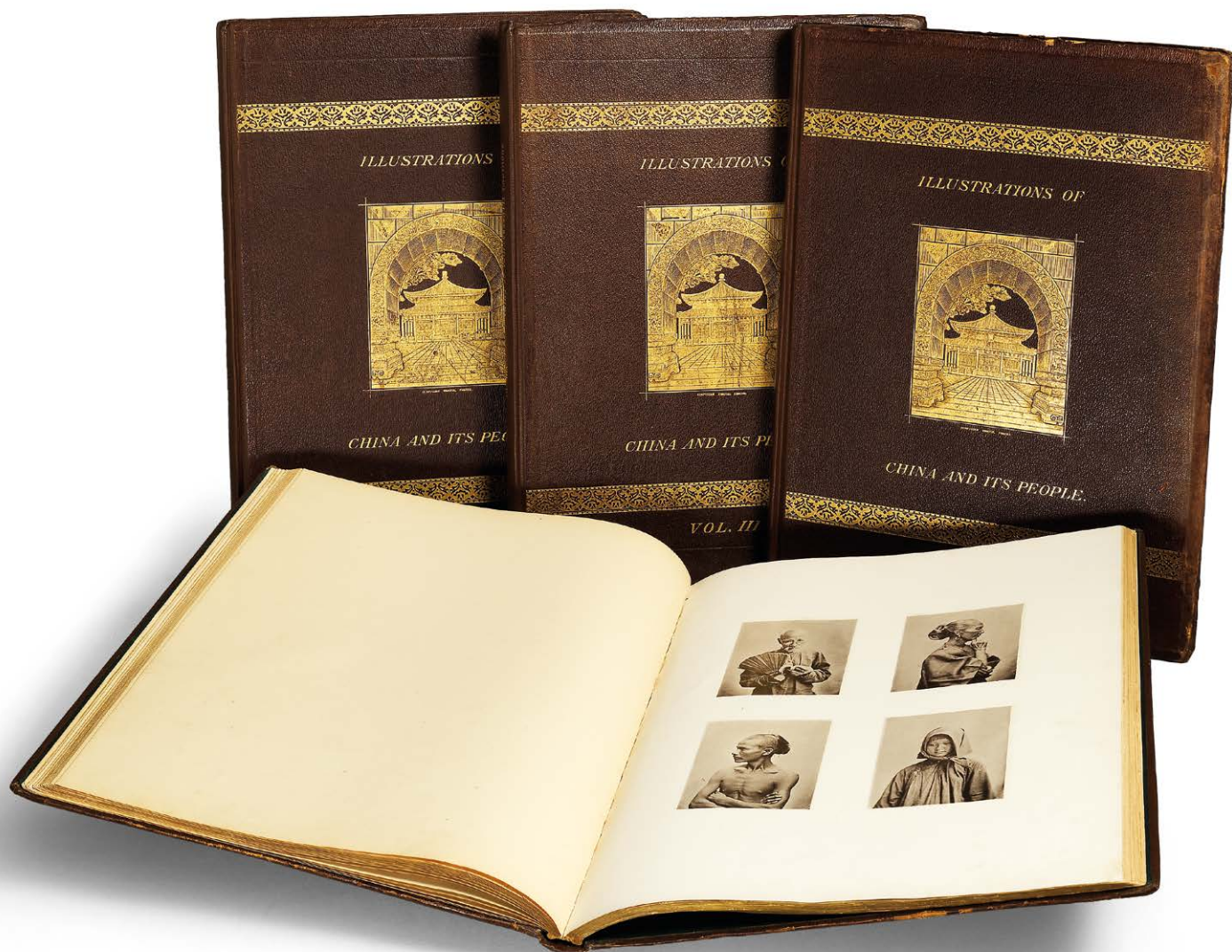
US\$26,000-39,000

John Thomson (1837-1921) was a pioneering Scottish photographer. He travelled in China for five years, explored South China, Foochow and the River Min, Formosa (modern day Taiwan), North China, Peking, Shanghai and the Yangtze. The photographs in these four volumes show the many sides of China: sweeping landscapes, royalty and ruling classes, merchants and economic activity, everyday life, and the faces of men, women, and children. It is the first large-scale photographic documentation of China and a visual encyclopedia of its lands and peoples.

約翰·湯姆森著《中國與中國人影像》攝影集共四冊

約翰湯姆生 1837-1921) 為早期重要的攝影代表人物之一。其出生於蘇格蘭愛丁堡，早年曾在愛丁堡的光學儀器製造商擔任學徒，這讓他增進了對拍攝技巧的認識。本攝影集共四冊，含兩百一十八張照片及相關文字，展示湯姆生 1869 年移居香港後，透過相機記錄中國社會的各個層面。

十九世紀六至七十年代，湯姆生從香港啓程，經過廣州、台灣、汕頭、廈門、福州、上海、寧波、南京等地，再沿長江溯流而上，直到貴州。後又北上到達天津和北京，用相機拍下了沿途風貌及人相。湯姆森的鏡頭裏不僅有晚清達官貴族，如兩廣總督瑞麟等，也有街頭挑擔子的小販和裹足的婦女。更為難得的是，與當時訪問中國的其他攝影師相比，湯姆生不是政府官員，也不是傳教士，而是專業攝影師。湯姆生擁有開放的思想，再加上他客觀和無偏見所創作的照片和記錄的文字，對中國近現代史的研究極有價值。





AFTERNOON SESSION (LOTS 2998-3039)
AT 2:30 PM

下午拍賣（拍品2998-3039號）
下午2:30 開始



2998

A FURONG SOAPSTONE SEAL CARVED BY ZHOU KANGYUAN FOR CHEN BAOSHEN DATED JIAZI CYCLICAL YEAR OF THE REPUBLIC PERIOD, CORRESPONDING TO 1924 AND OF THE PERIOD

The square columnar seal is surmounted by a recumbent mythical beast. One of the vertical sides is incised with an inscription in seal script signed Xiding and dated to the tenth month of cyclical *jiazi* year (1924). The seal face is carved in relief with a two-character inscription, *Taifu*, 'Emperor's tutor' in seal script.

2 1/8 in. (5.2 cm.) high, 81g

HK\$80,000-120,000

US\$11,000-15,000

Chen Baoshen (1848-1935), hailing from Fuzhou, Fujian province, was a late-Qing scholar-official. During the last years of the Qing dynasty, he served as the sub-chancellor in the Grand Secretariat and as vice president of the Board of Rites. He was appointed as the tutor of the Last Emperor Puyi in 1911, and remained a loyal supporter of the Qing dynasty for the rest of his life.

Zhou Kangyuan (1891-1961), pseudonym Xiding, was a renowned and prolific seal carver from the Jiangxi province active during the late Qing and Republic periods. It is recorded that he had carved more than five thousand seals during his life-time. He is known for his archaistic carving style inspired by inscriptions found on archaic bronzes and seals.

民國十三年甲子（1924）

周希丁刻芙蓉石瑞獸鈕陳寶琛自用印（81 克）

邊款：伯潛太傅命篆官印，甲子孟冬希丁恭刻

印文：太傅

陳寶琛（1848—1935），字伯潛，號弢庵、又號橘隱。福建閩縣（今福州市）螺洲人。同治七年（1868）進士，選翰林院庶吉士。同治十年（1871）授編修。同治十三年（1874），授翰林院侍講，充日講起居注官、內閣學士兼禮部侍郎。光緒八年（1882）任江西學政，重修白鹿洞書院。光緒十年（1884）中法戰爭失利受牽連，遭部議連降九級，回鄉賦閒達二十五年之久。宣統元年（1909），復調京充禮學館總裁。宣統三年（1911年），陳寶琛在毓慶宮行走，任帝師，賜紫禁城騎馬。民國元年（1912），清帝遜位，仍追隨溥儀，1935年卒於京寓，得遜清「文忠」諡號及「太師」觀贈。

周康元（1891—1961）。江西金溪縣烏石村人。原名家瑞，字希丁、西丁，晚年別署墨盒、墨庵。齋號石言館。精金石刻版、傳拓鐘鼎器，治印，奏刀古樸典雅。一生治印逾五千方。存世有《石言館印存》、《石言館印存續集》、《古器物傳拓術》。



seal face
印面

impression
印文



rubbing
邊款拓片



2999

A DULING SOAPSTONE SEAL CARVED BY ZHOU KANGYUAN FOR CHEN BAOCHEN

DATED *JIAZI* CYCLICAL YEAR OF THE REPUBLIC PERIOD, CORRESPONDING TO 1924 AND OF THE PERIOD

The columnar seal of square section is surmounted by a pair of *chilong* grasping a *lingzhi* branch and playfully clambering over each other's back. One of the vertical sides is incised with an inscription in seal script signed Zhou Kangyuan, dated to the winter of *jiazi* cyclical year (1924). The seal face is carved in intaglio with a nine-character inscription reading, 'Chen Baochen, *zi* Baoqian, hao Tao'an'.

2 1/8 in. (5.5 cm.) high, 115g

HK\$80,000-120,000

US\$11,000-15,000

For footnotes on Chen Baochen (1848-1935) and Zhou Kangyuan (1891-1961), refer to lot 2993.

民國十三年甲子（1924）

周希丁刻杜陵石螭鈕陳寶琛自用印（115 克）

邊款：弢庵閣學鈞正，甲子冬周康元仿漢人九字印，時客閩縣螺江

印文：陳寶琛字伯潛號弢庵

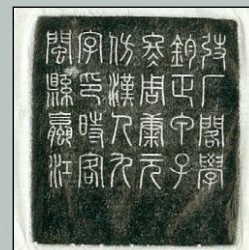
有關陳寶琛及周希丁生平，見拍品 2993 號介紹。



seal face
印面



impression
印文



rubbing
邊款拓片



3000

A TIANHUANG SQUARE SEAL

QING DYNASTY (1644-1911)

The square seal is inscribed to two sides, one with a twenty-eight character poetic inscription signed Xuecun, the other with a nine-character inscription. The seal face is carved in relief with a four-character inscription, *Fu shi baocang*, 'Treasured collection of Fu'. The translucent stone has a warm amber-honey colour with characteristic 'radish veining'.

1 ¼ in. (3 cm. high), 54g, box

HK\$300,000-500,000

US\$39,000-64,000

Xuecun is the pseudonym of the early-Qing scholar-official from Fujian, Xu Jun (dates unknown), who was known for his poetry, paintings and calligraphy. The nine-character inscription indicates that the seal was later carved by Zhu Zhifu (dates unknown), a student of Zhao Zhiqian (1829-1884), for another contemporary scholar and epigraphist Fu Shi (1850-1903).

清 趙之謙書朱志復刻予傅栻田黃用印（54 克）

印兩側有銘。一側刻：「閩中田石潤而光，古處都應染古香，好共鐫花題小字，第貳神女玉卮娘，雪邨」，應為清初許均所刻。許均，字叔調，號雪村，侯官（今福建）人，活躍於康熙兩朝，善詩、書、畫。

另一側刻：「節子屬，搗叔篆，遂生刻」。印面朱文：「傅氏寶藏」。表示此印後來又為傅栻（節子）所刻，由趙之謙（搗叔）手書，朱志復（遂生）代刻。

趙之謙（1829-1884），字鐵三，益甫，號冷君，後改字搗叔。中國清代著名書畫家、篆刻家。傅栻（1850-1903），字子式，號節子，金石家，好集印，亦能治印，趙之謙曾為他刻印。朱志復（生卒不詳），趙之謙高弟，工刻印。



seal face
印面



impression
印文



3001

A *TIANHUANG* CARVING OF A BOULDER

The irregularly shaped boulder is carved in low relief with an idyllic continuous riverscape scene depicting a scholar standing on a sampan before mountainous tree-strewn riverbanks.

3 $\frac{7}{8}$ in. (9.5 cm.) wide, 372g, box

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

US\$130,000-190,000

田黃薄意山水圖山子 (372 克)



another view
另一面



PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

3002

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\$60,000-80,000

US\$7,700-10,000



3002

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、
瞻屏閣、未能免俗、
一印齋



3002 seal faces
印面

3002 impressions
印文

3003

AN AMBER RECTANGULAR SEAL

QING DYNASTY, 18TH CENTURY

The rectangular seal is carved with a tall body surmounted by a loop finial, the stone is of a rich, reddish-brown tone. The seal face is inscribed, '*wan nian wei yuan zi sun xian*', an auspicious wish for the filial piety of future generations.

1 5/8 in. (3.5 cm.) high, Japanese wood box

HK\$60,000-100,000

US\$7,700-13,000

清十八世紀 琥珀印章

印文：晚年惟願子孫賢



3003



3003
seal face
印面

3003
impression
印文

3004

A RECTANGULAR *TIANHUANG* SEAL

The plain rectangular seal of even tone is carved on the seal face in *intaglio* with a six-character poetic inscription within a rectangle.

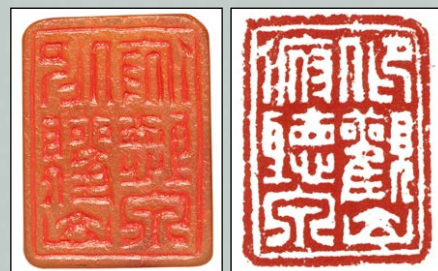
1 $\frac{5}{8}$ in. (3.3 cm.) wide, 62g, box

HK\$200,000-300,000

US\$26,000-38,000

田黃光素印（62 克）

印文：仰觀山，俯聽泉



seal face
印面

impression
印文



3005

A FINELY CARVED *TIANHUANG* 'MYTHICAL BEAST' SEAL
SIGNED CHEN JULAI (1904-1984), REPUBLIC PERIOD

The square seal is surmounted by a finial carved in the form of a mythical beast, with the texture of the mane and tail intricately highlighted with fine incisions. One side of the seal is incised with the signature Julai, and the seal face is carved with three characters reading *Han Xiang Shi*, which may be translated as 'Studio of Wintry Fragrance'.

1 ¾ in. (4.5 cm.) high, 35.9g

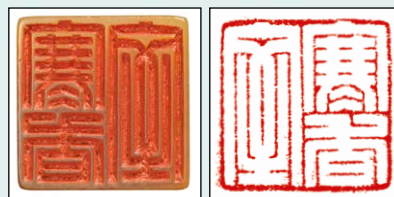
Chen Julai (1904-1984) is a renowned seal carver, calligrapher, painter and poet from Zhejiang. A *tianhuang* 'cloud' seal also bearing his signature was sold at Christie's Hong Kong, 29 November, 2017.

HK\$120,000-180,000

US\$16,000-23,000

民國 陳巨來刻田黃自用印（35.9 克）

印文：寒香室



seal face
印面

impression
印文



3006

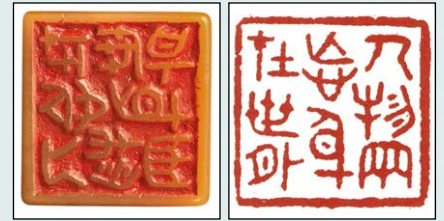
A *TIANHUANG* RECTANGULAR SEAL
MID-QING DYNASTY

The rectangular seal with an irregularly shaped sloping top is finely carved in low relief with fine incised lines to depict a dragon emerging from whirling and cresting waves. The seal face is carved with an eight-character poetic inscription in relief.

2 ½ in. (6.3 cm.) high, 96g, box

HK\$600,000-800,000

US\$77,000-100,000



seal face
印面

impression
印文

清中期 田黃海水龍紋鈕印（96 克）

印文：人物兩忘身在世外



3007

A SMALL *TIANHUANG* SEAL FOR GAO SHIQI
KANGXI PERIOD (1662-1722)

The rectangular seal is carved in shallow relief on the with two angular dragons, one smaller, in pursuit of a pearl, above a band of key-frets on the sides interrupted by the signature Shangjun. The seal face is carved in relief with a two-character inscription *yuci*, 'imperially bestowed' above another two-character inscription Zhuchuang, flanked by a pair of slender juvenile dragons.

1 1/4 in. (2 cm.) high, 13.5g

HK\$120,000-180,000

US\$16,000-23,000

Zhuchuang is the pseudonym that Emperor Kangxi bestowed upon Gao Shiqi (1645-1704) during the second Southern Expedition. Gao Shiqi was an early-Qing scholar-official known for his artistic talents, and was much liked by the Emperor Kangxi.

清康熙 田黃夔龍博古紋鈕高士奇用印（13.5 克）

款識：尙均

印文：御賜竹窗

印文「御賜竹窗」，「竹窗」二字，乃康熙帝親賜。根據清史稿所載：康熙二十八年（1689 年），康熙二次南巡，拜謁明孝陵。高士奇隨駕南巡。途中賜號「竹窗」，康熙帝並御書「竹窗」二字賜予他。

高士奇（1645-1704），字澹人，號瓶廬，又號江村。浙江紹興府人，後入籍錢塘（今浙江杭州）。清代官員、史學家，能詩、善書法，精鑑賞。康熙十年（1671）入國子監，供奉內廷。康熙十四年（1675），授職詹事府錄事，升內閣中書。康熙十八年（1679）後，歷任翰林院侍講、侍讀、侍讀學士、《大清一統志》副總裁官、詹事府少詹事。康熙二十八年（1689）隨帝南巡。冬解職歸裡，居平湖。康熙三十三年（1694）奉召入京，充《明史》纂修官。康熙三十五年（1696），三次隨康熙帝西征，深得信賴。翌年，以養母求歸，特授詹事府詹事。康熙四十一年（1702），升禮部侍郎兼翰林院學士，加正一品，以母老未赴。康熙四十二年（1703）卒，追諡文恪。



seal face
印面

impression
印文



3007

3008

AN INSCRIBED *TIANHUANG* SEAL CARVED BY
WANG SHISHEN FOR MA YUELU
QIANLONG PERIOD (1736-1795)

The rectangular seal is incised with a four-character inscription in running script on one of the vertical sides indicating that this was carved by Wang Shishen (1686-1759) for Ma Yuelu (1701-1761), with another lengthier inscription in standard script on the other side signed Wang Jimen (1872-1943). The seal face is carved with a four-character inscription in intaglio reading, *Ma Yuelu yin*, 'Seal of Ma Yuelu'.

