

重要中國瓷器及工藝精品

Hong Kong, 30 November 2023 香港2023年11月30日

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Masahiko Kuze

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

重要中國瓷器及工藝精品

THURSDAY 30 NOVEMBER 2023 · 2023 年 11 月 30 日 (星期四)

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PROPERTY FROM A HONG KONG FAMILY COLLECTION 香港家族珍藏

2801

A RARE ANHUA-DECORATED WHITE-GLAZED 'DRAGON' STEM BOWI

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

6 1/8 in. (15.5 cm.) diam., box

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

US\$110,000-150,000

PROVENANCE

Sold at Sotheby's Hong Kong, 20 November 1985, lot 46

The bowl is incised in *anhua* with sinuous scaly dragons striding around the well, and the four-character reign mark inscribed in archaic script within a roundel at the centre of the bowl

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

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

There are very few examples of Yongle-marked white-glazed stem bowls with anhua-decorated dragons. An almost identical example is in the National Palace Museum, Taipei, illustrated by Liu Liang-yu, A Survey of Chinese Ceramics - 4 - Ming Official Wares, Taipei, 1991, p. 35. Also in the same collection is another stem bowl decorated with five dragons, collection number: guci 003170. A further example was exhibited at Hong Kong Museum of Art, #popcolours: The Aesthetics of Hues in Antiquities from the HKMOA Collection, Hong Kong, 5 November 2021 - 30 March 2022.

Compare also with a similar Yongle-marked white-glazed stem bowl decorated with two five-clawed dragons, sold at Christie's London, *The Frederick M. Mayer Collection of Chinese Art*, 24 June 1974, lot 82. Another comparable but decorated with the Eight Buddhist Emblems, was sold at Christie's Hong Kong, 1 June 2016, lot 3221.

明永樂 甜白釉暗花龍紋高足盌 雙行四字篆書刻款

來源:

香港蘇富比,1985年11月20日,拍品46號

盌撇口,弧腹,高足中空。盌內外滿施白釉。盌壁暗刻雲龍紋,盌心圈內刻「永樂年製」篆書款。

明成祖朱棣,年號永樂(1403-1424),是明朝第三位皇帝。甜白釉為永樂朝所創,與高足盃創燒時間將近,而御器年款,亦始用於永樂年間。三者合而為一,相得益彰。永樂官窘書有年款之瓷器極為珍稀,高足盌的造型更是盛行於永樂,宣德景德鎮官案。這批帶款的白釉高足盌,相信是永樂朝臣沈度的手書體,亦成為明清官窯最早生產的帶款瓷器。明代焦竑著《玉堂叢話》,其中卷七「巧藝」記述:「度書獨為上所愛,凡玉冊、金簡,用之宗廟朝廷、藏秘府、施四裔、刻之貞石,必命度書之。」此外,永樂對白瓷情有獨鍾,使白瓷製瓷工藝上精益求精,取得了極大發展。

此拍品為永樂帶款白瓷之罕見佳作。台北故宮博物院藏一形制紋飾均極近相同之甜白暗龍高足盌,見1991年台北出版劉良佑著《中國歷代陶瓷鑑賞、卷4明官窰》,35頁;院另藏有一帶五龍紋飾之甜白高足盌,見文物典藏資料庫,典藏號:故瓷003170。再比一件帶款甜白釉暗花龍紋高足盌,展於香港藝術館、《#物色一館藏文物的色彩美學》,香港,2021年11月5日-2022年3月30日。

流通領域中曾出現兩件近似例,一為永樂款甜白釉高足盌,暗刻雙五爪龍趕珠紋,於1974年6月24日倫敦佳士得《Frederick M. Mayer 珍藏中國藝術》拍賣,拍品82號;再比一件印有八吉祥紋飾之永樂款甜白釉高足盌,2016年6月1日於香港佳士得拍賣,拍品3221號。

'The intricately incised decorations and the presence of the Yongle mark remain hidden until a powerful light is cast through the delicate porcelain body, akin to the enchanting effect of a modern night light box. This fascinating mechanism unveils this stem bowl's true beauty, adding an element of delight to the overall experience.'

Audrey Lee

「此高足盌精細的紋飾和永樂刻款只有在用強光透照輕薄的瓷胎才會顯現,有如於現代夜燈盒所展現的迷人效果,為欣賞把玩此盌增添了驚喜的元素。」

李仲妮



A LARGE WUCAI'DRAGON AND PHOENIX' GU-FORM VASE

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

33 ½ in. (85.3 cm.) high, wood stand

HK\$300,000-500,000

US\$30,000-64,000

PROVENANCE

Offered at Sotheby's Hong Kong, 26 October 2003, lot 78

The current vase is divided into three sections, where the middle and bottom sections are further divided into six facets by vertical flanges. Each facet is decorated with a dragon and a phoenix pursuing a flaming pearl. The six-character mark is inscribed at the top of the trumpet section below the *ruyi* band around the flaring mouth. The neck is incised with a later inscription dedicating the vase to Mount Fo in the autumn months of cyclical year of *quihai*.

The present vase took inspiration from the archaic ritual bronze form known as a *gu*. Wanli mark-and-period vases of this form, size and decoration are extremely rare. A smaller Wanli-marked *wucai gu*-form vase without flanges and decorated with dragons and birds is in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 37, no. 34. Another Wanli-marked blue and white *gu*-form vase with eight panels, each decorated with mythical beasts, is also in the Palace Museum, Beijing, included in the museum's digital archive, see reference number: *xin*000082476.

See a related Wanli-marked *wucai* garlic-mouth vase with a similar decoration of dragon and phoenix, sold at Christie's Hong Kong, 30 November 2016. lot 3397.

明萬曆 青花五彩海水龍鳳紋鋪首耳出戟觚

單行六字楷書款

來源:

拍賣於香港蘇富比,2003年10月26日,拍品78號

後加 紋 立

佛山磁恭奉

癸亥年孟秋吉旦

此拍品仿青銅觚造型,敞口,長頸,鼓出之腹部及高長足部飾有六面龍鳳趕珠紋,另帶六條花邊戟,外口沿繪一圈如意雲紋,下橫書六字青花楷書款。花觚器身紋飾華麗,佈局繁密,色彩濃厚,體現了萬曆時期五彩瓷之特點,其碩大器形及龍鳳紋飾更為姿窄。北京故宮博物院藏有一尺寸較小但造型相仿之萬曆款五彩花觚,不帶花戟,繪雲龍花鳥紋,載於故宮博物院藏文物珍品全集《五彩·鬥彩》,香港,1999年,頁37,編號34。北京故宮博物院另藏一尺寸較相近、萬曆款之青花近似例,呈八辦花棱式,飾異獸紋,參考電子藏品圖庫,編號新00082476。

再比一萬曆五彩蒜頭瓶,繪穿花龍鳳趕珠紋,2016年11月30日於香港佳士得拍賣,拍品3397號。



(mark)



A FINE AND RARE YELLOW-GROUND *DOUCAI* 'DRAGON' BOWL

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

4 % in. (11.2 cm.) diam., box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 11-12 May 1983, lot 216

The present bowl is decorated on the exterior with two five-clawed dragon chasing flaming pearls amidst scrolling clouds, all reserved on a pale yellow ground. It is rare to find Kangxi mark-and-period examples decorated with dragons in pairs. A pair of similarly decorated bowls is illustrated by Bluett, *The Riesco Collection of Old Chinese Pottery and Porcelain*, fig. 58. An almost identical pair was sold at Christie's New York, 1 June 1990, lot 285; and another pair was sold at Sotheby's London, 11 June 1996, lot 96.

Compare also with a slightly larger Kangxi-marked yellow-ground *doucai* bowl decorated with dragon and phoenix pursuing flaming pearls, see Wang Qingzheng, *Kangxi Porcelain Wares from the Shanghai Museum*, Hong Kong, 1998, pp. 248-249, no. 160.

清康熙 黃地鬥彩祥龍戲珠盌 雙圈六字楷書款

來源:

香港蘇富比,1983年5月11-12日,拍品216號

此盌深腹敞口,外壁繪五爪雲龍戲珠紋,足飾蓮瓣紋,留白處施淡黃釉,屬康熙鬥彩之罕見品種。一對近似例載於Bluett,《The Riesco Collection of Old Chinese Pottery and Porcelain》,圖版58。另一對極近相似之對盌於紐約佳士得1990年6月1日拍賣,拍品285號;再比一對近似例,1996年6月11日於倫敦蘇富比拍賣,拍品96號。

上海博物館藏有一尺寸略大、單件康熙款黃地鬥彩盌,紋飾為祥雲龍鳳紋,載於汪慶正編,《上海博物館藏康熙瓷圖錄》,香港,1998年,頁248-249,圖版160。



(mark)



PROPERTY FROM A HONG KONG FAMILY COLLECTION 香港家族珍藏

2804

A PAIR OF *WUCAI* 'DRAGON AND PHOENIX' BOWLS

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

5 ¼ in. (13.3 cm.) diam., boxes

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 20 November 1985, lot 165

Bowls decorated in *wucai* technique with dragon and phoenix seen on the present pair of bowls first appeared in Kangxi period and continued in production until the late Qing dynasty. For a Qianlong-marked *wucai* bowl with the same decoration, see lot 2807 in the current sale.

An almost identical bowl is in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 148, no. 136. Compare to a similar pair of bowls with Kangxi marks, sold at Christie's Hong Kong, 28 May 2014, lot 3317; and a further pair sold at Sotheby's Hong Kong, 9 October 2022, lot 3657.

清康熙 五彩龍鳳呈祥紋盌一對 雙圈六字楷書款

來源:

(2)

香港蘇富比,1985年11月20日,拍品165號

五彩龍鳳呈祥盌,在《國朝宮史》中記載為「五彩紅龍瓷碗」,始見於康熙朝,因紋飾吉祥喜慶而深受宮廷喜愛,此後歷朝至晚清均有燒製,成為清代宮廷膳盌經典樣式之一。一乾隆款之五彩龍鳳盌可見同場拍賣,拍品2807號。

北京故宮藏有一近似例,載於故宮博物院藏文物珍品全集《五彩·鬥彩》,香港,1999年,頁148,編號136。另一對近乎相同之五彩龍鳳紋盌2014年5月28日於香港佳士得拍賣,拍品3317號;另一對近似例於香港蘇富比2022年10月9日拍賣,拍品3657號。





(marks)





A PAIR OF SMALL DOUCAI'SHOU' DISHES

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

 $4\,\frac{1}{2}$ in. (11.5 cm.) diam., box

(2)

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 19 November 1986, lot 302

清雍正 鬥彩壽字紋盤一對 雙圈六字楷書款

來源:

香港蘇富比,1986年11月19日,拍品302號





(marks)









PROPERTY FROM A HONG KONG FAMILY COLLECTION 香港家族珍藏

2806

A FINE AND RARE UNDERGLAZE-BLUE AND COPPER-RED-DECORATED 'POMEGRANATE AND FLOWER' CUP STAND

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

6 % in. (16 cm.) wide, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 20 November 1985, lot 115

This type of cup stand first appeared in the Yongzheng reign and gained popularity in the Qianlong period. An almost identical Qianlong example is in the collection of Tibet Museum, illustrated by Xu Weichen, *Ming and Qing Dynasties Ceramics Preserved in Tibet Museum*, Beijing, 2004, pp. 124-125.

For similar Qianlong-marked cup stands of this design sold at auctions, see an example sold at Sotheby's Hong Kong, *Important Chinese Art from the Collection of Sir Quo-Wei Lee II*, 8 October 2019, lot 140; and two further examples sold at Sotheby's Hong Kong, 24 November 2014, lots 1209 and 1210.

清乾隆 青花釉裏紅折枝花果紋盞托 六字篆書款

來源:

香港蘇富比,1985年11月20日,拍品115號

此盞托形制創燒於雍正,後興盛於乾隆。比較一幾乎完全相同之乾隆款盞托,為西藏博物館藏,載於徐惟誠編,《西藏博物館藏明清瓷器精品》,北京,2004年,頁124-125。

拍賣市場上亦有近似例,其一為利國偉爵士舊藏,於香港蘇富比2019年10月8日《利國偉爵士藏重要中國藝術珍品(二)》拍賣,拍品140號。另有兩件乾隆款盞托,於香港蘇富比2014年11月24日拍賣,拍品1209及1210號。



(mark)



A WUCAI'DRAGON AND PHOENIX' BOWL

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

5 % in. (15 cm.) diam., box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 20 November 1984, lot 403

An almost identical bowl is in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 172, no. 158. Compare to a similar pair of bowls with Qianlong marks, sold at Christie's Hong Kong, 31 May 2017, lot 3212; and another bowl sold at Sotheby's Hong Kong, 4 June 2020, lot 591.

For a pair of Kangxi-marked *wucai* bowls with the same decoration, see lot 2804 in the current sale.

清乾隆 五彩龍鳳呈祥紋盌 六字篆書款

來源:

香港蘇富比,1984年11月20日,拍品403號

此盌為典型官窯器,北京故宮藏有一近似例,載於故宮博物院藏文物珍品全集《五彩·門彩》,香港,1999年,頁172,編號158。一對近乎相同之五彩龍鳳紋盌2017年5月31日於香港佳士得拍賣,拍品3212;另一只近似例於香港蘇富比2020年6月4日拍賣,拍品591號。

一對康熙款之五彩龍鳳盌可見同場拍賣,拍品2804號。



(mark)



A LARGE DOUCAI'PHOENIX AND PEONY' **BOTTLE VASE**

QIANLONG-JIAQING PERIOD (1736-1820)

25 1/4 in. (64.1 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Sold at Christie's New York, 14 September 2012, lot 1515

清乾隆/嘉慶 鬥彩鳳戲牡丹紋瓶

來源:

紐約佳士得,2012年9月14日,拍品1515號

Compare the large doucai bottle vase dated to the Qianlong period of similar proportions and size, but decorated with a design of butterflies amidst blossoming poppies, sold at Sotheby's Hong Kong, 11 May 1983, lot 214. See, also, the large doucai vase of similar proportions and dated to the 18th century, but decorated with a dragon and phoenix and inscribed with an apocryphal Jiajing mark below the mouth rim, sold in our New York rooms, 19 September 2007, lot 333.

近似例可比較1983年5月11日香港蘇富比拍賣一件乾隆鬥彩瓶,拍品214號,其比例及尺寸與此相似,但花紋有異。 另可比較一件尺寸相似的十八世紀鬥彩龍鳳紋瓶,於口沿下方書有嘉靖寄託款,2007年9月19日於紐約佳士得 拍賣,拍品333號。



A BLUE AND WHITE DRUM-FORM 'DRAGON' JAR

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1620)

5 ½ in. (14 cm.) diam., Japanese wood box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

A Japanese private collection, by repute Sold at Sotheby's Hong Kong, 2 December 2016, lot 647

Compare a closely related 'Dragon' blue and white drum-form vessel of very similar design, from the collection of the renowned Hong Kong collector Mr C. P. Lin, included as a chess jar in the exhibition *Elegant Form and Harmonious Decoration: Four Dynasties of Jingdezhen Porcelain*, Percival David Foundation, London, 1992, no. 90.

A chess set including a pair of ceramic covered boxes in drum form with chess pieces inside, excavated from the tomb of Zhu Tan (1370-90), the Ming Prince Huang of Lu, are illustrated in the exhibition catalogue *Ming: 50 Years that Changed China*, the British Museum, London, 2014, fig. 168.

明萬曆 青花海水龍紋鼓形罐 雙圈六字楷書款

來源:

日本私人舊藏(傳)

香港蘇富比,2016年12月2日,拍品647號

比較一件造型近似的青花海水藍白龍紋鼓形罐,為香港著名收藏家練松柏 先生珍藏,作為圍棋罐收錄於展覽圖錄《形秀色麗四代珍》,大維德基金會, 倫敦,1992年,圖版90號。

另一近似例可見明代魯荒王朱檀(1370-90)墓中出土的一套棋組·其中包括一對附棋子的鼓形陶瓷蓋盒,載於展覽《明:改變中國的五十年》,大英博物館,2014年,圖版168號。



(mark)



A RARE BLUE AND WHITE 'IMMORTALS' BOWI

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

5 1/8 in. (13 cm.) diam., box

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

US\$240,000-320,000

PROVENANCE:

Sold at Christie's Hong Kong,1 June 2016, lot 3319

Bowls in this inverted bell-shape form depicted with a continuous scene of immortals are extremely rare. Compare to a similar example from the Tianminlou Collection, sold at China Guardian, 11 June 2023, lot 2892. Compare also a Jiajing blue and white cup of similar form but decorated with The Seven Sages of Bamboo Grove on the exterior, illustrated in The Complete Collection of Treasures of the Palace Museum, *Blue and White Porcelain with Underglaze Red (II)*, Hong Kong, 2000, no.137.

明嘉靖 青花仙台樓閣仰鐘式盌 雙圈六字楷書款

來源:

香港佳士得,2016年6月1日,拍品3319號

如本拍品飾仙山樓閣主題之嘉靖仰鐘式盌極為罕見。相似例參考天民樓舊藏一例,2023年6月11日於中國嘉德拍賣,拍品3319號。另比較一件清宮舊藏器型類似之嘉靖青花竹林七賢圖盃,見故宮博物院藏文物珍品全集《青花轴裏紅(中)》,香港,2000年,圖版137號。



(mark)



(another view 另一面)



A FINE PEACHBLOOM-GLAZED BEEHIVE WATERPOT. TAIBAI ZUN

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

4 15/16 in. (12.5 cm.) diam., box

HK\$1.500.000-1.800.000

US\$200,000-230,000

PROVENANCE

Sold at Christie's Hong Kong, 8 October 1990, lot 467 Sold at Sotheby's Hong Kong, 6 April 2016, lot 3612

Water pots of this form are known as *Taibai zun*, after the Tang dynasty poet Li Bai who was also named Li Taibai (701-762). In later imageries Li Bai, a renowned drinker of wine, is often depicted leaning against a large wine jar of this shape. Peachbloom-glazed vessels were highly treasured by the Kangxi Emperor, and were primarily fired as small-sized scholar's objects for the Emperor's table. See a set of eight of peachbloom-glazed vessels of varying forms in the Metropolitan Museum of Art, New York, illustrated by S.G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p. 237, pl. 236.

Similar peachbloom-glazed waterpots are found in various museums and collections worldwide, including one in the Beijing Palace Museum Collection, see *Gugong bowuyuan cang qingdai yuyao ciqi*, volume 1, part 1, Beijing, 2015, no.106; another in the Percival David Foundation of Chinese Art, illustrated in *Earth, Fire and Water: Chinese Ceramic Technology*, London, 1996, no. 24, p. 34.

清康熙 豇豆紅釉太白尊 六字楷書款

來源:

香港佳士得,1990年10月8日,拍品467號 香港蘇富比,2016年4月6日,拍品3612號

此器型因形似唐代詩人酒仙李太白飲酒的酒罈而得名。豇豆紅釉是康熙官窯生產的高溫紅釉瓷品種之一,因燒製成功率極低,故只有少量出品供皇帝內庭賞用。多為文房用具或擺設等小件器物,製作工藝精湛。紐約大都會博物館藏一套豇豆紅釉「八大碼」,見1989年紐約出版S. Valenstein著《A Handbook of Chinese Ceramics》1989年,頁237,圖版236號。

近似例見於全球各大公私珍藏,比較北京故宮博物院藏一例,見《故宮博物院藏清代御窑瓷器·卷一·上冊》,北京,2015年,圖版106號;倫敦大維德基金會藏一例,見《Earth, Fire and Water: Chinese Ceramic Technology》,倫敦,1996年,34頁,圖版24號。



(mark)



PROPERTY OF AN ASIAN COLLECTOR 亞洲私人珍藏

2812

A VERY RARE BLUE AND WHITE 'DRAGON' C-HANDLED VASE

YUAN DYNASTY (1279-1368)

6 % in. (16.8 cm.) high

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

US\$450,000-710,000

PROVENANCE:

Idemitsu Museum of Arts, Tokyo

LITERATURE:

Chinese Ceramics in the Idemitsu Collection, Tokyo, 1987, no. 625

元 青花水波留白龍紋雙耳瓶

來源:

東京出光美術館

出版:

《出光美術館藏品圖錄:中國陶瓷》,東京,1987年,圖版625號





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

It is very rare to find Yuan dynasty vases decorated with white dragon reserved on a ground of waves. Compare to a Yuan blue and white octagonal vase excavated in 1964 from the hoard at Yonghua South road, Baoding city, now in the Palace Museum, Beijing, which is decorated with dragon and phoenix against a dense wave-ground (**fig. 1**), see *Complete Collection of Ceramic Art Unearthed in China*, volume 3, Beijing, 2008, no. 219.

This motif of dragon on wave ground can also be found on other Yuan dynasty ceramics and works of art. Compare to a painted Cizhou 'dragon' jar in the Cleveland Museum. Compare also a Yuan silver 'dragon' cup and cup stand excavated in 1996 from Baizhi village, Linli county, now in the Hunan Museum.

瓶圈足鼓腹,長頸雙耳。主體繪海水龍紋,頸部落花流水,近足處繪蕉葉紋,足環海水紋一周。蒙古族以白色為貴,尊崇藍色,故瓷器藍地白龍及青花留白龍紋品種,皆為名品,向為世人所重。如本瓶使用青花留白的裝飾手法繪海水龍紋之元青花實屬罕見。參考1964年河北省保定市永華南路窖藏出土之青花海水龍紋八棱梅瓶,現藏於北京故宮博物院(圖一),見《中國出土瓷器全集》,第3冊,北京,2008年,圖版219號。海水龍紋主題亦見於其它元代時期陶瓷及工藝製品。見克利夫蘭博物館藏一例磁州案白地黑花龍紋罐。另參考一元代龍紋銀盃及盞,1996年於臨澧柏枝鄉窖藏出土,現藏於湖南省博物館。



(another view 另一面)

PROPERTY OF A LADY 女史珍藏

2813

AN IMPORTANT AND EXTREMELY RARE BLUE AND WHITE BASIN

YONGLE PERIOD (1402-1425)

10 3/8 in. (26.2 cm.) diam.

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

PROVENANCE:

Idemitsu Museum of Arts, Tokyo

LITERATURE:

The Panoramic Views of Chinese Patterns, Tokyo, 1985, no. 107 Chinese Ceramics in the Idemitsu Collection, Tokyo, 1987, no. 166

This rare and beautiful Yongle basin is a particularly successful melding of Chinese design with a form taken from the Islamic West. The distinctive form of the basin has its origins in the Near East, where it was produced both in metal and in glass. A 14th century Syrian enamelled glass example (d: 29.2 cm.) in the collection of the Metropolitan Museum, New York, is illustrated by John A. Pope, Chinese Porcelains from the Ardebil Shrine, Philip Wilson, London, 1981, plate 135, B. Compare also a Syrian/Egyptian brass basin with silver inlay dated to the 14th century in the Metropolitan Museum of Art, illustrated by Feng Xianming, 'Yongle and Xuande Blue-and-White Porcelain in the Palace Museum', Chinese Ceramics Selected Articles from Orientations 1982-1998, Hong Kong, 1999, p. 177, fig. 10 (fig. 1); where it is illustrated together with a Yongle blue and white basin in the Palace Museum, Beijing. A further inlaid silver metalwork example dated to 13th-14th century Egyptian Mamluk period is now in the collection of the Los Angeles County Museum of Art, and was exhibited at the Hayward Gallery and published in The Arts of Islam, Arts Council of Great Britain, London, 1976, p. 189, no. 213. The authors of this exhibition catalogue point out that these basins follow a form that was already known in Syria and Egypt in Ayyubid times (AD 1238-40) and refer to one in the same volume, cf. ibid., p. 181, no. 198. This earlier version, however, lacks the very slightly waisted, straight sides and the sharp angle to a flattened rim that is characteristic of

明永樂 青花纏枝四季花卉紋折沿洗

來源:

東京出光美術館

出版:

《展開写真による中国の文様》,東京,1985年,圖版107號 《出光美術館藏品圖錄・中國瓷器》,東京,1987年,圖版166號

the later form that inspired the Chinese porcelain basins. A further example in the collection of Nasser Sabah al-Ahmad al-Sabah is illustrated in *Islamic Art in the Kuwait National Museum*, The al-Sabah Collection, Marilyn Jenkins (ed.), London, 1983, p. 94.

Despite the fact that both the Syrian glass example and the Mamluk brass example, mentioned above, both bear decoration in which Arabic calligraphy plays a major role, the Chinese blue and white porcelain versions of this form adopt a very different decorative style. Although the arabesques on the interior base of some of the porcelain basins, and the pinks on the rim of others, have Near Eastern origins, the rest of the decoration appears purely Chinese. The inclusion of such basins in the Chinese imperial collections, and the fact that none appear in the Ardebil collection, and only one in the collection of the Topkapi Saray in Istanbul, illustrated by J. Ayers & R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, vol. II, Philip Wilson, London, 1986, p. 516, no. 611, and colour plate on p.421, suggests that these vessels, despite their foreign form, were in fact intended for elite patrons in China and not as export wares.

In the Yongle reign the porcelain vessels of this form were made in a variety of sizes from those with a mouth diameter of 16.5 cm., to those with a mouth



fig. 1 Collection of The Metropolitan Museum of Art, New York 圖一 紐約大都會博物館藏品



2813 Continued

diameter of 31.6 cm. The current basin with a mouth diameter of 26.2 cm. can be regarded as middle-sized. The present basin has a band of floral scroll on the everted rim, unlike most other examples painted with a band of turbulent wayes.

Several Yongle blue and white basins of varying sizes are in the Qing Court Collection, two examples similar in size in the National Palace Museum, Taipei, are illustrated in Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty, Taipei, 2017, one with the more common design of turbulent waves on the rim, no. 130; the other with the same type of floral band as the present example, but has a more stylised flower to the centre of the interior, no. 131 (fig. 2). Two other examples in the Palace Museum, Beijing, are illustrated in The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglaze Red (I), Hong Kong, one larger (31.6 cm.) and painted on the interior with a ring of lotus petals containing emblems within a circle of keyfrets, no. 49; the other smaller (16.5 cm.) with similar design on the interior and a band of turbulent waves on the rim, no. 50. Compare also with a similar Yongle blue and white basin (25.6 cm.) from the Tianminlou Collection, sold at Sotheby's Hong Kong, 3 April 2019, lot 3, which is decorated with a different design of arabesque to the interior below a band of pinks on the rim; and one (26.3 cm.) with a similar design on the interior and a band of waves on the rim from the Le Cong Tang Collection, sold at Christie's Hong Kong, 27 November 2017, lot 8002.

The form appears to have survived, perhaps only briefly into the Xuande reign, and an example bearing a Xuande reign mark is published in *Chinese Ceramics from the Museum Yamato Bunkakan*, illustrated catalogue Series no. 7, Nara, 1977, no. 134. However the decoration on the Xuande vessel is different. The combination of graceful Yongle decoration on this simple, but elegant, Near Eastern form, as seen on the current example produces a particularly attractive vessel.

這件珍貴的永樂盆,將借自西亞伊斯蘭教地區的器型,融入了中國的紋飾設計中,表現極為傑出。此盆獨特的器型,係源自近東的金屬器與玻璃器。紐約大都會博物館所收藏的一件十四世紀敘利亞雜彩玻璃盆(口徑29.2公分)便是一例,參見約翰,波普著《阿德比爾寺之中國瓷器收藏》倫敦,1981年,圖版135b。另今一件藏於美國紐約大都會博物館十四紀敘利亞/埃及馬木路克時期的銅胎鑲嵌銀飾的折沿盆(圖一)。另一件十三至十四世紀埃及馬木路克時期的銅胎鑲嵌銀飾的折沿盆(圖一)。另一件十三至十四世紀埃及馬木路克時期的銅胎鑲嵌銀驗的方沿盆(圖一)。另一件十三至十四世紀埃及馬木路克時期的銅胎镶嵌銀數的作出。個一次明節藝術》倫敦,1976年,頁189,圖版213號。此展覽圖錄的作者指出,這類折沿盆沿襲了敘利亞與埃及阿尤布王朝時期(公元1238至40年)既有的點型,並在該圖錄中舉出一例,見同書,頁181,圖版198,但這種早期的折沿盆,卻缺乏後來啟發中國密器那種金腹微數、直壁,以及伸轉至折沿的銀利角度。另參考一件為納賽爾,薩巴赫、艾哈邁德、薩巴赫珍藏,載於《科威特國家博物館藏伊斯蘭藝術》,倫敦,1983年,頁94。

上述的敘利亞玻璃器和馬木路克時期銅器之紋飾,都以阿拉伯文字為主;但中國的青花折沿盆,卻採取了迥異的裝飾風格。儘管某些盆心繪纏枝花卉圖案,或折沿正面有石竹紋飾,反映出了近東的源流;但其他部份的裝飾,則展現出純粹的中國風格。此類青花折沿盆可見於中國宮廷收藏,卻未見於阿德比爾寺之收藏,且伊斯坦堡的托普卡比宮僅藏有一件,參見J.Ayer 及 R.Krahl所著,《伊斯坦堡托普卡比宮博物館之中國陶瓷》,第2冊,倫敦,1986年,頁561,圖版611號,及頁421之彩圖,因此可以推測這類器皿雖具異國形式,但其實是針對中國達官顯貴製作,並非外銷瓷。

永樂時期所燒製的青花折沿盆有各種不同的大小,口徑從16.5公分至31.6公分不等。此器口徑26.2公分·屬於中等尺寸。大部分青花折沿盆的口沿均繪海水波濤紋,此器卻飾以纏枝花卉紋,極爲罕見。

清宮舊藏中有幾件造型相同但不同尺寸的永樂青花折沿盆,台北故宮博物院藏有數件,其中兩件尺寸與此相仿者載於《適於心:明代永樂皇帝的瓷器》,台北,2017年,圖版130及131號,前者口沿飾以波濤紋,後者飾以纏枝花卉紋,與此相同(圖二)。北京故宮博物院有二例,載於故宮博物院藏文物珍品大系《青花釉裹紅.上》,一例較大(31.6公分),内飾團花紋,花瓣作變形蕉葉紋,圖版49號;另一例較小(16.5公分),其紋飾與此基本相同,但盆内中心之朵花樣式較小且風格化。近似例於拍賣市場上十分罕見,天民樓舊藏一件尺寸相仿,盆心飾幾何花卉紋,口沿飾石竹花卉,於2017年11月27日於香港蘇富比拍賣,拍品8002號。樂從堂舊藏另一件紋飾相仿惟口沿飾波濤紋的折沿盆,2017年11月27日於香港佳士得拍賣,拍品8002號。

本器的器型似仍延續至宣德時期,但為時應頗為短暫,一件具宣德款的例子可參見日本的大和文華館藏品,見《大和文華館所藏品圖版目錄7 - 中國陶磁》,奈良,1977年,圖版134號。然而宣德的折沿盆的裝飾手法已然不同。本器具有永樂時代雅緻的裝飾風格,以及近東的優美造型,兩者結合之下,成就此一 財力獨具的籍品。



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



(inside)



(another view 另一面)

PROPERTY OF A LADY 女史珍藏

2814

A FINE AND VERY RARE MING *TIANBAI*-GLAZED *ANHUA*-DECORATED MOONFLASK, *BIANPING*

YONGLE PERIOD (1403-1424)

11 3/4 in. (29.8 cm) high, Japanese wood box

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

PROVENANCE:

Sold at Sotheby's New York, 21 September 2005, lot 63

明永樂 甜白釉暗刻輪花紋綬帶耳葫蘆扁瓶

來源:

紐約蘇富比,2005年9月21日,拍品63號



2814 Continued

The elegant flask is well potted with a flattened, but slightly domed, circular lower section and a globular upper section narrowing to a short neck and a mouth contracting to match the width of the waisted area between the upper and lower sections of the vessel. The flask stands on a rounded rectangular foot and has strap handles on either side, joining the neck and shoulders of the vessel, with petal-shaped terminals on the shoulders. Both of the circular flattened sides are incised with an arabesque roundel to the centre surrounding a *yinyang* symbol.

For most connoisseurs of Chinese ceramics the so-called moonflasks are classic Chinese porcelain forms. However, the form has a surprisingly long history in Western art, although it is probable that the Chinese early Ming dynasty form was inspired either by metalwork or glass of the Islamic era. The present *tianbai* or 'sweet white' glazed example appears to be unique with exception of an excavated example, without the incised decoration, included in the exhibition, *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, Chang Foundation, Taipei, 1996, p. 245, no. 91. It is interesting to note that the excavated flask is almost the same size (30.1 cm. high) but lacks the oval foot ring. In addition, in the Catalogue it is noted by Wan Shufang that *tianbai* glazed flasks dating to the late Yongle period have an oval foot ring and are incised with an Islamic pattern similar to similarly shaped flasks decorated in underglaze blue, *ibid*, p. 244. Compare the pattern with a blue and white flask from the Jingguantang and Huang Ding Xuan Collections, sold at Christie's Hong Kong, 28 November 2006, lot 1512 (**fig. 1**).

Compare with four other similarly decorated white-glazed flasks, the first is in National Palace Museum, Taipei, illustrated in *Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty,* Taipei, 2017, no. 138 (**fig.2**); the second in the collection of the Asia Society, illustrated by Denise Patry Leidy, *Treasures of Asian Art: The Asia Society's Mr and Mrs John D. Rockefeller 3rd Collection,* New York, 1994, pl. 170; and two in Shanghai Museum Collection, one of which is illustrated by Lu Minghua, *Mingdai Guanyao Ciqi,* Shanghai renmin chubanshe, 2004, p. 129, fig. 3-49. The Shanghai Museum flask is dated Xuande period but the author noted the discovery of similar flasks excavated from the Yongle stratum and at present known examples are extremely rare, *ibid,* p. 128.

扁壺器呈葫蘆形,上半部直口斜壁,中間頸部收束,下半部腹部扁圓,器底帶橢圓 形淺圈足。器身上部兩側各以綬帶形耳連接肩頸。腹部兩側各飾暗花幾何花卉 紋。通體施甜白釉。

此器器形仿伊斯蘭器皿,傳世品多以青花裝飾,甜白釉例子卻寥如辰星,極為珍罕。參考珠山永樂層出土的一件,欠暗花紋飾,無足,載於1996年鴻禧美術館出版《景德鎮出土明初官窯瓷器》,圖版91號。圖錄裏萬淑芳提到早期的永樂扁壺多無足及無紋飾,晚期的則有橢圓形圈足及與伊斯蘭花紋,是以本器有可能是永樂晚期的作品。另可參考造形與紋飾與本器雷同的永樂青花葫蘆扁瓶,為靜觀堂舊藏,2006年11月28日於香港佳士得拍賣,拍品1512號(圖一)。

近似暗花紋飾的永樂甜白釉葫蘆扁瓶可參考其他四例,包括台北故宮博物院一例,載於《適於心:明代永樂皇帝的瓷器》,台北,2017年,圖版138號(圖二);紐約亞洲協會所藏一件,見Denise Patry Leidy著《Treasures of Asian Art: The Asia Society's Mr and Mrs John D. Rockefeller 3rd Collection》,紐約,1994年,圖版170號;及上海博物館藏兩件,其中一件載於《明代官窯瓷器》,上海,2004年,圖版2-49號,惟館方定年為宣德,雖然陸明華在文中提出上述永樂地層出土的例子可讓學者進一步確定館藏兩例的燒造年代。



fig. 1 Sold at Christie's Hong Kong, 28 November 2006, lot 1512 圖一香港佳士得,2006年11月28日,拍品1512號



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



A MASSIVE BLUE AND WHITE 'FISH AND 明嘉靖 青花魚蓮紋大盤 雙長方框六字楷書款 LOTUS' CHARGER

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

20% in. (52.3 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000



(mark)



PROPERTY OF A PRIVATE COLLECTOR 私人珍藏

2816

A VERY RARE LARGE BLUE AND WHITE 'FIGURES IN WINDSWEPT LANDSCAPE' JAR

MING DYNASTY, MID 15TH CENTURY

14 in. (36 cm.) high

HK\$280,000-350,000

US\$36,000-45,000

PROVENANCE:

Sold at Sotheby's London, 13 June 1989, lot 211 Sold at Bonhams Hong Kong, 28 November 2009, lot 319

The present jar belongs to a group of large blue and white jars and *meiping* dating to the mid-15th century, sometimes known as 'interregnum period', depicting figures in landscapes and garden settings in the so-called 'windswept style', featuring billowing clouds and blown trees. Compare with a similar scene on a jar illustrated in *Sekai Toji Zenshu*, vol. 14, Japan, 1976, pl. 35; a similar jar from the Manno Art Museum, sold at Christie's Hong Kong, 28 October 2002, lot 532; and another jar with a similar scene sold at Christie's Hong Kong, 7 July 2003, lot 659. Compare also to a *meiping* with a similar scene, exhibited at *No Doubts*, Christie's Shanghai, 6-19 December 2014, catalogue no. 20.

明十五世紀中期 青花春風得意圖大罐

來源:

倫敦蘇富比,1989年6月13日,拍品211號 香港邦瀚斯,2009年11月28日,拍品319號

此罐紋飾描繪唐代詩人孟郊《登科後》詩中,「春風得意馬蹄疾,一日看盡長安花」句意,點畫士人登科及第後暢快胸臆之情景。可比較數件繪此紋飾之青花罐子,一件著錄於1976年東京出版《世界陶磁全集》,14冊,圖版35號;一件為萬野美術館舊藏,2002年10月28日於香港佳士得拍賣,拍品532號;一件2003年7月7日於香港住士得拍賣,拍品659號。 同樣主題紋飾亦出現於同期梅瓶上,如懷珍藏一件,2014年12月6-19日於上海佳士得《不惑》展覽中展出,圖錄圖版20號;1972年廣西桂林堯山靖江安肅王朱經扶臺亦出土同類品種,據耿寶昌先生研究,認為是宣德晚期到正統早期由皇家訂製,用於賞賜藩王的御窯器(見《明清瓷器鑒定》74頁)。



A MOULDED AND INSCRIBED *GUAN-*TYPE GLAZED YIXING VASE, *CONG*

MING DYNASTY, 16TH CENTURY

11¾ in. (29.8 cm.) high, Japanese wood box

HK\$200,000-300,000

US\$26,000-39,000

The inscriptions can be translated as:

Longevity like that of *Guangchengzi* (Daoist immortal), who lived in the Kongtong Mountain for a thousand and two hundred years; Officialdom as high as that of Guo Ziyi (697-781), who was the prime minister overseeing twenty-four examinations.

According to a paper published by the researchers Cai Yi and Huang Weiwen at the Palace Museum, Beijing, an almost identical Yixing vase bearing the same inscriptions was recorded in the Palace inventory to have been displayed at the Summer Palace, Beijing, which is now in the collection of the Nanjing Museum (**fig. 1**). Compare also to a similar example sold at Christie's Hong Kong, 3 June 2015, lot 3251.

明十六世紀 官興仿官釉琮式瓶

瓶仿古玉琮造形,體形長方,圈足下歛,短圓口內斂,瓶身四角模印長短交替的横向凸紋,四面正中兩面模印卷草紋,兩面印篆體銘文。銘文: 「壽如廣成子居空同千二百年,爵比郭令公位中書二十四考。」

根據故宮博物院研究員蔡毅及黃衛文發表的文章(見2012年北京出版《外銷瓷器與顏色釉瓷器研究》,「故宮博物院藏宜興掛釉器整理與研究」,539頁),據民國初年的故宮物品點查報告記載,頤和園原藏一件瓶,現藏南京博物院(圖一),與本瓶式樣相同:「明宜興窯月白釉琮式瓶,高28.5釐米,口徑9釐米,足徑9.7釐米。瓶仿玉琮才,方腹四面。相對的兩面分飾已刻曲線文和道家字銘,其中有的字光。瓶仿玉守才,方腹四面。相對的兩面分飾已刻曲線文和道家字銘,其中有的字子面可辨,兩面字銘分別為:「○从部令公位之○二十六壽,○如廣成子居空同千二百○」與本拍品文字相近,而拍品文字清晰可辨,則本拍品可補前者之文字斷識之不足。同類例子售於香港佳士得,2015年6月3日,拍品3251號。



fig. 1 Collection of the Nanjing Museum 圖一 南京博物院藏品



A FINE WUCAI'DRAGON AND PHOENIX' BOWL

清康熙 五彩龍鳳呈祥盌 雙圈六字楷書款

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

The exterior of the bowl is finely enamelled with two dragons amidst flower sprays chasing 'flaming pearls' divided by two descending phoenixes below a narrow band of the Eight Buddhist Emblems interspersed with ruyi-heads at the mouth, the interior with a dragon chasing a 'flaming pearl' amidst firescells

6 in. (15.2 cm.) diam., metal box

HK\$300,000-500,000

US\$39,000-64,000



(mark)



A RARE UNDERGLAZE-BLUE AND COPPER-RED-DECORATED 'GATHERING OF SCHOLARS' SOUARE VASE

DATED CYCLICAL *JIAXU* YEAR CORRESPONDING TO 1694 AND OF THE PERIOD

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

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

US\$130,000-190,000

PROVENANCE:

On loan to the British Museum, London, 1983 (fig. 1)

The composition of the vase takes from Li Bai's (701-763) "Preface to Night Banquet Under Peach and Plum Blossoms". One of the poetic scene shows a garden with numerous blossoms as lamps providing light on a misty evening. A bright moon adorns the evening sky as scholars sit around a table drinking wine and composing poetry with attendants and ladies.

This subject was very popular during the Kangxi period and appears on a variety of high-quality blue and white wares, including on phoenix-tail vases and brush pots but it is rarely seen on square vases with copper-red decoration. Compare to an inscribed phoenix-tail vase similarly decorated with the same poetic inscription, in the collection of National Museum of China, Beijing, and illustrated in *Studies of the Collections of the National Museum of China*, Shanghai, 2007, p. 9, pl. 4

THE BRITISH MUSEUM 7 July 1982 The At their last Norting the Transers of the British Massers accepted person and working their paints as sufficient of enginess purses (i.e. the directively the Treation course by says this agreement of their hard fluxels for your generality to the Massers I have the house to be, for directive forwards, for directive forwards, James Landon Forwards, Structure



fig. 1 On loan to the British Museum, London, 1983 圖一 於1983年間借展予大英博物館

清甲戊年暑月作(1694)

青花釉裡紅夜宴桃李園序詩意圖方瓶

來源:

於1983年間借展予大英博物館(圖一)

外壁描繪李白(701-763)「春夜宴桃李園圖」。

清康熙帝大興文治·崇尚儒學,重興禮教。在此思潮影響下,御瓷製作也有所體現,其中以書寫歷代名章詩賦作裝飾者最為出色。本品飾釉裏紅,尤其珍罕。比較一清康熙鳳尾尊,同樣書寫「春夜宴桃李園圖」,參見《清順治康熙朝青花瓷》,上海,2007年,頁9,圖版4號。



(another view 另一面)



THE PROPERTY OF A LADY 女史珍藏

2820

A LANGYAO VASE, GUANYINZUN

KANGXI PERIOD (1662-1722)

16 % in. (41.6 cm.) high

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

US\$200,000-320,000

PROVENANCE:

Collection of Stephen Junkunc, III (d. 1978), United States Sold at Christie's New York, 21 September 1995, lot 228 S Marchant & Son, London

EXHIBITED

S Marchant & Son, Imperial Porcelain of Kangxi, Yongzheng & Qianlong, 9 June – 25 June 1996, Catalogue, no. 3

The term *Langyao* (*Lang* ware), derives its name from Lang Tingji, director of the official kilns at Jingdezhen between 1705-1712, who is credited with the revival of monochrome glazes and particularly copper-red glazes. The copper-red colour is often considered the most challenging to regulate during the firing process as exactly the right conditions are required within the kiln to achieve the rich tones demonstrated by the present lot. Although copper-red was used successfully in the Ming dynasty, particularly in the Xuande period, the copper-red monochrome glazes seen in the Qing dynasty became even more refined and were of an exceptionally even and vibrant tone. The fine glaze and elegant form of the present vase exemplifies the skill of the Chinese potters under Lang Tingii.

The shape of the current vase, which is sometimes referred to as a 'Guanyin vase', is characteristic of Lang wares. Compare three Langyao vases of similar shape, one in the collection of the National Palace Museum, Taipei, which is fitted with a metal insert, see collection number: guci-013278 (fig. 1); another in the collection of the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, Monochrome Porcelain, Hong Kong, 1999, p. 18, no. 15; and one from the J.J. Lally & Co., sold at Christie's New York, 23 March 2023, lot 900 (fig. 2).

清康熙 郎塞寶石紅釉觀音尊

來源:

史蒂芬·瓊肯三世(1978年逝),美國 紐約佳士得,1995年9月21日,拍品228號 S Marchant & Son,倫敦

展覽:

S Marchant & Son,《Imperial Porcelain of Kangxi, Yongzheng & Oianlong》, 1996年6月9日 - 6月25日, 圖錄圖版3號

瓶頸中部細,上下廣,口稍外撇,豐肩,順著線條而下腹部內收,至足稍向外伸延。整體造型挺拔優雅,如亭亭玉立的觀音像,故名觀音尊。器表施銅紅釉,其發色容易受到火焰的影響而形成各種變化。銅紅釉於永樂、宣德時期燒造得極為成功,但由於稍造難度較大,宣德以後銅紅釉產品減少,至晚明幾乎停燒。時至康熙,與廷極任江西巡撫兼管景德鎮時,銅紅釉才得以再度興盛並有所突破,燒出紅豔生動的銅紅釉。由於這種紅釉的燒成極其困難,因此得到了極高的讚譽,並歸功於監督官郎廷極,故此類瓷器被稱之為「郎窯紅」。

近似的郎窯紅釉觀音尊數量珍罕, 釉色紅艷生動如此尊者, 更為稀罕。比較台北故宮博物院藏附金屬内膽一例(圖一), 藏品編號: 故瓷013278; 北京故宮博物院一例, 見故宮博物院藏文物珍品全集《顏色釉》, 香港, 1999年, 頁18, 圖版15號; 及藍理捷舊藏一件, 2023年3月23日於紐約佳士得拍賣, 拍品900號(圖二)。

'The exquisite glaze and its superlative form is the perfect communion of timeless elegance and the supremacy of Qing dynasty's craftsmanship.'

Timothy Lai

「此器釉面精致、造型上乘,為清代工藝不朽設計與優雅品味的完美結合。」

黎添銘



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



fig. 2 J. J. Lally & Co., sold at Christie's New York, 23 March 2023, lot 900 圖二 藍理捷舊藏,紐約佳士得,2023年3月23日,拍品900號



A LARGE BLUE AND WHITE 'MYTHICAL BEASTS' ROULEAU VASE

KANGXI PERIOD (1664-1722)

17 ¾ in. (45.1 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

A German private collection Sold at Sotheby's Paris, 18 December 2012, lot 24

清康熙 青花瑞獸圖棒槌瓶

來源:

德國私人舊藏 巴黎蘇富比,2012年12月18日,拍品24號



A BLUE AND WHITE 'LOTUS' JAR

QING DYNASTY, 18TH CENTURY

9 ¾ in. (24.8 cm.) wide

HK\$240,000-320,000

US\$31,000-41,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 29 April 1997, lot 623



來源:

香港蘇富比,1997年4月29日,拍品623號



A FINE PAIR OF AUBERGINE-GLAZED BOWLS

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

4 ¾ in. (12.2 cm.) diam., boxes

(2)

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE:

Collection of the Hon. Mountstuart W. Elphinstone Collection of E.G. Kostolany Collection of H.M. Knight Sold at Sotheby's London, 12 May 1970, lot 89 E.T. Hall Collection, nos. 34 and 35 (according to labels) Sold at Sotheby's Hong Kong, 2 May 2000, lot 522

EXHIBITED

International Exhibition of Chinese Art, Royal Academy of Arts, London, 1935–1936, Catalogue, nos. 2626 and 2632 (**fig. 1**) Oosterse Schatten. 4000 Jaar Aziatische Kunst, Rijksmuseum, Amsterdam, 1954, Catalogue, no. 306

A similar pair of Kangxi aubergine-glazed bowls was sold at Christie's Hong Kong, 1 June 2011, lot 3703; and a single example is illustrated in *The Splendour of the Qing Dynasty*, Hong Kong Museum of Art, 1992, p. 355, no. 222.