1 3/4 in. (4.4 cm.) high, 59g, box

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Sonota Kojyou (1886-1968), Shiga Prefecture, Japan

LITERATURE

Zhongguo shuhua jia yinjian kuanshi, Beijing, 1987, p. 710, fig. 10 (fig. 1)

Zhongguo cangjia yinjian, Shanghai, 1997, p. 100

Zhongguo lidai yifeng xilie - Qingdai hui zong yin feng, vol. 1, Chongqing, 1992, p. 182

Ming Qing zhuming cangshujia cangshuyin, Beijing, 2000, p. 99

清乾隆 汪士慎刻田黃素章馬曰璐自用印（59 克）

來源

園田湖城（1886-1968），日本滋賀縣

著錄

《中國書畫家印鑒款識》，北京，1987年，頁710，圖10（圖一）

《中國藏書家印鑒》，上海，1997年，頁100

《中國歷代印風系列—清代徽宗印風上》，重慶，1999年，頁182

《明清著名藏書家、藏書印》，北京，2000年，頁99

印文：馬曰璫印

邊款：近人為佩兮作；此家巢林為小玲瓏山館主人所製名印，丙辰遊金陵于書肆訪得。古杭汪吉門記。

馬曰璫（1701—1761），字佩兮，號南齋、半槎道人，安徽祁門人。其祖父自祁門遷揚州，故自小僑居揚州，世代經營鹽業，為當地徽商巨富。與其兄馬曰琯兩人慷慨好義，捐資開揚州溝渠，築漁亭孔道，設義渡，人稱「揚州二馬」。乾隆元年（1736）兩兄弟並薦舉博學鴻詞，不赴。兩兄弟酷嗜典籍，遇有秘本、善本，不惜重金收購。家有小玲瓏山館，藏書甲大江南北。

汪士慎（1686—1759），字近人，號巢林、溪東外史等，安徽歙縣人，寓居揚州，為揚州八怪之一。好飲茶，善詩，精篆刻和隸書，擅畫花卉，尤愛畫梅。暮年一目失明，仍能揮寫，自刻一印云：「尚留一目看梅花」，後雙目俱瞽，仍作書畫，工妙勝於未瞽前。有《巢林集》。

汪厚昌（1872—1943），字吉門，號了翁，別署切膚，後飛鴻堂。仁和（今杭州）諸生。西泠印社早期社員。精篆籀。輯有《說文引經匯考》、《再續國朝先正事略》、《後飛鴻堂印存》等。

園田湖城（1886—1968），日本滋賀縣人。名耕作，通稱穆，字清卿，號湖城、平齋。日本近代篆刻家，對中國文物，古印、印譜、印藉的鑒賞與書畫收藏傾力尤巨，其造詣之深在日本被譽為中國古印研究的第一人。曾任京都藤井有鄰館主事。



seal face
印面

impression
印文

fig. 1
圖一



rubbings
邊款拓片



3008



THE KANGXI EMPEROR'S
SOAPSTONE SEAL

康熙帝壽山石淵鑑揮毫璽

THE PROPERTY OF A GENTLEMAN

3009

AN IMPERIAL SOAPSTONE 'YUANJIAN HUIHAO'
SEAL

KANGXI PERIOD (1662-1722)

The columnar base is carved in shallow relief on the sides with a wide band of intertwined *kui*-dragons and *kui*-phoenix, below a narrow band of s-scrolls and a further band of *rui*-motifs, surmounted by a recumbent tri-horned mythical beast with finely detailed horns, back and tail, and inlaid eyes. The seal face is carved in relief with a four-character inscription, *Yuanjian hui hao*, 'Wielding the brush in the Studio of Profound Discernment'. The stone is of a maroon colour with some russet mottling, 2 $\frac{5}{16}$ x 2 $\frac{3}{16}$ x 3 $\frac{5}{8}$ in. (5.8 x 5.8 x 9.4 cm.), 605 g, Japanese wood box

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

PROVENANCE

Acquired in 1983 from a private collection, Kyoto, reputedly formed in the early 20th century

清康熙 御製壽山石「淵鑑揮毫」璽

來源

1983 年購自京都私人珍藏，據傳於二十世紀初入藏



seal face
印面



impression
印文



fig. 1 Impression of the current seal included in *Qingdai dihou xiyin jicheng* [Catalogue of Imperial Seals of the Qing Dynasty], vol. 1, Beijing, 2005, p. 99
圖一 此印印文收錄於《清代帝后璽印譜》，第三冊，康熙卷，北京，2005年，頁21





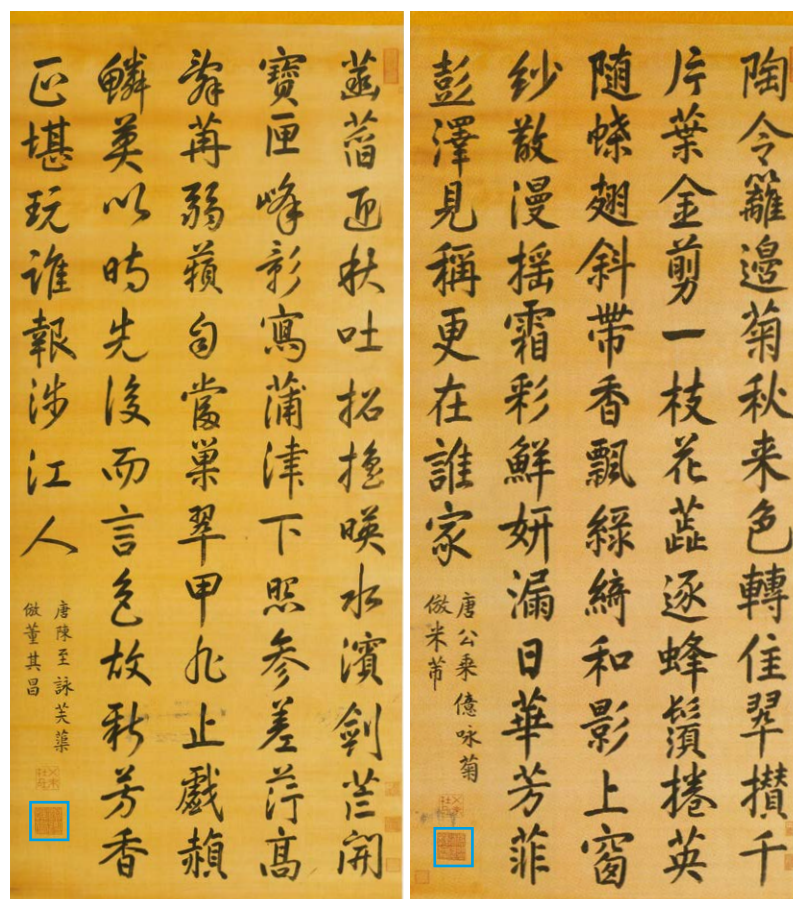


fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品

3009 Continued

The impression of the current seal is included in *Qingdai dihou xiying jicheng* [Catalogue of Imperial Seals of the Qing Dynasty], vol. 1, Beijing, 2005, p. 99 (fig. 1); and in *Qingdai dihou xiying pu* [An Album of Impressions of the Qing-dynasty Emperors and Empresses' seals], vol. 3, Kangxi *juan*, p. 21.

The Kangxi Emperor, personal name Xuanye, was the second Qing emperor to rule over China, and the longest-reigning ruler in Chinese history. Kangxi Emperor is considered one of China's greatest rulers, for having established long-term stability and relative prosperity after years of war and chaos, and for initiating the Prosperous Era of Kangxi, Yongzheng, and Qianlong. In addition to being an able ruler, the Kangxi Emperor was also a learned scholar, devoting much of his leisure time to reading and writing calligraphy. The present seal bears a four-character inscription *Yuanjian huihao*, 'Wielding the brush in the Studio of Profound Discernment', and was carved especially for the Kangxi Emperor to impress on his personal calligraphic works composed at the Studio of Profound Discernment.

Yuanjianzhai, 'Studio of Profound Discernment', was located inside Changchunyuan, a Qing imperial garden to the northwest of the Forbidden City. The Kangxi Emperor commissioned the construction of Changchunyuan in 1684 after he returned from the first Southern Expedition. Between 1687 when the Kangxi Emperor first resided at Changchunyuan to his death in 1722, the Emperor spent more than half of each year each year at Changchunyuan where he attended to political affairs in a serene environment. Yuanjianzhai was the most important studio within the Changchunyuan during the Kangxi reign. Many of the most significant imperially-commissioned publications were named after Yuanjianzhai, including the *Yuanjianzhai yuzuan Zhuzhi quanshu* [The Yuanjianzhai Imperially Compiled Complete Collection

of Zhu Xi], *Yuanjian leihan* [The Yuanjian Encyclopedia], *Yuanjianzhai fatie* [The Yuanjianzhai Anthology of Emperor Kangxi's Calligraphy Works], and *Yuanjianzhai guwen xuan* [The Yuanjianzhai Selected Anthology of Ancient Text]. Yuanjianzhai was also the place where the Kangxi Emperor practiced calligraphy. Passionate about calligraphy and pleased with his own achievement, the Kangxi Emperor mounted his calligraphy in various formats according to their sizes, from albums, hand scrolls to hanging scrolls, with each work impressed with his personal seals chosen to correspond to the size of each respective calligraphy work. The current seal was used as a corner seal on the Kangxi Emperor's larger calligraphic works mounted as hanging scroll, as seen on two calligraphic works preserved in the Palace Museum, Beijing, *A Tang poem about the lotus in bloom, written in running script in the style of Dong Qichang* (fig. 2), and *A Tang poem in praise of chrysanthemums, written in the standard running script in the style of Mi Fu*, where the current seal is impressed on the lower left corner together with another four-character seal *Wuwei zaihe*, 'Five Senses in Harmony.' Out of all the Kangxi Emperor's imperial seals, totalling more than 130, very few of them bear inscriptions named after architectural complexes, with the exception of those associated with Yuanjianzhai. In addition to the current seal, four other seals bearing the inscription Yuanjianzhai have been recorded, testifying to the importance of Yuanjianzhai to the Kangxi Emperor, and its role as a recluse for the Emperor to indulge in his artistic output.

The angular style of the archaistic motif on the sides of the seal is also found on a contemporary Songhua ink stone cover in the National Palace Museum, Taipei, illustrated in *A Special Exhibition of Songhua Inkstone*, Taipei, 2008, p. 89, no. 20 (fig. 3), both examples showcase the finest craftsmanship of the Imperial ateliers of the Kangxi period.



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

3009 Continued

此方寶璽為壽山石質。三角瑞獸鈕。面 5.8 釐米見方，通高 9.4 釐米，鈕 4.6 釐米。台周仿商周青銅紋飾。印面陰刻篆書「淵鑑揮毫」，印文收錄於《清代帝后璽印集成》（一），北京，2005 年，頁 99（圖一）；及《清代帝后璽印譜》，第三冊，康熙卷，北京，2005 年，頁 21。

康熙皇帝玄燁為清朝入關後的第二位帝王，是中國歷史上在位時間最長的一位帝王，也是政績最為顯赫的一位。康熙皇帝繼承了努爾哈赤、皇太極、順治帝打下的江山，以傑出的謀略及統治能力開啓了康雍乾盛世的輝煌局面。在政事以外，康熙皇帝亦非常重視自身的學識薰陶及文化修養。此方「淵鑑揮毫」璽即為康熙皇帝在暢春園淵鑑齋進行文事活動時所用寶璽，反映了康熙皇帝於治國權術之外對於藝術文化的傾心及精神層面的追求。

1684 年，康熙皇帝首次自南巡歸來後，下令於京西修建暢春園，此為清代皇家於京西所建的第一座避喧聽政的皇家園林。從康熙二十六年（1687）首次駐蹕暢春園開始，至康熙六十一年（1722）駕崩於園內，康熙皇帝於三十六年間每年約有一半的時間居住於暢春園。淵鑑齋位於暢春園中心湖區東岸，為康熙皇帝在暢春園時最重要的書房。許多康熙皇帝推動的重要文化

工程皆以淵鑑齋命名，如《淵鑑齋御纂朱子全書》、《御定淵鑑類函》、《淵鑑齋法帖》、及《淵鑑齋古文選》等。淵鑑齋亦為康熙皇帝閒暇之餘進行書法創作的地點。康熙皇帝熱愛學習並醉心於書法，雍正皇帝編《聖祖仁皇帝聖訓》中便錄有：「德政之暇，無間寒暑，惟有讀書作字而已」一段話。康熙皇帝對於自己的墨跡頗為自豪，所有作品皆被裝裱成冊、卷、軸等不同形式，並根據其尺度選用大小合宜的寶璽鈐蓋。「淵鑑揮毫」寶璽便鈐於裝裱為軸的御筆作品左下方作為壓角章。在北京故宮博物院藏康熙御筆《唐陳至詠芙蓉傲董其昌》及《唐公乘億詠菊傲米芾》（圖二）兩幅書法上便可見此印文，與「五味在和」朱文印做為組合。值得一提的是，在康熙皇帝逾一百三十方的御用寶璽中，以宮殿命名的宮殿璽數量最少，但以「淵鑑齋」為名刻製的寶璽數量最多，高達四方，再加上此方「淵鑑揮毫」，為的即是讓康熙皇帝於其御筆書畫上鈐蓋。這也表現了淵鑑齋與康熙書法創作的密切關係，及淵鑑齋做為康熙皇帝推動文化事業及怡情養性之所的重要性。

此印台周上所刻的仿古拐子紋飾亦見於台北故宮博物院藏一康熙松花石硯盒，見《品埒端歛 松花石硯特展》，台北，頁 89，圖版 20（圖三），其紋飾布局及雕刻風格皆與此印所見相仿，為同期造辦處典型風格。



AN IMPERIAL CHANGHUA SOAPSTONE SEAL

JIAQING PERIOD (1796-1820)

The square seal is carved with a finial in the form of three playful *chilong*. The seal face is carved in relief with a four-character inscription, *Hanying juhua*, 'To relish and absorb the essence [of literature]'.

1 ¼ x 1 ¼ x 2 in. (3.2 x 3.2 x 5 cm.) high, 8og, box

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

US\$110,000-150,000

PROVENANCE

Kamata Eizokudo, Osaka

A Kansai private collection, acquired in the early 1900's

清嘉慶 御用昌化石三螭龍鈕「含英咀華」寶璽 (80 克)

來源

大阪鎌田榮續堂

日本關西私人珍藏，二十世紀初入藏

印文：含英咀華

The Jiaqing Emperor, originally named Yongyan, was the fifth emperor of the Qing dynasty who ascended the throne at the age of thirty-six. Unlike other sovereigns, Jiaqing was deprived of independent rule when he ascended the throne as his retired father, the Supreme Emperor, remained the *de facto* ruler and ultimate decision-maker. This unique situation set the standard throughout Jiaqing's reign. What had been a practice in the Qianlong period also prevailed in the Jiaqing period, and this is reflected in the form and style of Jiaqing's imperial seals. One such example is the carving of seals in the context of a group. During the Qianlong period a considerable number of seals in related groups were produced, each group comprising one principal seal bearing the name of a palace or hall while the others were inscribed with poetic phrases and maxims alluding to the meaning and textual reflection to the first seal. As with his father, a total of seventy groups of seals were carved during Jiaqing's reign, the present seal belongs to such a group forming a set together with two other seals, *Mingke jingshe* 'Studio of Tea Branches', and *Fanghua daiyin*, 'Appreciate the beauty of flowers with tea supplanting wine'. For a further discussion on Jiaqing Imperial seals and seal groups, see the introductory essay for Lot 3005 in this sale by Guo Fuxiang 'Re-examining The Imperial Seal 'Zhoujia yanxi zhi bao' of Emperor Jiaqing'.

The current seal is consistent in size, text and calligraphic style with one documented and illustrated in the *Jiaqing Baosou*, the Jiaqing Emperor's imperial seal catalogue. According to the *Baosou*, this seal was in stored in a box with eleven other seals also made of Changhua stone. A considerable number of Imperial seals of the Qing Emperors and Empresses was made of Changhua stone, which was mined from the eponymous town in Zhejiang province. For other Qing Imperial seals made of Changhua stone, compare to the Qianlong Emperor's group seal comprised of *Qianlong chenhan* (Qianlong's Brushwork), *Weijing weiye* (Be precise, be undivided), and *Jingshengdai* (Conscientiousness triumphing over idleness).

The impression of the current seal is also included in *Qingdai dihou xiyin pu* [An Album of Impressions of the Qing dynasty Rulers and Empresses' seals], vol. 3, *Jiaqing juan* 2, Beijing, 2005, p. 185, and in *Qingdai dihou xiyin jicheng* [Catalogue of Imperial Seals of the Qing Dynasty], vol. 5, Beijing, 2005, p. 199 (fig. 1). The current seal was in the collection of Kamata Eizokudo, a store specialised in scholar's objects in Osaka active in the early 1900s, an impression of the current seal made by Kamata Eizokudo is included with the current lot (fig. 2).

嘉慶皇帝顥琰，為清朝入關後的第五代皇帝。嘉慶與乾隆父子之間的關係相當微妙，嘉慶繼位後並不能乾綱獨斷，當了太上皇帝的乾隆仍掌握著最高決策，使得嘉慶很難擺脫乾隆時期形成的定式。這也反映於嘉慶寶璽刻製的形式。乾隆時製作了相當數量三方一組的組璽，其中一方為宮殿璽，另外兩方為詩文警句璽，用以說明殿名璽中殿名的含義及來歷。嘉慶帝亦承襲了這種形式，刻製了不下七十組這樣的組璽。此印文為「含英咀華」四字小篆體陽文，與「茗柯精舍」、「泛花代飲」為組璽（見《清代帝后璽印譜》，第九冊，嘉慶卷二，頁200）。關於嘉慶寶璽及組璽的討論，詳見本拍賣拍品3005號郭福祥撰文「『再說嘉慶皇帝周甲延禧之寶』」。

北京故宮藏《嘉慶寶藪》中對此印有明確的著錄，其印文篆法及佈局皆與此吻合。據《嘉慶寶藪》所載，此印材質為昌化石，與其他十一方昌化石寶璽一同置於一匣。清代帝后寶璽中，雖然壽山石所占比重非常龐大，但昌化石亦不在少列，如乾隆帝著名的「敬勝怠」、「惟精惟一」、「乾隆宸翰」大組璽就是昌化石所製。寶璽鏤空雕三螭鈕，古趣盎然時代特徵十分明顯。

此印文亦收錄於《清代帝后璽印譜》，參，嘉慶卷二，北京，2005年，頁185；及《清代帝后璽印集成》，第五冊，北京，2005年，頁199（圖一）。附大阪鎌田榮續堂藏舊鈐原件（圖二）。



seal face
印面



impression
印文

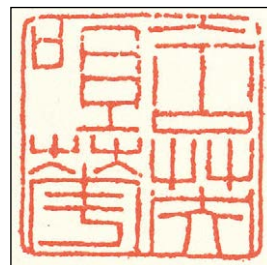


fig. 1 Impression of the current seal included in *Qingdai dihou xiyin jicheng* [Catalogue of Imperial Seals of the Qing Dynasty], Beijing, 2005, p. 199
圖一 此印印文於《清代帝后璽印集成》，北京，2005年，頁199

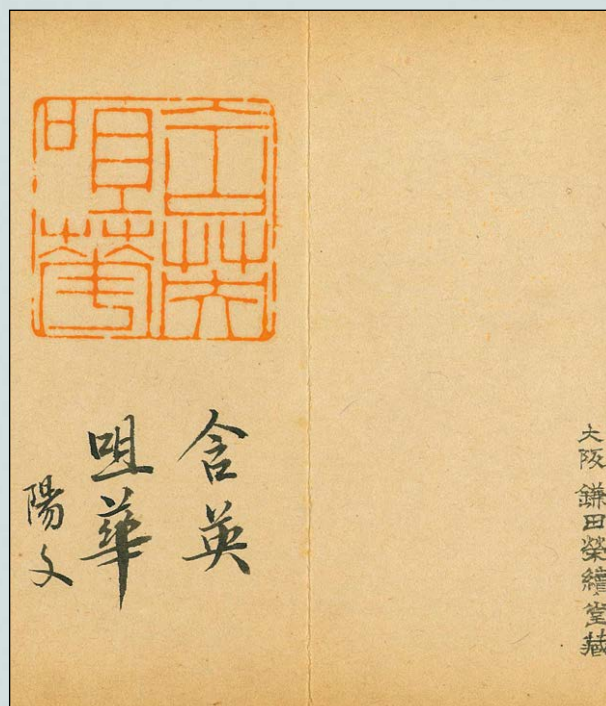


fig. 2 Impression of the current seal made by Kamata Eizokudo
圖二 大阪鎌田榮續堂藏舊鈐





RE-EXAMINING THE IMPERIAL SEAL 'ZHOUJIA YANXI ZHI BAO' OF THE JIAQING EMPEROR

Guo Fuxiang

There are only a few milestones in one's life. For the Emperor, the highest ruler of the empire, his actions during those essential moments invariably dictate the ensuing course of history, and artifacts associated with them subsequently assume great historical significance. This is especially true for the study of seals of the Qing Emperors. A survey of these seals reveals a pattern – a correlation between the recurrence of a certain seal inscription and the Emperor's ideology, interests, and experiences. For the Jiaqing Emperor, the 24th year of his reign (1819) signified an important milestone in his life, as this was the year when he turned sixty-years old, completing a full *jiazi* cycle. The Jiaqing Emperor commissioned the carving of over ten seals bearing the inscription *Zhoujia yanxi zhi bao* to commemorate this landmark event, including the one to be offered at Christie's Hong Kong. I had previously written about this seal when it was last offered in 2015, much of the content has been included here with addition of some further information.

The present seal is carved from greenish-white jade and surmounted by a pair of addorsed dragons. The seal face is carved with six characters, *Zhoujia yanxi zhi bao*, 'Seal of continual joy on the sixtieth birthday'. The seal is consistent in size, text and calligraphic style with one documented and illustrated in the *Jiaqing Baosou*, the Jiaqing Emperor's imperial seal catalogue—including fine details like the slight curvature of the rectangular frame, the modulation of strokes among the characters, and the slight hesitation at the beginnings and ends of the strokes. The motif and the knotting on the accompanied yellow tassel are consistent with those found on other large Qing imperial seals.