清康熙 茄皮紫釉盌一對 雙圈六字楷書款

來源:

Mountstuart W. Elphinstone舊藏 E.G. Kostolany舊藏 H.M. Knight舊藏 倫敦蘇富比,1970年5月12日,拍品89號 E.T. Hall舊藏,編號34、35(據標籤) 香港蘇富比,2000年5月2日,拍品522號

展覽:

《International Exhibition of Chinese Art》,皇家藝術學院,倫敦,1935—1936年,圖錄圖版2626、2632號(**國**一) 《Oosterre Schatten 4000 laar Azistische Kunst》,阿姆斯特·

《Oosterse Schatten. 4000 Jaar Aziatische Kunst》,阿姆斯特丹國家博物館,1954年,圖錄圖版306號

近似的康熙茄皮紫釉盌可比較2011年6月1日香港佳士得拍賣一對,拍品3703號;及1992年香港藝術館展覽《清朝瑰寶》圖錄所載一件,見圖版222號。

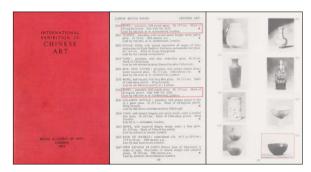


fig.1 圖一





(marks)



PROPERTY OF A HONG KONG COLLECTOR 香港私人珍藏

2824

A FINE AND RARE PAIR OF ANHUA-DECORATED 'DRAGON' RUBY-ENAMELLED TEA BOWLS

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE SQUARES AND OF THE PERIOD (1722-1735)

3 ¾ in. (9.7 cm.) diam., box

(2)

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

US\$650,000-900,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 31 October 1995, lot 416

'These stunning bowls exemplify the unsurpassed innovations of the Chinese ceramicists working at the Imperial kilns in Jingdezhen.

The finely detailed annua dragons, incised beneath the glaze and visible only with a strong light together with the superb ruby-red enamels perfected in the Yongzheng period.

The fact that the pair has remained together and remains in pristine condition is equally impressive.'

Pola Antebi

清雍正 胭脂紅釉暗花雙龍紋茶圓一對 雙方框六字楷書款

來源:

香港蘇富比,1995年10月31日,拍品416號

「此對胭脂紅釉盌精緻清雅、工藝上乘,為景德鎮官窯製瓷名匠 們獨具匠心之典範。

內壁釉下飾暗花龍紋只有在強光下才清晰可見,並施以雍正年 間臻于完美的胭脂紅釉,細節精緻考究。

此對盌歷經滄桑後仍能完好成對,並呈如此優良品相, 實屬不易。」

安蓓蕾





(marks)



2824 Continued

This elegant and refined pair of tea bowls represents the extraordinary technical ability and speed of development in Chinese porcelain manufacture and decoration in the eighteenth century. This ruby-coloured enamel was originally developed in Europe, and can be seen on wares produced at Meissen and Sèvres, but Chinese craftsmen were able to make significant improvements: through the use of ground ruby glass, as well as reducing the proportion of colloidal gold and the amount of tin in the mixture, they created a more stable and even product which surpassed the European versions of this enamel.

Ruby-enamelled wares from the Yongzheng period were typically small vessels with exceptional fine potting to emphasise the quality of the enamel, and, as on the present pair of tea bowls, to highlight the skilled *anhua* decoration, which involved moulding and probably a very fine layer of slip, unlike the more commonly known type of *anhua* technique created by simpler method of incising.

The present type of ruby-enamelled tea bowls is mentioned in an entry from the Qing Imperial archives dated to the 4th year of the Yongzheng reign (1726): 'On the 13th of the 11th month, attendant Haiwang presented two anhua-decorated porcelain tea bowls with red exteriors and white interiors made in the Imperial kilns at Jingdezhen. The glaze and colour on these tea bowls were of good quality, but they were unmarked and the glaze somewhat rough. Have these tea bowls sent back to Jingdezhen, and convey a message to Nian Xiyao: If it is possible to add marks to these two tea bowls, please do so; if not, leave them alone. It is preferred that the two tea bowls have a paler red colour with marks on white-glazed bases. This also applies to dishes. Pay attention to the fineness of the porcelain body and the glaze. I heard that the quality of the overglaze is better if the glazed porcelain has been fired for at least three years.' This very detailed decree from the Emperor Yongzheng not only shows his personal involvement in the production of this type of wares, but also his painstaking pursuit of perfection, as exemplified by the exquisite quality of this pair of bowls.

Most other examples of this type of tea bowls decorated with *anhua* dragons are preserved in the National Palace Museum, Taipei, with twenty of them in its collection according to the museum website, collection numbers: *zhongci*-005498 to *zhongci*-005517 (**fig. 1**, *zhongci*-005498). Other examples include one in the Metropolitan Museum of Art, New York, illustrated in Valenstein, *A Handbook of Chinese Ceramics*, 1989, no. 255; one sold at Sotheby's Hong Kong, 27 April 1993, lot 69; one from the Jingguantang Collection, sold at Christie's Hong Kong, 3 November 1996, lot 561; one from the Meiyintang Collection, sold at Sotheby's Hong Kong, 7 April 2011, lot 31; two from the Metropolitan Museum of Art, New York, sold at Christie's New York, 15 September 2016, lots 925 and 928 (**fig. 2**); one sold at Christie's New York, 22 March 2019, lot 1829; and one from the James and Marilynn Alsdorf Collection, sold at Christie's New York, 24 September 2020, lot 815.

本對盌胎薄輕巧,外壁施胭脂紅釉,内壁飾暗花龍紋,外底青花雙方框内書「大清雍正年製」款。

胭脂紅釉色如女子絳唇胭脂之色故名,又稱玫瑰紅、薔薇紅、洋紅等,康熙年間由西洋傳入,以微量黃金做為呈色劑,並以吹釉法上色,在800-850度二次低溫焙烤,工藝極其講究。本對盌内壁還加以模印暗花雙龍紋,比傳統的暗刻方式更加闲難,彌足珍貴。

雅正胭脂紅器精緻清雅,多見於小件器物,尤其小巧茶圓撇口的外沿露白一周。齊邊,實屬不易。雍正時期大多數的茶盅稱為「茶圓」,此類胭脂紅釉暗花雙龍紋茶圓應就是檔案內的「紅磁白裡暗花茶圓」。〈雍正四年(1726)各作成做活計茶圓,《雍正四年(1726)各作成做活計活工內燒造磁器處進來的,雜水、顏色俱好,但無落款,胎石(和)還糙。爾將此茶圓發往江西燒造處,傳旨給年希堯:此二件茶圓若補落得款即落款,若不能補落得款便罷。此茶圓二件內淡紅色的更好,燒造時著他做淡紅色的燒造。茶圓其底色不必燒紅色,仍要白底落款。不獨此茶圓,他先帶去的樣內好款式的盤碟俱燒造些,胎石要精細。再 朕聞得磁器胎石過三年以後燒造更好,將此緣右亦傳給年希堯知道。欽此。」由此可知,雍正皇帝不但親自參與瓷器的製作,還提供了各種意見,要求細微嚴格,此類茶圓如此精美也就不足爲奇了。

近似例多藏於台北故宮博物院,查詢《故宮典藏資料檢索》可見此類雜正胭脂紅釉茶圓二十件(中瓷005498-中瓷005517)(圖一,中瓷005498)。其他例子包括紐約大都會博物館藏一件,見《A Handbook of Chinese Ceramics》,1989年,圖版255;香港蘇富比1993年4月27日拍賣一件,拍品69號;靜觀堂舊藏一件,1996年11月3日於香港佳士得拍賣,拍品561號;政茵堂舊藏一件,2011年4月7日於香港蘇富比拍賣,拍品31號;紐約大都會博物館舊藏二件,2016年9月15日於紐約佳士得拍賣,拍品925及928號(圖二);紐約佳士得2019年3月22日拍賣一件,拍品1829號;以及詹姆斯、阿爾斯多夫伉儷舊藏一件,2020年9月24日於紐約佳士得拍賣,拍品815號。



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



fig. 2 Sold at Christie's New York, 15 September 2016, lot 928 圖二 紐約佳士得,2016年9月15日,拍品928號



(another view 另一面)

A FINE PAIR OF LEMON-YELLOW ENAMELLED DISHES

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

3 ½ in. (8.8 cm.) diam., box

HK\$700,000-900,000

US\$00.000-120.000

PROVENANCE:

Offered at Sotheby's Hong Kong, 7 May 2002, lot 502

This crisp and bright type of yellow enamel colour, achieved by combining antimoniate of iron with tin oxide, first appeared on Chinese porcelain during the late Kangxi period, but reached perfection during the Yongzheng reign. See a similar pair from the Sir Percival David Collection now in the British Museum, London, illustrated in *Illustrated Catalogue of Ming and Ch'ing Monochrome in the Percival David Foundation of Chinese Art*, 1989, pls B543-4; another pair from the collections of J.M. Hu and Marchant, sold at Sotheby's Hong Kong, 29 April 2022, lot 3509; and a single dish from the Paul and Helen Bernat Collection, sold at Sotheby's Hong Kong, 15 November 1988, lot 60.

清乾隆 檸檬黃釉小盤一對 六字篆書款

來源:

拍賣於香港蘇富比,2002年5月7日,拍品502號

此種以銻為著色劑的低溫黃釉色澤淡雅、嬌嫩,首見於康熙晚期,於雍正時期臻至完美。近似的雍正檸檬黃釉盤可比較倫敦大英博物館大維德基金會所藏一對; 胡惠春及馬錢特先後遞藏一對,2022年4月29日於香港蘇富比拍賣,拍品3509號;及Bernat伉儷舊藏一件,1988年11月15日於香港蘇富比拍賣,拍品60號。





(marks)



A RARE ARCHAISTIC BLUE AND WHITE 'LOTUS' VASE

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

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

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

US\$520,000-770,000

PROVENANCE:

Kunryudo, Tokyo, acquired by the current owner in the 1970s

EXHIBITED

Fukuyama Castle Museum, 70 Selected Masterpieces of Chinese Porcelain, 21 October to 26 November 1989, p.80, no. 65

The present lot is accompanied by a Japanese wood box with an inscription signed by Fujio Koyama (1900-1975) (fig. 1).

清雍正 青花纏枝蕃蓮紋出戟雙耳瓶 雙圈六字楷書款

來源:

現藏家於1970年代購自東京薰隆堂

展覽:

福山城博物館,《中國古陶磁名品70選》,1989年10月21日-11月26日,頁80,圖版65號

本拍品隨附一日本木盒,内有小山富士夫(1900-1975)所書銘文(圖一)。



(mark)



fig.1 圖一



(inscription 銘文)



2826 Continued

The vase is skillfully potted in the form of an archaic bronze *lei*, such as an example from the Shang to Western Zhou periods in the National Palace Museum, Taipei (**fig. 2**). Vases of this form were first made in porcelain in the Yongzheng regin.

Most vases of this form are found in monochrome, see a Yongzheng-marked Ru-type glazed example from Yamanaka, sold at Poly Beijing, 7 June 2021, lot 5015; and a sky-blue glazed example in the Palace Museum, Beijing, illustrated in *Selected Porcelain of the Flourishing Qing Dynasty at the Palace Museum*, Beijing, 1994, p. 215 (**fig. 3**). It is rare to find a Yongzheng blue and white vase of this form, although a very similar example is in the Wang Xing Lou Collection, see *The Palace Porcelain of Three Chinese Emperors. The Wang Xing Lou Collection*, Hong Kong, 2004, pp. 40-41, no. 7 (**fig. 4**).

本品以青銅罍作為原形,參考國立故宮博物院藏商至西周時期獸面紋罍(圖二)。此類仿高古青銅罍造形的瓷器初見於雍正朝,品種多為單色雜,見山中商會藏仿汝雜例,2021年6月7日於北京保利拍賣,拍品5015號;亦見故宮博物院藏一例,施天藍雜者,載於《故宮博物院藏:清盛世瓷選粹》,北京,1994年,頁215(圖三)。惟飾以青花者極為鮮見,參考一例錄於《清代康雜乾官窰瓷器,望星樓藏瓷》,香港,2004年,頁40-41,圖版7(圖四)。



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



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



fig. 4 The Wang Xing Lou Collection 圖四 望星樓藏品



(another view 另一面)

A RARE FAMILLE VERTE WINE CUP AND CUP STAND

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

Cup: 3 in. (7.6 cm.) long

Cup stand: 5 1/4 in. (13.2 cm.) long

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

US\$110,000-190,000

PROVENANCE:

Collection of George Eumorfopoulos (1863–1939), no. D100 Sold at Sotheby's Hong Kong, 11 April 2008, lot 3020

LITERATURE:

R.L. Hobson, *The George Eumorfopoulos Collection Catalogue of the Chinese, Corean and Persian Pottery and Porcelain*, vol. 5, nos. E270 and E339 (**fig. 1**)

Wine cup and cup stand sets from the Kangxi period represent some of the finest porcelain made by the Imperial kilns during this period. The cup is finely potted and delicately applied with openwork handles, while the cup stand is carved in varying layers of relief to depict two dragons emerging from waves confronted on a circular platform for holding the cup.

Although similar examples are known, it is very rare to find a cup stand decorated in *famille verte* enamel rather than monochrome. Compare a yellow-enamelled cup and cup stand of the same design in the Victoria and Albert Museum, London (**fig. 2**); a single yellow-enamelled cup in the Palace Museum, Beijing, illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 164, no 147; a pair of yellow-enamelled cups sold at Sotheby's Hong Kong, 8 October 2009, lot 1629; and a single yellow-enamelled cup stand in the Nanjing Museum, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 79.

清康熙 黃釉暗螭紋雙龍耳盃及素三彩淺浮雕雙龍海水紋 長方委角盃托 雙圈六字楷書款

來源:

喬治·歐默福普洛斯(1863-1939)舊藏 香港蘇富比,2008年4月11日,拍品3020號

出版:

羅伯特·洛克哈特·霍布森,《喬治·歐默福普洛斯所藏中國、朝鮮和波斯陶瓷圖錄》,第5冊,1927年,圖版LVX,編號E270、E339(圖一)

康熙瓷器中的盃及盃托套具素來享有盛譽。然而存世例子多為通體黃釉或淡綠 釉者,如此盃托施以素三彩之例子極其罕見。

成套康熙黃釉近似例可參考倫敦維多利亞與阿爾伯特博物館藏品,編號 C.500&A-1910(圖二)。相同器形的黃釉盃可比較北京故宮博物院藏品,見《故宮珍藏康雍乾瓷器圖錄》,香港,1989年,頁164,圖版147號;香港蘇富比2009年10月8日拍賣一對,拍品1629號。另見南京故宮博物院藏相同器型但施黃釉的盃托,載於《中國清代官窯瓷器》,上海,2003年,頁79。



(mark)

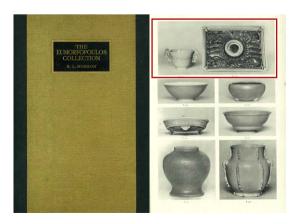


fig. 1 圖—



fig. 2 © Victoria and Albert Museum, London 圖二 倫敦維多利亞與阿爾伯特博物館藏品



A FINE AND RARE SMALL *DOUCAI* 'BIRD AND FLOWER' VASE

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

3 ½ in. (8.5 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Sold at Sotheby's Hong Kong, 11 April 2008, lot 2904 (one of a pair)

Miniature vases of this design are very rare. A similar pair from the Collection of Li Chibai, is illustrated by A. W. Bahr, *Old Chinese Porcelain and Works of Art in China*, London, 1911, pl. LXXXX, top centre. Single vases of this design include one with a restored foot sold at Sotheby's Hong Kong, 28 April 1992, lot 218; the pair to the present vase, sold at Sotheby's Hong Kong, 11 April 2008, lot 2904; and one sold at Sotheby's Hong Kong, 8 April 2014, lot 3110. Compare also with a pair of miniature vases of this form but painted in underglaze-blue in the Tianminlou Collection, illustrated in *Chinese Porcelain*, *The S. C. Ko Tianminlou Collection*, Hong Kong, 1987, pl. 55.

清雍正 鬥彩花鳥圖方口小瓶 雙圈六字楷書款

來源:

香港蘇富比,2008年4月11日,拍品2904號(其一)

本件小瓶輕巧可愛·紋飾繪畫精細,以方口搭配圓身的器形,亦極爲罕見,為雍正瓷器中的精巧佳作。近似例極爲稀少。晚清廣東藏家Li Chibai舊藏中有一對,著錄於A.W. Bahr《Old Chinese Porcelain and Works of Art in China》,倫敦,1911年,圖版LXXX(上排中央);香港蘇富比1992年4月28日曾拍賣一件,拍品218號,其足部有修;原與本瓶成對的另一件,2008年4月11日於香港蘇富比拍賣,拍品2904號;及香港蘇富比2014年4月8日拍賣一件,拍品3110號。另比較天民樓珍藏中一對器形相同但以青花為飾的雍正小瓶,見《天民樓藏瓷》,香港,1987年,圖版55號。



(mark)



A FINE AND VERY RARE GUAN-TYPE HEXAGONAL VASE, HU

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

18 ½ in. (47 cm.) high, Japanese wood box

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

US\$260,000-390,000

PROVENANCE:

A Japanese private collection Sold at Christie's Hong Kong, 1 December 2010, lot 3058

EXHIBITED

Yamanaka Shokai, Asian Arts and Antiques Exhibition, Tokyo, 1939, Catalogue, no. 164 (fig. 1)

Although vases of this form decorated in blue and white, as well as crackle glazes, are well known in the Qianlong period, there are relatively few extant examples from the Yongzheng reign. Two other *hu*-shaped vases of this type were sold at Christie's Hong Kong, 26 April 2004, lot 1052; and 28 November 2005, lot 1316. Compare the form with a smaller Yongzhengmarked blue and white example in the National Palace Museum, Taipei, illustrated in *Blue-and-White Ware of the Ch'ing Dynasty*, Book I, Hong Kong, 1968, pp. 77-88, pls. 6, 6a & 6b.

清雍正 仿官釉六棱貫耳瓶 六字篆書款

來源:

日本私人舊藏 香港佳士得,2010年12月1日,拍品3058號

展覽

山中商會,《東洋古美術展觀圖錄》,東京,1939年,圖版164 (**圖一**)

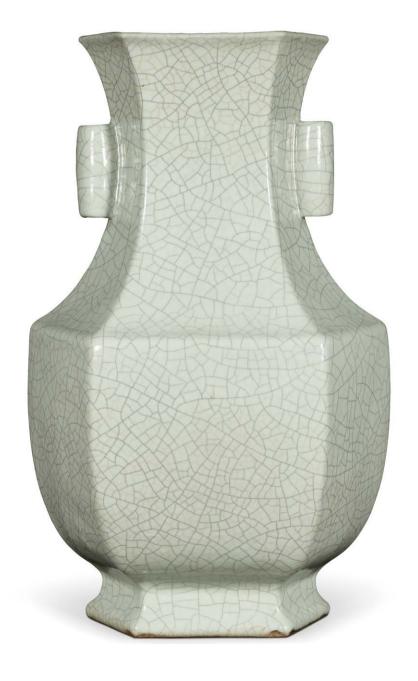
可比較兩件同類雍正仿官釉六棱瓶,一件2004年4月26日於香港佳士得拍賣,拍品1052號;另一件2005年11月28日於香港佳士得拍賣,拍品1316號。另參見台北故宮藏一雍正青花相關例子,錄於《故宮藏瓷.清青花瓷》上冊,香港,1968年,頁77-78,圖版6,6a,6b。



(mark)



fig. 1 Yamanaka Shokal, Asian Arts and Antiques Exhibition, 1939, Tokyo 圖一 1939年東京山中商會舉辦《東洋古美術展觀圖錄》內頁



A LATER-ENAMELLED FAMILLE ROSE 'BUTTERFLIES AND FLOWERS' DISH

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

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

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Marchant & Son, London, December 1965, no. 7

清雍正 白釉後加彩花蝶紋盤 雙圈六字楷書款

來源:

馬錢特舊藏,1965年12月,編號7



(mark)



PROPERTY OF A GENTLEMAN 士紳珍藏

2831

A RU-TYPE GLAZED HU-FORM VASE

清乾隆 仿汝釉貫耳小方壺 六字篆書款

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

5 % in. (4.1 cm.) high, box

HK\$250,000-350,000

US\$33,000-45,000



(mark)



A RARE GUAN-TYPE HU-FORM VASE

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

11 1/8 in. (28.1 cm.) high

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

US\$200,000-320,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 23 October 2005, lot 319

This very rare vase reflects the Yongzheng Emperor's deep interest in archaism. The crackled celadon glaze is the outcome of the attempt to reproduce the lustrous glaze found on *Guan* wares made for the Southern Song (AD 1127-1279) court, while its shape is modelled after that of bronze and gilt-bronze vessels of the *Zhou* (C.1100-256BC) and *Han* (206 BC-AD 220) dynasties. Compare with a Yongzheng-marked vase of similar form but covered in a *Ru*-type glaze, sold at Christie's Hong Kong, 26 April 2004, lot 946; and another one sold at Sotheby's Hong Kong, 29 April 1997, lot 577. Compare also to a Yongzheng vase of this shape covered in a *ge*-type glaze, illustrated in *The Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty* in the National Palace Museum, Taipei, 1986, no. 63.

清雍正 仿官釉貫耳弦紋壺 六字篆書款

來源:

香港蘇富比,2005年10月23日,拍品319號

此瓶器形仿襲周、漢青銅器, 釉汁則仿南宋官窯瓷, 反映雍正皇帝雅好古物之情懷。早於宋代已見瓷器仿青銅器例子, 如台北故宮藏一件南宋龍泉窯瓶, 形制同樣以青銅方壺為基礎, 見1966 年香港出版《故宮藏瓷 一龍泉窯》, 圖版1。可比較相同器形的雜正款貫耳壺, 一件罩仿汝釉, 2004年4月26日於香港佳士得拍賣, 拍品946號; 一件1997年4月29日於香港蘇富比拍賣, 拍品577號。另一仿哥釉例子, 藏國立故宮博物院, 著錄於1986年台北出版《清康雍乾名瓷特展》, 圖版63號。



(mark)



Δ 2833

A VERY RARE COPPER-RED GLAZED MONK'S CAP EWER

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

7 ¾ in. (19.2 cm.) high, box

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

US\$390,000-640,000

PROVENANCE:

Sold at Christie's Hong Kong, 20 March 1990, lot 619 The Tsui Museum of Art, Hong Kong Sold at Christie's Hong Kong, 29 April 2002, lot 538 An Asian private collection Sold at Christie's Hong Kong, *Buddhist Art Under the Empire*, 9 July 2020, lot 2705

LITERATURE:

The Tsui Museum of Art, Hong Kong, 1991, no. 128 Christie's 20 Years in Hong Kong: Chinese Ceramics and Works of Art Highlights, Hong Kong, 2006, p. 155 (fig. 1)

清乾隆 寶石紅釉僧帽壺 六字篆書款

來源:

香港佳士得,1990年3月20日,拍品619號 徐氏藝術館,香港 香港佳士得,2002年4月29日,拍品538號 亞洲私人珍藏 《皇天梵相》,香港佳士得,2020年7月9日,拍品2705號

山鸠.

徐氏藝術館,香港,1991年,圖版128號 《香港佳士得二十週年回顧1986-2006:中國瓷器及工藝品 精選》,香港,2006年,頁155(**圖**一)



(mark)



fig.1 圖一



Monk's-cap ewers were used in ritual ceremonies of the Lamaist sect of Buddhism, and were mostly made in metal. The form was first copied in porcelain during the Yuan dynasty and was particularly popular during the Yongle and Xuande reigns. For a discussion on Yongle ewers of this form, see Liu Xinyuan, Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen, Hong Kong, 1989, Catalogue, pp. 98 and 99. Early 15th-century examples are predominantly found with tianbai glaze, only two examples in red glaze appear to be known, both from the Qing court collection, one with a Qianlong imperial poem carved on the base is now in the National Palace Museum, Taipei, see Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty, Taipei, 1998, pp. 112-113, no. 29, which also has a wood stand with an inscription indicating that it was in the residence of the Yongzheng Emperor when he was a prince (fig. 2); the second is in the Palace Museum, Beijing, illustrated in the revised Sekai Toji Zenshu, Ming, vol. 14, Tokyo, 1976, no. 32. As suggested by the inscription on the stand, the first ewer is probably the one depicted in one of the Twelve Beauties portraits painted for Prince Yong (fig. 3) between 1709 and 1723.

The 15th-century examples provided the model for Qing potters. For Kangxi red-glazed ewers with Xuande apocryphal marks, see an example in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Monochrome Porcelain*, Hong Kong, 1999, p. 25, no. 22; and another sold at Christie's Paris, 7 December 2007, lot 132. Compare also with a smaller Kangxi ewer without a mark (14 cm.), sold at Christie's New York, 21 March 2013, lot 1204. The Kangxi ewers have a more globular body and a straighter neck, unlike the Qianlong examples which adhere more closely to the 15th-century prototypes.

Very few other Qianlong-marked red-glazed ewers are known. One nearly identical to the current ewer with a matched cover was included in the Min Chiu Society Thirtieth Anniversary Exhibition catalogue Selected Treasures of Chinese Art, no. 75, subsequently sold at Christie's Hong Kong, 27 April 1998, lot 721; and a smaller one (11.8 cm. high) with cover and gilt highlights in the National Palace Museum, Taipei, was included in the exhibition catalogue Emperor Ch'ien-lung's Grand Cultural Enterprise, Taipei, 2002, p. 197, no. V-33. Compare also with Qianlong-marked monk's cap ewers in different glaze colours, two in sacrificial blue glaze, one formerly preserved in the Warehouse of Antiquities at the Jingyang Palace in the Forbidden City, now in the National Palace Museum, Taipei, see Monarchy and Its Buddhist Way: Tibetan-Buddhist Ritual Implements in the National Palace Museum, Taipei, 1999, p. 213, no. 115; one of larger size (19.3 cm) in the Idemitsu Museum, see Chinese Ceramics in the Idemitsu Collection, no. 954; and a miniature ewer with four-character mark in pale celadon glaze in the Tianminlou Collection, see The S. C. Ko Tianminlou Collection, Part I, no. 158.

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

口似僧帽形,尖流,曲整,鋬兩端刻如意形飾,一端貼於腹間,一端貼於帽沿並有突棱竪起與口沿平立。長頸,圓碩腹,圈足。器外及器口內施紅釉,釉色鮮紅如寶石,口、足、帽沿邊等出筋處,呈現白邊。圈足露胎,細膩潔白,器底書青花「大清乾隆年製」篆書款。

僧帽寺因寺口形似僧帽而得名,為藏族佛教用器,多由金屬製作。瓷僧帽寺始 燒於元代。明永樂、宣德年間因漢、藏文化交流頻密,景德鎮御器廠曾燒製大 量僧帽壺,但以甜白釉為主,寶石紅釉者極少見。現存兩件明初寶石紅釉僧帽 壺皆為清宮舊藏,一現藏台北故宮博物院,見《明代宣德官窯菁華特展圖錄》, 台北,1998年,圖版29號(圖二);另一為北京故宮博物院藏品,見《世界陶磁 全集-明》,第14冊,東京,1976年,圖版32號。明初寶石紅釉僧帽壺深受清宮帝 后所喜愛,上述台北故宮博物院之例於器底及木座底部皆刻有乾隆御題詩,詩中 以「潤透硃砂釉,盛宜沆瀣漿」,來形容皇帝摩挲之際,十分欣賞寶石紅釉。木座 外圍尚刻有「雍邸清玩」四字銘,表示其曾為雍正皇帝潛邸時所藏,雍正潛邸時 清宮畫院繪《十二美人絹畫》「鑑古」中多寶格上之紅釉僧帽壺,應即為該例(圖三)。並據《故宮藏清宮陳設檔》(嘉慶七年十一月)記載,此僧帽壺陳設於內 廷西路養心殿東暖閣博古閣內。而《清檔》亦記載,乾隆四年九、十月間,及乾隆 五年正月至二月,乾隆帝命為霽紅僧帽壺配紫檀木座兩次。乾隆六年十一月,為 霽紅僧帽壺配花梨木座。乾隆十年三月,命內務府造辦處製霽紅僧帽壺木樣,發 往景德鎮燒配瓷蓋等諸多史事。盛清帝王對於寶石紅釉僧帽壺的鍾愛,由此可 見一斑。

康熙一朝曾仿燒寶石紅釉僧帽壺,惟其腹部較圓,頸部較直,見北京故宮博物院藏一例,載於故宮博物院藏文物珍品全集《單色釉》,香港,1999年,頁25,圖版22號,及巴黎佳士得2007年12月7日拍賣一例,拍品132號,兩者底部皆書宣德寄託款;另有康熙無款例子,器形較小(高14公分),見紐約佳士得2013年3月21日,拍品1204號。

乾隆款寶石紅釉僧帽壺於器形上與明初原型較為接近。近似例極為稀少。參考《歷代文物萃珍-敏求精舍三十週年紀念展》展出一件,後於香港佳士得1998年4月27日拍賣,拍品721號;及台北故宮博物院藏較小描金的一件(高11.8公分),錄於《乾隆皇帝的文化大業》,台北,2002年,頁197,圖版V-33號。乾隆款單色 釉僧帽壺另有霽藍釉者,如曾存於紫禁城古董房一件,現藏台北故宮博物院,見《皇權與佛法-藏傳佛教法器特展圖錄》,台北,2002年,圖版721號,及出光美術館所藏一例,體型較大(高19.3公分),見《出光美術館藏品圖錄-中國陶磁》,東京,1987年,圖版954號。亦有粉青釉者,如天民樓藏袖珍四字篆書款一件(高10公分),見《天民樓藏瓷》,上冊,香港;1987年,圖版158號。



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



(another view 另一面)

AN UNUSUAL DOUCAI DISH

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

8 % in. (21.3 cm.) diam.

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE:

The Collection of General Joseph W. Stilwell (1883–1946), acquired in the early twentieth century, and thence by descent within the family

Sold at Christie's New York, 22 March 2019, lot 1812

The design on the dish is unusual and only a few examples appear to be recorded, including one in the collection of the Victoria and Albert Museum, London, museum no. 695-1907; another slightly smaller in size (20.6 cm.), is in illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, no. 159 and 160; a third example illustrated in *Ceramic Art of the World*, vol. 15, 1983, p. 174, no. 191; a pair sold at Christie's New York, 23 March 2012, lot 234; and one sold at Christie's Hong Kong, 29 November 2017, lot 2810, from the Dr James D. Thornton collection.

清雍正 鬥彩海屋添壽圓盤 雙圈六字楷書款

來源:

General Joseph W. Stilwell (1883–1946)舊藏,20世紀初入藏,後家族傳承

紐約佳士得,2019年3月22日,拍品1812號

本品紋飾甚為鮮見,一例藏於維多利亞與艾伯特博物館,館藏編號695-1907,另有尺寸較小一例(20.6cm.)為天津博物館藏品,錄於《天津市藝術博物館藏簽》,香港,1993年,圖版159,160號,第三個例子見於《世界陶磁全集》,卷十五,1983年,頁174,圖版191號;成對一例售於紐約佳士得,2012年3月23日,拍品234號;以及2017年11月29日於佳士得香港拍賣一件Dr James D. Thornton,拍品2810號。







A *DOUCAI* 'QUAIL AND CHRYSANTHEMUM' BOWL

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

5 15/16 in. (15.1 cm.) diam., Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Collection of Fukosai Hirota (1897-1973), founder of Kochukyo Co., Ltd, Tokyo Collection of Hosokawa Morisada (1912-2005) Sold at Sotheby's Hong Kong, 22 April 2021, lot 3633

EXHIBITED

Hosokawa Morisada, Collection ten II — Shinno jiki, Persia no touki [Morisada Hosokawa Collection exhibition II — Qing porcelains and Persian ceramics], Kumamoto Prefectural Museum of Art, Kumamoto, 1993, cat. no. 33

LITERATURE

Hosokawa Morisada, Mokumei goshiki: Shinchō jiki [Bewildering colours: Qing Dynasty porcelains], Tokyo, 1992, no. 36

清乾隆 鬥彩安居樂業圖盌 六字篆書款

來源:

廣田不孤斎(1897-1973年)舊藏,東京骨董店壺中居創立人 細川護貞(1912-2005年)舊藏 香港蘇富比,2021年4月22日,拍品3633號

展覽:

《細川護貞コレクション展Ⅱ 清の磁器・波斯の陶器》,熊本県立 美術館,熊本市,1993年,編號33

出版:

細川護貞,《目迷五色·清朝磁器》,東京,1992年,編號36



(mark)



A FINE BLUE AND WHITE BOTTLE VASE

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

14 ¾ in. (37.5 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Sold at Sotheby's London, 15 May 2019, lot 37

清乾隆 青花如意纏枝花卉紋賞瓶 六字篆書款

來源:

倫敦蘇富比,2019年5月15日,拍品37號



(mark)



PROPERTY OF A PRIVATE COLLECTOR 私人珍藏

2837

A MOULDED CELADON-GLAZED 'LOTUS SCROLL' BOWL

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

4 ¾ in. (12 cm.) diam., Japanese wood box

HK\$500,000-800,000

US\$65,000-100,000

清雍正 粉青釉模印纏枝蓮紋盌 雙圈六字楷書款





PROPERTY OF A PRIVATE COLLECTOR 私人珍藏

2838

A RARE RU-TYPE GLAZED VASE

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

8 in. (20.3 cm.) high, box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Sold at Christie's Hong Kong, 28 November 2006, lot 1582

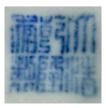
Vases of this form with *ru*-type glaze are very rare, although examples with *guan*-type glaze are known, including one in the Indianapolis Museum of Art, illustrated by Mino and Robinson, *Beauty and Tranquility, The Eli Lilly Collection of Chinese Art*, p. 340, fig. 20; and another sold at Christie's Hong Kong, 28 October 2002, lot 722A. Compare also a related Qianlong vase covered in a pale celadon glaze, illustrated by J. Ayers, *The Baur Collection*, vol. III, Geneva, 1974, no. A380.

清乾隆 仿汝釉瓶 六字篆書款

來源:

香港佳士得,2006年11月28日,拍品1582號

可比較兩件器形相同的仿官釉乾隆瓶,一件載於Mino及Robinson著, 《Beauty and Tranquility, The Eli Lilly Collection of Chinese Art》, 頁340,圖版20號。一件2002年10月28日於香港佳士得拍賣,拍品722A; 亦可參考瑞士鮑氏珍藏一件同器形的乾隆青釉瓶,載於1974年日內瓦出版, J. Ayers著《The Baur Collection》,圖版A380號。



(mark)



A *GUAN-*TYPE GLAZED VASE WITH THREE RINGS

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

11 3/8 in. (28.8 cm.) high, wood stand, Japanese wood box

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

US\$110,000-150,000

PROVENANCE:

A Japanese private collection

Compare with a similar Qianlong vase also covered with a Guan-type glaze in the Hong Kong Museum of Art, included in the exhibition catalogue of *The Wonders of the Potter's Palette*, Hong Kong, 1984, no. 80, and another from the T.Y. Chao Collection, sold at Sotheby's Hong Kong, 19 May 1987, lot 288.

Two other Qianlong vases of this rare form, but covered with a teadust glaze, are illustrated in Chinese Ceramics in the Idemitsu Collection, no. 963, and *Sekai Toji Zenshu*, vol. 11, no. 99, in the Hakutsuru Art Museum, Hyogo.

清乾隆 仿官釉三繋瓶 六字篆書款

來源:

日本私人珍藏



(mark)



THE PROPERTY OF A NOBLE FAMILY 貴族家族珍藏

2840

A MAGNIFICENT FINE AND EXTREMELY RARE UNDERGLAZE-BLUE AND COPPER-RED-DECORATED 'DRAGON' TIANQIUPING

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

20 in. (51 cm.) high

HK\$18,000,000-25,000,000 US\$2,400,000-3,200,000

PROVENANCE:

Formerly in the collection of a Royal family, thence by descent to the current owner

'This striking example of early Imperial Qing porcelain has a powerful presence and an immediacy that crosses any cultural boundaries.

The Dragon is very powerful and the way it strides amidst the vaporous clouds is quite hypnotizing. An incredible technical feat combining underglaze-blue and copper-red and a true testament to the skills of the potters of the time.'

Marco Almeida

清雍正 青花釉裏紅雲海騰龍紋天球瓶 六字楷書款

來源:

皇家舊藏,後傳至現任藏家

「此件雍正御製天球瓶為清初官窯瓷器中之翹楚,其宏偉氣勢可跨越任何文化界限,使觀者身臨其境,不禁驚歎叫絕。

巨龍氣勢磅礴,騰雲駕霧之姿動人心魄。青花釉裏紅裝飾工藝極 難駕馭,此珍品便是對當時陶藝巨匠精湛工藝的最佳見證。」

安偉達



2840 Continued

This magnificent copper-red and underglaze-blue 'Dragon' tianqiuping is a true testament to the skills and creativity of the potters during the early Qing Dynasty and very indicative of the innovation and precision particularly associated with the Yongzheng reign (1723-1735).

The vessel is powerfully potted and skillfully decorated with a single sinuous three-clawed dragon meandering through wispy, vibrantly drawn clouds. The dragon is beautifully rendered in a ferocious way and the copper-red is particularly well fired, being a bright tone of red, resembling crush raspberries.

The dragon is perhaps the most important motif in Chinese ceramics decorative repertoire, being symbolic of Imperial power, and its stylistic treatment on the present vase combines the very best characteristics of pre-Ming and Qing renditions.

During the Song Dynasty the dragon motif was established as an archaistic *chilong* type with three large claws and set in relative isolation giving the sinuous snakelike body maximum impact. This is perfectly exemplified by the powerful paintings of the great 13th-century artist Chen Rong, which have no doubt heavily influenced the artisans who created the current vase. An example of such extraordinary painting, hailing from the Fujita Museum, Japan, was sold at Christie's New York in 15 March 2017, lot 507 (**fig. 1**).

During the early Ming period, the dragon remained unobscured by surrounding decoration, whether clouds, flames, or foliage, retaining its whole body as a dominant single visual entity. In the Qing period however, the dragon becomes ever more boldly detailed and defined in its facial features and more elaborate in its general ferocity and fabulous mythological representation. It is depicted in more menacing and vigorous postures, not only turning back but fully frontal and even seen from below.



fig.1 Sold at Christie's New York, 15 March 2017, lot 507 圖一 紐約佳士得,2017年3月15日,拍品 507號



2840 Continued

The present vase is a deliberate derivation of the early-Ming style, but more specifically, it follows the designs on large early Ming tianqiuping and bianhu as it employs a three-clawed dragon, found only on these forms. See the blue and white 'Dragon' tianqiuping , bearing a Xuande six-character mark in the Tianjin Municipal Museum and illustrated in Porcelains from the Tianjin Municipal Museum, Hong Kong, 1993, pl. 84 (fig. 2). Two further examples of such 'Dragon' tianqiuping are in public collections and illustrated in J. Ayers, Far Eastern Ceramics in the Victoria and Albert Museum, London, 1980, fig. 47; and Blue and White Ware of the Ming Dynasty, Book II (part I), pl. 3, from the National Palace Museum, Taipei.

Further, it echoes the Ming pattern by portraying the dragons unencumbered by their surrounding decorative grounds, which in the present case of wispy clouds is also selected from the early Ming vocabulary and treated as such, albeit more detailed. Similarly, the borders of crashing waves around the base and mouth rim are borrowed from the rims of early Ming dishes.

However, the present design is by no means a lavish imitation; the dominant dragon is thoroughly Qing in type. It strides and impresses like its three-clawed forebearers, but has shed its long forelock and backward glance. Its nose is now shortened and more pointed, its jawline squared, its horns more stag-like and its whiskers longer and as sinuous as its finely-scaled body.

Similarly decorated vessels from the Yongzheng and Qianlong periods can be found in public collections. See an underglaze-blue and copper-red 'Dragon' tianqiuping in the Chang Foundation, Taipei, illustrated by J. Spencer in the Chang Foundation Inaugural Catalogue, Taipei, 1990, p. 54.

Two further *tianqiuping* decorated in underglaze-blue and copper-red dragons are in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Blue and White Porcelain with Underglaze Red* (III), Hong Kong, 2000, pp. 230-231, pl. 210 & 211.

Compare also a virtually identical *tianqiuping* illustrated in *A Dealer's Hand.* The Chinese Art World Through the Eyes of Giuseppe Eskenazi, London, 2012, fig. 158, which has been sold three times at Sotheby's Hong Kong, 2 May 1995, lot 118, 7 May 2002, lot 580, and 31 October 2004, lot 25, and most recently at Poly Beijing, 5 June 2019, for a record-breaking hammer price of RMB147,200,000.

此件青花釉裏紅龍紋天球瓶宏偉氣派,為清初官窯名匠們卓越技藝與創造力的最佳見證,也體現了雍正年間(1723-1735)特有的創新巧思與精益求精之精神。

此天球瓶器形簡約大氣,一條三爪蒼龍儼然淩駕於瓷上,飛騰於風雲駭浪之間, 兇猛威嚴,目光如炬。釉裡紅發色極其出彩,亮紅猶如覆盆子點綴於瓶身。 自古以來,龍乃帝皇權力之象徵,亦為中國瓷器裝飾藝術中最重要的設計元素之 一。此天球瓶則巧妙融合了明初及清代的風格特徵。

宋代龍紋多為仿古三爪螭龍,軀體卷曲如鉤,頗具震懾力。南宋畫家陳容尤善畫龍,筆下雲龍靈動矯健,威懾四方,製瓷匠人顯然受陳容的藝術風格影響,將龍的威嚴以濃墨重彩表現得淋漓盡致。可參考一幅來自日本藤田美術館的陳容佳作,曾於2017年3月15日在紐約佳士得拍賣,拍品 507號 (圖一)。

明初天球瓶瓶身多有留白,龍作為畫面中唯一的主宰,極少被雲朵、火焰、或是 藤紋遮掩其身。而清代時,匠人對龍的描繪日漸豪放繁複,更顯皇家氣韻。龍的 姿態亦愈發多變,氣宇軒昂,呈仰視或回眸,有些甚至目如明星、怒發沖冠,直逼 觀者。

此瓶沿襲明初大型天球瓶及扁壺器型特點,瓶身的三爪蒼龍紋樣亦僅出現於這些器型上,見天津市藝術博物館藏一例明宣德六字年款青花雲龍紋天球瓶,載於《天津市藝術博物館藏瓷》,香港,1993年;圖版 84號(圖二)。另外兩例可見於公家收藏中,其中一例載於 J. Ayers 著《Far Eastern Ceramics in the Victoria and Albert Museum》,倫敦,1980年,圖版47號;另一例載於《故宮藏瓷 明青花瓷二宣德(上)》,香港,1966年,圖版3號,現藏於台北故宮博物院。

此外,該瓶龍紋呼應明代龍紋樣式,任憑洶湧騰雲亦無法阻擋蒼龍排山倒海之勢。層層相疊的浮雲圖案襲自明初樣式,唯更加細致。瓶底部及口沿的波浪紋飾亦借鑒了明初盤沿紋樣。

然而,此天球瓶絕非僅為一件前朝仿製品,蒼龍如其祖先一般騰雲而起,但已褪去碩長的鬃毛及固有的回眸之姿,龍鼻短而尖,顎呈方形,角如雄鹿角,其長須蜿蜒彎曲,此般皆為清代龍紋獨有特徵。

雍正和乾隆年間的相似精品可見於公私收藏中,見鴻禧美術館藏一例青花九龍 紋天球瓶,載於J. Spencer著《鴻禧美術館開館紀念選集》,台北,1990年, 頁54。

另外兩例相似的青花釉裏紅龍紋天球瓶現藏於北京故宮博物院,載於故宮博物院藏文物珍品全集《青花釉裏紅(下)》,香港,2000年,頁230-231,圖版210及211。

近年,一例款式幾乎相同的天球瓶於2019年6月5日在保利北京以1.472億人民幣落槌,創天球瓶拍賣紀錄,其管載於《A Dealer's Hand. The Chinese Art World Through the Eyes of Giuseppe Eskenazi》,倫敦,2012,圖158號,並三度於蘇富比香港拍出,分別為1995年5月2日,拍品118號;2002年5月7日,拍品580號;及2004年10月31日,拍品25號。



fig.2 Collection of the Tianjin Municipal Museum 圖二 天津市藝術博物館藏品



PROPERTY OF A GENTLEMAN 士紳珍藏

2841

A FINE AND RARE BLUE AND WHITE 'LANDSCAPE' BOWL

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

6 15/16 in. (17.6 cm.) diam., box

HK\$300,000-500,000

US\$39,000-64,000

清雍正 青花山水漁樂圖盌 雙圈三行六字楷書款



(mark)



(interior 盌心)



(another view 另一面)



A RARE AND MASSIVE *DOUCAI* 'DRAGON AND PHOENIX' BAI USTER VASE

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

32 in. (81.2 cm.) high

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

US\$210,000-330,000

PROVENANCE:

Gegarandeerd Antiek Collection, Belgium Sold at Christie's Hong Kong, 30 November 2020, lot 3069

Large-sized doucai vessels with this decorative theme bearing a Qianlong reign mark are extremely rare. One related example is known – a large Qianlong-marked yuhuchunping (84 cm.) decorated in the doucai palette with a dragon and a phoenix amidst Indian lotus scrolls, in the Musée Guimet Collection, illustrated in Alexandre Hougron, La Céramique chinoise ancienne, Paris, 2015, p. 234. Compare also to a smaller bottle vase (63.5 cm.) with similar motifs, bearing an apocryphal Jiajing mark, from the Sui Yuan Zhai Collection and sold at Christie's London, 11 May 2015, lot 32; and another unmarked doucai bottle vase (64.1 cm.) decorated with a pair of phoenix amidst peonies, sold at Christie's New York, 13 September 2012, lot 1515.

An unmarked *doucai meiping* decorated with a dragon and phoenix amongst peonies, dating to the Yongzheng period, from Yamanaka & Company Inc., New York, was sold at Christie's New York, 22 March 2007, lot 345.