The Jiaqing Emperor, originally named Yongyan, was the fifth emperor of the Qing dynasty who ascended the throne at the age of thirty-six. In the 24th year of his reign (1819), Jiaqing turned sixty-years old. In traditional Chinese chronology, this is a significant completion of a cycle known as the *jiazi*, which symbolises an important landmark in one's life, and normally commands large-scale celebrations. However, the modest Jiaqing Emperor instructed officials across the empire against this a year beforehand, he writes, 'When I turned fifty-years old, I forbade officials from sending me extravagant gifts. I will turn sixty next year, which is more significant than fifty as it marks the completion of a full cycle, so I would assume that the officials would want to send me more lavish gifts. However, the affairs of the state still require much rectification, and I admire frugality, thus no birthday celebration nor any elaborate rituals will be held next year. And I instruct, other than regular local tributes, do not present me with any sumptuous furnishings. To those officials coming to the capital to send me good wishes, gifts such as *myi* sceptres, paintings and calligraphy

再說嘉慶皇帝 「周甲延禧之寶」

郭福祥

人的一生中關鍵的就那麼幾步。對於最高統治者皇帝而言，關鍵步驟中的所作所為往往對歷史有重大影響，而在這些關鍵步驟中形成的遺存和遺物也成為文物收藏和研究的重中之重。在清代皇帝御用璽印的研究中，這樣的情形同樣存在。通觀清朝歷代皇帝的御用印璽，可以發現皇帝御用印璽在印文的選取上有這樣一個規律，即同一印文在御用印璽中出現的頻率與皇帝本人的思想、情趣、喜好以及其自身的經歷密切相關，也就是與皇帝在位期間的重大和關鍵節點息息相關。而對於清代的嘉慶皇帝而言，嘉慶二十四年（1819）可以說是他人生中的一個重要節點。這一年正是他六十歲，人生一甲子，因此在他的授意下先後刻製了十幾方「周甲延禧之寶」，凸現出這一特定時刻對嘉慶皇帝的重要意義。香港佳士得公司即將拍賣的「周甲延禧之寶」就是其中的一方。此方「周甲延禧之寶」在2015年曾經拍賣，當時為其撰有研究專文。此次再次由佳士得執拍，重審此寶，重檢文獻，重讀拙文，覺得關於此寶的重要資訊前拙文已經述之甚詳，無法再撰新文，只能將前述拙文之主要部分移錄於此，其後再稍做補充，以為對此寶有興趣者深入瞭解提供助益。

此寶青白玉質，交龍鈕，印文為陽文玉箸篆「周甲延禧之寶」六字。此寶在現藏於北京故宮的《嘉慶寶藪》（嘉慶御璽印譜）中有明確著錄，經與實物比對，無論是體量大小，還是篆法佈局都與該書中的記載完全相合。尤其是一些細節如四周邊框內側稍有弧度和彎曲，印文各字筆劃之間粗細略有差別，筆劃起筆和收筆處有的琢製不精，略顯生硬等，在《寶藪》中的印跡上都有反映。鈕原本的黃色絲綬，頭部的紋飾及固定打結的方法也與清代大型皇帝寶璽的做法一致。

此寶的所有者嘉慶皇帝名顥琰，為清朝入關後的第五代皇帝。繼位時已經三十六歲，至嘉慶二十四年（1819年）正好為

will be accepted, in return, satins and nourishments will be rewarded.¹ The Jiaqing Emperor only did two things to commemorate his sixtieth-year birthday. First, he chose *Zhoujia yanxi zhi bao* as the inscription for a group of special commissioned seals. According to the *Baosou*, more than ten seals in varying sizes and materials bearing this inscription were carved, which the Jiaqing Emperor used the most frequently out of all his seals. Second, on the New Year's Day following his sixtieth-birthday, the Emperor invited court officials and Hanlin scholars to a tea gathering at the Palace of Double Glory, where the Emperor and his guests composed couplets around the theme of *Zhoujia yanxi zhi bao*.² The two events clearly convey the importance of this phrase to the Jiaqing Emperor, with the *Zhoujia yanxi zhi bao* seals serving as a symbolic witness to this great milestone. The seal to be offered by Christie's is among the larger and more impressive from this group.

A study on the present seal reveals the subtle relationship between the Jiaqing Emperor and his father the Qianlong Emperor. Unlike other sovereigns, Jiaqing was deprived of independent rule when he ascended the throne as his retired father, the Supreme Emperor, remained the *de facto* ruler and ultimate decision-maker. This unique situation set the standard throughout Jiaqing's reign. What had been a practice in the Qianlong period also prevailed in the Jiaqing period, and this is reflected in the form and style of Jiaqing's imperial seals. One such example is the carving of seals in the context of a group. During the Qianlong period a considerable number of seals in related groups were produced, each group comprising one principal seal bearing the name of a palace or hall while the others were inscribed with poetic phrases and maxims alluding to the meaning and textual reflection to the first seal. As with his father, a total of seventy groups of seals were carved during Jiaqing's reign, and the present seal belongs to such a group forming a set together with two subsidiary seals, *Zhuangjing riqiang*, 'Maintaining self-dignity and constant improvement', and *Jianxing buxi*, 'Strive ahead with unceasing effort'. This clearly illustrates an inherited style from the Qianlong Emperor and can be compared with Qianlong's seal *Guxi tianzi zhi bao*, 'Seal of the seventy-year-old Emperor', with its subsidiary seal, *Youri zizi*, 'Strive ahead assiduously'. At the age of eighty Qianlong commissioned the seal *Bazheng maonian zhi bao*, 'Seal of an eighty-year-old man embodying the Eight Virtues', and the subsidiary seal *Ziqiang buxi*, 'Improving oneself with unremitting effort', to commemorate his eightieth birthday. Evidently, Jiaqing continued this tradition when he reached the age of sixty. Apart from carving the *Zhoujia yanxi zhi bao* principal seal, there was also the inclusion of two subsidiary seals as mentioned above to form a group. The Qing-scholar Chen Kangqi notes in *Langqian jiuwen sanbi* [Miscellaneous notes of a retired official 3], "In the twenty-fourth year of his reign, the sixty-year-old Emperor Renzong embodied all virtues yet still continued to strive ahead with conscientiousness and compassion. (To commemorate this), he ordered for the carving of two seals bearing the maxims *Zhuangjing ziqiang* and *Jianxing buxi*. Should we not live every single day with unremitting effort?"³ Obviously Jiaqing was purposely imitating his father's style.

The *Palace Archives* from the Imperial Workshops provide clues on when the seal would have been made. An entry dated to the fifteenth day of the eleventh month of the twenty-third year of the Jiaqing reign (1818) may be translated, 'Lu Jinxiang of Maoqin Palace presents: three celadon jade seals in three boxes, a white jade seal in a box, a group of three white jade seals with *kui*-dragon finials in a box, a group of

六十大壽。人生一甲子，按照中國人的傳統，這是人生中一個相當重要的年份，照例應該舉行盛大的慶典。但歷來務實節儉的嘉慶皇帝在之前一年便通過內閣傳諭各地官員說：「朕五旬誕辰，曾先期降旨，不准各督撫進獻金珠玩好等物。來年為朕六旬正誕，該督撫等情殷祝嘏，因朕壽登周甲，又非五旬可比，或欲加意增華，用抒忱悃。惟是吏治未淳，民俗未正，方抱愧之不暇。況朕敦崇節儉，出於本性，來年並不舉行慶典繁儀。著通諭各省督撫，除應進土貢仍循例備進外，所有金珠玉器陳設，仍一概不准進呈。其督撫中有派出屆期來京祝嘏者，准其呈遞如意。暨詩冊書畫，並備賞綢緞，以及食品等件，俾展慶忱。該督撫等務各敬謹凜遵，用副朕諄諄告誡之至意。」¹ 從而取消了全國性的慶典活動。而圍繞著這一主題，嘉慶皇帝只做了兩件相對私人化的事情：一是特別選取「周甲延禧之寶」為印文製成寶璽作為紀念。根據嘉慶《寶藪》，當時刻製了不同質地大大小小共十幾方「周甲延禧之寶」，是嘉慶皇帝御用寶璽中使用頻率最高的印文。二是在第二年的元旦新正，在重華宮茶宴廷臣及內廷翰林。君臣之間即以《周甲延禧之寶》為題作詩聯句，曆述其人生經歷和思想主張。² 可見嘉慶帝對「周甲延禧之寶」所蘊涵的意義的看重，可以說「周甲延禧之寶」是嘉慶皇帝重要人生階段的標誌性寶璽。而佳士得公司此次拍賣者則是其中體量較大的一方。

透過「周甲延禧之寶」製作的背景，我們可以感受到嘉慶與乾隆父子之間微妙的關係。與其他皇帝不同的是，嘉慶繼位後並不能乾綱獨斷，當了太上皇帝的乾隆仍掌握著最高決策權。這種特殊的經歷，使得嘉慶很難擺脫乾隆時期形成的定式。乾隆時期的一切似乎都以其慣性在嘉慶朝向前滾動，這種慣性在嘉慶的寶璽中也有不折不扣的表現。一個例子是組璽的刻製。乾隆時製作了相當數量三方一組的組璽，其中一方為宮殿璽，另外兩方為詩文警句璽，用以說明殿名璽中殿名的含義及來歷。嘉慶帝亦步乾隆之後塵，刻製了不下七十組這樣的組璽。另一個例子就是「周甲延禧之寶」及其副章「莊敬日強」、「健行不息」的刻製。乾隆在七十歲時刻「古稀天子之寶」並配以「猶日孜孜」副章，八十歲時刻「八徵耄念之寶」並配以「自強不息」副章，用以紀念聖壽，鞭策自己。而嘉慶六十歲時亦有同樣的舉措，在刻「周甲延禧之寶」的同時，還刻「莊敬日強」、「健行不息」二璽配成一組，「嘉慶二十四年，仁宗皇帝聖壽六十，包元履德，惴惴矜矜，乃命以「莊敬日強、健行不息」二語，分鑄寶璽，非所謂日慎一日歟？」³ 其行為與乾隆如出一轍，明顯地感覺到嘉慶帝在具體行為上對乾隆的刻意模仿。

關於這方「周甲延禧之寶」製作的具體時間，清宮造辦處活計檔為我們提供了相關線索。嘉慶二十三年（1818年）十一月十五日「員外郎百福來說，懋勤殿太監呂進祥交：青玉寶三方配做三匣、白玉寶一方配做一匣、白玉夔龍寶一分計三方共配做一匣、白玉蛟龍寶一分計三方共配做一匣、白玉雲龍寶一分計三方共配做一匣，傳旨：著發往蘇州照依寶上粘貼原文加工細刻，要深。配做純厚紫檀木巴達嗎座素罩蓋匣，務於年內送京呈進，欽此。」⁴ 檔案中雖然沒有所製印章的印

three white jade seals with *jiao*-dragon finials in a box, a group of three white jade seals with dragons and clouds in a box. The Emperor decrees, send these to Suzhou and have the inscriptions finely and deeply carved according to what is written on the label of each box. Make *zitan* boxes for the seals and have everything delivered to the capital within this year.¹⁴ Although the entry does not mention the exact content of the seal inscription, the descriptions of the materials, packaging, and groupings correspond to the four large *Zhoujia yanxi zhi bao* seals and three white jade *Zhoujia yanxi zhi bao* seal groups recorded in the last section of the *Jiaqing Baosou*, to which the present seal belongs.

The above entry reveals that the inscriptions of the *Zhoujia yanxi zhi bao* seals were carved in the Suzhou Imperial Textile Manufactory and that they had to be completed by the year's end. As the entry dates to the fifteenth day of the eleventh month, the time of carving thus took place between the second half of the eleventh month and the twelfth month, leaving the carvers just about a month's time to complete the task. Such a stringent time constraint may explain the rigidity of certain strokes found on the current seal.

There are two points worth further exploration here. First is the meaning behind the phrase *Zhoujia yanxi zhi bao*. During the tea gathering in 1820, the Jiaqing Emperor explained that the *Zhoujia yanxi zhi bao* seals were commissioned as a symbolic tool to extend the blessings associated with his sixtieth-birthday to people across his empire, since *zhoujia* refers to the completion of a *jiazi* cycle, *xi* has the meaning of joy and auspiciousness, and *yan* means to extend.⁵ Second, a survey of the Palace Archives and the Jiaqing Emperor's imperial poems reveals that the events surrounding the production of *Zhoujia yanxi zhi bao* seals lasted for more than three years, from the eleventh month of the twenty-third year to the first month of the twenty-fifth year of the Jiaqing reign. The long production time coupled with the Emperor's deliberate elaboration on the intent of this special commission clearly underline the importance of the *Zhoujia yanxi zhi bao* seals and distinguish them among the imperial seals.

The *Zhoujia yanxi zhi bao* seals are among the very last seals commissioned by Jiaqing and these were used for marking the Emperor's own paintings and calligraphic works. *Zhuangjing riqiang* often appears at the beginning with *Zhoujia yanxi zhi bao* and *Jianqiang buxi* at the end of his works. However, due to its relatively large size, the present *Zhoujia yanxi zhi bao* seal often appears alone on Jiaqing's works. This seal is carved from greenish-white jade of exceptional quality devoid of impurities. The double-dragon finial is exquisitely carved and vividly rendered. Particularly worth noting is the silk sash, although now detached and slightly fractured, is still in rather good condition, which is rare among imperial seals sold in past auctions.

文，但將此條檔案記述的寶璽材質、裝匣、分組等情況與嘉慶《寶藪》著錄的「周甲延禧之寶」及相關組璽核對，發現二者完全一致，基本可以推斷檔案中所記錄製作的這些寶璽就是嘉慶《寶藪》最後著錄的四方大型「周甲延禧之寶」和三組白玉「周甲延禧之寶」、「健行不息」、「莊敬日強」組璽，其中就包括此次即將拍賣的這方「周甲延禧之寶」。從檔案可知，這些「周甲延禧之寶」和相關組璽印文的刻制是由蘇州織造完成的，刻制的具體時間是嘉慶二十三年十一月下旬至十二月。交付活計時嘉慶帝要求蘇州方面刻印時要加工細刻，字口要深，並配匣盛裝，務必於年底送京呈進，在短短一個月內要將這些寶璽刻製完成，實在是有些強人所難。這可以很好地解釋為什麼此方寶璽在印文琢刻方面會出現局部的生硬之處。

關於此寶，有以下兩點需要進一步補充：一是借「周甲延禧之寶」製作之際，嘉慶皇帝對自己的一生進行了全面總結，闡明了「周甲延禧」的真實含義。嘉慶皇帝在嘉慶二十五年（1820）正月舉行的君臣《周甲延禧之寶聯句》中講到「周甲延禧之寶」製作的本意，「昨歲六旬萬壽，覃敷恩澤，普賜寰區。蓋以一人之甄祝儲庥，即萬姓之久安長治，允宜刻玉紀年，鏤文介祉。爰命廷臣精選良玉，刻篆曰‘周甲延禧之寶’，惟願世登仁壽，戶慶盈甯，薄海均禧，綿延罔斁。」⁵ 這裡的「禧」字具有幸福吉祥的意義，也就是說紀年周甲，身體強健，這是嘉慶皇帝的自身之禧。由皇帝的自身之禧而延伸至四海天下，成為百姓之禧，物阜民豐，天下和諧，這正是嘉慶皇帝「周甲延禧」的真實義，也是他製作「周甲延禧之寶」的真實意圖。二是從前述造辦處活計檔案和嘉慶皇帝的御製詩文，可知圍繞「周甲延禧之寶」製作和相關的活動跨越了三個年頭，從嘉慶二十三年十一月一直延伸到嘉慶二十五年正月。而且通過君臣間的《周甲延禧之寶聯句》，詳細記錄了「周甲延禧之寶」的製作背景和過程，這在嘉慶皇帝的所有寶璽中是不多見的，可見此寶對於嘉慶皇帝具有重要意義。

總之，「周甲延禧之寶」及其組璽是嘉慶皇帝一生最後製作的幾方寶璽之一，鈐用於其晚年的御筆書畫之上，一般以「莊敬日強」為引首，以「周甲延禧之寶」、「健行不息」為壓角。而此方「周甲延禧之寶」由於體量較大，故只在較大的書畫作品上單獨鈐用。此寶用溫潤細膩，質地純淨的青白玉刻製，龍鈕雕制精細，形象生動，尤其原本絲綬還保存著，這在過去拍賣過的清帝寶璽中也是不多見的，十分難得。

1. Daqing Renzong Ruihuangdi shilu [Veritable records of the Emperor Jiaqing of Great Qing], *juan* 339, second month of the twenty-third year of the Jiaqing reign.
2. Daqing Renzong Ruihuangdi shilu [Veritable records of the Emperor Jiaqing of Great Qing], *juan* 366, first month of the twenty-fifth year of the Jiaqing reign.
3. Chen Kangqi [Qing Dynasty], *Langqian jiwen sanbi* [Miscellaneous notes of a retired official 3], *juan* 2, Beijing, 1984.
4. 'Dangfang xingwen' dated to the eleventh month of the twenty-third year of the Jiaqing reign, *Zaobanchu gezuo huojing qingdang* [Records of the Imperial Workshops] preserved in the Chinese First Historical Archive.
5. Qing Renzong yuzhishi yuji [Imperial poems by the Emperor Jiaqing, supplement], *juan* 1.

1. 《大清仁宗睿皇帝實錄》卷 339，嘉慶二十三年二月。
2. 《大清仁宗睿皇帝實錄》卷 366，嘉慶二十五年正月。
3. [清]陳康祺：《郎潛紀聞三筆》卷二。北京：中華書局，1984 年。
4. 中國第一歷史檔案館藏：《造辦處各作活計清檔》，嘉慶二十三年十一月“檔房行文”。
5. 《清仁宗御製詩餘集》卷 1。

3011

A HIGHLY IMPORTANT IMPERIAL WHITE JADE
'ZHOUJIA YANXI ZHI BAO' SEAL
JIAQING PERIOD (1796-1820)

The square seal platform is surmounted by a mythical double-headed beast carved recumbent with a scaly body, the conjoined mid-body pierced with an aperture and with its original yellow silk braid terminating in knotted tassels, the base is carved in *intaglio*, *zhuwen* with six characters, *Zhoujia yanxi zhi bao*, 'A treasure in auspicious celebration of a sixtieth birthday', the stone of pale celadon tone with areas of russet inclusions.

3 $\frac{1}{16}$ x 3 $\frac{3}{4}$ x 3 $\frac{3}{4}$ in. (9.7 x 9.6 x 9.6 cm), box

HK\$18,000,000-24,000,000 US\$2,400,000-3,100,000

PROVENANCE

A French family collection, acquired in the late 19th century, and thence by descent

Sold at Christie's Hong Kong, 30 May 2005, lot 1235

EXHIBITED

National Museum of History, Taipei, *Ching Wan Society Twentieth Anniversary Exhibition*, 20 October – 9 December 2012

LITERATURE

Ching Wan Society Twentieth Anniversary Exhibition: Objects of vertu, Taipei, 2012, pp. 16-17

The impression of the current seal is included in *Qingdai dihou xiyin pu* [An Album of Impressions of the Qing-dynasty Emperors and Empresses' Seals], Jiaqing *juan* 2, Beijing, 2005, p. 203; and in *Qingdai dihou xiyin jicheng* [Catalogue of Imperial Seals of the Qing Dynasty], vol. 5, Beijing, 2005, p. 257.

清嘉慶 御製白玉交龍鈕「周甲延禧之寶」方璽

來源

法國私人家族舊藏，於十九世紀末入藏，後於家族流傳香港佳士得，2005 年 5 月 30 日，拍品 1235 號

展覽

國立歷史博物館，台北，《清翫雅集廿周年慶藏展》，2012 年 10 月 20 日至 2012 年 12 月 9 日

著錄

《清翫雅集廿周年慶收藏展 – 珍玩》，台北，2012 年，頁 16-17

此寶青白玉質，交龍鈕，印文為玉箸篆「周甲延禧之寶」六字。

此印文收錄於《清代帝后璽印譜》，嘉慶卷二，北京，2005 年，頁 203，及《清代帝后璽印集成》（五），北京，2005 年，頁 257。



seal face
印面



impression
印文



3012

A SET OF FIVE IMPERIAL INK CAKES IN A FITTED LACQUER 'DRAGON' BOX AND COVER

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

The set comprises five ink cakes of various shapes, including: a musical chime, moulded on one narrow side with the inscription *Wensu ge mo* 'Origin of Culture Pavilion ink'; a halved handscroll, inscribed *Wenjin ge mo* 'Cultural Heritage Pavilion ink'; an oval, inscribed *Wenyuan ge mo* 'Source of Culture Pavilion ink'; and a fan, inscribed *Wenjin ge mo* 'Traces of Culture Pavilion ink', each moulded on one side with pictorial depiction of the respective pavilions noted, the other side with gilt dedicatory poems and moulded on another narrow side with the reign mark *Qianlong nianzhi* 'made in the Qianlong period'; together with a circular ink cake inscribed in the centre in gilt with the characters *yuzhi* 'by Imperial command' and moulded on the reverse with a western clock encircled by animals of the Chinese zodiac. The set is contained within a black lacquer box, the cover painted in gold and red lacquer depicting a ferocious five-clawed dragon in pursuit of a flaming pearl amidst flames and cloud scrolls, the interior is lined with brocade underneath Imperial yellow silk. Lacquer box: 13 3/8 x 11 1/8 in. (34.6 x 29.6 cm.), box

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Sold at Christie's Hong Kong, 16 January 1989, lot 344

The Mary and George Bloch Collection

Sold at Sotheby's Hong Kong, 23 October 2005, lot 11

The inscriptions and depictions found on the current set of Imperial ink cakes suggest they represent 'The Four Literary Pavilions'. During the Qianlong reign, under the leadership of scholar-official Ji Xiaolan, the compilation of *Siku Quanshu* (The Imperial Manuscript Library) which includes all major Chinese classics, was completed. Seven pavilions were constructed to house copies of the *Siku Quanshu*. The current ink cakes represent four of these important pavilions.