清乾隆 鬥彩龍鳳呈祥纏枝蕃蓮紋洗口大瓶 六字篆書款

來源:

Gegarandeerd Antiek舊藏,比利時香港佳士得,2020年11月30日,拍品3069號

有乾隆款的鬥彩龍鳳紋大瓶非常少見,有一件可比較例子,為乾隆款鬥彩龍鳳紋玉壺春瓶(84公分),藏巴黎吉美博物館,著錄於Alexandre Hougron,《La Céramique chimoise ancienne》,巴黎,2015年,頁234。另見一件嘉靖寄托款鬥彩龍鳳紋天球瓶(63.5公分),定年乾隆至嘉慶,為隨緣齊舊藏,2015年5月11日於倫敦佳土得拍賣,拍品32號;另一件無款鬥彩鳳齊轄十分紋天球瓶(64.1公分),2012年9月13日於紐約佳士得拍賣,拍品1515號。

再参考一件定年雍正的鬥彩龍鳳紋梅瓶,源自紐約山中商會,2007年3月22日於 紐約佳士得拍賣,拍品345號。



(mark)



(another view 另一面)



A *DOUCAI* 'EIGHT BUDDHIST EMBLEMS' TRIPOD CENSER

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE RECTANGLE AND OF THE PERIOD (1821-1850)

11 % in. (28.5 cm.) across handles, wood stand, wood cover

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

US\$160,000-230,000

PROVENANCE:

A collection formed in North Yorkshire, England, by repute

The large globular body is supported on three cabriole feet, is applied with two curved s-shaped handles and is decorated with The Eight Buddhist Emblems, *Bajixiang*, amongst lotus flowers on leafy scrolls. The neck and feet are similarly decorated with lotus scrolls and each handle is decorated with two confronting bats enclosing further floral scrolls. There is a later carved wood cover and stand.

A related Qianlong mark and period white-ground censer is included in National Palace Museum, Taipei, *Special Exhibition of Incense Burners and Perfumes throughout the Dynasties*, Taipei, 1994, p. 266, no. 120. Another example included in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 4, London, 1994-2010, no. 1752. Compare to a similar *doucai 'bajixiang'* tripod censer of the same date sold at Sotheby's London, 11 May 2011, lot 230 (part); and another censer of the same form and decoration, but filled with different enamel colours in the Palace Museum, Beijing, illustrated in *Gu Taoci Ziliao Xuazncui, juan* 2. Beijing, 2005, pp. 242-243, no. 214.

清乾隆 鬥彩番蓮托八寶雙耳鼎式爐 雙長方框六字篆書款

來源:

英國私人舊藏,北約克郡(傳)

此件香爐器型源於高古青銅器形制,做圓鼎狀,下承三彎腿足,口沿立雙外翻耳。 爐身以白釉為地,通繪鬥彩西番蓮紋飾。後配木蓋及木座。

此類器型原為五供中的其中一供。同樣以白地為類似例的乾隆六字橫款香爐,可參照台北故宮博物院所藏一件八寶紋白地粉彩鼎式爐,載於《故宮歷代香具圖錄》,台北,1994年,圖版120號。另一五供例子見康蕊君,《玫茵堂中國陶瓷》,卷4(II),倫敦,1994-2010年,編號1752。再比較一件年代及紋飾相同的近似例,2011年5月11日於倫敦蘇富比拍賣,拍品230號(部分);另一近似例子現藏北京故宮博物院,見《故宮博物院藏古陶瓷資料選萃·卷二》,北京,2005年,頁242-243,圖版214號。



(mark)



A MASSIVE CARVED WHITE-GLAZED 'DRAGONS' FISH JAR

QING DYNASTY, 18TH CENTURY

28 ¾ in. (73 cm.) wide

HK\$500,000-800,000

US\$65,000-100,000

It is possible that the present fish jar is one of the pair illustrated by Yamanaka & Company in *Collection of Chinese and Other Far Eastern Art*, New York, 1943, no. 1247. The form of the present fish jar continued on to Dayazhai wares commissioned by the Cixi Empress Dowager during the late 19th century.

清十八世紀 白釉刻雙龍戲珠紋大缸

紐約山中商會1943年出版的《Collection of Chinese and Other Far Eastern Art》圖錄中載有一對造型近似的白釉雲龍紋大缸,見圖版1247號,本拍品可能為其中一件。此後晚清慈禧太后訂製大雅齋瓷器,即有以此類器物造型為原型而訂製者。



PROPERTY OF A PRIVATE COLLECTOR 私人珍藏

2845

A LARGE SACRIFICIAL-BLUE- GLAZED BOTTLE VASE, *TIANQIUPING*

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

20 ¾ in. (52.6 cm.) high

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

US\$160,000-230,000

PROVENANCE

Acquired in Hong Kong, 2010

Compare to a similar example with this cobalt blue glaze included in the exhibition, *The Wonders of the Potter's Palette*, Hong Kong Museum of Art, 1984, no. 85.

Another example with a less globular body is in the Baur Collection, Geneva, illustrated by J. Ayers and M. Sato in *Sekai Toji Zenshu*, Volume 15, Qing Dynasty, Tokyo, 1983, p. 199, no. 272. A third example is from the Nanjing Museum Collection, included in the exhibition, *Qing Imperial Porcelain*, Hong Kong, 1995, illustrated in the Catalogue, no. 66.

The rich cobalt blue seen on the current vase is sometimes referred to as 'sacrificial blue'. This name derives from the use of vessels bearing this coloured glaze during sacrifices at the Imperial Altar of Heaven in the Ming dynasty. However, it has been noted that during the Qing dynasty these massive vases were made as part of decorative furnishings for the Palace.

清乾隆 霽藍釉天球瓶 六字篆書款

來源:

2010年購於香港

霽藍釉燒製工藝繼承元代傳統,至清代生產歷朝未斷,且燒製精細,常見造型是宮廷祭器和陳設用瓷。霽藍釉祭器專供於天壇環丘台,乾隆十三年(1748年)冬至祭天首次奉詔用霽藍釉器。一件近似例子見1984年香港出版《清瓷薈錦一香港藝術館藏清代陶瓷》,圖版85號。

另一例子可參考瑞士日內瓦收藏家鮑爾蓄,見J. Ayers及M. Sato,《世界陶瓷全集》,卷十五 - 清,東京,1983年,頁199,圖版272號。第三例為南京博物院藏品,曾於香港大學展出,錄於《清瓷萃珍:清代康雍乾官窯瓷器》,香港,1995年,圖版66號。



(mark)



A RARE LARGE *FAMILLE ROSE* LIME-GROUND 'HUNDRED BOYS' VASE, *ZUN*

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

20 in. (50.8 cm.) high

HK\$700,000-1,000,000

US\$90,000-130,000

PROVENANCE:

An English private collection, purchased from Richard Batsford Antiques, Warwick, on 15 February 1975 Sold at Bonhams London, 16 May 2019, lot 130

Vases decorated with the theme of boys at play, painted between colored borders, were produced in numerous variations during the Jiaqing reign; for example see a bottle vase against lime-green borders, sold at New York Sotheby's, 13 September 2017, lot 32. The motif of boys at play is also seen on earlier Qianlong period wares; compare a lantern-shape vase with the bajixiang painted on green enamel bands, illustrated in Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns, Nanjing, 1995, no. 87.

清嘉慶 粉彩綠地纏枝蓮紋嬰戲圖撇口大瓶

礬紅六字篆書款

來源:

英國私人舊藏,1975年2月15日購自英國華威古董商Richard Batsford Antiques

倫敦邦瀚斯,2019年5月16日,拍品130號

百子嬉戲, 75明清兩朝流行之紋飾, 寄托百子千孫之願。比一粉彩嬰戲圖瓶例, 亦為松綠地, 售於紐約蘇富比2017年9月13日, 拍品32號。乾隆較早期亦有燒製此類瓶, 比較一燈籠瓶例, 飾綠地八吉祥紋飾, 圖見《清瓷萃珍:清代康雜乾官窰瓷器》, 南京, 1995年, 圖版87號。



(mark)



A PAIR OF YELLOW-GROUND FAMILLE ROSE 'BATS AND SHOU' BEGONIA-FORM JARDINIÈRES

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

9 in. (23 cm.) wide (2)

HK\$280,000-350,000

US\$36,000-45,000

PROVENANCE:

A private collection, Texas

The lobed body is raised on five *ruyi*-form feet, each *jardinière* is decorated to the exterior with auspicious motifs of bats, longevity and swastika symbol, all reserved on a yellow ground. The interior and the base are in turquoise glazed. The gilt *shou* characters, *wan* emblems and bats on a yellow ground suggest these begonia-form *jardinières* were made in celebration of an imperial birthday.

清道光 黄地粉彩福壽紋海棠式花盆一對 礬紅六字篆書款

來源:

美國德州私人舊藏

此對花盆呈海棠花式,折沿,平底,下承如意式足,以粉彩為飾,內壁施松石綠 釉,外壁施黃釉為地,外壁繪蝠壽紋及「卍」字之吉祥圖案,充滿「萬福捧壽」的 吉祥畫面。





(marks)





PROPERTY OF A PRIVATE COLLECTOR 私人珍藏

2848

A FAMILLE ROSE FLORAL LANTERN VASE

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

9 ½ in. (24.2 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

Compare to a similar example, see the collection of the Beijing Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains with Cloisonné Enamel Decoration and Famille Rose*, vol. 39, Hong Kong, 1999, p. 217, no. 192.

清道光 粉彩花卉紋燈籠尊 礬紅六字篆書款

參見北京故宮博物院藏一件器形相同,紋飾相近的道光粉彩花卉燈籠尊, 見故宮博物院藏文物珍品全集《琺瑯財·粉彩 (39)》,香港,1999年,頁217, 圖版192號。



(mark)



A FAMILLE ROSE 'WILD GEESE' WATER POT

REPUBLIC PERIOD

The base is inscribed with a Yongzheng six-character apocryphal mark 2 $\frac{1}{4}$ in. (5.7 cm.) high, Japanese wood box

HK\$80,000-100,000

US\$11,000-13,000

民國 粉彩蘆雁紋紋水丞

款識:「大清雍正年製」寄托款。



(another view 另一面)



A BLUE-GLAZED GILT-DECORATED BOTTLE VASE

GUANGXU SIX-CHARACTER MARK AND OF THE PERIOD (1875-1908) $_{15\ \%}$ in. (38.5 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

A French private collection Sold at Sotheby's Paris, 18 December 2009, lot 208 Sold at Sotheby's Hong Kong, 4 June 2020, lot 566

A vase of similar size with almost identical decoration from the Weishaupt collection is illustrated in *From The Dragon's Treasure, Museum fur Kunsthandwerk,* Frankfurt,1987, no. 127.

清光緒 藍釉描金團花紋賞瓶 六字楷書款

來源:

法國私人珍藏

巴黎蘇富比,2009年12月18日,拍品208號

香港蘇富比,2020年6月4日,拍品566號

近似一例錄於《From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection》,法蘭克福,1987年,圖版127號。



(mark)



A BRONZE RITUAL WINE VESSEL, GU

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

10 1/8 in. (25.8 cm.) high, box

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE:

A Japanese private collection Sold at Sotheby's London, 18 November 1998, lot 875 A San Francisco private collection Sold at Sotheby's New York, 21 March 2018, lot 578

The interior of the foot is cast with three pictograms reading $zi\ zu\ gui$ ($zi\ grandfather\ gui$).

商末 公元前十二/十一世紀 青銅饕餮紋「子祖癸」觚

來源:

日本私人舊藏 倫敦蘇富比,1998年11月18日,拍品875號 三藩市私人舊藏 紐約蘇富比,2018年3月21日,拍品578號



(inscription 銘文)



A BRONZE RITUAL WINE VESSEL, ZUN

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The base on the interior has a four-character inscription, reading X $X \int u \gamma i$ (X X Father Yi).

10 3/8 in. (26.3 cm.) high, wood stand, Japanese wood box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

A Japanese private collection, prior to 1986 Sold at Sotheby's New York, 15 March 2017, lot 596

LITERATURE:

Minao Hayashi, *Inshu Jidai Seidoki Monyo no Kenkyu* (Studies on Yin and Zhou Bronze Decoration: A Conspectus of Yin and Zhou Bronze Vessels), vol. II, Tokyo, 1986, pl. 2-467

The wood box for this lot is inscribed on the back of the cover with a note dated to 1964 by Yuzo Sugimura (1900-1978) (**fig. 1**), a renowned Chinese art scholar and a former Managing Director of Idemitsu Museum of Arts, Tokyo.

晚商 公元前十二/十一世紀 青銅饕餮紋「父乙」尊

來源:

日本私人舊藏,入藏於1986年之前 紐約蘇富比,2017年3月15日,拍品596號

出版

林巳奈夫,《殷周時代青銅器紋樣の研究-殷周靑銅器綜覧二》, 東京・1986年・圖版2-467

此拍品木盒蓋上有杉村勇造 (1900-1978年)於甲辰年(1964)所提之題籤。 杉村勇造,又號忍丘學人,為著名的中國藝術學者,並為東京出光美術館前館長(圖一)。



(inscription 銘文)

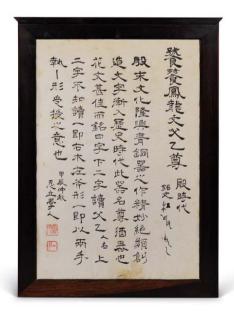


fig.1 圖一



A BRONZE RITUAL WATER VESSEL, PAN

MIDDLE WESTERN ZHOU DYNASTY, 10TH-9TH CENTURY BC

The interior has a later-added graph in the centre and an inscription to one side.

14 1/4 in. (39.5 cm.) wide across handles, box

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

US\$200,000-320,000

PROVENANCE

Frank Caro, New York, 3 June 1965 Elizabeth A. Sackler, 1994 The Arthur M. Sackler Foundation Sold at Christie's New York, 14-15 September 2017, lot 906

EXHIBITED

Athens, Greece, Museum of Cycladic Art, Grasslands: Ancient Bronzes of the Eastern Eurasian Steppes From the Arthur Sackler Foundation, 25 April–14 September 2002; Poznan, Poland, Poznan Archaeological Museum, 29 January–18 April 2004; Florence, Italy, National Archaeological Museum, 15 May–4 September 2004; Traverse City, Michigan, Dennos Museum Center, Northwestern Michigan College, 18 January–30 March 2009, and 21 others

LITERATURE

R. Poor, Bronze Ritual Vessels of Ancient China (slide lectures), New York. 1968

N. Barnard and Cheung Kwong-Yue, Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American, and Australasian Collections, Taipei, 1978, no. 1065

Minao Hayashi, *In Shu jidai seidoki no kenkyu* (A Conspectus of Yin and Zhou Bronze Vessels), vol. 2, Tokyo, 1984, pl. 362, no. 42 J. Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, The Arthur M. Sackler Foundation, Washington, D.C., 1990, pp. 720-24, no. 122

西周中期 青銅竊曲紋盤

盤內紋飾及銘文為後加。

來源:

Frank Caro, 紐約, 1965年6月3日 伊麗莎白·A·賽克勒舊藏, 1994年 亞瑟·M·賽克勒基金會舊藏 紐約佳士得, 2017年9月14-15日, 拍品906號

展覽:

基克拉迪藝術博物館,雅典,希臘,《Grasslands: Ancient Bronzes of the Eastern Eurasian Steppes From the Arthur Sackler Foundation》,2002年4月25日至9月14日;波茲南考古博物館,波蘭,2004年1月29日至4月18日;佛羅倫斯國立考古博物館,義大利,2004年5月15日至9月4日;丹諾斯博物館,西北密歇根學院,美國,2009年1月18日至3月30日,及其他21間

电影.

R. Poor,《Bronze Ritual Vessels of Ancient China》(講座簡報),紐約,1968年

巴納及張光裕,《中日歐美澳紐所見所拓所摹金文彙編》,台北,1978年,編號1065

林巳奈夫,《殷周時代靑銅器之研究》,冊二·東京,1984年,圖版362號,編號42

J. Rawson,《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》,冊IIB,華盛頓哥倫比亞特區,1990年, 頁720-24,編號122





(inscriptions 銘文)





A RARE PAIR OF AMBER AND GREEN GLAZED RED POTTERY MODELS OF WRESTLING DOGS

HAN DYNASTY (206 BC-AD 220)

8 1/16 in. (20.5 cm.) wide

(2)

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

The Tsui Museum of Art, Hong Kong, by 1993

LITERATURE:

The Tsui Museum of Art - Chinese Ceramics $I \cdot Neolithic to Liao$, Hong Kong, 1993, fig. 44 **(fig. 1)** Splendour of Ancient Chinese Art, Selections from the Collections of T.T.

Splendour of Ancient Chinese Art, Selections from the Collections of 1.1 Tsui Galleries of Chinese Art Worldwide, Hong Kong, 1996, fig. 11 In Pursuit of Antiquities, Thirty-Fifth Anniversary Exhibition of the Min Chiu Society, Hong Kong, 1995, no. 75

漢 褐綠釉犬一對

來源:

徐氏藝術館,香港,入藏於1993年前

出版:

徐氏藝術館,《陶瓷 I·新石器時代至遼代》,香港,1993年,圖版44 (圖一)

徐氏藝術館,《海內外徐展堂中國藝術館藏品選萃》,香港, 1996年,圖版11

好古敏求,《敏求精舍三十五週年紀念展》,香港,1995年, 圖版75





fig.1圖一



THE PROPERTY OF A HONG KONG FAMILY COLLECTION 香港家族珍藏

2855

A GREEN-GLAZED POTTERY MODEL OF A HIBISCUS TREE

EASTERN HAN DYNASTY (AD 25-220)

15 % in. (39 cm.) diam.

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE:

The Tsui Museum of Art, Hong Kong, by 1993

LITERATURE

The Tsui Museum of Art, *Chinese Ceramics I · Neolithic to Liao*, Hong Kong, 1993, fig. 32 **(fig. 1)**

東漢 綠釉扶桑樹形陶燈

來源:

徐氏藝術館,香港,入藏於1993年前

出版:

徐氏藝術館,《陶瓷 I·新石器時代至遼代》,香港,1993年,圖版32 (圖一)





fig. 1 圖一





THE PROPERTY OF A HONG KONG FAMILY COLLECTION 香港家族珍藏

2856

A POLYCHROME PAINTED POTTERY THREE-TIERED CHANDELIER

EASTERN HAN DYNASTY (AD 25-220)

44 ½ in. (112 cm.) high

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE:

Tai Sing Fine Antiques, Hong Kong The Tsui Museum of Art, Hong Kong, acquired in 1993

東漢 彩繪灰陶三層連枝燈

來源:

大成古玩,香港 徐氏藝術館,香港,入藏於1993年 THE PROPERTY OF A HONG KONG FAMILY COLLECTION 香港家族珍藏

2857

A POTTERY FOREIGNER-FORM LAMP STAND

EASTERN HAN DYNASTY (AD 25-220)

9 ¾ in. (24.8 cm.) high

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE:

Tsu Po Antiques Co.

The Tsui Museum of Art, Hong Kong, acquired in 1993

東漢 紅陶人形燈座

來源:

聚寶古玩行 徐氏藝術館,香港,入藏於1993年



THE PROPERTY OF A HONG KONG FAMILY COLLECTION 香港家族珍藏

2858

A LONGQUAN CELADON JAR AND COVER

NORTHERN SONG DYNASTY (AD 960-1127)

11 % in. (29.1 cm.) high, box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

The Tsui Museum of Art, Hong Kong, by 1993

EXHIBITED

Victoria and Albert Museum, London, 1996

北宋 龍泉青釉蓋罐

來源:

徐氏藝術館,香港,入藏於1993年前

展覽:

維多利亞和阿爾伯特博物館,倫敦,1996年



THE PROPERTY OF A HONG KONG FAMILY COLLECTION 香港家族珍藏

2859

AN INCISED 'QILIN AND SUN' WHITE-GLAZED EWER

YUAN DYNASTY (1279-1368)

11 % in. (29.5 cm.) high

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

The Tsui Museum of Art, Hong Kong

LITERATURE:

The Tsui Museum of Art, Hong Kong, 1991, fig. 52 (fig. 1)

Yuan-dynasty ewers of this form in white glaze are extremely rare. Compare to a blue and white ewer with somewhat similar shape, painted with a pair of phoenix, sold at Christie's London, 15 June 1998, lot 92.

The result of Oxford thermoluminescence test no. P123m88 (13 September 2023) is consistent with the dating of this lot.

元 白釉劃麒麟望日紋執壺

來源:

徐氏藝術館,香港

出版:

《徐氏藝術館》,香港,1991年,圖版52(圖一)

此件元代白釉執壺之器型相當稀罕。比較一件器形相若的元青花鳳紋執壺,1998年6月15日於倫敦佳士得拍賣,拍品92號。

本拍品經牛津熱釋光測年法測試 (測試編號P123m88;2023年9月13日), 證實與本圖錄之斷代符合。

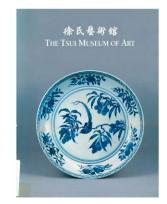




fig.1圖一



THE PROPERTY OF A HONG KONG FAMILY COLLECTION 香港家族珍藏

2860

A FAHUA 'FIGURAL' VASE, MEIPING

MING DYNASTY (1368-1644)

14 1/4 in. (36.2 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 13 November 1990, lot 154 The Collection of T. T. Tsui (1940–2010)

明 琺華釉庭院人物圖梅瓶

來源:

香港蘇富比,1990年11月13日,拍品154號 徐展堂(1940-2010)舊藏



THE PROPERTY OF A HONG KONG FAMILY COLLECTION 香港家族珍藏

2861

A LARGE JUN PURPLE-SPLASHED JAR

YUAN DYNASTY (1279-1368)

11 3/8 in. (28.8 ccm.) high

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE:

The Tsui Museum of Art, Hong Kong

EXHIBITED:

Victoria and Albert Museum, London, 1996

LITERATURE:

The Tsui Museum of Art, Hong Kong, 1991, fig. 37 (fig. 1) Splendour of Ancient Chinese Art: Selections from the collections of T.T. Tsui Galleries of Chinese Art Worldwide, Hong Kong, 1996, fig. 27

元 鈞窯天青釉玫瑰斑大罐

來源:

徐氏藝術館,香港

展覽:

維多利亞與艾伯特博物館,倫敦,1996年

出版:

徐氏藝術館,香港,1991年,圖版37 (圖一) 徐氏藝術館,海內外徐展堂中國藝術館藏品選萃,香港, 1996年,圖版27



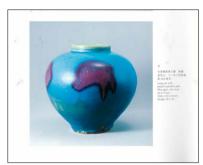


fig.1圖一



A JIAN TEA BOWL

SONG DYNASTY (960-1279)

4 ¾ in. (12 cm.) diam., lacquer stand, Japanese wood boxes

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

A Japanese private collection, Tokyo

The underside of the cover of the Japanese wood box accompanying the present lot bears an inscription signed by *Yumyosai* (1852-1917), the twelfth head of the *Urasanke* school of Japanese tea ceremony.



(detail of glaze)

宋 建窰茶盞

來源:

日本東京私人舊藏

木盒蓋底附有日本著名茶道流派裏干家第十二代家元又玅齋 (1852–1917)之銘 文及簽署。



(another view 另一面)



PROPERTY OF A GENTLEMAN 士紳珍藏

2863

A LARGE HIGH-FIRED WHITE-GLAZED CUP

SUI DYNASTY (AD581-618)

4 13/16 in. (12.2 cm.) diam., box

HK\$240,000-320,000

US\$31,000-41,000

PROVENANCE:

Spink & Son Ltd., London, 1984 A European private collection Sold at Christie's New York, 15 September 2011, lot 1457

Fine high-fired white wares of this type were made at both the Xing kilns in Hebei province and the Gongxian kilns in Henan. Similar cups dated to the Sui dynasty have been excavated at the site of the Xing kiln and are illustrated in *Wenwu* 1987:9, pp. 4-5, figs. 6 and 10-4. The present cup, however, is of unusually large size. One of comparable size (12.9 cm.) was sold at Christie's New York, The Falk Collection I, 21 September 2001, lot 10. See, also, the pair (12 cm. diam.) illustrated in the catalogue of the *Charles B. Hoyt Collection Memorial Exhibition*, 1952, p. 37, no. 142.

隋 白釉深腹大盃

來源:

Spink & Son Ltd., 倫敦, 1984年 歐洲私人珍藏 紐約佳士得, 2011年9月15日, 拍品1457號



A RARE YUEZHOU PARROT-FORM CUP

SIX DYNASTIES (AD 220-589)

5 in. (12.5 cm.) long

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Acquired in Taiwan in 1996

Used for drinking, parrot-form cups were popular during the Six Dynasties to Tang periods, and were made by different kilns across China. Parrot-form cups made in the southern regions of China were celadon of circular form, such as the present cup, and another similar example with moulded decoration in the Hubei Province Tianmen Museum (**fig. 1**). Parrot-form cups made in northern China were white wares of more elongated form, such as an example discovered at the Xing kilns, Hebei province, illustrated in 'Xingyao yizhi diaocha, shijue baogao', *Kaoguxue jikan*, vol. 14, 2004, fig. 22-5; and another example in a Japanese private collection, illustrated in *Song Ceramics*, Asahi Shimbun, 1999, p. 89, no. 52.

"Oh, look! This adorable little parrot is having a blissful hot spring bath in a snowy day. As if it were saying, 'Life is amazing! Take a break and enjoy every moment."

Joyce Tsoi

「看看這只可愛的小鸚鵡!仿佛在雪天中泡著暖暖的溫泉。好像在說:「生活太美妙了!稍作休息,享受每一刻!」

蔡詩爾



六朝 岳州窯鸚鵡盃

來源:

1996年購於台灣

盃呈塑貼鸚鵡形,其翼伸展成盃。形制別緻,相當罕見。鸚鵡盃的造型於六朝至隋唐時期相當流行,南北幾處窯口皆有生產,南方所製者器呈圓形,鸚鵡後躺展翅於兩旁,見湖北省天門市博物館廠一件形制接近帶有模印紋飾的岳州窯青瓷盃(圖一);北方如邢窯,腹作橢圓形,如河北省内丘邢窯出土一件,見「邢窯遺址調查、試掘報告」、《考古學集刊》、2004年第14期,圖版22之5,及日本私人收藏中隋至初唐一件,見《神品とよげれたやきもの、宋磁特展圖錄》,朝日新聞社、1999年,頁89,圖版52號。



fig. 1 Collection of the Tianmen Museum 圖一 天門市博物館藏品



PROPERTY OF A GENTLEMAN 士紳珍藏

2865

A VERY RARE DING IMPERIAL INSCRIBED MOULDED 'MAKARA' DISH

JIN DYNASTY (1127-1234)

9 in. (22.8 cm.) diam., wood stand, box

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

US\$160,000-230,000

PROVENANCE:

Sold at Sotheby's London, 3 December 1974, lot 415 J.M. Hu Collection Sold at Christie's New York, 15 September 2009, lot 330

金 定窯印摩羯花卉紋大盤 「尚食局」 釉下刻款

來源:

倫敦蘇富比,1974年12月3日,拍品415號 胡惠春舊藏 紐約佳士得,2009年9月15日,拍品330號



(mark)



2865 Continued

The current dish, incised under the glaze with the inscription *Shang Shi Ju* (Imperial Food Bureau), indicates it was made for use inside the palace during the Northern Song or Jin Dynasty. According to *Song Huiyao Jigao* (Song Government Manuscript Compendium), six Imperial Bureaus were established under the Department of Palace Services during the Northern Song dynasty, in charge of various palace household affairs including dining, medication, wine, attire, bedding and transportation. One of these Six Bureaus was *Shang Shi Ju* (Imperial Food Bureau), in charge of anything food-related within the palace. Such institution continued to exist in the succeeding Jin dynasty, with very similar functions serving the imperial family.

Ding wares bearing Shang Shi Ju inscriptions were made since the late Northern Song dynasty. A Ding bowl incised with dragons and the same inscription, for example, was excavated from the late Northern Song strata at the Ding kilns (Jianciling Area A), included in The Museum of Oriental Ceramics, Osaka exhibition White Porcelain of Ding Yao, Osaka, 2013, pl. 33. However our current dish is closer in style with Ding wares from the Jin dynasty. In 1960-1963, a fragment of a dish moulded with Makara motifs and incised with the Shang Shi Ju inscription, was unearthed from the Jin dynasty strata at the Ding kiln site in Jianciling in Quyang (fig. 1). The moulded decoration, size and calligraphic style of the inscription on this fragment are remarkably similar to our current Ding dish, suggesting the similar date of manufacture of the two pieces. A rubbing of the sherd is illustrated by Liu Tao, Dated Ceramics of the Song, Liao and Jin Periods, Beijing, 2004, p. 162, fig. 13-3. Another Ding dish with almost identical Makara motifs and incised with the same inscription is in the collection of the Palace Museum, Beijing, illustrated in Selection of Ding Ware: the Palace Museum's Collection and Archaeological Excavation, Beijing, 2012, pl. 116 (fig. 2).

While the Makara appears to be a mythical beast of Indian origin comprising elements from creatures such as crocodile, elephant and fish, there is a considerable degree of sinicisation to the ones on the current dish, most notably the dragon-like head paired with wings, which echoes the *yinglong*, a form of winged dragon mentioned in the *Shanhai Jing* (Classic of Mountains and Seas). It is uncommon to find a Ding ware decorated with the Makara motif- even rarer with the *Shang Shi Ju* inscription. Formerly from the collection of the illustrious collector J.M. Hu, this dish is exceptionally rare with remarkable provenance.

盤直口,弧壁,矮圈足。盤心模印摩羯一對,龍首魚身,胸鰭化羽翼。盤壁印纏 枝四季花卉紋,口沿印卷雲紋。通體施象牙白釉,口澀胎,底釉下刻「尚食局」楷 書款。

據《宋會要輯稿》第七十一冊〈職官一九之一〉記載,宋代殿中省下置六尚局,分掌皇帝飲食、醫藥、酒醴、衣服、次舍、與董等事:「凡總六局,日尚食,掌膳羞之事;日尚藥,掌和劑診候之事;日尚醴,掌酒醴之事;日尚衣,掌衣服冠冕之事;日尚舍,掌次舍幄帟之事;日尚董;掌興輦之事。」入金以後,承襲北宋制度,宮中續置尚食局、尚藥局等機構,歸宣徽院掌管。本盤底刻「尚食局」款,顧名思義,是供掌管宮中飲食的尚食局使用而特別燒製之用器,存世量極少,彌足忠養,是供掌管宮中飲食的尚食局使用而特別燒製之用器,存世量極少,彌足忠養,是

刻「尚食局」款的定窯白瓷從北宋晚期已開始出現,如定窯澗磁嶺A區窯址曾出土一件北宋晚期「尚食局」款龍紋盌,著錄於《定窯·優雅なる白の世界·窯址発掘成果展》,日本,2013年,圖版33號。但細觀本盤紋飾及風格,則更接近金代出土例子,如1960-63年澗磁村定窯遺址出土一件金代「尚食局」款印摩羯魚紋盤的殘件,無論紋飾、尺寸、以至底款刻法,都與本器非常接近,應為同一時代之產物(圖一),其拓本著錄於劉濤著《宋遼金紀年瓷器》,北京,2004年,頁162,圖13-3。北京故宮博物院藏一件與本器幾乎相同的定窯印摩羯魚紋盤,同樣刻「尚多」款(圖二),著錄於《定瓷雅集:故宮博物院珍藏及出土定窯瓷器薈萃》,北京,2012,圖版116號。

摩羯魚源自印度神話,原來的形象多結合鱷魚、魚及象等元素,但在此盤上的摩羯魚很明顯已「中國化」,摩羯作龍首魚尾狀,配以羽翼,另人聯想起《山海經》 裏記載的有翼應龍,並與傳統中國紋飾纏技花卉及卷雲紋相結合,形成元素豐富的華麗構圖。本盤印花清晰舒朗,紋飾繁而不亂,且有「尚食局」款識,曾由收藏大家胡惠春先生庋藏,是難得一見而又傳承有序的定案宮廷佳器。

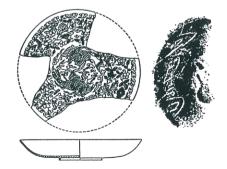


fig. 1 Image of a fragment bearing the inscription *Shang Shi Ju* found at the Jin dynasty strata at the Ding kiln site in Jianciling

圖一 澗磁村定窯遺址發現金代「尚食局」款摩羯魚紋盤殘件



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



A GUAN-TYPE LONGQUAN TRIPOD CENSER

SOUTHERN SONG DYNASTY (1127-1279)

4 11/16 in. (12 cm.) diam., Japanese wood box

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

US\$200,000-260,000

PROVENANCE:

Cunliffe Collection, no. KO5

Sold at Bonhams London, *The Cunliffe Collection: Chinese Ceramics and Jade Carvings*, 11 November 2002, lot 32

Sen Shu Tey, Tokyo

Sold at Christie's New York, *The Classic Age of Chinese Ceramics: The Linyushanren Collection*, Part II, 15 September 2016, lot 718

EXHIBITED:

On loan to the National Museum of Wales, Cardiff, 1991-2002, no. NMWA(L)765

Sen Shu Tey, The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years', Tokyo, 2006

Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013

LITERATURE:

Sen Shu Tey, The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years', Tokyo, 2006, p. 60, no. 73

Christie's, The Classic Age of Chinese Ceramic: An Exhibition of Song Treasures from the Linyushanren Collection, Hong Kong, 2012, p. 181, no. 78

南宋 龍泉窯仿官窯弦紋盒式爐

來源:

Cunliffe舊藏,編號KO5

《The Cunliffe Collection: Chinese Ceramics and Jade Carvings》,倫敦邦瀚斯,2002年11月11日,拍品32號

千秋庭,東京

《古韻天成 — 臨宇山人珍藏 (二)》,紐約佳士得,2016年9月 15日,拍品718號

展覽:

借展於英國威爾士國家博物館,加的夫,1991-2002年,編號NMWA(L)765

千秋庭,東京,《創立10週年紀念展覽會》,2006年 佳士得,《古韻天成:臨宇山人宋瓷珍藏展覽》,香港,2012年 11月22至27日;紐約,2013年3月15至20日;倫敦,2013年5月10至 14日

出版:

千秋庭,《中國美術蒐集》,東京,2006年,60頁,編號73 佳士得,《古韻天成:臨宇山人宋瓷珍藏展覽》,香港, 2012年,181頁,編號78



(base 底部)



PROPERTY OF A GENTLEMAN 士紳珍藏

2867

A VERY RARE EARLY-MING LONGQUAN CELADON *MEIPING*

MING DYNASTY, 15TH CENTURY

17 ¾ in. (45 cm.) high, box

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

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

PROVENANCE:

Tai Sing Fine Antiques Ltd., Hong Kong
The Tsui Museum of Art, Hong Kong, 1991, fig. 47
Splendour of Ancient Chinese Art, Selections from the Collection of T.T.
Tsui Galleries of Chinese Art Worldwide, Hong Kong, 1996, fig. 39

明十五世紀 龍泉窰青釉梅瓶

來源:

大成古玩,香港 《徐氏藝術館》,香港,1991年,圖版47號 徐氏藝術館,《海內外徐展堂中國藝術館藏品選萃》,香港, 1996年,圖版39號



2867 Continued

The commanding form and excellent potting of this *meiping*, complemented by the handsome and lustrous glaze, distinguish it as an excellent example of its type.

Compare to two very similar Longquan celadon meiping and covers, one smaller in the collection of National Palace Museum, Taipei, illustrated in *Green. Longquan Celadon of the Ming Dynasty*, Taipei, 2009, pp. 130-131, no. 64 (**fig. 1**); the other illustrated in *Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition*, Hong Kong, 1990, pp.280-281, no. 125.

Another similar Longquan celadon meiping and cover carved with bamboo and prunus is in the collection of Palace Museum, Beijing, see collection no.XIN00062697 on the digital archive.

此器源自徐氏藝術館。比較兩件極為相似的明代龍泉窯青釉光素帶蓋梅瓶,其中一件略小藏於台北故宮博物院,載於《碧綠一明代龍泉窯青瓷》,台北,2009年,頁130-131,圖版64(圖一)。另一件曾於1990年香港敏求精舍展出,見《歷代文物萃珍敏求精舍三十週年紀念展》,香港,1990年,頁280-281,圖版125。

另比較北京故宮博物院藏一件明代龍泉窯青釉暗刻竹桃紋帶蓋梅瓶,載於故宮博物院藏數字文物庫,編號新00062697。



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



A RARE LARGE GREEN JUN BOWL

SONG-JIN DYNASTY (960-1234)

8 % in. (21.8 cm.) diam., box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

Sold at Sotheby's London, 12 December 1978, lot 196 The Plesch Collection, no. CH22 Sold at Christie's London, 3 November 2009, lot 184

EXHIBITED:

Iron in the Fire: the Chinese Potters' Exploration of Iron Oxide Glazes, The Ashmolean Museum of Art, Oxford, 10 May - 19 June 1988, no. 26

LITERATURE

John Ayers, Margaret Medley, Nigel Wood, *Iron in the Fire*, London 1988, no. 26, p. 45

宋/金 鈞窯綠釉大盌

來源:

倫敦蘇富比,1978年12月12日,拍品196號 Plesch舊藏,CH22號 倫敦佳士得,2009年11月3日,拍品184號

展覽:

《Iron in the Fire: the Chinese Potters' Exploration of Iron Oxide Glazes》,阿什莫林博物館,英國牛津,1988年5月10日-6月19日,圖26號

出版:

John Ayers, Margaret Medley, Nigel Wood,《Iron in the Fire》,倫敦,1988年,圖26號,頁45



A LARGE HIGH-FIRED WHITE-GLAZED CUP

SUI DYNASTY (AD 581-618)

4 % in. (11.8 cm.) diam.

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Acquired in Hong Kong, 1 November 1981

The present cup is a rare example of the fine high-fired white wares produced during the Sui dynasty, which are characterised by their fine clay body and thin, crackled translucent glaze. Related cups are known, but are usually of smaller sizes, such as an example (8.8 cm. diam.) in the Xi'an Institute of Cultural Relics Preservation, illustrated in *Complete Collection of Ceramic Art Unearthed in China*, vo. 15, *Shaanxi*, Beijing, 2008, p. 14, no. 14. For other similar cups of this larger size group, compare one (12.1 cm. diam.) sold at Sotheby's New York, 21 September 2022, lot 321; and a slightly shorter one (12.2 cm. diam.) from the Annenberg Jaffe Hall Collection, sold at Christie's New York, 24 March 2022, lot 1001.

隋 白釉仰鐘式盃

來源:

購於香港,於1981年11月1日

本盃造型簡練,胎質細膩潔白,釉面光潔瑩潤,滿覆細密開片,體現了隋代白瓷的典型特徵。存世的隋代白瓷數量稀少,近似的白釉盃尺寸多較小,如西安市文物保護考古所所藏一例(直徑8.8公分),見《中國出土瓷器全集》,第15冊,頁14,圖版14號。尺寸相仿之近似例可參考2022年9月21日紐約蘇富比拍賣一件(直徑12.1公分),拍品321號,以及2022年3月24日紐約佳士得拍賣較矮一件(直徑12.2公分),拍品1001號。



A SMALL JUN PURPLE-SPLASHED 'BUBBLE' BOWL

SONG DYNASTY (960-1279)

2 % in. (6.1 cm.) diam.

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Bluett & Sons, London, according to label

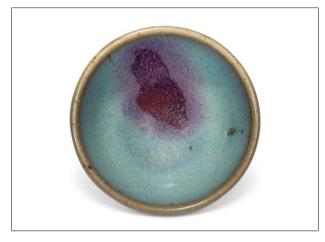
The bowl is well potted with rounded sides rising from the tapered foot, the exterior is covered with an attractive blue glaze and the interior splashed with an irregular mottled purple band. Examples of 'bubble' bowls include one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelain of the Song Dynasty*, Hong Kong, 1996, p. 246, pl. 222 (8.3 cm. diam.)

宋 鈞窰玫瑰紫小盌

來源:

Bluett & Sons, 倫敦 (據標籤)

此件鈞窯小盌造型飽滿而靈巧,盈盈可握。盌內天藍釉面之中飾有不規則的玫瑰紫色斑塊,觀之如晚霞變幻,引人入勝。此類紫斑小盌為鈞窯名品。傳世的同類小盌可參照北京故宮博物院藏一例(口徑8.3公分),故宮博物院藏文物珍品全集《兩宋瓷器(上)》,香港,1996年,圖版222號。



(interior 盌心)



AFTERNOON SESSION LOTS 2871-3052 下午拍賣 拍品2871號-3052號



BUDDHIST ART ALONG THE CHINESE SILK ROAD

This collection of Buddhist sculptures tell the story of Buddhism's transmission along the Chinese silk road and various trade routes, from India eastward to the Korean Peninsula, northward to Mongolia, and southward to Yunan and southern China.

Buddhism is unique amongst world religions in its inclusive nature, and often assimilate local beliefs into its theology, be it Bon of Tibet, Shamanism of Jurchen, Benzhuism of Yunnan or Daoism of China. These variations come together to create a symphony that is rich and multifarious, vibrating throughout Asia.

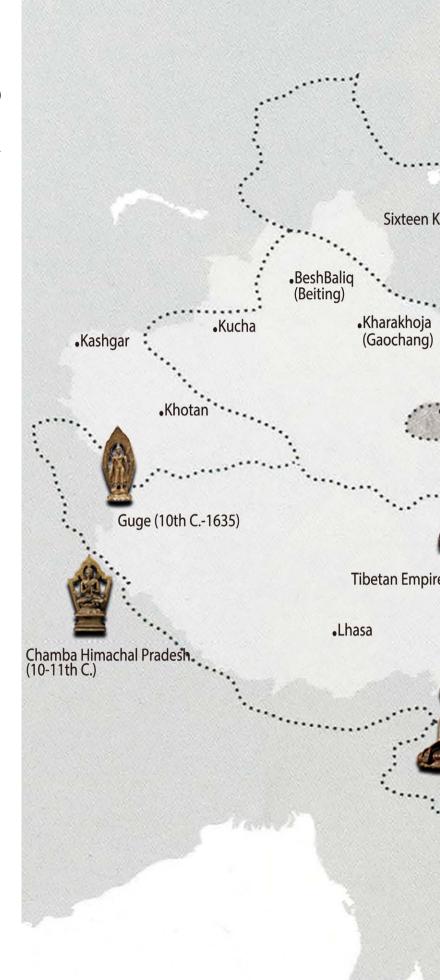
The early works include those from the Sixteen Kingdoms, Northern Wei, Balhae and Sila Kingdoms; while the classical period include those from Tang, Tubo, Guge, Five Dynasty, Xixia and Dali Kingdom, ending with a unique Manjusri group from the Yuan Dynasty.

中國絲路上的佛教藝術

這個收藏中的佛教造像讓我們一窺佛教在中國絲路及其它商貿道路上傳播的概況,源起印度,北往蒙古高原,東經青康藏高原往華北及朝鮮半島,南經雲南往華南地區。

佛教在世界宗教中可謂最具兼容並蓄之特質,常吸收當地宗教之信仰與教義融為己用,如西藏的苯教,女真的薩滿教,雲南的本主教及中國的道教。 這些不同的變奏共織成一部深沉跌宕的交響旋律,在亞洲各地產生共鳴。

收藏中早期的作品包括十六國,北魏,渤海國,新羅,中古時期有唐代,吐蕃,古格王朝,五代,遼,西夏及大理國,而以元代一件珍罕的文殊及眷屬像為結尾。





2871 A RARE GILT-BRONZE FIGURE OF SHAKYAMUNI

SIXTEEN KINGDOMS (AD 304-439)

3 1/4 in. (8.2 cm.) high

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE:

Sold at Christie's London, 12 June 1989, lot 87 Sold at Christie's Hong Kong, *Contemplating the Divine – Fine Buddhist Art*, 30 May 2018, lot 2851

EXHIBITED

University Museum and Art Gallery, The University of Hong Kong, Art & Imitation in China, The Oriental Ceramic Society of Hong Kong, 2006, Catalogue, p. 277, no. 159
Christie's Hong Kong, The Plum Ripens: Buddhist Art Along the Chinese Silk Road, 25–30 May 2023, Catalogue, no. 1

The style of the present figure is from the Gandhara-Mathura canon. The earliest figure of this *dhyani*-type would appear to be the Brundage example dated C.E. 338, and illustrated by C. Deydier, *Chinese Bronzes*, 1981, col. pl. 111. For other similar figures of this style from this period, see an example in the Nelson-Atkins Museum of Art, Kansas City, with roaring lions, illustrated by H. Munsterberg, *Chinese Buddhist Bronzes*, New York, 1988, pl. 2; and the figure from the collection of Goto Shinshudo, sold at Christie's New York, 14 September 2017, lot 803 (**fig. 1**).

五胡十六國 鎏金銅釋迦牟尼佛坐像

來源:

倫敦佳士得,1989年6月12日,拍品87號 《正觀自在一佛教藝術精品》,香港佳士得,2018年5月30日, 拍品2851號

展覽:

香港大學美術博物館,《馳騁古今—中國藝術的仿摹與創新》, 2006年,頁277,圖錄圖版159號 香港佳士得,《梅熟梔香—中國絲路上的佛教藝術特展》, 2023年5月25-30日,圖錄圖版1號

佛主尊雙手結禪定印,雙腿跏趺坐於長方型台座,兩側踞坐有一對正面獅子, 張口露齒。形象生動活潑。

此造像尚可見較立體的頭型,臉型長圓,眼瞼突出,較深的眼窩等,具有近胡人之像。佛裝束以胸前衣褶作U型平行排列至台座,後由左肩繞過頸部袈裟於左後方。雙手腹前交疊行禪定印,手肘側袖端垂落,相當具有時代特徵。

近似例可參考納爾遜阿金斯博物館藏一尊,見《Chinese Buddhist Bronzes》,紐約,1988年圖版2號;及紐約佳士得2017年9月14日拍賣一尊,拍品803號(圖一)。



fig. 1 Sold at Christie's New York, 14 September 2017, lot 803 圖一 紐約佳士得,2017年9月14日,拍品803號



A BRONZE OPENWORK 'TAOTIE' FITTING

NORTHERN WEI DYNASTY (AD 386-534)

4 % in. (11.7 cm.) wide, wood stand

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

The James and Marilynn Alsdorf Collection, Chicago, acquired prior to $1970\,$

Sold at Christie's New York, Sacred and Imperial: The James and Marilynn Alsdorf Collection Part II, 24 September 2020, lot 889

EXHIBITED:

Christie's Hong Kong, The Plum Ripens: Buddhist Art Along the Chinese Silk Road, 25-30 May 2023, Catalogue, no. 2

LITERATURE:

The Arts Club Chicago, Chinese Art from the Collection of James W. and Marilynn Alsdorf, Chicago, 1970, no. 814

A similar mask (**fig. 1**) from Leizumiao, Guyuan, Ningxia Autonomous Region, and now in the Guyuan Museum, is illustrated by James C. Y. Watt et al., in *China: Dawn of a Golden Age, 200-750 AD*, The Metropolitan Museum of Art, 2004, p. 164, no. 73, where it is dated Northern Wei dynasty, 5th century. The entry notes that the motif of a 'human figure placed between the animals survives from an earlier period of Xianbei culture on the steppes.' This mask also retains its pendent ring handle which duplicates the openwork decoration that is found between the ears of the animal mask. A similar fitting of comparable size was sold at Christie's New York, 20-21 March 2014, lot 2041.