There is an identical set of ink cakes in the Palace Museum Collection, also in its original box similarly lined with yellow silk, but of black lacquer with a title inlaid with mother-of-pearl, illustrated in *The Four Treasures of the Study - Inksticks and Writing Brushes*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2005, no. 99 (fig. 1). For other examples of imperial ink cake sets in their original boxes, refer to one set, dated to Qianlong thirtieth year, sold at Christie's Hong Kong, 30 November 2016, lot 3223; and another set from the Qing Court Collection in the Beijing Palace Museum, illustrated in *Zhongguo wenfang sibao quanji* (1): Mo, vol.1, Beijing, 2007, p. 164, no. 167.

清乾隆 御製四庫文閣詩集錦墨及描金彩漆龍紋蓋盒

「乾隆年製」楷書印款

御製墨共五錠，全部背面刻填金乾隆御題詩，其中四錠側面陽文「乾隆年製」楷書款，另一側分別書「文淵閣墨」、「文源閣墨」、「文溯閣墨」、「文津閣墨」，一面模印亭台樓閣圖。中間圓形墨一面中間書填金「御製」篆書款，另一面印西洋鐘及十二生肖紋飾。配原裝黑漆盒。盒蓋以金紅漆繪舞爪騰龍抱珠圖。

來源

香港佳士得，1989年1月16日，拍品344號

瑪麗及莊智博珍藏

香港蘇富比，2005年10月23日，拍品11號

水松石山房珍藏

此套御墨表現的，是收貯《四庫全書》的四庫文閣。乾隆年間，朝廷命紀昀為首，組織編集大型叢書《四庫全書》，成書後建造南北七座書閣貯藏，墨上所書的文淵閣、文源閣、文溯閣、文津閣，即為北四閣。北京故宮有一套一樣的四庫文閣詩集錦墨，同樣五錠，惟所配匣子不一樣，為素黑漆盒，盒蓋書「御製四庫文閣詩墨」，著錄於故宮博物院藏文物珍品全集《文房四寶·筆墨》，香港，2005年，圖版99號（圖一）。

亦有其他乾隆御墨及漆匣例子，可資參考，包括乾隆三十年御製棉花圖詩墨上函一套八錠，2016年11月30日於香港佳士得拍賣，拍品3223號；一套藏北京故宮博物院，著錄於《中國文房四寶全集：墨》，第1冊，北京，2007年，164頁，編號167。



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





3013

PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3013

AN IMPERIAL YELLOW JADE INSCRIBED ARCHER'S RING

QIANLONG INSCRIBED YUTU MARK AND OF THE PERIOD (1736-1795)

The ring is of characteristic cylindrical shape. The exterior is well incised with an Imperial poem written by the Qianlong Emperor between key-fret borders. The stone is of a pale yellowish-beige colour with fine russet striations.

1 in. (2.6 cm.) high

HK\$150,000-200,000

US\$20,000-26,000

The poem inscribed on the archer's ring is recorded in *Qing Gaozong Yuzhishi* (Imperial Poems of the Qianlong Emperor), vol. 2 p. 43, p. 8.

清乾隆 黃玉御題詩扳指 「乾隆御題」款

扳指上以回紋規矩鎖邊，並淺刻御題詩云：「牙角徒傳古，璚琳復見茲。虛中象離卦，圓外月盈規。詎止佩環用，兼成弓矢資。誰能連命中，差不愧瓊奇。」末端再書「乾隆御題」。詩文出自《清高宗御製詩二集·卷四十三·頁8·詠玉韞》。

來源

郭克禮珍藏

3014

AN IMPERIAL INSCRIBED SHE OVAL INKSTONE QIANLONG YUMING MARK AND OF THE PERIOD (1736-1795)

The top of the oval inkstone is carved with a smooth grinding surface and a shallow well, framed by beaded edges. The reverse is incised and gilt with an imperial poem by the Qianlong Emperor ending with *Qianlong yuming* 'Imperially inscribed by Qianlong', followed by two seals *Qian*, and *long*. The side is incised and gilt with a ten-character inscription, *Fang Han Weiyang zhuan haitian chuyue yan*, 'Moon rising above sea' inkstone, in emulation of an inkstone made of terracotta roof tile from the Han-dynasty Weiyang Palace'.

5 1/2 in. (14.2 cm) long, gilt-decorated box and cover, brocade box

HK\$220,000-400,000

US\$29,000-51,000

A nearly identical inkstone with the same inscription is illustrated in *Xiqing Yanpu* 'A Compendium of the Qianlong Emperor's Imperial Inkstone Collection', with the actual inkstone, carved from Duan stone, in the collection of The National Palace Museum, Taipei, see *The National Palace Museum's Ancient Inkstones Illustrated in the Imperial Catalogue His-ch'ing yen-p'u*, Taipei, 1997, no. 89. The imperial poem is recorded in *Qing Gaozong yuzhi shiwen quanji: yuzhiwen*, vol. 2, juan 39 (fig. 1).

清乾隆 仿漢未央甄海天初月歛硯

硯作橢圓式，硯面光素平整，墨池狀如海月初升。硯首壁鐫楷書：「仿漢未央甄海天初月硯」十字。硯背正平鐫清高宗御題銘一首，楷書：「海天初月昇於水，素華朗照清莫比，鄼侯之甄曾無此，誰與題名難議擬，翰筵靜用實佳矣，拙思啓秘有若是。」款題：「乾隆御銘」，鈐寶：「乾」「隆」圓方連珠印。配隨形描金硯盒。

《欽定四庫全書西清硯譜》卷二十四，頁三 - 六，載「仿漢未央甄海天初月硯」與此形制、硯銘相同。其說明曰：「考明高濂遵生八牋，稱未央磚頭硯色黃黑，扣之聲清而堅，上有建安十五年字，硯蓋仿此爲之而不摹建安十五年五字。」台北故宮博物院藏端石「仿漢未央甄海天初月硯」爲其實物，見《西清硯譜古硯特展》，台北，1997年，圖版89號。此首御題詩收錄於《清高宗御製詩文全集》，第十冊，御製文二集，卷三十九（圖一）。



base
底部

fig. 1
圖一



3015

AN IMPERIAL INSCRIBED DUAN INKSTONE

QIANLONG PERIOD (1736-1795)

Of square section, the inkstone is decorated on each vertical side of the exterior with a *taotie* mask suspending an applied bronze loop ring, flanked by a pair of confronted *kui* phoenix, all reserved on a *leiwu* ground. The hollowed base is carved with an archaistic square seal to the centre, *yi zisun*, 'blessings for future generations', surrounded by an Imperial poem signed *Qianlong yuti*, 'Imperial composition by the Emperor Qianlong', followed by a seal *de chong fu*, 'Virtue within'. The surface is applied with a russet and green lacquer to imitate painted bronze.

5 1/8 in. (13 cm.) square, Japanese wood box

HK\$400,000-500,000

US\$52,000-64,000

PROVENANCE

Seikado, Tokyo

LITERATURE

Seikado, *Koken*, vol. 41, Tokyo, 1985

Compare a smaller *chengni* inkstone of similar style also from the Qianlong period in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum – The Four Treasures of the Study – Writing Paper and Inkstones*, Hong Kong, 2005, pp. 146-147, no. 97 (fig. 1). The imperial poem is recorded in *Qing Gaozong yuzhi shiwen quanji*: *yuzhishi*, vol. 4, *juan* 82 (fig. 2).

清乾隆 端石仿唐石渠硯

來源

精華堂，東京

著錄

精華堂，《古硯》，第 41 卷，東京，1985 年

硯呈方形，硯堂深凹，四周起寬棱，上作雷紋，內四方墨堂。四側各飾雷紋、綴獸面銅環及一對夔龍紋。硯背深凹，四方中心刻「宜子孫」方印，周邊刻乾隆御題詩一首：「石渠唐硯貯西清，趙宋端溪此仿成。雖曰文房聚所好，欲因題句輒慙生，乾隆御題」。後隨「德充符」印。硯通體敷飾仿古青銅皮殼，紋飾古樸。

北京故宮博物院藏有一件較小但型制及紋飾與此十分相似的澄泥仿古石渠硯，見故宮博物院藏文物珍品全集《文房四寶·紙硯》，香港，2005，圖版 97 號（圖一）。此首御題詩收錄於《清高宗御製詩文全集》，第七冊，御製詩四集，卷八十二（圖二）。



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

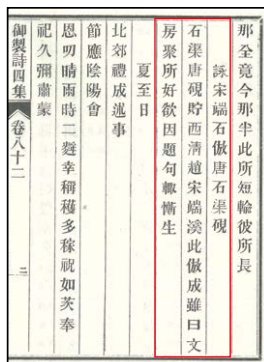


fig. 2
圖二



back
背面



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3016

AN IMPERIALLY INSCRIBED AND GILT PALE
CELADON JADE TABLE SCREEN

QIANLONG PERIOD (1736-1795)

The plaque is incised and gilt-decorated on one side with a stream running through a bamboo grove. The reverse is inscribed and gilt with an Imperial poem bearing the title, *Yuti zhulin shanquan tu*, 'Inscribed by Imperial Command, bamboo grove by a river', followed by the seals *Suobao Weixian*, 'To recognise these as treasures of a wise man', and *Qianlong Yubi*, 'Imperially inscribed by the Qianlong Emperor'. All are framed within key-fret borders. The stone is of pale celadon tone with areas of inclusions, some of which are cleverly utilized to depict water ripples.

Jade plaque: 6 1/8 x 4 1/4 in. (15.7 x 10.8 cm.) wide

HK\$400,000-600,000

US\$52,000-77,000

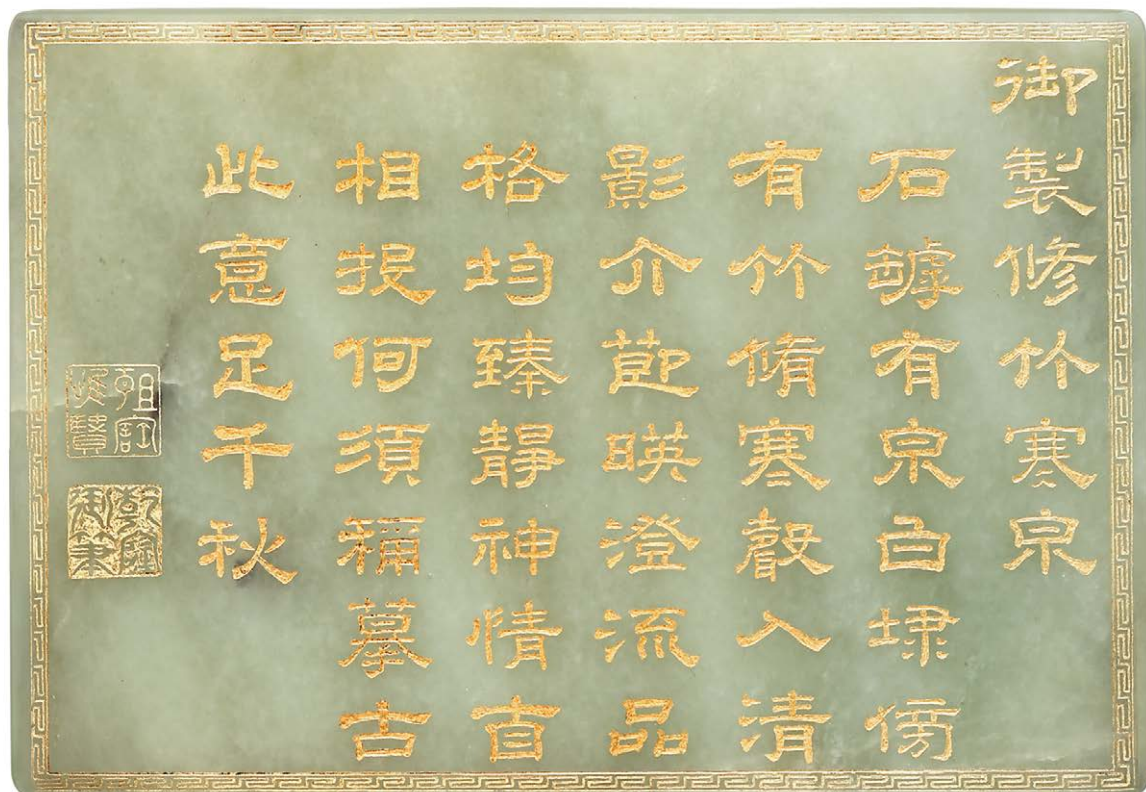
清乾隆 青白玉描金御題詩竹林山泉圖插屏

「乾隆御筆」篆書款

玉屏一面陰刻描金題詩，詩云：「石罇有泉白，埭傍有竹修；寒聲入清影，介節映澄流。品格均臻靜，神情自相投；何須稱摹古，此意足千秋。」出自《乾隆御製鑒賞名畫題詩錄·卷九十三·題王翬摹古十二幀·修竹寒泉》。末端鈐印：「所寶惟賢」及「乾隆御筆」。

來源

郭克禮珍藏



PROPERTY FROM A EUROPEAN COLLECTION

3017

AN IMPERIAL INSCRIBED 'CHICKEN BONE' JADE
'TEA POEM' BOWL

QIANLONG YUTU MARK, DATED BINGYIN YEAR, CORRESPONDING
TO 1746 AND OF THE PERIOD

The bowl is finely carved standing on a ring foot rising to flaring walls. The exterior is delicately incised with the Qianlong Emperor's imperial poem 'Sanqing cha' (Tea of Three Purities), and is dated *bingyin* cyclical year. The jade is of a semi-opaque creamy tone with grey and brown inclusions.

4 $\frac{3}{4}$ in. (12.2 cm.) diam., box

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

US\$200,000-330,000

It is rare to find bowls of this type in 'chicken bone' jade. On his return journey of a visit to Mount Wutai in the 11th year of his reign (1746), the Qianlong emperor and his entourage sojourned to make tea using fallen snow. In the brew, as well as Longjing tea leaves, were the additions of prunus, pine nut kernels and finger citrus. It was this concoction that inspired the Emperor to compose the present poem, *Sanqing cha*, 'Tea of Three Purities'.

Compare the present lot with bowls bearing the same poem carved from jade, including two white jade bowl and covers, one in the Royal Collections Trust first acquired by Queen Mary, accession no. RCIN 11636 and illustrated in John Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen: Volume III*, London, 2016, and another sold at Christie's Hong Kong, 26 November 2014, lot 2931; and a spinach-green jade bowl sold at Sotheby's Hong Kong, 8 April 2013, lot 3009.

Compare the present lot with two porcelain examples, one in iron red and the other in underglaze blue, in the collection of 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, p. 169, no. 142 (both bowls).

清乾隆 御製雞骨玉「三清茶」御製詩盃
《乾隆丙寅小春御題》款

盃撇口，深弧腹，圈足。盃壁刻：

「梅花色不妖佛手香且潔
松實味芳腴三品殊清絕
烹以折腳鐺沃之承筐雪
火候辨魚蟹鼎煙迭生滅
越甌潑仙乳氈廬適禪悅
五蘊淨太半可悟不可說
馥馥兜羅遞活活雲漿澈
偃佺遺可餐林逋賞時別
懶舉趙州案頗笑玉川譎
寒宵聽行漏古月看懸玦
軟飽趁幾餘敲吟興無竭
乾隆丙寅小春御題」

清朝皇帝都喜歡喝茶，以乾隆帝為甚。據說乾隆一天早、中、晚要喝三回，從不間斷，此為他養身法之一。他晚年退位後，在北海鏡清齋內專設「焙茶塢」，悠閒品茶。他對品茶鑒水頗有心得，作了幾十首御製茶詩存世。其中最為後人津津樂道的是他秋巡五台山後，回程至定興遇雪，於帳中與群臣共品三清茶時所賦《三清茶》詩。「三清茶」是以貢茶為主，佐以梅花、松子、佛手、雪水沖泡而成的香茶。乾隆還特為「三清茶」製作瓷、玉、漆等不同質地的茶具，自乾隆八年起每年廣邀群臣在重華宮舉行三清茶宴。

類似的玉「三清茶」盃可參考：英國皇家收藏基金會一件白玉蓋盃，藏品編號 RCIN 11636，戴於 John Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen: Volume III*》，倫敦，2016 年；一件白玉蓋盃售於香港佳士得拍賣，2014 年 11 月 26 號，拍品 2931；再一件碧玉盃於香港蘇富比 2013 年 4 月 8 日拍賣，拍品 3009 號。

台北國立故宮博物院藏有一件礬紅彩及一件青花例子，見《清康熙乾隆名瓷特展》，台北，1986 年，圖版 162。



乾隆丙子
寅年小春月
御題
梅花色不紅
佛手香
且潔

方書受小球大球誦天
其申命用休書綏萬邦
屢豐年誦萬物皆致養
焉易
壽
天保定爾誦萬壽無疆
強書保合太和易身其康
信波南山誦引以翼
惟曰欲至于萬年書



御製三星贊

福

我受命溥將

誡降福

璫璫大元亨易用

敷錫厥庶民書豈弟君

子誡受天之祐誡永言

保之誡俾緝熙于純嘏

誡祿

俾爾戩穀誡受天百祿

誡惠我無疆誡寵綏卯



THE PROPERTY OF AN ASIAN COLLECTION

3018

A SUPERB IMPERIAL SPINACH-GREEN JADE
TABLE SCREEN

QIANLONG PERIOD (1736-1795)

Of rectangular section, the screen is deeply carved on one side with a mountain landscape scene depicting Shoulao, God of Longevity, flanked by a deer on one side and the other with an attendant bearing a platter of peaches, all on a bridge leading into the distance with two figures dressed in scholar's robes representing Fu Xing, God of Fortune, and Lu Xing, God of Emolument, detailed with tall pine trees, all below an Imperial poem, *Yuzhi Sanxing Zan*, 'In Praise of the Three Star Gods by Imperial Command', incised and gilt on the rock. The reverse is plain. The stone is of a rich green tone mottled with black flecks.

6 3/8 x 9 in. (16.2 x 22.4 cm.), stand, box

HK\$4,800,000-6,500,000

US\$620,000-830,000

PROVENANCE

Robert Hanzel, Chicago, Illinois

Property from the Estate of William Hanzel, sold at Sotheby's Hong Kong, 19 November 1985, lot 50

Important Chinese Jades From the Personal Collection of Alan and Simone Hartman, sold at Christie's Hong Kong, 28 November 2006, lot 1365

EXHIBITED

Christie's New York, 13-26 March 2001

Museum of Fine Arts, Boston, August 2003 - December 2004

National Museum of History, Taipei, *Ching Wan Society Twentieth Anniversary Exhibition*, 20 October - 9 December 2012

LITERATURE

Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no. 124

Ching Wan Society Twentieth Anniversary Exhibition: Objects of vertu, Taipei, 2012, pp. 82-83

清乾隆 御製碧玉三星贊插屏

來源

Robert Hanzel, 芝加哥

William Hanzel 專場拍賣, 香港蘇富比, 1985 年 11 月 19 日, 拍品 50 號

瑰玉清雕 - 重要玉器珍藏, 香港佳士得, 2006 年 11 月 28 日, 拍品 1365 號

展覽

紐約佳士得, 2001 年 3 月 13 至 2001 年 3 月 26 日

波士頓美術館, 2003 年 8 月至 2004 年 12 月

國立歷史博物館, 台北, 《清翫雅集廿周年慶收藏展》, 2012 年 10 月 20 日至 2012 年 12 月 9 日

著錄

Robert Kleiner, 《Chinese Jades from the Collection of Alan and Simone Hartman》, 香港, 1996 年, 圖版 124

《清翫雅集廿周年慶收藏展 - 珍玩》, 台北, 2012 年, 頁 82-83

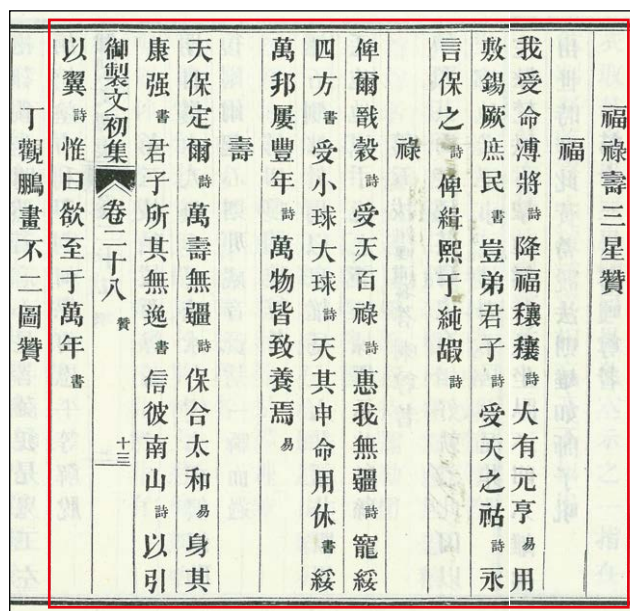


fig. 1 'Praise of the Three Star Gods: Fu Xing, Lu Xing and Shou Xing', *Qing Gaozong yuzhi shiwen quanji: yuzhiwen*, vol. 1, juan 28

圖一「福祿壽三星贊」,《清高宗御製文全集》,第十冊,御製文初集,卷二十八



3018 Continued

The inscribed text is a compilation by Emperor Qianlong of different verses taken from ancient Classics in praise of the Three Star Gods: Fu Xing, Lu Xing and Shou Xing, is recorded in *Qing Gaozong yuzhi shiwen quanji: yuzhiwen*, vol. 1, juan 28 (fig. 1).

On this plaque and in the poem, the Three Star Gods of Daoism form the main subject-matter: Shou Xing (Shou Lao), Fu Xing and Lu Xing, representing longevity, happiness and emolument respectively. Each deity is shown with his own attribute, which are also auspicious symbols in their own right. Shou Lao, the oldest of the three Star Gods, is characteristically shown with a staff and a peach of longevity, or a platter in this case. Fu Xing is usually depicted surrounded by children and Lu Xing, holding a scroll of law.

The intricate style and quality of the carving of this screen is comparable to that on a group of finely carved spinach-green jade brush pots of the same period, such as the example carved with a tribute scene in the Metropolitan Museum of Art, New York, gift of Heber R. Bishop, accession number: 02.18.683a (fig. 2), another carved with the Six Sages in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Jadeaware, III*, Hong Kong, 1995, no. 169; and a further example carved with the Four Noble Professions also from the Alan and Simone Hartman collection, sold at Christie's Hong Kong, 27 November 2007, lot 1521. Compare also to a spinach-green jade circular panel accompanied by a cloisonné stand from the Irving collection, sold at Christie's New York, 20 March 2019, lot 821.

The screen was clearly carved to accommodate a particular poem, as the inscription occupies an especially large area. The stand, made of primarily *zitan* and inlaid with an openwork boxwood plaque, is of very high quality and was probably made for the piece. It is very likely that the stand comes from a matched series as it is very similar to another stand supporting a circular spinach jade table screen; cf. Roger Keverne (ed.), *Jade*, London, 1991, p. 183, fig. 138.



fig. 2 A spinach-green jade brush pot carved with tribute scene. Qianlong period (1736-1795)

Gift of Heber R. Bishop, 1902. The Metropolitan Museum of Art
圖二 清乾隆 碧玉雕八蠻進寶圖筆筒
1902年由畢曉普遺贈予紐約大都會博物館

碧玉。浮雕加深雕技法，雕福、祿、壽三星，仙童們手捧壽禮伺候在側，小鹿回首輕倚壽老，松石樓閣互相輝映。山崖岩石盤踞四周，山石間有淙淙流水。中間鐫刻描金乾隆御製文「福祿壽三星贊」一首，其文字集《書》、《詩》、《易》三經經文而成，其收錄於《清高宗御製文全集》，第十冊，御製文初集，卷二十八（圖一）。

「福祿壽三星贊」刻文如下：

福 “我受命溥將〔詩〕。降福穰穰〔詩〕。
大有元亨〔易〕。用敷錫厥庶民〔書〕。
豈弟君子〔詩〕。受天之祜〔詩〕。
永言保之〔詩〕俾緝熙于純嘏〔詩〕。

祿 俾爾戩穀〔詩〕。受天百祿〔詩〕。
惠我無疆〔詩〕。寵綏四方〔書〕。
受小球大球〔詩〕。天其申命用休〔書〕。
綏萬邦屢豐年〔詩〕萬物皆致養焉〔易〕。

壽 天保定爾〔詩〕。萬壽無疆〔詩〕。
保合太和〔易〕。身其康強〔書〕。
君子所其無逸〔書〕。信彼南山〔詩〕。
以引以翼〔詩〕。惟曰欲至于萬年〔書〕。

此碧玉插屏色如菠菜葉，其中還有含銅礦物質的黑色斑點，顯出深淺不同的層次，增加了立體感。此插屏上多層次的深雕陰刻風格常見於乾隆時期盛行的畫意玉器，展現了如同繪畫般的視覺效果。風格類似的其他同期碧玉近似例以筆筒為多，參考紐約大都會博物館藏畢曉普遺贈八蠻進寶圖筆筒，典藏編號02.18.683a（圖二）；北京故宮博物院藏竹溪六逸圖筆筒，見故宮博物院藏珍品全集《玉器（下）》，香港，1995，圖版169；哈特曼伉儷舊藏漁樵耕讀圖筆筒，2007年11月27日於香港佳士得拍賣，拍品1521號。亦可參考歐雲伉儷舊藏一件雕刻風格類似的璧玉圓插屏連招絲絃瑯座，2019年3月20日於紐約佳士得拍賣，拍品821號。

插屏為清宮的重要陳設品，多配有木座。此屏插座尤其精緻，主要以紫檀雕製，中央嵌黃楊木透雕松石紋飾件，用料與雕刻風格與另一件乾隆碧玉圓屏的座子十分相似，見 Roger Keverne 著《Jade》，圖138。

福、祿、壽在民間流傳為天上三占星。福，意為五福臨門；祿，寓意高官厚祿；壽，寓意長命百歲。中國民間喜歡以福、祿、壽三星的形象作為禮儀交往和日常生活中象徵幸福、吉利、長壽的祝願。



3019

AN EXTREMELY RARE IMPERIALLY INSCRIBED
NANMU 'PINE AND CRANES' WALL PANEL
QIANLONG PERIOD (1736-1795)

The rectangular panel is exquisitely carved in deep relief depicting a pair of cranes, one perched on the base of a pine tree with uplifted head, and the other standing on one leg gazing up at the first. The gnarled pine tree is entwined with vines and extending above the cranes, amidst rocks with bamboo and a flowing stream. An imperial poem is inscribed next to the cranes, followed by a signature 'youhe' and two square seal marks 'qian' and 'long' in scroll border. The panel is enclosed in a plain zitan frame.

77 1/8 x 39 in. (196 cm x 99.2 cm.), including the zitan frame

HK\$2,500,000-3,500,000 US\$330,000-450,000

PROVENANCE

P. C. Lu, Hong Kong, September 1988

Sold at Sotheby's Hong Kong, 15-16 November 1989, lot 509

清乾隆 楠木雕松鶴延年御題詩大掛屏配紫檀框

來源

P. C. Lu, 香港, 1988 年 9 月

香港蘇富比, 1989 年 11 月 15-16 日, 拍品編號 509

水松石山房珍藏

The rectangular panel is exquisitely carved in high rounded relief with a landscape scene depicting a pair of cranes, one perched at the base of a pine tree with head raised, and the other standing on one leg with neck turned looking up at its mate. The gnarled pine tree is entwined with vines and extends above the cranes, before rocks with bamboo and a flowing stream. An imperial twenty-eight characters poem is inscribed in the middle right, followed by a signature 'youhe' and two square seal marks 'qian' and 'long' in scroll borders. The panel is enclosed in a plain zitan frame.

The inscribed poem, originally titled 'A Song for a Carved Wood Screen' was composed by the Qianlong Emperor, in the fifth calendar month of 1782, and is recorded in *Yuzhi Shiji*, *Compilation of Imperial Poems* (fig. 1), and published in *Qing Gaozong Yuzhi Shiwen Quanji* (7), vol. 4, juan 91:11, The National Palace Museum, Taipei, 1976, p.671. The signature *youhe* means 'to the right of the cranes'.

The inscription may be translated as:

Cranes aplenty in the mountain villa, their wings unclipped,
At will, they fly away or they stay.

The 'taixian' (immortals in embryo) cherish this place, now
preserved in carving;

The 'muyan' (wooden bird) somehow bears its resemblance.

Taixian, 'immortals in embryo', on the third line, is a metaphor for cranes, which is referring to immortals that are womb-born instead of egg-born in the Daoist lore. *Muyan*, 'wooden bird', in the last phrase alludes to a parable about longevity by the Daoist philosopher Zhuangzi (476-221BC). On his way to a friend's house for dinner, he saw some trees that were being cut down. One tree was spared from felling and he asked for the reason. He was told that the tree trunk was unusable as timber. Zhuangzi then arrived at his friend's house as dinner was being prepared. One goose among two had been chosen to be butchered for the feast, his friend chose the one which was dumb. Zhuangzi was inspired by both situations to think about the essence to long life, the tree survived because of redundancy, while the goose was sacrificed due to incompetence. The phrase is an analogy for longevity, in which Zhuangzi had concluded that it lies between being useful and useless in life.

The present panel is almost certainly made to a specific Imperial commission. The cranes and pine tree in a mountain landscape depicted on the present panel portrays an image of longevity and the blessing *songhe yannian*, 'may you enjoy a life as long as that of the pine and crane'. Adored and commissioned by the Qianlong emperor, the motif and composition of a pair of cranes beneath a pine tree on the present panel was also seen on various other imperial works of art. A painting by the famous Italian Jesuit who served the Qing imperial court, Giuseppe Castiglione (1688-1768), shows the same composition as the present panel with slightly different motions of the cranes (fig. 2), is in the collection of Shenyang Palace Museum, illustrated in *Langshining Quanji* 1688-1766, Complete Works of Giuseppe Castiglione 1688-1766, Tianjin, 2015. Vol.2, pp.91-93. Another hanging scroll on silk by the renowned Qing court painter Shen Quan (1682-1760) dated to 1759, also depicts the same motif with plums, in the collection of Beijing Palace Museum, was included in the exhibition *China: The Three Emperors 1662-1795*, London, 2005,

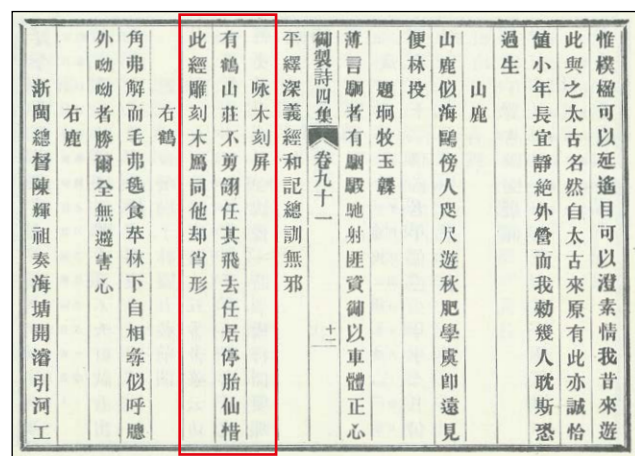


fig. 1 'A song for a carved wood screen',
Qing Gaozong yuzhi shiwen quanji: yuzhishi, vol. 4, juan 91
圖一「咏木刻屏」《清高宗御製詩四集》, 卷 91



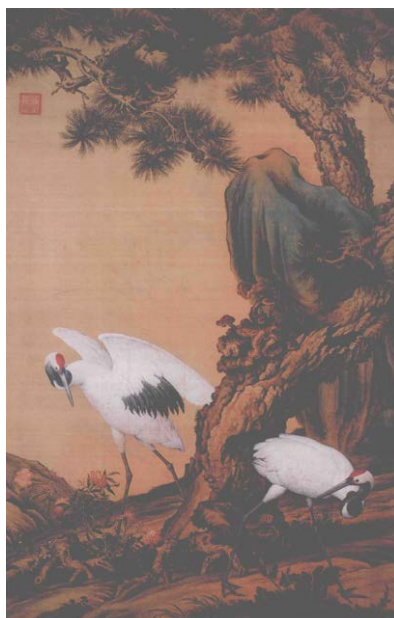


fig. 2 *Pine and Cranes* by Giuseppe Castiglione (1688-1768).
Collection of the Palace Museum, Shenyang
圖二 清郎世寧 《松鶴圖》
瀋陽故宮博物院藏品



fig. 3 *Pine, Plum and Cranes* (1759) by Shen Quan (1682-1760).
Collection of the Palace Museum, Beijing
圖三 清沈銓 《松梅雙鶴圖》
北京故宮博物院藏品



fig. 4 A 'pine and cranes' embroidery panel.
Collection of the Palace Museum, Beijing
圖四 清乾隆 刺繡松鶴延年圖軸
北京故宮博物院藏品

3019 Continued

Catalogue, P.362, Pl.268 (fig. 3). Both paintings do not bare an imperial inscription. The imperial inscription on the present panel implied a double meaning of longevity, in addition to the auspicious motif.

Influenced by the characteristic perspective and realistic painting style of Qing court painters, the present panel is superbly carved in various relief to depict the vivid images of cranes and pines. The plumage on the cranes is exquisitely detailed, clearly defining the variation in neck, throat, back and flight feathers. The legs and the feet are sharply carved, holding on to the delicately outlined tree bark and needle-like branches of the pine tree. The decoration on this panel not only incorporates the elegance and complexity seen on Giuseppe Castiglione and Shen Quan's scrolls, but also exemplifies impeccable level of craftsmanship during Qianlong reign. The result is a hanging panel of remarkable beauty.

No other example of this design on carved panel with an imperial inscription appears to have been published. Compare with an embroidered hanging scroll of related composition dated to Qianlong period decorated with two pairs of cranes under a pine tree, illustrated in *The Complete Collection of Treasures of the Palace Museum – 52- Embroidered Pictures*, Hong Kong, 2005, p.100, no. 56 (fig. 4).

掛屏上的御題詩為乾隆皇帝於乾隆 47 年（1782）5 月所撰，載於《御製詩集》四集（圖一），收錄於《清高宗御製詩文全集》（七），台北，1976 年，卷 91：11，頁 671，題為「咏木刻屏」，下款「右鶴」。

有鶴山莊不剪翎
任其飛去任居停
胎仙惜此經雕刻
木雁同他却肖形

「胎仙」指的是仙鶴，因為在道教說法所有神仙皆胎生，而非蛋生。「木雁」為道教哲學家莊子的隱喻典故，出自《莊子集釋》卷七（上）。莊子往友人家途中，在山上看見有人在砍伐樹木，獨剩其中一棵樹。莊子問其故，該樹因不能作為木材而被留下。至友人家中，晚餐需宰一雁鵠，莊子問友人宰哪一隻，友人答宰不能鳴者。山中之木因不材而生；烹調之鵠因不鳴而死，此故令莊子思考長生之道何處 – 此為在於不材與成材之間。

本掛屏為乾隆皇帝御製，松與鶴合指松鶴延年，寓意長壽延綿。雙鶴於山澗嬉戲，帶出一片和樂昇平的景象。此題材為乾隆皇帝所好，亦見於其他藝術品上。清代著名宮廷畫家郎世寧（1688–1768）繪的「松鶴圖」（圖二），與本掛屏題材如出一轍，現藏瀋陽故宮博物院，著錄於《郎世寧全集（下冊）》，天津，2015 年，頁 91–93。同一題材亦見於北京故宮博物館藏清宮著名畫家沈銓（1682–1760）繪「松梅雙鶴圖」（圖三），展覽於 China: The Three Emperors 1662–1795, London, 2005, Catalogue, P.362, Pl.268。御題詩中的莊子典故與松鶴延年的題材形成雙關，實為巧妙至極。

受清代宮廷畫家的透視法及寫實風格所影響，本掛屏上的雕刻鉅細靡遺地展現鶴上不同部位的羽毛，或粗或細、或順或逆；細工刻劃的鶴腳精勁有力；踏在樹皮斑駁的蒼松上，松葉精細如針。整體雕刻善用了宮廷畫中所見的風格，更是以雕刻表現出層次分明的背景與主題，完美複製郎世寧及沈銓的精粹，精雕細琢，栩栩如生，呈現出極高的宮廷工藝水準。

本掛屏為刻有御題詩之孤品，同樣主題可見於北京故宮博物院藏清乾隆的刺繡圖軸（圖四），上飾兩雙鶴，載於《故宮博物院藏文物珍品全集 – 52- 織繡書畫》，香港，2005 年，頁 100，編號 56。

看鶴山莊不剪翎
任其飛客任屠停
貽仙瞻此經雕刻
木雁同從却賞形
若鶴



3020

A BAMBOO-VENEERED HEXAGONAL BOX AND COVER

QIANLONG PERIOD (1736-1795)

The box is finely veneered and carved in low relief to the centre of the cover with a *chakra* wheel surrounded by a band of *ruyi*-heads. The hexalobed edges are decorated with an interlocking scroll pattern above a canted petal band. The sides of the cover and box base are delicately carved with further interlocking *ruyi* scrolls. 3 in. (7.5 cm.) wide

HK\$200,000-300,000

US\$26,000-38,000

A five-lobed bamboo veneer box decorated with a *ruyi* design dated to the Qianlong-Jiaqing period is illustrated in Simon Kwan, *Ming and Qing Bamboo*, Hong Kong, 2000, pp. 318-319, pl. 86. Compare the European-style scrolls and petal borders of the present lot with the bamboo veneer boxes in the Qing Court Collection dated to the middle Qing dynasty illustrated in *The Complete Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Shanghai, 2002, pp. 79-81, pl. 72-74. See also a two-tiered example sold at Christie's Hong Kong, 31 May 2017, lot 3170.

清乾隆 文竹火輪紋葵花形蓋盒

參考一件定年乾隆嘉慶之梅花形文竹如意紋盒，載於 2000 年香港出版關善明著《虛心傲節：明清竹刻史話》，頁 318-319，圖版 86。北京故宮博物院藏三件與本拍品勾枝紋及仰蓮紋飾相似之文竹盒，定清中期，載於《故宮博物院藏文物珍品大系－竹木牙角雕刻》，上海，2002 年，頁 79-81，編號 72 至 74。亦可參考一件雙層蓋盒，2017 年 5 月 31 日於香港佳士得拍賣，拍品 3170 號。



3021

A HARDSTONE-EMBEDDED WHITE JADE
CIRCULAR BOX AND COVER

QIANLONG PERIOD (1736-1795)

The circular box is carved with shallow rounded sides on a flat base, fitted with a domed cover inlaid in various hardstones including lapis lazuli, jade, agate, and tourmaline, with a *lingzhi* in the centre, above the sides carved in low relief with four lotus sprays divided by plain shaped cartouches. The semi-translucent stone is of a creamy-white tone with a slight celadon tinge.

3 1/8 in. (9.6 cm.) diam., box

HK\$400,000-600,000

US\$52,000-77,000

This intricate technique of hardstone-inlay on jade is also found on a pair of white jade *ruyi* in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Jadeaware, III*, Hong Kong, 1995, no. 30.

清乾隆 白玉嵌寶靈芝紋圓蓋盒

此圓盒以白玉琢成。蓋面用玉、瑪瑙、青金石、碧璽等質料嵌成靈芝紋。製作技巧精良。先依嵌飾尺寸及形狀琢刻陰槽，再嵌件黏合。比較北京故宮博物院藏一對白玉鑲嵌歲歲平安圖如意，其工法及用料與此十分相近，見故宮博物院藏珍品全集《玉器（下）》，香港，1995，圖版 30。





周
兕
觥

THE QIANLONG EMPEROR'S LACQUER RHYTON

乾隆御玩漆牛首觥

PROPERTY FROM THE WATER, PINE AND STONE RETREAT
COLLECTION

3022

A VERY RARE IMPERIAL INSCRIBED
LACQUERED SILVER BOVINE-FORM RHYTON
GILT QIANLONG YUWAN FOUR-CHARACTER SEAL MARK AND OF
THE PERIOD (1736-1795)

The rhyton is constructed in the form of a buffalo head with a silver interior lining, applied to the exterior with black, brown, cinnabar-red and ochre lacquer. The buffalo head is characterised with large rounded eyes containing black pupils, eyelashes rendered in incised gilt lines, projecting horns and ears in red and brown lacquer, as well as an elongated nose. The front of the cup is incised and gilt in clerical script with three characters *Zhou sigong* 'a *sigong* of the Zhou dynasty', the back of the cup with a long poetic inscription, the base with a gilt seal reading *Qianlong yuwan* 'For the enjoyment of the Qianlong Emperor'.