北魏 銅饕餮紋鋪首

來源:

阿爾斯多夫伉儷舊藏,芝加哥,1970年前入藏 《崇聖御寶-詹姆斯及瑪麗蓮·阿爾斯多夫珍藏(第二部分)》, 紐約佳士得,2020年9月24日,拍品889號

展覽:

香港佳士得,《梅熟梔香—中國絲路上的佛教藝術特展》, 2023年5月25-30日,圖錄圖版2號

出版:

芝加哥藝術俱樂部,《Chinese Art from the Collection of James W. and Marilynn Alsdorf》,芝加哥,1970年,編號814

整體略呈正方型,歡面大眼相當威猛,三角高鼻,雙角尖端上翹,獸內角有雙龍,龍吻處有一羽人(或為佛)形象,腳踩龍尾,雙手叉腰而立。比較一件尺寸相當的近似例(圖一),現藏寧夏固原博物館,還有一例2014年3月20-21日於紐約佳士得拍賣,拍品2041號。



fig.1 Collection of the Guyuan Museum of Ningxia 圖一 寧夏固原博物館藏品



A GILT-LACQUERED BRONZE FIGURE OF MANJUSRI

XI XIA KINGDOM (1038-1227)

12 in. (30.2 cm.) high, box

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

US\$650,000-900,000

PROVENANCE:

A European private collection, acquired in the 1970s Acquired from Valerie Levesque in 2005

EXHIBITED:

Christie's Hong Kong, *The Plum Ripens: Buddhist Art Along the Chinese Silk Road*, 25–30 May 2023, Catalogue, no. 13

'What does it feel like to be in the presence of the divine? Incredibly calm, and, slowed breath... the past and the present become one. From the long lost civilization of Xixia Kingdom, a mysterious and cultured people that met the savagery of the Mongols; attired in the Song style but with Tangut features, what must have this figure witnessed? Everything, and nothing, all expressed in his enigmatic smile.'

Ruben Lien

西夏 漆金銅文殊菩薩騎獅像

來源:

歐洲私人舊藏,1970年代入藏 2005年自Valerie Levesque購藏

展覽:

香港佳士得,《梅熟梔香—中國絲路上的佛教藝術特展》, 2023年5月25-30日,圖錄圖版13號

「何謂見佛?只凝視此尊菩薩,頓覺心神寧靜,氣息悠長,往昔 與今日合而爲一… 消失的西夏古國,一個神秘而文明的民族, 在蒙古的殘暴下成爲歷史的一頁空白,這一切,他是否都見到 了?亦是,亦非,似乎都在他一抹微笑中。」

連懷恩



2873 Continued

This rare bronze figure from the Xi Xia Kingdom is the only example that has appeared on the market in recent years, with the added rarity of it being an heirloom piece. There are very few examples of Xi Xia Kingdom bronze sculptures that survive, and it is not until 1986, when seven Buddhist bronze figures were unearthed in Yinchuan, Ningxia province, that we got a alimpse of the unique style of the period. They are masterpieces of bronze casting in a dynamic and elegant style. When they were first unearthed, people were puzzled as to their dating. However, in 1996, careful analysis were carried out on the archaeological stratigraphy of their excavation, as well as technical comparison to other excavated bronze objects in Xi Xia tombs. They were determined to be from the Xi Xia Kingdom. The Manjusri (fig. 1) and Samantabhadra presented are very close in style to the current figure, in particular the treatment of the facial features: raised brow bones, cheek bones and straight noses, half-open eyes with a fold on the eyelid, and outlined lips. These features show the aesthetic ideals of the Tangut people. The meandering ribbons framing the head is also very characteristic. The bare feet are corresponded with two naturalistically rendered lotus pods often seen on depictions of bodhisattva in this period - which also appear on the wall painting of Manjusri (fig. 2) dated to the Xi Xia Kingdom period in the Yulin Caves. The gilding of the current figure, like the seven unearthed figures, are rendered with cold-painted gold lacquer.

此件西夏時期的銅造像為歷年來市場僅見,并且是傳世之物,非常難得。西夏造像實物本來就如鳳毛麟角,一直到1986年在寧夏銀川出土了七尊佛教人物造像,才令我們對這時期的造像有了更深的認識。這七尊像,造型生動,形象逼真,比例勻稱,可說是銅雕藝術的精品。但初出土時學界對其確切斷代,或有爭議,直到1996年經過中國國家一級文物鑒定專家,確認其出地層及比對西夏王陵出土的文物後確認其為西夏時代之物。其中的文殊(圖一),普賢兩尊菩薩造像,與此尊造像風格非常相近,尤其他們的閱臉,突起的眉骨,顴骨以及直挺的鼻樑,上眼瞼略隆起在眼眶上方形成一細褶,似閉微睜的雙眼,還有雙勾綫的嘴唇,這些特徵非常一致,刻劃出西夏黨項族的地域特色,兩旁迂迴摺叠的飄帶表現,也是這時期造像的特色,令人聯想到宋代九叠篆的美學;此外其露足腳掌肥厚多肉,足下雙蓮蓬擬真寫實,亦是此時代特徵,榆林石窟第3窟西壁北側所畫西夏時代的英跌菩薩壁畫(圖二),也是右脚半跏左脚踏蓮蓬,可作比較。本件銅菩薩造像與出土七代射像還有國寶級文物鎏金銅牛,都是上數層層冷金,本尊並帶有原確物彩。



fig. 1 Collection of the Ningxia Museum 圖一 寧夏博物館藏品



fig.2 Wall painting of Manjusri in the Yulin Caves 圖二 榆林窟第3窟中的騎獅文殊菩薩壁畫



A RARE BRONZE NINE-PRONGED VAJRA

XI XIA KINGDOM (1038-1227)

6 ¾ in. (17.8 cm.) long, box

HK\$200,000-300,000

US\$26,000-39,000

EXHIBITED:

Christie's Hong Kong, *The Plum Ripens: Buddhist Art Along the Chinese Silk Road*, 25-30 May 2023, Catalogue, no. 14

This rare *vajra* is unusually decorated with eight human masks and is a product of cultural cross-cultivation between the Vajranyana Buddhism in Tibet and Persian Sassanian cultures that spread along the silk road.

The Xi Xia Kingdom occupied a pivotal position on the silk road and provided a place of cultural exchange between the nomadic herders, the emissaries of different nations, the metropolitan merchants and travelling monks. Many objects excavated along the silk road feature mysterious human mask roundels, such as the Sassanian silver ewer from the tomb of Li Xian; the Sogdian bronze ewer with human mask decoration excavated in Qingshan Temple, Lingtong; and the Sui Dynasty bronze figure of Amitabha triad in the Shanghai Museum, where the waist of Amitabha's lotus pedestal is decorated with eight human mask roundels. The current *vajra* is very closely related to the Xi Xia example (**fig. 1**) now in the Hermitage Museum in St. Petersburg.

西夏 銅九股人面金剛杵

展覽:

香港佳士得,《梅熟梔香—中國絲路上的佛教藝術特展》, 2023年5月25-30日,圖錄圖版14號

此西夏金剛杵上共有八個神秘頭像,除了受到西藏(喜馬拉雅文化)吐番、古格王朝密教的影響外,相當程度上亦可能受到北方絲路薩珊王朝文化的影響。

隋唐粟特人的墓葬出土有大量的中西文化交流的珍貴遺跡。北朝至隋唐時期,波斯與中國的商業關係相當密切,許多這時期的文物裝飾著中亞的頭像,如陝西省臨潼縣新豐鎮唐代慶山寺址,出土一件人面飾胡瓶;上海博物館所藏之一舖隋代阿彌陀佛像,其主尊造像結跏趺坐的蓮臺,於承接仰蓮與覆蓮之間的中軸上,裝飾了八個神秘的浮雞人面像。河北省隆興寺大悲閣供奉之北宋開寶四年(971)奉趙匡胤之命所鑄之之1.3米銅千手千眼觀音之須彌座兩側亦皆有浮雕之圓形人面裝飾。此金剛杵與聖彼得堡艾爾米塔什博物館所藏的西夏九股金剛杵(圖一)非常相似。



fig. 1 Collection of the Hermitage Museum, St. Petersburg 圖一 聖彼得堡艾爾米塔什博物館藏品



A SILVER AND COPPER INLAID BRONZE FIGURE OF BUDDHA SHAKYAMUNI

KASHMIR OR WESTERN TIBET, 10TH-11TH CENTURY

7 ½ in. (19 cm.) high

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

A London private collection, by 1981, by repute Sold at Sotheby's New York, 24 September 2004, lot 57 Baroness Eva Bessenyey Collection Sold at Christie's New York, 17 March 2021, lot 444

EXHIBITED:

Christie's Hong Kong, The Plum Ripens: Buddhist Art Along the Chinese Silk Road, 25-30 May 2023, Catalogue, no. 9

LITERATURE:

U. von Schroeder, Indo-Tibetan Bronzes, Hong Kong, 1981, p.133, 23B

Himalayan Art Resources, item no. 24487

The present figure of Buddha Shakyamuni stands in a slight *tribhanga* with his right hand forward-facing in the refuge-granting gesture and the left clutching the folds of his billowing *sanghati*. His copper-inlaid lips appear pursed, matching the fullness of his pendant earlobes and large almond-shaped eyes. Traces of blue pigment remain on his curl-topped *ushnisha* and the remnants of cold gold indicate that it once covered his body. The brassy metal alloy, and manner of modeling the rounded face with wide, silver-inlaid eyes, is reminiscent of Kashmiri prototypes that began appearing at the turn of the eighth century. Moreover, the figure's profile, upon which a straight line can be drawn from the forehead to the tip of the nose, is attributable to Kashmiri convention. As such, the proportions and rendering of the facial features closely resemble a standing Kashmiri buddha attributed by inscription to the first half of the eleventh century or earlier at the Cleveland Museum of Art (acc. no. 1966.3).

The present sculpture, with its graceful and restrained representation, differs from the early masterpieces of Kashmir which are defined by exaggerated features. As with many bronzes of this type, it is unclear whether the present sculpture was created in Kashmir or in the Kashmiri ateliers of Western Tibet, as the Kingdoms of Guge and Ladakh had close commercial ties with Kashmir during the period of the second dissemination known as the Tibetan Renaissance (c. 950-1200 CE).

克什米爾或西藏古格王朝 10-11世紀 銅嵌銀眼錯紅銅唇釋迦牟尼佛立像

來源:

倫敦私人舊藏,1981年前入藏(傳) 紐約蘇富比,2004年9月24日,拍品57號 艾娃.拜謝涅伊男爵夫人舊藏 紐約佳士得,2021年3月17日,拍品444號

展覽:

香港佳士得,《梅熟梔香—中國絲路上的佛教藝術特展》, 2023年5月25-30日,圖錄圖版9號

出胎.

U. von Schroeder,《Indo-Tibetan Bronzes》,香港,1981年, 頁133,圖版23B

喜馬拉雅藝術資源網站,藏品編號24487

黃銅合金釋迦牟尼佛,身後有立體火焰形成的背光和頭光,面容慈善,嵌銀雙眼 悲憫俯視有情眾生,右手施與與願印,左手指間則微繫披帛袈裟於肩,U形天衣隨佛身貼體,具有曹衣出水美感,身姿自然柔軟,身體微側,左右脚前後立於覆式蓮瓣之上。

早期著作訂為克什米爾之作;亦可能為十世紀左右藏西古格王朝受克什米爾影響之精品。



A RARE SILVER-INLAID BRONZE FIGURE OF BUDDHA SHAKYAMUNI

NORTH INDIA, HIMACHAL PRADESH OR KASHMIR, 10TH-11TH CENTURY

7 1/4 in. (18.4 cm.) high

HK\$350,000-550,000

US\$45,000-71,000

PROVENANCE:

Kapoor Galleries, New York, 5 June 1982 The James and Marilynn Alsdorf Collection, Chicago Sold at Christie's New York, *Sacred and Imperial: The James and Marilynn Alsdorf Collection Part I*, 24 September 2020, lot 804

EXHIBITED

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection," 2 August-26 October 1997, cat. no. 120 Christie's Hong Kong, *The Plum Ripens: Buddhist Art Along the Chinese Silk Road*, 25-30 May 2023, Catalogue, no. 10

LITERATURE:

P. Pal, A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection, Chicago, 1997, pp. 100 and 298, cat. no. 120

J. Siudmak, "Gandharan and Western Himalayan Sculpture in the Alsdorf Collection," *Orientations*, July/August 1997, p. 49, fig. 13

Compare the unadorned aureole and the stepped rectangular base of the current work with a tenth-eleventh century bronze figure of Ganesha from the Florence and Herbert Irving Collection, sold at Christie's New York, 21 March 2019, lot 1101.

See, also, a contemporaneous bronze figure of Buddha Shakyamuni from Kashmir, originally in the Pan-Asian Collection, illustrating the stylistic similarity of the two regions, illustrated by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 125, no. 19E; while the Pan-Asian example relates to the present figure in the similar treatment of the central figure and lotus base, the aureole is incised with flames and a stupa, and the plinth is supported by lions and a central *yaksha* in the Kashmiri tradition.

北印度喜馬偕爾邦或克什米爾 10-11世紀

銅嵌銀釋迦牟尼佛坐像

來源:

Kapoor Galleries, 紐約, 1982年6月5日 詹姆斯及瑪麗蓮·阿爾斯多夫舊藏, 芝加哥 《崇聖御寶 - 詹姆斯及瑪麗蓮 · 阿爾斯多夫珍藏 (第一部分)》, 紐約佳士得, 2020年9月24日, 拍品804號

展寶:

芝加哥藝術學院,《A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection》,1997年8月2日—1997年10月26日,圖錄圖版120號香港佳士得,《梅熟梔香—中國絲路上的佛教藝術特展》,2023年5月25—30日,圖錄圖版10號

出版.

P. Pal,《A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection》, 芝加哥,1997年,頁100及298,圖錄圖版120號

J. Siudmak, 'Gandharan and Western Himalayan Sculpture in the Alsdorf Collection', 《Orientations》, 1997年7/8月, 頁49, 圖13

這件早年在芝加哥藝術博物館展出過的名品,在1997年由 Dr. P. Pal訂為巴基斯坦或印度作品,更早在1981年的施洛德書中亦曾著錄過。而後97年 Orientation中J. Siudmak訂其為北印度的喜馬偕爾邦。由於喜馬偕爾邦與克什米爾地緣接近,故在風格上有其相似之處:比如銀眼睛,與細膩的合金銅質溫潤如金。但細究下,能夠發現其獨特的風格魅力:如球根狀的大眼嵌著銀和瀝青,特別突出的表現手法,相當有張力。其他如鏤空的大背光,兩側飄带極具硬挺質感地與背光結合也是一絕。





2877 A GILT-BRONZE FIGURE OF *GUANYIN*

DATED FOURTH YEAR OF THE ZHENGSHI REIGN, CORRESPONDING TO AD 507 AND OF THE PERIOD

7 1/4 in. (18.3 cm) high

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

US\$200,000-320,000

PROVENANCE:

Win Nathanson Collection, acquired 1950s-1960s Sold at Sotheby's New York, 17 March 2021, lot 199

EXHIBITED:

Christie's Hong Kong, *The Plum Ripens: Buddhist Art Along the Chinese Silk Road*, 25–30 May 2023, Catalogue, no. 3

The present figure is exquisitely cast with much of the original gilding preserved. It is finely incised on the reverse with a seated Buddha in a shrine - a rarely found detail on contemporary examples, above a dedicatory inscription dated to the fourth year of the Zhengshi period, corresponding to AD 507. The decorative pattern on the base is also a very unusual feature.

北魏正始四年(507年) 鎏金銅持蓮觀音立像

來源:

Win Nathanson舊藏,入藏於1950至1960年間 紐約蘇富比,2021年3月17日,拍品199號

展鹽.

香港佳士得,《梅熟梔香—中國絲路上的佛教藝術特展》, 2023年5月25-30日,圖錄圖版3號

佛立於一舟型的火焰大背光前,雙腳佇立於梯型四方座上,座上方為一圈覆蓮花瓣,座面綴有罕見的幾何網格圖樣,每小單位加以魚子紋裝飾。主尊身著飄逸長袍,右手於胸前輕摘一蓮莖,左手則自然垂墜於腿側。其面容董稚純真,髮髻上環繞層層光暈,並飾有輻射狀的蓮花瓣。最外圍則為立體感強烈的旋轉火焰一直延伸至舟型的尖端。背面刻飾有一座精美佛館,內有一結全跏趺之坐佛,佛面笑容可掬,其身後帶頭光及雙層桃型大背光。後方台座上有尚帶隸意之書跡銘文。四方座背面刻銘:「正始四年正月廿十日羊伯孫夫婦眷屬造像一便」。

(back view 背面)



A GILT-BRONZE FIGURE OF KASHYAPA

KOREA, UNITED SILLA DYNASTY (AD 668-935)

4 ½ in. (11.2 cm.) high, box

HK\$60,000-80,000

US\$7.800-10.000

PROVENANCE:

Frank Caro, successor to C. T. Loo, New York, circa 1958 Collection of Stephen Junkunc III (d. 1978) Sold at Sotheby's New York, 15 September 2018, lot 1094

EXHIBITED

Christie's Hong Kong, The Plum Ripens: Buddhist Art Along the Chinese Silk Road, 25-30 May 2023, Catalogue, no. 4

統一新羅時期 鎏金銅迦葉尊者立像

來源:

Frank Caro (盧芹齋繼承人),紐約,約1958年 史蒂芬瓊肯三世 (1978年逝) 舊藏 紐約蘇富比,2018年9月15日,拍品1094號

展覽:

香港佳士得,《梅熟梔香—中國絲路上的佛教藝術特展》, 2023年5月25-30日,圖錄圖版4號

此尊迦葉尊者呈智者形象,雙手合十立於一個圓形蓮台之上。其面容情緒豐富寫實, 眉眼鼻嘴皆刻劃入木三分,頭微前傾、嘴微啟仿佛輕輕呢喃祈福;雙手合十,滿心祝願。此尊者為著名藏家瓊肯三世之舊藏, 其體積不大卻靜中有動,實為難得之宗教結合藝術, 上乘統一新羅時期之作。



A BRONZE FIGURE OF A DEITY

7TH CENTURY, PROBABLY BALHAE KINGDOM (AD 698-926)

5 % in. (15 cm.) high, stand, box

HK\$600,000-800,000

US\$78.000-100.000

PROVENANCE:

Henry H. Getty (1836-1919), New York Weinberger & Co. Ltd., 1950.5

EXHIBITED:

Musée Cernuschi, Paris, 'Hommage a Renee Grousset', 1954 Christie's Hong Kong, *The Plum Ripens: Buddhist Art Along the Chinese Silk Road*, 25–30 May 2023, Catalogue, no. 5

LITERATURE:

Alice Getty, *The Gods of Northern Buddhism: Their History and Iconography* (New York: Dover Publications, Inc., 1988 [reprint of 1928 edition]), no. 6c, as Gautama Buddha, Korean

This unusual figure was described as a 7th Century Korean figure of Buddha by Alice Getty in her 1928 publication The Gods of Northern Buddhism. The thinly cast body with an open back does remind one of bronzes from the Silla Kingdom, and its style is in keeping with 7th century Buddhist sculptures. The 'wet' drapery of the robe that covers both shoulders is obviously influenced by the Gupta style. However, the square head covering is an intriguing addition that does not appear on typical Buddhist iconography. Deities with square head coverings are associated with Shamanic gods in Altaic cultures, such as the ones called Sambul Jeseok depicted on a painting in the Shamanic shrine Guksadang on Mt. Inwangsan in Seoul, which shows three Buddha-like figures wearing square head coverings. The current figure is probably related to such deities, and is a product of amalgamation when local Shamanistic belief meets foreign Buddhism. The simple, naïve style of the current figure has more affinity to the Balhae Kingdom than the Silla Kingdom, as can be seen on the Ananda figure (fig. 1) from the Balhae Kingdom in the Heilongjiang Provincial Museum. The current figure is a very rare example of early Shaman sculpture.

此件特殊的造像在1928年被Alice Getty在她的《The Gods of Northern Buddhism》一書中訂為韓國的佛陀像。它的製作方式,尤其是背後開放式的鑄作工藝,的確讓人聯想到新羅時期的造像,風格也頗具七世紀造像的神韻。造像穿著的衣袍有佛教袈裟曹衣出水的味道,明顯受到笈多風格的影響,比較特別的是造像頭上帶了一個頭巾,與一般佛陀的形象大相徑庭。這類頭戴方巾的神像令人聯想到韓國薩滿教的造像,如首爾任王山國師堂中就挂著薩滿教的三佛帝釋神像,其形象是三個頭戴方巾的佛陀,此造像或許是與這類神像有關的一類造像,於佛教傳入後與本土的薩滿教信仰融合所產生。本尊的鑄造風格比起新羅造像更接近渤海國的風格,開臉簡潔質樸如黑龍江省博物館所藏的一尊渤海國阿難尊者像(圖一)。在《新唐書》中,渤海國被營為「海東盛國」,在極盛期其領土包涵了今吉林省大部、黑龍江和遼寧部分地區、朝鮮半島北部、俄羅斯濱海邊疆區南部,是北方的一個重要勢力。而薩滿教是北方民族普遍信仰的原始宗教,產生於原始社會的繁榮時期,其主要理論是萬物有靈,內容包括自然崇拜、祖先崇拜、圖騰崇拜等,此造像是一件罕見的早期薩滿教造像。

七世紀,可能渤海國(698-926) 青銅薩滿神像

來源:

Henry H. Getty Weinberger & Co. Ltd., 1950.5

展覽:

亞洲藝術博物館,巴黎,《Hommage a Renee Grousset》, 1954年(傳)

香港佳士得,《梅熟梔香—中國絲路上的佛教藝術特展》, 2023年5月25-30日,圖錄圖版5號



fig. 1 Collection of the Heilongjiang Provincial Museum 圖一 黑龍江省博物館藏品



A GILT-LACQUERED BRONZE FIGURE OF RATNASAMBHAVA

DALI KINGDOM (937-1253)

9 1/2 in. (24 cm.) high

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

US\$260,000-390,000

PROVENANCE:

A European private collection Nagel Auction, Stuttgart, 4 November 2011, lot 5

EXHIBITED:

Christie's Hong Kong, The Plum Ripens: Buddhist Art Along the Chinese Silk Road, 25-30 May 2023, Catalogue, no. 16

Ratnasambhava, literally 'jewel born' or 'jewel origin', is one of the Five Dhyani Buddhas, representing the direction of the south. He is often associated with wish granting, and is considered a giver of wealth and fortune.

Yunnan is in a unique position on the Southern silk road, and gets its influence from India, Southeast Asia, Tibet and China, making its Buddhist imageries some of the most breathtaking amongst the plethora of artistic traditions in Chinese Buddhism.

大理國 漆金銅寶生佛坐像

來源:

歐洲私人舊藏 德國納高,2011年11月4日,拍品5號

展覽:

香港佳士得,《梅熟梔香—中國絲路上的佛教藝術特展》, 2023年5月25-30日,圖錄圖版16號

實生佛為佛教五方佛中之南方如來,代表在佛法圓滿中,獲得無量福德、珍寶、財富等,故曰「寶生」。

宋代大理造像基本上承襲了唐末風格,造像容貌豐滿,衣紋自然流暢,面容凝重内斂,體態比例勻稱優美。

聖容莊嚴肅穆·又帶有稚子的純潔天真,身上袒右肩而自然流瀉的衣袍,如同雲南梯田層層重疊,輕柔如波浪一般,隨著佛身驅起伏,仿佛天籟聲波,動人心弦令人沉醉。

大理國自古以來有著妙香佛國之美譽:葉榆三百六十寺,寺寺半夜皆鳴鐘:伽藍殿閣三千堂。般若宮室八百處。充分描述當時大理(葉榆)信封佛教的狀況。

雲南由於其獨特的地理位置,大理佛造像在本地風土民情滋養中形成獨特風格,即帶有古印度遺風,又有西藏及東南亞多國人文及宗教滋潤,更受到了中原顯密造像諸多影響,融合了南北絲路上經濟、文化、宗教信仰各個因素,成為一種多元文化的載體。這種帶有濃厚地方民族特色的藝術形式風格佔中國佛教美術史上不可或缺之位。



(back view 背面)



A SMALL GILT-BRONZE FIGURE OF SEATED MAITREYA

TANG DYNASTY/ TUBO KINGDOM (AD 618-1279)

4 3/4 in. (11.4 cm.) high, wood stand

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Acquired in Berlin, 30 January 1997 Sold at Christie's New York, 17 September 2015, lot 2127

EXHIBITED:

Christie's Hong Kong, The Plum Ripens: Buddhist Art Along the Chinese Silk Road, 25-30 May 2023, Catalogue, no. 8

The Buddha is seated with both feet pendent and resting on lotus blooms, with the right hand raised in *vitarkamudra* and the left resting on the knee. He is clad in voluminous robes draped over the left shoulder. The face is downcast, with almond-shaped eyes and finely arched brows, and the hair is arranged in rows, with a small knob before the *ushnisha*. It is fastened with a ribbon bearing a wax seal, probably of a prominent Tibetan monk or nobility.