4 ¼ in. (10.8 cm.) high, box

HK\$4,200,000-7,000,000

US\$540,000-900,000

PROVENANCE

A Taiwanese private collection

Sold at Sotheby's Hong Kong, 25 November 1987, lot 486

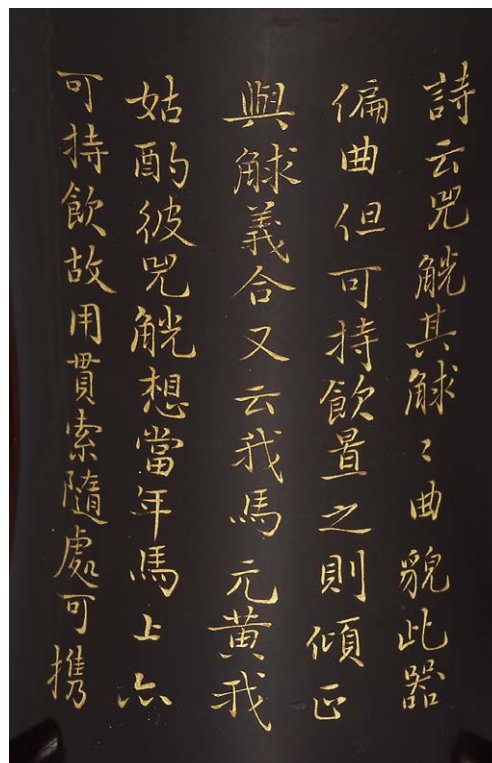
清乾隆 御製銀胎彩漆牛首式「周兕觥」
描金「乾隆御玩」篆書刻款

來源

台灣私人珍藏，1987 年

香港蘇富比，1987 年 11 月 25 日，拍品 486 號

水松石山房珍藏



inscription
銘文

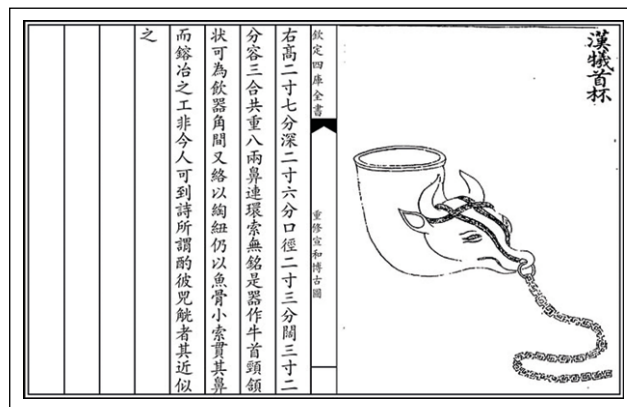


fig. 1 *Chongxiu Xuanhe bogu tu*, 'Revised Edition of Illustrated Catalogue of Antique Objects in the Emperor Huizong's Collection', *Siku quanshu* edition, *juan* 16

圖一 欽定四庫全書《重修宣和博古圖》卷十六





fig. 2 Gift of Norbert Schimmel Trust, 1989.
The Metropolitan Museum of Art.
圖二 Norbert Schimmel 信託寄贈
紐約大都會博物館藏品



fig. 3 © The Avery Brundage Collection,
Courtesy of Asian Art Museum, San Francisco
圖三 © Avery Brundage 珍藏，
舊金山亞洲藝術博物館



fig. 4 Hong Kong private collection
圖四 香港私人珍藏

3022 Continued

The inscription can be translated:

It is said in the Odes, 'The si rhyton is like a horn-tip'. A horn-tip is curved. This vessel is curved to one side, but can be used for drinking when it is held, and tips over when put down. This is consistent with the meaning of a horn-tip. It is also said in the Odes, 'My horse is dark brown (exhausted); I'll just drink from the si rhyton.' One imagines that on horseback in the old days one also uses it to drink, therefore it is strung with a chain, and can be carried anywhere.

Si is a mythical animal said to resemble a buffalo but with one single flat horn. It is often mistaken for rhinoceros, but is apparently an altogether different animal. This rare Imperial lacquer vessel is inspired by a metal prototype, probably from Central Asia, such as the one illustrated in the Northern-Song dynasty Imperial bronze compendium 'Illustrated Catalogue of Antique Objects in the Emperor Huizong's Collection' (fig. 1), which was mis-identified as a Zhou dynasty bronze rhyton, hence the name inscribed on the current cup. This type of animal-head rhyton could be traced to Persia, such as the example with the forepart of a ram in the Metropolitan Museum collection, dated to 5th Century B.C (fig. 2). These vessels probably found their way to China via the Silk Road, where examples like the onyx and gold cup with an ibex's head now in the Shaanxi Provincial Museum were found. Although dated to the Tang Dynasty, it is probably not Chinese and its date and place of manufacture is unclear. There is also a jade rhyton (fig. 3) in the Avery Brundage Collection, Asian Art Museum, San Francisco, which is remarkably similar in form to the current lacquer cup, and dated to the 10th century.

The four-character mark Qianlong Yuwan indicates that the object is commissioned for the Qianlong Emperor's personal pleasure and not a regular vessel, a very prestigious distinction. Compare another similar lacquer cup, however without the Qianlong Yuwan mark, (fig. 4) in a Hong Kong private collection.

題識：

周兕觥

詩云兕觥其觥，觥曲貌，此器偏曲，但可持飲，置之則傾，正與觥義合。又云我馬元黃，我姑酌彼兕觥。想當年馬上亦可持飲，故用貫索，隨處可攜。

印：

乾隆御玩

兕是傳說中的神獸，形似青牛而獨角，與犀常常混淆；兩者雖然都是獨角獸，卻是不同的動物。

此件獨特的御製漆器的造形應該是由中亞金屬器演變而來，參照北宋《宣和博古圖》上所錄的一件牛首觥（圖一）。此觥在清代被誤認為是周朝遺物，因而有周兕觥的名稱出現。這種器皿其實可以追溯到波斯王朝，如大都會博物館所藏一公元前五世紀的銀製羊首盃即是（圖二）。此類器皿應是經由絲路而傳入中土，陝西博物館藏有一件著名的羊首瑪瑙盃，雖被定為唐代，其確切製作時間及地點還需詳細考證。舊金山亞洲藝術博物館還藏有一件玉牛首盃，與本盃的造形非常相近，定年 10 世紀，應是仿照這類器形的一件中國文物（圖三）。

此器底部刻「乾隆御玩」四字款，顯示它是為了乾隆帝賞玩而特別訂製的玩器，非一般的用器，身份等級自然不同。比較一件香港私人收藏，不帶「乾隆御玩」款的同類漆盃（圖四）。



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3023

A WHITE JADE 'FLORAL' SQUARE BRUSH POT

QING DYNASTY, 18TH CENTURY

The brush pot is of square section with indented corners tapering toward four short bracket feet. Each side is finely carved with a panel enclosing branches of flowers. The first side is carved with chrysanthemums stemming from a rocky outcrop to one side; the second, a spray of orchids and a small stem of *lingzhi*; the third, a branch of blooming jasmine with a butterfly overhead; and the last with stalks of sprouting bamboo. The stone of an even pale celadon tone with minor snowy inclusions and veining.

3 ¼ in. (8.5 cm.) high, box

HK\$150,000-250,000

US\$20,000-32,000

清十八世紀 白玉雕四季花卉方筆筒

來源

郭克禮珍藏



THE PROPERTY OF A LADY

3024

A CELADON JADE 'MYTHICAL BEASTS' WATER POT AND COVER
QING DYNASTY, 18TH CENTURY

The water pot of square shape is carved with canted sides, and set on top of swirling and crashing waves forming the base with three mythical creatures emerging from it; including a *chilong* depicted crawling towards the mouth rim. The cover is set with a flaming pearl-form finial.

4 ½ in. (11.5 cm.) wide

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Acquired in Salisbury in 2012

清十八世紀 青玉海獸紋水盂

來源

2012 年購於索爾茲伯里



3025

A FINELY CARVED WHITE JADE 'QUAIL' BOX
AND COVER

QING DYNASTY, 18TH-EARLY 19TH CENTURY

The naturalistically carved bird is depicted in a recumbent position with legs tucked under its plump body, the plumage carved in minute detail, overlapping with scalloped edges fitting together at the breast and tail where the cover and base join. The stone is of a well-polished even white tone.

4 in. (10 cm.) long, box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

The Collection of Dr. John N. Loomis, sold at Sotheby's New York, 28 November 1994, lot 68

Sold at Christie's Hong Kong, 1 June 2011, lot 3911

An identical quail box is in the Palace Museum, Beijing, illustrated in *Zhongguo Yuqi Quanji*, vol. 6, pl. 106; a pair from the T.Y Chao collection was sold at Sotheby's Hong Kong, 19 November 1986, lot 144 and illustrated by R. Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 196; and another box from the Tianhe Shanfang Collection was sold at Christie's Hong Kong, 30 May 2005, lot 1557.

清十八 / 十九世紀初 白玉鵪鶉蓋盒

白玉。盒爲鵪鶉形，身內掏空爲腔，可盛小裝飾品。鵪鶉身上琢有長短不一的翎毛，琢磨精細，異常秀美。鵪鶉是宮廷常用的圖案和器物造型，含有平安之意。

來源

Dr. John N. Loomis 珍藏，紐約蘇富比，1994 年 11 月 28 日，拍品 68 號

香港佳士得，2011 年 6 月 1 日，拍品 3911 號



THE PROPERTY OF AN ASIAN COLLECTOR

3026

A WHITE JADE RETICULATED 'CHILONG'
PARFUMIER

QING DYNASTY, 18TH CENTURY

The parfumier is intricately carved and pierced around the body with sinuous *chilong* amidst scrolling foliage between key-fret bands, with silver mounts at either end. The translucent pale celadon stone has an even soft sheen, with areas of russet streaks and opaque inclusion.

6 1/8 in. (15.6 cm.) long, box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Property from a Far Eastern Collector, sold at Christie's Hong Kong,
3 November 1998, lot 1071

清十八世紀 白玉透雕螭龍紋香筒

來源

遠東私人珍藏，香港佳士得，1998年11月3日，拍品1071號

玉香筒為清代宮廷及文人雅士間的陳設用品，有大型的，如台北故宮博物院藏兩件碧玉雲龍大香筒，典藏編號中－玉－000429，也有小型的，如此例。小型香筒一般立於香案上或作為文房用具，多作鏤雕，用以薰香。小型香筒可參考北京故宮博物院藏幾例，載於故宮博物院藏珍品全集《玉器（下）》，香港，1995，圖版35-38。



3027

A FINELY CARVED AND VERY RARE WHITE JADE
ARCHAISTIC EWER

QIANLONG PERIOD (1736-1795)

In imitation of an archaistic bronze *gong*, the ewer is finely carved with stylised phoenix panels on both sides, standing on a splayed foot with an incised key-fret band, and surmounted with a gently flared neck decorated with archaistic phoenix and scrollwork, and a flaming pearl in high relief on one side, carved below the lipped rim with a phoenix head suspending a loose ring, the scroll handle is well carved in the round with a playful *chilong*, its sinuous body coiled through the handle, the translucent stone is of an attractive milky-white tone with small areas of amber inclusions.

7 ¼ in. (18.4 cm.) high, box

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

US\$580,000-700,000

EXHIBITED

National Museum of History, Taipei, *Ching Wan Society Twentieth Anniversary Exhibition*, 20 October – 9 December 2012

LITERATURE

Ching Wan Society Twentieth Anniversary Exhibition: Objects of vertu, Taipei, 2012, pp. 48-49

清乾隆 白玉鳳飾龍螭觥

展覽

國立歷史博物館，台北，《清翫雅集廿周年慶收藏展》，2012年10月20日至2012年12月9日

著錄

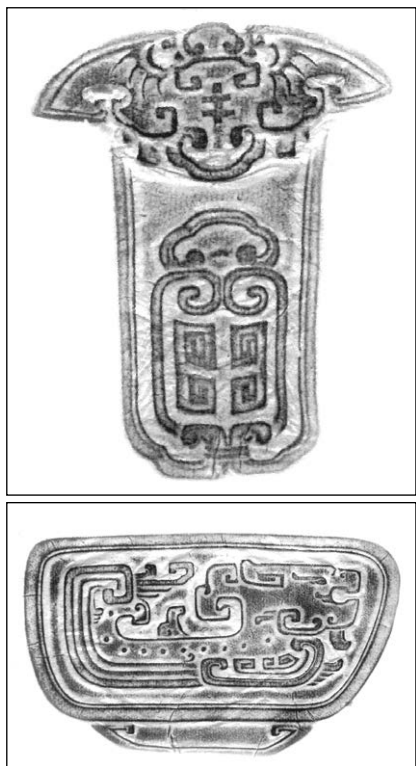
《清翫雅集廿周年慶收藏展 - 珍玩》，台北，2012年，頁48-49

The Qianlong emperor's great love of jade combined with his passion for antiques resulted in his commissioning significant numbers of archaistic jade items for his court. The vessel from which the present lot takes inspiration is the archaic bronze *gong*. Archaic bronze examples would normally have been accompanied by a cover in zoomorphic form, such as an example illustrated in the woodblock printed catalogue *Xiqing Gujian*, 'Inspection of Antiques' (fig. 1). However, this exquisite white jade version was evidently produced without a cover. It is the ultimate testament of a consummate master craftsman to have been able to conceive and combine elegant form with confident subtly defined motifs, working the pure white raw material to its best and fullest advantage.

The present ewer is especially distinguished by the size and quality of its material. The stone displays attributes of the finest 'mutton-fat' jades - white, even, unctuous and devoid of flaws. The source of the material was Xinjiang, most likely in the 1750s after the capture of this area by the Qing Empire, which brought a steady flow of Khotan jades to the Qing court.

Extremely few other examples of this rare form, impressive size, and outstanding quality are known, most of which are preserved in the Qing court collection. A similar white jade *gong* of slightly smaller but wider proportion (16.6 cm. high, 18 cm. wide) is in the Palace Museum, Beijing, illustrated in *Zhongguo yuqi quanji - 6 - Qing*, Shijiazhuang, 1991, no. 37 (fig. 2), which is also made without a cover. For white jade *gong* with covers, compare to two examples in the National Palace Museum, Taipei, one of which is closely modelled after the bronze original in form and decoration (14.4 cm. high, 16.6 cm. wide), the other similar in style to the present ewer but of smaller size and a more flattened form, see *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, nos. 13 and 20, respectively.

For other Qianlong white jade *gong* that have appeared on auctions, compare to one sold at Christie's London, 13 May 2008, lot 65 (19.8 cm. high), which has a protruding lip at one end of the mouth in the form of a large beast head to accommodate the cover; and another carved in the round with a phoenix supporting the upright hollow vessel, sold at Bonham's Hong Kong, 29 May 2018, lot 27 (18.8 cm. high).



rubbings of details
細部拓片





3027 Continued

此器由上好和闐白玉整塊琢成。玉色白晳略泛青，質地光潤，幾近無瑕，局部有黃褐色斑。仿古彝器，扁筒式，口稍敞，橢圓形足，方折拐子形鑿，一螭龍自其中鑽過，其首倚於鑿上，造型無比生動。流口下雕一鳳首，套一活環。身腹兩側淺浮雕夔鳳紋，身腹前方淺浮雕一蝙蝠，下為蟬紋。頸部兩側各飾拐子龍鳳紋，一側浮雕一火珠。

此器屬於乾隆仿古玉器，以青銅器觥為其造型基礎。乾隆皇帝好古，屢屢強調玉器應向古物學習，並曾多次借詩文表達此觀點，見乾隆四十一年御製詩〈詠和闐玉夔首匱〉：「和闐玉來夥，巧製頗紛如，漸欲引之古，庶其返以初」；其後乾隆又於四十九年御製詩〈詠和闐玉龍尾觥〉中再次強調「師古」的必要性：「不教俗手為新樣，玩物仍存師古情」。但乾隆仿古而不擬古，「以古為師」不是一味地模仿古物的造型，而是取其古樸的精神，回歸文明濫觴之時的典雅風格。因此在乾隆仿古玉器上時常看到許多嶄新的創意，融匯古今特色於大成。

乾隆下令纂修的《西清古鑑》記錄了清宮收藏商周至唐的青銅器逾千件，其中不乏數件觥的例子（圖一）。此件玉觥保留了青銅觥的基本造型，但整體比例更為修長，以龍鳳紋為主要題材，代替了青銅器上多見的饕餮紋，並於鑿上融入諸多巧思，運用了高超的技藝將螭龍生動活潑的姿態表現出來，體現了乾隆慕古求新的精神。更難得的是，此器用料不斐，玉質極佳，選用的是乾隆平定準噶爾叛亂後由新疆運至京師玉材裡最上等的和闐白玉。而玉匠為了將玉料良好的質地最大面積地展現出來，僅以淺浮雕的方式雕琢器身的紋飾，而且並未配蓋，為了能於口緣周圍更清晰且完整地觀察到玉材潔白肥潤的特質。

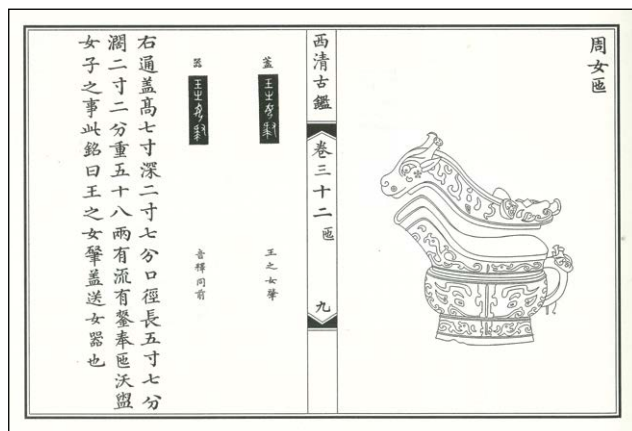


fig. 1 A bronze yi, Zhou dynasty, after *Xiqing Gujian*, 'Inspection of Antiques'
圖一 《西清古鑑》周女匱

類似用料及工藝的乾隆仿古玉器極為罕見。近似例主要見於清宮舊藏。北京故宮博物院藏有一件略矮但較闊（高 16.6 公分，闊 18 公分）的白玉觥，其造型與此接近，有明顯的局部烤色，唇口厚度一致，未見此器上前端增厚以示玉質的處理，見《中國玉器全集 - 6 - 清》，石家莊，1991，圖版 37（圖二）。另參考台北故宮博物院藏兩件帶蓋的例子，一例器形及紋飾皆貼近青銅原型（高 11.8 公分，闊 19.7 公分），另一例較小（高 14.4 公分，闊 16.6 公分）且身形較扁，見《宮廷之雅：清代仿古畫意玉器特展圖錄》，台北，1997，圖版 13、20。

流通領域的近似例更為稀少。參考一件白玉帶蓋的例子，頸部亦飾浮雕火珠，拍賣於倫敦佳士得 2008 年 5 月 13 日，拍品 65 號（通高 19.8 公分）。再比較一件器身作圓雕鳳凰的白玉觥，見香港邦瀚斯 2018 年 5 月 29 日，拍品 27 號（高 18.8 公分）。

上述各例的造型雖類似，但紋飾、比例皆不盡相同，或有蓋，或無蓋，見證了清宮良匠因材施藝的才華。



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

THE PROPERTY OF AN ASIAN COLLECTOR

3028

A SUPERB WHITE JADE ARCHAISTIC *FANGGU*-
FORM VASE

QIANLONG PERIOD (1736-1795)

The vase is of square section and modelled after an archaic bronze wine vessel *fanggu*. The mid-section is carved in low relief with a *taotie* mask on each facet, between lappets filled with archaistic scrolls spreading outward on the trumpet neck and splayed foot. The corners and vertical mid-section of each facet are carved with notched flanges in high relief. The stone is of an even semi-translucent white tone.

8 $\frac{7}{8}$ in. (22.5 cm.) high, box

HK\$2,800,000-3,500,000

US\$360,000-450,000

PROVENANCE

Roger Keverne, London, 2002

EXHIBITED

Roger Keverne, London, *Fine and Rare Chinese Works of Art and Ceramics – Summer Exhibition 2002*

National Museum of History, Taipei, *Ching Wan Society Twentieth Anniversary Exhibition*, 20 October – 9 December 2012

LITERATURE

Ching Wan Society Twentieth Anniversary Exhibition: Objects of vertu, Taipei, 2012, pp. 46-47

清乾隆 白玉仿古饕餮紋方觚

來源

Roger Keverne, 倫敦, 2002 年

展覽

Roger Keverne, 倫敦, *Fine and Rare Chinese Works of Art and Ceramics – Summer Exhibition 2002*

國立歷史博物館, 台北, 《清翫雅集廿周年慶收藏展》, 2012 年 10 月 20 日至 2012 年 12 月 9 日

著錄

《清翫雅集廿周年慶收藏展 – 珍玩》, 台北, 2012 年, 頁 46-47







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

3028 Continued

The present vase follows the archaic bronze prototype, *fanggu*, a type of wine vessel used in the rituals of the Shang and Zhou dynasties. By the Qing period, archaic forms and motifs found great popularity at court and a number of jade vessels, such as the present example, were produced to reflect the fashion of the period.

The present vase is carved out from one piece of jade, instead of constructed in sections as many comparable examples from this period are. This vase is further distinguished by its exceptional white and even material, which is on a par with the finest examples preserved in the Qing court collection, such as a slightly taller white jade *gu*-form vase (24.3 cm. high) with Qianlong *fanggu*-mark but without flanges in the National Palace Museum, Taipei, illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, no. 11. Compare also with a few other jade *gu*-form vases of varying sizes, shapes and types of jades in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Jade ware, III*, Hong Kong, 1995, nos. 130-134, of which no. 133, a celadon jade example (24.6 cm. high), is most similar in form to the present vase, though its quality and colour pale in comparison (fig. 1).

白玉。新疆和闐整塊上好白玉琢製。器形仿青銅酒器觚。正方形口、足。深膛掏至底之上部。外壁上下對稱八出戟，凸雕隱起蕉葉紋，腹飾饕餮紋。

清代仿古玉觚多由上、中、下三部分組合黏接而成。此器以一整塊玉料雕琢而成，且玉質白皙、溫潤，色澤均勻，近無雜質，為乾隆仿古玉器中的珍品。清宮舊藏中雖有數件近似例，但玉質與此相當者也不甚多。此等玉質與台北故宮博物院藏一件稍高（24.3 公分）的乾隆仿古款無戟觚頗為類似，見《宮廷之雅：清代仿古畫意玉器特展圖錄》，台北，1997，圖版 11。北京故宮博物院亦藏有數件玉觚，尺寸、器形及玉種各異，見故宮博物院藏珍品全集《玉器（下）》，香港，1995，圖版 130-134，玉質皆為碧玉或青玉，圖版 133 的青玉方觚（24.6 公分）在造型上與此較為接近，但玉質不如此器（圖一）。

THE PROPERTY OF AN ASIAN COLLECTOR

3029

A FINELY CARVED WHITE JADE CHAMPION
VASE

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

The vessel is in the form of two tall cylinders carved in low relief around the sides with raised bosses, 'C'-curls, lappets and classic borders joined on the reverse by twin handles below a dragon-mask tab, divided by a recumbent bear with bifurcated tail supporting an eagle with outstretched wings. The base of one vase is carved the character Qianlong, while the other is carved with *fanggu*, forming the four-character mark *Qianlong fanggu*, 'Imitating the Ancient (by Emperor) Qianlong'. The stone is of even white tone.

5 $\frac{3}{8}$ in. (13.8 cm.) high, box

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

US\$240,000-320,000

PROVENANCE

Sold at Christie's Hong Kong, 26 April 1999, lot 501

清乾隆 白玉鷹熊雙聯瓶 《乾隆傲古》刻款

來源

香港佳士得，1999年4月26日，拍品501號

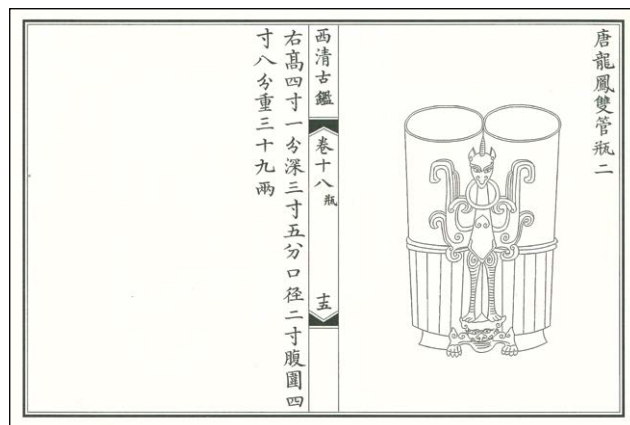


fig. 1 *Xiqing Gujian*, 'Inspection of Antiques', *juan* 18
圖一 欽定四庫全書《西清古鑑》卷十八







3029 Continued

This type of vase is often referred to as a 'champion vase', an appellation translated from the Chinese, *ying* (eagle) and *xiong* (bear), describing the two beasts represented, but also forming the pun on the word for 'champion' or 'hero'. These were especially popular during the late-Ming to mid-Qing periods, and were found in bronzes as well as in jades.

During the Qianlong period, the Emperor took great interests in antiquities and a variety of works of art rendered in different media, such as jade carvings, found their inspiration from treasures that were already collected within the Forbidden City. A drawing of a bronze champion vase very similar to the present vase in size and design is illustrated in the woodblock printed catalogue *Xiqing Gujian*, 'Inspection of Antiques', which may have served as the model of the current vase (fig. 1).

The National Palace Museum, Taipei, has several similar jade champion vases dating to Ming and Qing dynasties in its collection. These vary in style and decorative motifs, with the eagle and bear adopting a more exaggerated style in earlier example, as can be seen on a smaller white jade example (9.4 cm. high; accession number: *gu-yu*-003783). Compare also with a white jade Qianlong *fanggu*-marked example (13.3 cm. high overall) with cover carved in similar style as the present vase, with the animals depicted in a more formal manner, see *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, no. 17. For other jade champion vases from the Qianlong period, compare with a white jade example with cover from the Salting Collection in the Victoria and Albert Museum, illustrated by J. Rawson, *Chinese Jade throughout the ages*, London, 1975, no. 442; and two Qianlong *fanggu*-marked examples in the Palace Museum, Beijing, one of greenish-white jade, illustrated in *Zhongguo Yuqi Quanji* - 6 - Qing, Hebei, 1991, no. 244, the other of spinach-green jade, illustrated in *The Complete Collection of Treasures of the Palace Museum - Jadeaware, III*, Hong Kong, 1995, pp. 184-5, no. 151.

It is rare to find a Qianlong jade champion vase of this quality and tone. Compare with a celadon jade example sold at Christie's Hong Kong, 1 June 2011, lot 3621 (26.7 cm. high), and a greenish-white jade example from Heber Reginald Bishop, sold at Christie's New York, 13 September 2012, lot 1032 (21 cm. high), while both examples testify to the finest jade craftsmanship of the Qianlong period, their tones carry a greenish tinge and are not as white as the current example.

此瓶器形為雙聯式，瓶與瓶間正面雕一鳳鳥立於瑞獸之上，鳳鳥雙翅展開貼浮於兩側瓶壁。背面附盤把，盤頂飾一獸面。

此器為乾隆仿古玉器。乾隆皇帝曾將清宮內府收藏古器物的圖錄，如《西清古鑑》交付玉工為其製作玉器時的藍本。《西清古鑑》卷十八載有一件「唐龍鳳雙管瓶」（圖一），其無論尺寸及造型皆與此器十分相似，很可能即為此器的藍本。

此類雙聯瓶又稱為鷹雄或英雄瓶，以飛禽腳踏瑞獸為裝飾主體。台北故宮珍藏中有數件類似但造型不盡相同的明清玉質雙聯瓶，可資比較。參考一件較小的明代白玉雙聯瓶（高 9.4 公分；館藏編號：故一玉-003783），其鳳、螭、瑞獸的形象較晚期誇張。另參考一件帶蓋的乾隆款白玉雙聯瓶（高 13.3 公分），其裝飾風格較前朝作品強烈，與此器十分相近，見《宮廷之雅：清代仿古畫意玉器特展圖錄》，台北，1997，圖版 17。其他的乾隆近似例可參考倫敦維多利亞艾伯特博物館所藏一件青白玉雙聯瓶（高 24.5 公分），見東方陶瓷學會展覽《Chinese Jade Throughout the Ages》，1975，圖版 442；北京故宮博物院藏帶款兩例，一為青白玉質（高 19.7 公分），一為碧玉質（通高 22.5 公分），分載於《中國玉器全集 - 6 - 清》，河北，1991，圖版 224，及故宮博物院藏珍品全集《玉器（下）》，香港，1995，圖版 151。

質地良好的玉雙聯瓶於流通領域中頗為少見，近似例見 2011 年 6 月 1 日於香港佳士得拍賣，拍品 3621 號（高 26.7 公分），及畢曉普舊藏一例，2012 年 9 月 13 日於紐約佳士得拍賣，拍品 1032 號（高 21 公分），該二件玉質皆偏青，不似此器如此溫潤潔白。



PROPERTY FROM A EUROPEAN COLLECTION

3030

A RUBY-RED GLASS BOTTLE VASE

QIANLONG WHEEL-CUT FOUR-CHARACTER MARK WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

The vase is elegantly modelled with a tapering body supporting a slender neck which rises from sloping shoulders. The semi-transparent glass is of a vibrant red tone.

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

HK\$300,000-500,000

US\$38,000-65,000

Compare to a slightly larger red glass bottle of similar shape, also bearing a Qianlong reign mark, formerly in the Curtis Family, and Hugh W. Greenberg collections, sold at Christie's New York, 18-19 September 2014, lot 1139. Compare also to an amber-colour glass vase of similar size and shape, sold at Christie's Hong Kong, 28 November 2018, lot 2932.

清乾隆 紅色玻璃長頸瓶 雙方框四字楷書刻款



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3031

A CLOISSONNE ENAMEL 'LOTUS' HANDWARMER AND
RETICULATED COVER

MING DYNASTY, 16TH CENTURY

The rounded rectangular body is decorated with gilt wires forming cloisons infilled with enamels depicting lotus scrolls, all below the rim with a band of *nuyi*-clouds. The fitted flat cover is reticulated with bats among cloud scrolls encircling a *shou* character and decorated on the sides with a frieze of florettes. The swing handle is incised with a pair of stylised dragons amidst clouds with terminals cast with the two immortals, Hehe Erxian, holding a box and a lotus stem.

5 7/8 in. (14.9 cm.) wide

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Sold at Sotheby's London, 6 June 1995, lot 104

明十六世紀 掐絲琺瑯纏枝蓮紋手爐

來源

倫敦蘇富比，1995年6月6日，拍品104號
郭克禮珍藏



PROPERTY FROM THE WATER, PINE AND STONE RETREAT
COLLECTION

3032

A VERY RARE IMPERIAL EUROPEAN-STYLE
GOURD FLASK

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

The gourd is moulded on each side with a circular panel, one side depicting Laozi holding a book and riding a buffalo followed by his attendant, underneath gnarled pine trees emerging from an overhanging cliff, the other side with a European watch-face, with Roman numerals encircling a central medallion depicting possibly a firing cauldron flanked by two birds supported on stands underneath a canopy. The narrow sides are moulded with animal masks with rings, one side with two characters moulded in relief reading Qianlong, the other side with the characters *shangwan*, forming the phrase 'for the treasured enjoyment of the Qianlong Emperor'. The mouth and foot are similarly moulded with lotus lappets. The interior of the mouth is lined with black lacquer.

7 ½ in. (19 cm.) high, box

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

US\$260,000-380,000

PROVENANCE

Sold at Sotheby's Hong Kong, 20 May 1986, lot 158

清乾隆 御製模印紫氣東來西洋鐘紋瓢扁壺
「乾隆賞玩」楷書模印款

來源

香港蘇富比，1986年5月20日，拍品158號

水松石山房珍藏







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



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

3032 Continued

This unique moulded gourd flask combines motifs from the East and the West, and is a great example showing Qianlong Emperor's interests in introducing European motifs on Chinese objects. European clocks were very popular in Qianlong Emperor's court, and were often brought as gifts by European missionaries. The Imperial workshop, *Zaobanchu*, also had its own clock-making department which produced clocks and provided maintenance for the clocks in the Palace. A brass-coated wooden tower clock in the collection of Palace Museum, Beijing (fig. 1), has a European casing, but with the clock dial made in the Palace workshop. The clock face is stylistically similar to that on the current gourd.

On the reverse of the flask is decorated with an altogether very Chinese motif - that of Laozi riding on a buffalo. Legend has it that when he reached the venerable age of one hundred and sixty, he decided to leave China for the West. The gate keeper at Hangu Pass, Yin Xi, saw a cloud of purple vapor arriving from the East, and realized that an important sage is about to pass through his gate. He convinced Laozi to write down his teachings before he left, which became the Daoist canon, the *Daodejing*. This motif, often called *Ziqi donglai* (Purple vapor arriving from the East), is a very auspicious motif in Chinese art, and one that Qianlong emperor was undoubtedly familiar with, having composed two poems on a *kesi* scroll depicting this motif (fig. 2).

此模製瓢扁壺非常罕見，似為孤例，其上紋飾融貫中西，顯示出乾隆皇帝對歐洲藝術的興趣。歐洲自鳴鐘在乾隆宮廷中十分流行，常是外國傳教士帶到中國的首選禮物，而造辦處也有自己的做鐘處，不但自己製作鐘錶，也專門負責宮中外國鐘錶的維修事宜。北京故宮博物院藏一件乾隆款木樓嵌銅活鼓字盤三套鐘（圖一），是做鐘處用歐洲鐘的外殼，添配鐘盤、鐘稜後組裝而成，其鐘盤的型制與此瓢器上的鐘盤紋飾非常相似。

壺的另一面上則完全是中國傳統紋飾－老子騎牛。漢劉向《列仙傳》記載：「老子西遊，關令尹喜望見有紫氣浮關，而老子果乘青牛而過。」這個老子騎牛紋飾也因而被叫做〈紫氣東來〉，寓意祥瑞，而乾隆對此紋飾應該非常喜愛，曾在一個《緯絲老子騎牛》（圖二）卷軸上兩度題詩吟詠之。



THE PROPERTY OF A LADY

3033

A RARE CELADON JADE RITUAL BELL

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

The spreading, domed body of the bell is carved with a concentric band of *vajra* set between a beaded border below a band of florets and *vajra*. The shoulder is carved in relief with eight petal lappets, each enclosing a *lhansa* character. The handle is modelled with a half *vajra* finial surmounting the face of Buddha below. The semi-translucent stone is of a pale celadon tone. The reign mark is carved in a line above the shoulder.

7 ½ in. (19 cm.) high

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

US\$110,000-150,000

The ritual bell or *ghanta*, is described in teachings as 'proclaiming the sound of emptiness' and represents the female aspect of wisdom and truth in voidness of form and emptiness. The *ghanta* together with the *vajra*, were important Buddhist ritual implements which were held in the right and left hands respectively to make elaborate ritual movements and they are also attributes of Buddhist deities. Both are usually made of bronze where jade examples are far rarer. An example of a similar jade ritual bell but of a smaller size is illustrated in *The Complete Collection of Treasures of the Palace Museum - 42 - Jadeware (III)*, Hong Kong, 1995, pp. 134-135, no. 112, also dated to the Qianlong period (fig. 1).

清乾隆 青白玉金銅鈴 「乾隆年製」楷書刻款

此鈴為藏傳佛教法器，以仿銅質鈴而製。清宮舊藏中有造型、紋飾與此類似但尺寸略小的乾隆款玉鈴，見故宮博物院藏文物珍品全集《玉器（下）》，香港，1995年，圖版112號（圖一）。



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





PROPERTY FROM THE WATER, PINE AND STONE RETREAT COLLECTION

3034

A RARE AND SUPERB WHITE JADE CARVING OF
A DRAGON-HORSE

QIANLONG PERIOD (1736-1795)

The large pebble is superbly carved as a *longma* (dragon-horse), with a pair of scrolls tied to its back by a long beribboned sash, looking back at dragon-tortoise, *luogui*, with a volume of books similarly tied to its back, both rising from waves which make up the lower part of the carving, utilising the brown skin of the materials. The horse is carved with scaled flanks with flames emanating from them. The stone is of an even, semi-translucent white tone with a soft polish and concentrated areas of russet skin. 6 ⅞ in. (15.5 cm.) long, *zitan* stand, box

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

US\$650,000-900,000

PROVENANCE

Hugh M. Moss Ltd., circa 1973/1974

Jack Lowenthal Collection

S. Marchant & Son, London, June 1997

EXHIBITED

Grosvenor House Antique Dealers' Fair, London, June 1997

LITERATURE

S. Marchant & Son, *Post-Archaic Chinese Jades*, London, 1995, no. 104

清乾隆 白玉雕龍馬洛龜擺件

來源

莫士攜，約 1973–1974 年間

Jack Lowenthal 珍藏

S. Marchant & Son，倫敦，1997 年 6 月

水松石山房珍藏

展覽

Grosvenor House 古董展，倫敦，1997 年 6 月

著錄

S. Marchant & Son，《Post-Archaic Chinese Jades》，倫敦，1995 年，圖 104 號



3034 Continued

The current jade sculpture represents the finest of early Qing jade carving with impeccable technique combined with excellent material, in this case a prized and unusually large river-pebble, or *ziyu* (籽玉, seed jade) in the jade collectors' world. The sculpture is skilfully carved with a well-balanced design, showing the two animals and their attributes interact and correspond to each other. The russet 'skin' of the pebble has been imaginatively incorporated in the carving to denote the fringe of foam around the breaking waves, and, serendipitously, as one eye of the horse. The exquisite carving indicates that it was probably produced for the Court, or in any case for an extremely wealthy member of the elite class. The carving style also suggests that it was probably carved in Suzhou, or by a Suzhou-trained carver working in the Palace Workshops. This type of objects was often made as accoutrement for a scholar's studio, perhaps originally as paper-weights or brush-rests. By the Qing dynasty, however, they were often appreciated as works of art in their own right, and elevated, both physically and aesthetically, by beautifully carved wood stands.

The subject matter of the current jade is rooted in ancient Chinese culture, concerning two mythical documents *He Tu* (Yellow River Diagram) and *Luo Shu* (Luo River Chart). *He Tu* allegedly appeared on the back of a dragon-horse emerging from the Yellow River; while *Luo Shu* was carried by a mythical tortoise found in the Luo River. They were discovered by Fu Xi, the pre-historical sage-king, who supposedly developed the Trigram system based on *He Tu*. The content of *Luo Shu* was suggested to be the 3 x 3 Magic Square, a mathematical novelty. The dragon horse is a mythical animal supposedly born from the coupling of a dragon and a mare. It has a horse body covered in dragon scales, as is faithfully depicted on the current jade. The appearance of the tortoise is based on *bixi* – one of the nine offspring of the dragon, and is depicted as a dragon with the shell of a tortoise.

此玉雕不但雕刻工藝卓絕，更結合了上等的玉料——一塊難得一見的大塊籽玉，是清代早期玉雕極為優秀的作品。玉雕上龍馬、神龜回首互望，其背上的河圖、洛書也互相呼應，形成極為和諧的構圖。玉皮由工匠以巧妙的手法渲染成海浪的白沫，還極為適恰地為龍馬的右眼點睛。如此上等的玉雕，極為可能是為了皇室，或是高官貴胄等顯赫的家族所作；從風格上看，有可能是在蘇州製作，或是由在宮中行走的蘇州匠人所製作。此類的玉雕擺放於文人書房案頭，本來用作紙鎮、筆架使用，入清之後，漸成為文人清賞的珍玩，配上精緻的木座，更提升了其藝術價值。

此玉雕的題材取自古老文化傳說中的河圖、洛書。《尚書·顧命》孔安國傳：「伏羲王天下，龍馬出河，遂則其文，以畫八卦。洛書者，禹治水時，神龜負文，而列於背。」



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3035

A CELADON JADE TAPIR

QING DYNASTY, 18TH DYNASTY

The tapir is well carved, standing foursquare with its head facing forward and ears pricked. Its tail is flicked slightly upward and the area around the muzzle raised. The stone is of a greyish-celadon tone with some minor areas of pale russet mottled inclusions.

4 ¼ in. (10.7 cm.) wide

HK\$120,000-180,000

US\$16,000-23,000

Jade carvings of tapirs are exceptionally rare. Its form is based on ancient prototypes from the Zhou dynasty tapir-form bronze vessel. An example of this is the tapir-form *zun* dated to the Western Zhou period, which was excavated in 1975 in Baoji county, Jiangsu province and is now in the Baoji Municipal Museum and illustrated in *Zhongguo wenwu jinghua dacidian, Qingtongjuan*, Hong Kong, 1995, no. 460, p. 133. The tapir is a native animal of Southeast Asia, but in ancient China, particularly during the Eastern Zhou period (770-256 BC), it was regarded as an auspicious legendary creature believed to consume people's nightmares.

清十八世紀 青玉獬擺件

來源

郭克禮珍藏



THE PROPERTY OF A LADY

3036

A LARGE CELADON JADE WASHER

QING DYNASTY, 18TH CENTURY

The washer is of a deep rounded oval form with slightly flared sides, supported by four shaped feet, and set to both sides with lion-mask handles. The stone is of a pale celadon tone with some areas of minor russet inclusions.

9 ½ in. (24 in.) wide

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

The Hon. Mrs. Mary Ann Marten OBE, Crichel House, Dorset, acquired prior to 1953

清十八世紀 青玉雙獅耳洗

來源

Mary Ann Marten 女官佐，Crichel 大宅，多塞特郡，入藏於1953 年之前



detail
細部



THE PROPERTY OF AN ASIAN COLLECTOR

3037

A WHITE JADE 'SAILING BOAT' GROUP

QING DYNASTY, 18TH-19TH CENTURY

The stone is worked into the form of a boat with a single mast and sail, with a bearded man wearing a rain cape and rain hat at the stern steering the boat, and three other younger sailors at the oars.

The stone is of an even creamy-white tone.

8 ⅞ in. (20.6 cm.), Japanese wood box

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

US\$200,000-320,000

PROVENANCE

Property of the Wheaton Public Library Board of Trustees,
Wheaton, Illinois

Sold at Christie's Hong Kong, 9 October 1990, lot 987

The sailing boat as a motif is found on several other contemporary media of this period, such as in paintings, as seen on *The Kangxi Emperor's Southern Inspection Tour* by Wang Hui, detail of the eleventh scroll showing many sailing boats is illustrated in *China, the Three Emperors 1662-1795*, London, 1995, pp. 86-87, no. 13; and on porcelain, as exemplified by a *yangcai* vase depicting the Jade Spring Mountain in the Alan Chuang Collection, see *The Alan Chuang Collection of Chinese Porcelain, Hong Kong*, 2009, no. 109.

It is much rarer to find sailing boats rendered in jades, with most other jade carvings depicting sampans instead. For jade carvings of sampans, see two examples in the National Palace Museum, Taipei, one of white jade, the other of greenish-white, see collection numbers: guyu-003359 and guyu-000541, respectively; a celadon and russet jade example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Jade ware, III*, Hong Kong, 1995, no. 32; another greenish-white example in the Seattle Art Museum, illustrated in *Chinese Jades from the Collection of the Seattle Art Museum, Seattle*, 1989, no. 64; and a white jade sampans sold at Bonham's Hong Kong, 29 May 2018, lot 40.

清十八 / 十九世紀 白玉雕一帆風順擺件

來源

美國伊利諾州惠頓公共圖書館信託委員會舊藏
香港佳士得，1990 年 10 月 9 日，拍品 987 號

在同期其他材質的藝術品上雖可見到帆船的身影，但以其為主題的玉雕例子卻十分罕見，而且存世例子多為扁舟。帆船於繪畫上的表現可參考王翬《康熙南巡圖》，圖中將帆船做為清帝南巡交通工具及展示國威的重要性生動地捕捉下來，見《China, the Three Emperors 1662-1795》，倫敦，1995，圖版 13（卷十一局部）；於御瓷上的描繪則可參考乾隆洋彩玉泉山圖瓶，見《中國瓷器莊紹綏收藏》，香港，2009，圖版 109。

玉雕扁舟可參考台北故宮博物院所藏二例，一為白玉，典藏編號：故玉 003359，一為青白玉，典藏編號：故玉 000541；北京故宮博物院藏青玉帶皮一例，見故宮博物院藏珍品全集《玉器（下）》，香港，1995，圖版 32；西雅圖藝術館藏青白玉一例，《Chinese Jades from the Collection of the Seattle Art Museum》，圖版 64；及香港邦瀚斯拍賣白玉一例，2018 年 5 月 29 日，拍品 40 號。



THE PROPERTY OF A LADY

3038

A LARGE PALE CELADON JADE *RUYI*

QIANLONG PERIOD (1736-1795)

The sceptre is carved on the *ruyi*-head with a bat suspending a chime above a shou character flanked by two further bats. The terminal of the shaft is carved and pierced with a bat with a loose ring. The stone is of an even, greenish-white tone with milky mottling.

18 ⅞ in. (46 cm.) long, box

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

US\$160,000-240,000

PROVENANCE

Edward D. King (1884-1968), New York

A sceptre of this nature is rare due to the sheer size of the boulder required to carve it. The *ruyi* sceptre, a longstanding auspicious symbol in Chinese art gained popularity in the Qing dynasty when it was often used as a gift to the Emperor on his birthday. Compare to a large white jade *ruyi* of similar size, also dating to the Qianlong period, sold at Christie's Hong Kong, 30 May 2012, lot 4115.

清乾隆 青白玉福壽雙全如意

來源

Edward D. King (1884-1968), 紐約

此如意玉質渾厚，雕工精湛，殊為難得。可參考一件尺寸相近，定年同為乾隆的白玉大如意，2012年5月30日於香港佳士得拍賣，拍品 4115 號。







another view
另一面

THE PROPERTY OF A LADY

3039

A WHITE JADE CIRCULAR SCREEN

QING DYNASTY, 18TH CENTURY

The screen is exquisitely carved to one side in shallow relief with a landscape scene, detailed with two scholars in conversation under *wutong* trees, in the mid-distance with a young attendant observing his companion striking a musical stone that is suspended from an arched frame. The reverse is decorated with a pair of deer and a crane amongst pine in a landscape of jagged rocks and tall mountains.

8 ½ in. (22 cm.) diam., rosewood stand

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

US\$130,000-190,000

PROVENANCE

Sold at Christie's Hong Kong, 27 May 2008, lot 1971

清十八世紀 白玉賀壽圖圓屏

來源

香港佳士得，2008年5月27日，拍品1971號





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(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. 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 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.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6); and
- 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\$2,500,000, 20% on that part of the **hammer price** over HK\$2,500,000 and up to and including HK\$30,000,000, and 13.5% 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/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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:

- 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

- 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 F(1a) 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 give notice to 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:

- It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

- 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**.

- 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.

- The **authenticity warranty** applies to the **Heading** and **Subheading** as amended by any **Saleroom Notice**.

- 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.

- 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**.

- 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

- In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

- 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

- 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.

- 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. 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: HSBCCHKHHKHK

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$3,000,000 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\$3,000,000 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.

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 unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the

date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com

(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 administrative 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 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. 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.

(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.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or

remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer : individual auctioneer and/or Christie's.

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 paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading : has the meaning given to it in paragraph E2. **lot** : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a **lot**.

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading : has the meaning given to it in paragraph E2.

UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保

您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石索取鑒定報告。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(f) 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：顯示名稱及注册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分證文件，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 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910 或電郵至 bidsasia@christies.com

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。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) **作為隱名委託人的代理人：**如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會能在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 www.christies.com 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 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. 舉行拍賣

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拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有關於競投的錯誤或者爭議，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，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後 3 個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第 7 個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3)、E(2)(i)、F(4) 及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

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

拍賣官可選擇代表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 2,500,000 元之 25%；加逾港幣 2,500,000 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 13.5% 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優先適用。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 / 或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。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**或其任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**”）。如果在拍賣日後五年內，您通知我們您的**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) 我們對在拍賣日後 5 年內提供的申索通知提供**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**註明的資料作出**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**註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**以外的大階字體註明）作出任何保證。
- (c) **真品保證**不適用有**保留標題**或**副標題**或任何有**保留**的部分**標題**或**副標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**或**副標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**或**副標題**中對“認為是…之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品目錄描述**。
- (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**不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，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**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。我們可以要求您提供上述申索完整的細節及佐證證據；
 - (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取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
 - (a) 此**額外保證**不適用於：
 - (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - (iii) 沒有標題的書籍；
 - (iv) 沒有標明**估價**的已出售**拍賣品**；
 - (v) 目錄中表明售出後不可退貨的書籍；
 - (vi) **狀況報告**中或拍賣時公告的瑕疵。
 - (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(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 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

- (ii) 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
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 3,000,000 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 3,000,000 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
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；
- (vi) 支票
抬頭請註明「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) 支付時請註明拍賣號碼、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。

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**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

- (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
- (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；
- (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
- (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
- (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- (ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- (b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
 - (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
 - (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
 - (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價值品。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 或發電郵至 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 或發電郵至 postsaleasia@christies.com。

(b) 含有受保護動植物材料的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [~] 號。這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象牙和犀鳥象牙）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（例如猛犸象牙，海象牙和犀鳥象牙），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非非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) **源自伊朗的拍賣品**

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”(身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒)。美國禁止進口以上物品亦禁止美國民眾(不論所在處)購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗(波期)的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(e) **黃金**

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(f) **鐘錶**

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物(如短吻鱷或鱷魚)的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 **Ψ** 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上，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，您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(除有特別註釋外，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 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 的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及價款都可在 www.christies.com 上查閱。銷售總額為**成交價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. **詞匯表**

拍賣官：個人拍賣官和 / 或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；
- b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- c) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述(包括於拍賣場通過對有關陳述作出的任何更改)。

佳士得集團：Christie's International Plc、其子公司及集團的其它公司。

狀況：拍賣品的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估價**為兩者的中間點。

成交價：拍賣官接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**(或作為一組拍賣的兩件或更多的物件)；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：拍賣品的所有權歷史。

有保留：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

底價：拍賣品不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 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。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

• Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Ψ **Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

• 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

Ψ **拍賣品**含有瀕危物種的材料，只用作展示用途，並不作銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY 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託出售的**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，等三方將以書面競投價格購買該**拍賣品**，除非有其它更高的競價。第三方因此承擔**拍賣品**未能出售的所有或部分風險。如果**拍賣品**未能出售，第三方可能承擔損失。該等**拍賣品**在目錄中註以符號 ◦◆ 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，我們不會在目錄中註以符號。

利益方的競投

如果競投人在**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，遺產委託拍賣的**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，該作品大概乃在所註明時期、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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LIU DAN (B. 1953)

Small Ying Stone

Scroll, mounted and framed, Ink on paper

142.7 x 367.1 cm. (56 1/8 x 144 1/2 in.)

Executed in 2014

HK\$3,500,000-4,500,000/ US\$450,000-580,000

CHINESE CONTEMPORARY INK

Hong Kong, 27 May 2019

VIEWING

24 - 26 May 2019

Hong Kong Convention and Exhibition Centre,
1 Harbour Road, Wan Chai, Hong Kong

CONTACT

Carmen Shek Cerne
cshek@christies.com
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CHRISTIE'S



A NARRATIVE OF KOREAN ART: FROM CELADON TO ABSTRACTION AND BEYOND
韓國藝術之敘錄：從青瓷到抽象以至無限

HONG KONG EVENING COURSE 香港晚間課程

Fundamentals of Collecting: Japanese and Korean Art 收藏入門：日韓藝術

10 October – 21 November 2019 | Thursdays 6:30–7:45pm

Responding to the increasing demand for Japanese and Korean art, this weekly evening course offers lectures and discussions led by scholars and market experts, curated to create an actionable collecting framework encompassing both art history and the art market. We will explore major collecting categories, from lacquerware and celadon to *ukiyo-e* and *Dansaekhwa*, as well as practical considerations key to collecting in today's global art ecosystem. The programme concludes with a specialist-led guided viewing of the highlights of Japanese and Korean art at Christie's Autumn auction preview.

亞洲藏家對日韓藝術品需求與日俱增，本英語課程為廣大藝術愛好者和藏家及時提供具實踐性的收藏理論框架。講座由學者和市場專家主導，內容涵蓋主要日韓藝術收藏門類，從漆器和青瓷，到浮世繪和單色畫，並探討在當今全球藝術生態系統中收藏的實務性問題。最後，佳士得專家將為學員導賞秋季拍賣預展中的日韓藝術精品。

Location 地點

Christie's Hong Kong,
Hong Kong Convention
and Exhibition Centre
香港佳士得藝廊
及香港會議展覽中心

Enquiries 查詢

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CHRISTIE'S
EDUCATION 佳士得美術學院

LEISURELY DELIGHTS

WEDNESDAY 29 MAY 2019

AT 11.00 AM (LOTS 2901-2997) &
AT 2.30 PM (LOTS 2998-3039)

Convention Hall,
Hong Kong Convention and Exhibition Centre,
No.1 Harbour Road, Wanchai, Hong Kong

CODE NAME: **YANXI**
SALE NUMBER: **18336**
LOT NUMBER: **2901-3039**

Please note that Christie's does not accept payment from third parties, including agents, and that invoice details cannot be changed after the sale.

BID ONLINE FOR THIS SALE AT
WWW.CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

HK\$1,000 to HK\$2,000
HK\$2,000 to HK\$3,000
HK\$3,000 to HK\$5,000

by HK\$100s
by HK\$200s
by HK\$200, 500, 800
(ie: HK\$4,200, HK\$4,500, HK\$4,800)

HK\$5,000 to HK\$10,000
HK\$10,000 to HK\$20,000
HK\$20,000 to HK\$30,000
HK\$30,000 to HK\$50,000

by HK\$500s
by HK\$1,000s
by HK\$2,000s
by HK\$2,000, 5,000, 8,000
(ie: HK\$32,000, HK\$35,000, HK\$38,000)

HK\$50,000 to HK\$100,000
HK\$100,000 to HK\$200,000
HK\$200,000 to HK\$300,000
HK\$300,000 to HK\$500,000

by HK\$5,000s
by HK\$10,000s
by HK\$20,000s
by HK\$20,000, 50,000, 80,000
(ie: HK\$320,000, HK\$350,000, HK\$380,000)

HK\$500,000 to HK\$1,000,000
Above HK\$1,000,000

by HK\$50,000s
at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's)**. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including HK\$ 2,500,000, 20% on any amount over HK\$ 2,500,000 up to and including HK\$ 30,000,000 and 13.5% of the amount above HK\$ 30,000,000. For wine there is a flat rate of 25% of the **hammer price** of each **lot** sold.
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- I have read the personal information section of the Conditions of Sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
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Auction Results: +852 2760 1766.

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Paddle No. _____

Written Bids Form

Christie's Hong Kong

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:

Bid Department. Tel: +852 2978 9910 Email: [bidsasia@christies.com](mailto: bidsasia@christies.com)

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Client Name (please print) _____

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☐ Shipping Quote Required

Shipping address (☐ Same as the above address): _____

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

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Signature _____ Date _____

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PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)

CHRISTIE'S 佳士得

二〇一九年 五月二十九日

星期三 上午十一時正

(拍賣品編號：2901-2997) 及

下午二時三十分

(拍賣品編號：2998-3039)

香港灣仔港灣道1號

香港會議展覽中心會議廳

編號名稱：延禧

拍賣編號：**18336**

拍賣品編號：**2901-3039**

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3,000-5,000 港元	200, 500, 800 港元 (例 4,200, 4,500, 4,800 港元)
5,000-10,000 港元	500 港元
10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
200,000-300,000 港元	20,000 港元
300,000-500,000 港元	20,000, 50,000, 80,000 港元 (例 320,000, 350,000, 380,000 港元)
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[illegible]

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Paddle No.

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A Bidder's Detail

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Address

Post/Zip Code

Phone No.

Please verify email address for post-sale communication

☐ Shipping Quote Required.

Shipping Address (☐ Same as the above address):

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C Sale Registration

- | | |
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Featuring Prestigious Collections & Exceptional Whisky | <input type="checkbox"/> 18203 Masterpieces of Ukiyo-e:
A Collection of Japanese Prints Formerly in a Japanese Private Museum |
| <input type="checkbox"/> 17621 Finest & Rarest Wines and Spirits
Featuring Prestigious Collections & Exceptional Whisky | <input type="checkbox"/> 16697 Chinese Contemporary Ink |
| <input type="checkbox"/> 17479 Important Watches | <input type="checkbox"/> 16698 Fine Chinese Classical Paintings and Calligraphy
Including Property From The Chokaido Museum Collection * |
| <input type="checkbox"/> 17476 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 16699 Fine Chinese Modern Paintings * |
| <input type="checkbox"/> 17472 Handbags & Accessories | <input type="checkbox"/> 17740 Glories of Buddhist Art * |
| <input type="checkbox"/> 18164 ICONOCLAST * | <input type="checkbox"/> 18454 Four Masterpieces of Jun Ware * |
| <input type="checkbox"/> 15615 20th Century & Contemporary Art (Evening Sale) * | <input type="checkbox"/> 17739 The Baofang Pavilion Collection of Imperial Ceramics * |
| <input type="checkbox"/> 15616 20th Century & Contemporary Art (Morning Session) | <input type="checkbox"/> 18336 Leisurely Delights * |
| <input type="checkbox"/> 15617 20th Century & Contemporary Art (Afternoon Session) | <input type="checkbox"/> 16694 Important Chinese Ceramics and Works of Art * |

* If you intend to bid on: (i) any lot in the 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

☐ I wish to apply for a HVL paddle.

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 personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my 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

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建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

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

客戶名稱 客戶編號

客戶地址

..... 郵區編號

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 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人：**政府發出附有相片之身份證明文件（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，如公事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之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司：**請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。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。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。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金 — 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值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

- | | |
|----------------------------------------------------|---------------------------------------------------|
| <input type="checkbox"/> 17620 珍罕名釀及烈酒呈獻顯赫窖藏及醇醅威士忌 | <input type="checkbox"/> 18203 浮世刻印：日本私人博物館日本版畫舊藏 |
| <input type="checkbox"/> 17621 珍罕名釀及烈酒呈獻顯赫窖藏及醇醅威士忌 | |
| <input type="checkbox"/> 17479 精緻名錶 | <input type="checkbox"/> 16697 中國當代水墨 |
| <input type="checkbox"/> 17476 瑰麗珠寶及翡翠首飾 * | <input type="checkbox"/> 16698 中國古代書畫與澄懷堂美術館藏品 * |
| <input type="checkbox"/> 17472 典雅傳承：手袋及配飾 | <input type="checkbox"/> 16699 中國近現代畫 * |
| <input type="checkbox"/> 18164 離心力 * | <input type="checkbox"/> 17740 梵華古韻 * |
| <input type="checkbox"/> 15615 二十世紀及當代藝術（晚間拍賣） * | <input type="checkbox"/> 18454 禹火紫霞 * |
| <input type="checkbox"/> 15616 二十世紀及當代藝術（上午拍賣） | <input type="checkbox"/> 17739 寶芳閣官窯瓷器珍藏 * |
| <input type="checkbox"/> 15617 二十世紀及當代藝術（下午拍賣） | <input type="checkbox"/> 18336 浮生閑趣 * |
| | <input type="checkbox"/> 16694 重要中國瓷器及工藝精品 * |

* 如閣下有意競投 (i) 佳士得二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

☐ 本人有意登記高額拍品競投牌。

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 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
 - 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
 - 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
 - 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
- ☐ 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

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09/04/19

HONG KONG AUCTION CALENDAR

FINEST & RAREST WINES AND SPIRITS FEATURING PRESTIGIOUS COLLECTIONS & EXCEPTIONAL WHISKY

Sale number: 17620
FRIDAY 24 MAY
3.00 PM & 5.30 PM

FINEST & RAREST WINES AND SPIRITS FEATURING PRESTIGIOUS COLLECTIONS & EXCEPTIONAL WHISKY

Sale number: 17621
SATURDAY 25 MAY
10.00 AM

ICONOCLAST

Sale number: 18164
SATURDAY 25 MAY
5.30 PM
Viewing: 24-25 May

20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 15615
SATURDAY 25 MAY
5.30 PM
Viewing: 24-25 May

20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)

Sale number: 15616
SUNDAY 26 MAY
10.00 AM
Viewing: 24-25 May

20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

Sale number: 15617
SUNDAY 26 MAY
1.00 PM
Viewing: 24-25 May

MASTERPIECES OF UKIYO-E: A COLLECTION OF JAPANESE PRINTS FORMERLY IN A JAPANESE PRIVATE MUSEUM

Sale number: 18203
MONDAY 27 MAY
10.00 AM
Viewing: 24-26 May

CHINESE CONTEMPORARY INK

Sale number: 16697
MONDAY 27 MAY
11.00 AM
Viewing: 24-26 May

IMPORTANT WATCHES

Sale number: 17479
MONDAY 27 MAY
1.00 PM
Viewing: 24-26 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY INCLUDING PROPERTY FROM THE CHOKAIDO MUSEUM COLLECTION

Sale number: 16698
MONDAY 27 MAY
2.30 PM
Viewing: 24-27 May

FINE CHINESE MODERN PAINTINGS

Sale number: 16699
TUESDAY 28 MAY
10.00 AM & 2.30 PM
Viewing: 24-27 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 17476
TUESDAY 28 MAY
1.00 PM
Viewing: 24-28 May

GLORIES OF BUDDHIST ART

Sale number: 17740
WEDNESDAY 29 MAY
10.30 AM
Viewing: 24-28 May

FOUR MASTERPIECES OF JUN WARE

Sale number: 18454
WEDNESDAY 29 MAY
10.45 AM
Viewing: 24-28 May

THE BAOFANG PAVILION COLLECTION OF IMPERIAL CERAMICS

Sale number: 17739
WEDNESDAY 29 MAY
10.50 AM
Viewing: 24-28 May

LEISURELY DELIGHTS

Sale number: 18336
WEDNESDAY 29 MAY
11.00 AM & 2.30 PM
Viewing: 24-28 May

HANDBAGS & ACCESSORIES

Sale number: 17472
WEDNESDAY 29 MAY
11.00 AM
Viewing: 24-28 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 16694
WEDNESDAY 29 MAY
3.30 PM
Viewing: 24-28 May

All dates are subject to change, please phone +852 2760 1766 for confirmation

Photography: Fung Tsang, ST United Studio Limited, fungtsang@stunited.com



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