There is a small group of bronze sculptures in the collection of the Potala Palace in Lhasa, such as the Maitreya (**fig. 1**) illustrated by U. von Schroeder in *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, p. 1232, fig. 341A, which are cast in the Tang style but with some unique characteristics upon close examination. The current figure also belongs to the same group.

Firstly, the metal is more a copper/zinc alloy rather than the copper/tin/lead alloy used in China proper. This results in a thinner casting and a smoother surface with very little pitting. Gilding does not adhere very well to this smooth surface, so the gilding on these figures are often very worn. Fortunately the alloy has a natural golden hue, so the wear does not detract too much from the appearance. Another feature which indicate its provenance is that the hair has been applied with blue pigments, a tradition only found in the Tibetan context. The small wax seal bearing an inscription in Tibetan seal-script is attached to the foot with a string, and probably belongs to a senior Tibetan lama (teachers) or dignitary, who often collected ancient Buddhist sculpture, paintings, and ritual items, with his personal seal affixed as a 'collection stamp'.

唐/叶蕃王朝 鎏金銅彌勒佛坐像

來源:

1997年1月30日於柏林購得 紐約佳士得,2015年9月17日,拍品2127號

展覽:

香港佳士得,《梅熟梔香—中國絲路上的佛教藝術特展》, 2023年5月25-30日,圖錄圖版8號

在布達拉宮裡,有著一類特殊藏品,其風格造型似為唐代,但細細探究下,與中原造像在鑄造工藝上有異同之處。施洛德的《Buddhist Sculptures in Tibet》第2冊就有一件例子(圖一),本拍品也同屬一類。

首先在銅質上,此類造像為合金黃銅,而中原造像則以青銅居多。可能因為銅質特性的不同,這類造像銅壁較中原造像薄,帶著一點藏漢融合的味道。合金黃銅質地相當光潔精煉且孔洞較少,故鎏金不易附著保存,常有失金狀況,所幸合金黃銅自帶金色光芒,與殘存的鎏金相互輝映,別有風韻。此類造像的失金狀況,在傳世品上相當一致。

此類作品數量稀少,可能有特定作坊,專門供給大寺廟如布達拉宮等特別訂製。 其面容上均敷有冷金,眼睛,嘴,頭髮則分別施以白紅藍等色的礦物彩,相當具 有地域特色。而本造像附有一絲帶,鈴蓋西藏顯貴之封印,其珍貴程度不言可 喻。



fig. 1 After Buddhist Sculptures in Tibet, vol. II, Hong Kong, 2001, p. 1232, fig. 341A 圖一《 Buddhist Sculptures in Tibet》,第2冊,香港,2001年,頁1232,圖版341A



A GILT-BRONZE FIGURE OF A SEATED LION

TANG DYNASTY (AD 618-907)

4 1/4 in. (10.7 cm.) high, box

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE:

David Newman, London, 13 February 1975 The James and Marilynn Alsdorf Collection, Chicago Sold at Christie's New York, *Sacred and Imperial: The James and Marilynn Alsdorf Collection Part II*, 24 September 2020, lot 902

EXHIBITED

Christie's Hong Kong, *The Plum Ripens: Buddhist Art Along the Chinese Silk Road*, 25–30 May 2023, Catalogue, no. 6

While most extant examples of lion figures from the Tang dynasty were carved from stone or fired in sancai pottery, the present example is distinguished by being cast in bronze and lavishly fire-gilded. The bronze casting technique allowed the artisans an unmatched level of precision in modelling, resulting in a lion with an almost preternatural degree of musculature. The powerful front left paw rests on a brocade ball, which appears compressed by the weight of the limb, and the detailed face, with its curly mane of hair, is centered by its gaping maw. The open mouth and hollow nature of the bronze indicate that this once served as the lid to a censer, and certainly comparable examples exist in other media, most from the Song period and missing the censer, such as the Ding example in the Victoria & Albert Museum, or the Liao bronze censer (fig. 1) excavated from the Liaobin Pagoda in Shenyang. A small incised mark reading guan jiang (official workshop) on the rim of the base are marks often found on Jin Dynasty bronzes due to the ban in bronze casting in Jin Dynasty. Perhaps the mark was added at the time in order for the item to be legally traded.

唐 鎏金銅狻猊出香

來源:

David Newman, 倫敦, 1975年2月13日 阿爾斯多夫伉儷舊藏, 芝加哥 《崇聖御寶 - 詹姆斯及瑪麗蓮 · 阿爾斯多夫珍藏 (第二部分)》, 紐約佳士得, 2020年9月24日, 拍品902號

展覽:

香港佳士得,《梅熟梔香—中國絲路上的佛教藝術特展》, 2023年5月25-30日,圖錄圖版6號

狻猊為中國古代文獻中記載之一種獸類。最初指獅子,後又傳為龍生九子之一。 其形象常出現在佛教法座、銅鏡、香爐和脊獸上。

在世界幾個最重要的中國古美術館收藏中,法國古美博物館和美國克利夫蘭博物館都各有一件耀州窯狻猊出香,英國維多利亞亞伯特博物館有件定窯獅形爐蓋,均遺失了下半爐子部分。在中國則有瀋陽新民遼濱塔地宮出土的一組遼代銅造狻猊出香(圖一),通高為23釐米,上蓋獅全身約為6釐米左右。另外在朝陽北塔博物館亦藏有件經修復後,通高為20.8釐米之白釉獅爐蓋。

本件珍罕的唐代鎏金狻猊出香,形神兼備,身上的肌肉力度強勁,美學風格與龍門石窟的天王與力士有異曲同工之妙,展現不朽的力與美。靈獸張口一吼,臉上表情勇猛威武,身體四肢自然和著且動感十足,足上爪子刻畫有力,左前足爪下緊扣一珠,穩穩盤踞於圓形台座上。圓台上之「官匠」二字銘文,在金代銅器上常見,當時有銅禁令不能私鑄,可能爲了便於流通故加上此款識。



fig. 1 Collection of the Shenyang Archaeological Institute 圖一 瀋陽市文物考古研究所藏品



A VERY RARE GILT-BRONZE FIGURE OF MANJUSRI

YUAN DYNASTY (1271-1368)

4 3/16 in. (10.7 cm.) wide

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

US\$520,000-770,000

PROVENANCE:

Private collection, Kyoto, acquired prior to 1945, by repute Goto Shinshudo, Tokyo, $2007\,$

EXHIBITED:

Christie's Hong Kong, *The Plum Ripens: Buddhist Art Along the Chinese Silk Road*, 25–30 May 2023, Catalogue, no. 19

元 鎏金銅嵌實騎獅文殊菩薩及其眷屬化現六尊像

來源:

京都私人舊藏,1945年前入藏(傳) 後藤眞趣堂,東京,2007年

展覽:

香港佳士得,《梅熟梔香—中國絲路上的佛教藝術特展》, 2023年5月25-30日,圖錄圖版19號



2883 Continued

The current bronze, although small, is a highly important group of Manjusri iconography, featuring the main figure of Manjusri in the centre sitting on a mighty roaring lion with a fierce expression bearing its teeth and standing on *ruyi*-shaped clouds, accompanied by five deities, two by the side of Manjusri and three below, all supported on a lotus base decorated with fine beading work on the upper and lower rims.

This iconography is very rare and only appears on sculptures dated to 14th Century or earlier. A very similar depiction, almost identical to the current bronze, can be found in a roundel of the armour of Vaisravana (**fig. 1**), the guardian king of the north, carved in the Cloud Terrace at Juyongguan in Beijing, dated to the Yuan dynasty.

珍稀異常的騎獅文殊菩薩五尊或六尊帶群組像,至今僅見於中國或日本十三、十四世紀前之寺廟或佛塔供奉之木雕像(如平安時代岩手中尊寺的騎獅文殊五尊像、東京國立博物館藏之文永十年的騎獅文殊五尊雕像及鐮倉時代日本奈良招提寺的文珠五尊像等):佛畫、石窟壁畫或泥塑像(唐代五台山大佛寺、南禪寺大殿騎獅文殊理像、榆林窟第三窟騎獅文殊圖「騎獅文殊像」以及榆林第二窟佛墰西夏時期的騎獅文殊菩薩塑像等),亦或在世界幾所博物館藏的敦煌經卷中略有所見。

本尊金铜造像是此題材目前僅見的一例造像,體積雖小但造像精緻細膩,布局創新巧妙,在有限的空間上展現了一整舖文殊騎獅化六尊現像:穿梭其間飄曳靈動的祥雲,連貫全局;覆蓮臺座上下緣的連珠紋,個頤極小,卻尺寸均一,粒粒分明,足見匠人功力。鎏金金色飽滿純度極高,顯示出非凡的製作背景,並暗示主人尊貴的身份。漢藏式的風格,受到尼泊爾影響下以實石鑲嵌增添華麗,再顯示其與元代皇室的關聯性。其作者極有可能是八思巴延請之尼泊爾工藝大師阿尼哥。

在元代著名的軍事要地「居庸關」,其建築型式採取藏式的過街式塔,券門高大,六邊形門頂刻有大鵬金翅鳥及龍王像,券門洞頂的兩頭,各浮雕一天王,四角則浮雕四大天王像。此塔採用梵文、藏文、八思巴文、回饋文、西夏王、漢文等六種文字,刻《佛說陀羅尼經》《如事心經》及《造塔功德記》。有「至正五歲次乙西九月吉日,西蜀成都寶倩寺僧德成香」的題記。其中在北方多聞天王像的胸前,圓形護心鏡上刻有騎獅文殊化現五尊像(圖一),造型幾乎與本尊雷同,唯本金銅群組造像在左下方多了一位天王像,有可能為多聞天,正與居庸關北方天王相呼應,亦可與榆林第二窟佛墰之西夏時期騎獅文殊塑像組比對。



fig. 1 Roundel of the armour of Vaisravana, Cloud Terrace at Juyongguan, Beijing 圖一 北京居庸關北方多聞天王像盔甲上之類似騎獅文殊化現五尊像



A LARGE GILT-LACQUERED BRONZE FIGURE OF MANJUSRI

FIVE DYNASTIES PERIOD - SONG DYNASTY, 10TH-13TH CENTURY 17 in. (43 cm.) high

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

US\$260,000-390,000

PROVENANCE:

A Japanese private collection, acquired prior to 1990s

EXHIBITED

Christie's Hong Kong, *The Plum Ripens: Buddhist Art Along the Chinese Silk Road*, 25–30 May 2023, Catalogue, no. 7

LITERATURE:

This rare and unusually large figure depicts Bodhisattva Manjusri seated on a striding lion and stylistically can be dated to the Five Dynasty or Song period. Manjusri is the embodiment of wisdom and is often depicted holding a sword, which symbolises the destruction of ignorance, but in this period sometimes the sword is substituted by a *myi*. Here the sword/*ruyi* is cast separately and now lost. Compare a small bronze example of Manjusri (**fig. 1**) in the Cleveland Museum of Art dated to the Five Dynasty. There is also a large stucco figure of Manjusri (**fig. 2**) in the Dafoguangsi temple in Wutaishan.

五代/宋 漆金銅文殊菩薩騎獅像

來源:

日本私人舊藏,1990年代前入藏

展覽:

香港佳士得,《梅熟梔香—中國絲路上的佛教藝術特展》, 2023年5月25-30日,圖錄圖版7號

佛典中,文殊菩薩是智慧的化身,以大智慧為本願,以慧行斷無明之根,故被稱為大智文殊菩薩。文殊菩薩常示仗劍馭獅之相:菩薩梳高髻頭戴鏤空山型高寶冠,冠上中心位置有一坐佛結跏趺坐居中,外緣並飾以卷草紋。菩薩梳理六股整齊的瀏海,細細髮絲根根分明,上耳邊帶有弧型鬢角,略長耳垂上裝飾有圓型花紋耳釘,面容半帶笑意,彎眉細目高鼻小口,右手原執金剛王寶劍或如意(此處可能是因為分鑄之故,已逸失)菩薩半跏趺坐於一朵綻開之葵形大蓮花上。

文殊騎獅像製作精美,保存完整,體量較大,實屬罕見。菩薩表情安詳,坐騎威猛馴順。作為華嚴三聖盧舍那佛的脅侍菩薩,這尊文殊騎獅像可視作五代兩宋時期江南地區金銅造像的典型代表,其藝術風格與杭州吳越國時期、宋代四川地區摩崖龕像多有一致。克利夫蘭藝術博物館收藏一件五代的小型銅文殊菩薩騎獅像(圖一),而五臺山的大佛光寺則有一件大型的唐代泥塑文殊菩薩騎獅像(圖二),可資比較。



fig. 1 Collection of the Cleveland Museum of Art, Ohio, John L. Severance Fund 圖一 克利夫蘭藝術博物館藏品



fig.2 A similar stucco figure of Manjusri in the Dafoguangsi temple in Wutaishan 圖二 五臺山大佛光寺藏大型 唐代泥塑文殊菩薩騎獅像



A RUBBING OF THE HUGUO TEMPLE STONE STELE

LATE QING DYNASTY

102 3/8 in. (260 cm.) long

HK\$100,000-150,000

US\$13,000-19,000

EXHIBITED:

Christie's Hong Kong, The Plum Ripens: Buddhist Art Along the Chinese Silk Road, 25-30 May 2023, Catalogue, no. 15

The most important stele (**fig. 1**) from the Xi Xia period, 'Stele Commemorating the Repairing of the Ganying Stupa in the State Protecting Temple in Liangzhou', was erected in 1095, recording the repair of the stupa following an earthquake in 1093. There are over 1800 characters of Xi Xia script on this stele, with Chinese translation carved on the reverse, making it a valuable document in our understanding of the Xi Xia script. It was discovered in the Jiaqing period by the scholar Zhang Shu, and is now stored in the Xi Xia Museum in Wuwei.



fig.1 Stele Commemorating the Repairing of the Ganying Stupa in the State
Protecting Temple in Liangzhou

圖一《涼州重修護國寺感應塔碑銘》

清 重修凉州護國寺感應塔碑碑拓

展覽:

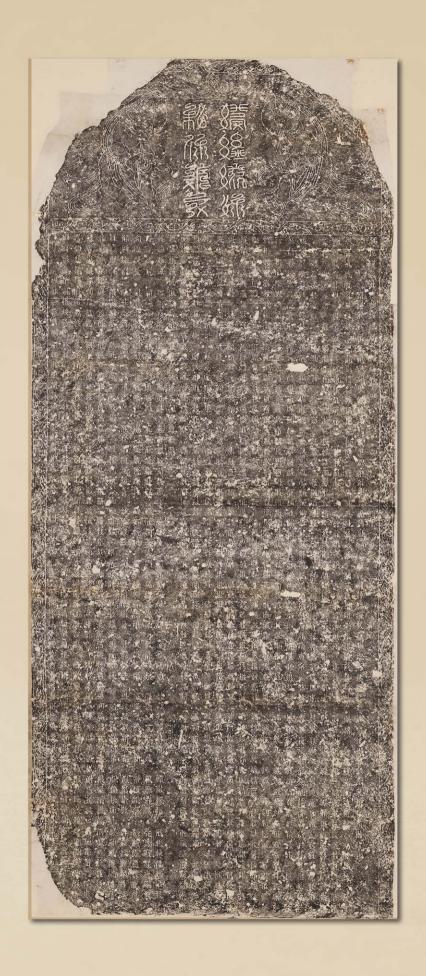
香港佳士得,《梅熟梔香—中國絲路上的佛教藝術特展》, 2023年5月25-30日,圖錄圖版15號

現傳世最重要的西夏碑(圖一)刻題為《涼州重修護國寺感應塔碑銘》該碑石立於西夏天佑五年(1095年),高2.5米,寬0.9米,厚0.3米。兩而鐫文,正面西夏篆書顥名,2行8字,意為:「敕威應塔之碑文」。

碑文西夏文楷書,計28行,行65字,背面漢文小篆題名,3行12字,上部泐殘存「重修寺城碑銘」3行6字,全稱應為「涼州重修護國寺感應塔碑銘」,碑文漢字楷書,26行,行70字。題名兩側各有一身線刻伎樂菩薩,作麒麟起舞狀。碑端雲頭全蓋,四周飾以線刻卷草紋。

碑文内容記古涼州護國寺之感應塔,自西周至晉歷千餘年間興廢莫記。前涼張軌於塔址上置寺建塔屢現靈瑞。至西夏惠帝在位,某次羌兵來犯,是夜雷雨大作,塔現神燈,駭退羌兵。崇宗天祐民安三年(1093年),涼州地震,佛塔傾斜,崇宗下令修繕,還未動工,塔又自行復原。為此,夏國皇太后、皇帝下詔對佛塔重新裝飾,於天祐民安五年正月十五日竣工,特立此碑以記功德。

此碑是清嘉慶武威學者張澍發現的。這塊碑原藏於武威大雲寺(該寺西夏時稱護國寺)碑亭。前後均砌以磚石封閉,相傳不可開啟,啟則必有風雹之災。張澍不顧和尚的阻擋,叫來傭人拆去磚石,才使這塊稀世之寶重見。



A SILVER-INLAID BRONZE FIGURE OF **GUANYIN**

LATE MING DYNASTY, 17TH CENTURY

The back of the figure with a two character inscription reading *Shisou*.

11 ½ in. (29.2 cm) high

HK\$200,000-300,000

US\$26,000-39,000

晚明 銅嵌銀絲祥雲觀音坐像

款識:石叟



A MINIATURE JADEITE CARVING OF BUDDHA

QING DYNASTY (1644-1911)

1 1/4 in. (3.2 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

清 翠玉袖珍佛坐像



PROPERTY OF A GENTLEMAN 士紳珍藏

~2888

AN ALOESWOOD ROSARY

6 ½ in. (16.8 cm.) long, tin box

HK\$220,000-280,000

US\$29,000-36,000

沉香木十八子手串



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A RARE SMALL GILT-BRONZE FIGURE OF A SEATED BUDDHA

TANG DYNASTY (AD 618-907)

2 ½ in. (6.5 cm.) high, wood stand

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Collection of James Marshall Plumer (1899-1960), by repute A Michigan private collection, by repute Sold at Sotheby's New York, 19 March 2014, lot 176

The present figure of Buddha is seated in *dhyanasana*, with proper left hand resting on the corresponding knee, and right hand raised in *vitarka mudra*. This is a rare representation for figures of Buddha dating to this period as most of them are seen with *abhaya mudra*. For a similar gilt-bronze figure of seated Buddha with the same mudra, see *The Crucible of Compassion and Wisdom- Special Exhibition Catalog of the Buddhist Bronzes from the Nitta Group Collection at the National Palace Museum, Taiwan*, 1987, p. 173, plate 76. Another similar example but with bhumyakramana mudra and aureole, is in the National Palace Museum, Taipei, collection no. *zengtong*000169.

Compare to a larger gilt-bronze figure of seated Buddha with *abhaya mudra*, sold at Sotheby's London, 4 November 2020, lot 148; and another figure of seated Buddha with a more elaborate drapery, sold at Sotheby's New York, 23 March 2022, lot 292.

唐 鎏金銅佛坐像

來源:

James Marshall Plumer (1899-1960年)舊藏 (傳) 密歇根州私人舊藏 (傳) 紐約蘇富比,2014年3月19日,拍品176號

此鎏金銅佛結跏趺而坐,施安慰印,屬此年代佛造像中較為罕見。比較一施安慰印之坐佛,載於《金銅佛造像特展圖錄》,台灣,1987年,頁173,圖版76。台北故宮博物院亦藏有一近似例,手施降魔印並帶背光,館藏編號:贈銅000169。

比較一件尺寸較大、施無畏印之鎏金銅佛坐像,於2020年11月4日倫敦蘇富比拍賣,拍品148號;另一件坐佛身著較多摺之袈裟,2022年3月23日於紐約蘇富比拍賣,拍品292號。





A CARVED WOOD HEAD OF BODHISATTVA

SONG DYNASTY (960-1279)

18 1/8 in. (46.3 cm) high

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

US\$130,000-260.000

PROVENANCE:

An American Private Collection.

The collector was based in Japan during 1946-1950, when he most likely acquired this sculpture. He relocated back to California to become a leading film producer, working with stars such as Marylin Monroe. He passed away in California in 2011.

A comparable wood head of Boddhisatva is published in Lubor Hájek and Werner Forman, *A Book of Chinese Art: Four Thousand Years of Sculpture, Painting, Bronze, Jade, Lacquer and Porcelain,* London, 1966, no. 142. For another similar rendering of a wood head of Boddhisatva, see *Compendium of Collections in the Palace Museum, Sculpture 9, Figures in Wood, Bamboo and Dry-lacquer*, Beijing, 2009, p. 26, no. 6.

The dating of this lot is consistent with the carbon 14 test result from Paleo Labo Radiocarbon Dating, issued on 9 June 2021, no. 21-00087.

宋 木雕菩薩頭像

來源:

美國私人珍藏,藏家於1946年至1950年間駐居於日本,隨後返美定居於加州並成爲一位傑出的製片人,與當時的知名明星如瑪麗蓮.夢露等合作。於2011年逝世。

比例類似之菩薩頭像,可參考Lubor Hájek 及 Werner Forman, 《A Book of Chinese Art: Four Thousand Years of Sculpture, Painting, Bronze, Jade, Lacquer and Porcelain》,倫敦,1966年, 圖142號。再比一菩薩頭像載於《故宮博物院藏品大系·雕塑編9·木雕 竹雕夾貯》,北京,2009年,頁26,圖版6。

本拍品附2021年6月9日 Paleo Labo Radiocarbon Dating碳-14測試(編號21-00087), 其結果與本拍品之定年相符合。



A LARGE POLYCHROME WOOD FIGURE OF WATER MOON GUANYIN

YUAN DYNASTY, 14TH CENTURY

37 3/4 in. (96 cm.) high

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

US\$200,000-320,000

PROVENANCE:

Freddy Henson, Copenhagen, 1979 Sold at Christie's Paris, 15 June 2005, lot 319

'Rajalilasana is a unique seating posture in Buddhist art known as the 'Royal Ease' where one leg is raised and the corresponding arm is casually draped over the knee whilst the other leg is leisurely resting across the body. It is one of the most calming sculptural poses that visually sets the viewers' mood to one of reflection and ease. This seated position is unique to Indian art that the early Chinese sculptures adapted for the Watermoon Guanyin, the Avalokitesvara of the Southern Seas, an enormously popular Buddhist deity from the Song to the Ming periods. It is a portrayal of the Guanyin meditating on the illusionary nature of existence whilst watching the reflection of the moon on the water's surface. It is very a very graceful, dignified and confident pose that has an endearing appeal even to the present day.'

Chi Fan Tsang

元 木雕彩繪水月觀音坐像

來源:

Freddy Henson, 哥本哈根, 1979年 巴黎佳士得, 2005年6月15日, 拍品319號

「以佛教藝術而言,「遊戲坐」是一種特的坐姿,又稱「如意坐」,即一腿屈立,腿側一手舒放膝上,一腿或垂或盤。此造型至為清靜自在,觀之使人頓生哲思閒趣。此乃印度藝術特有的坐相,經過中國早期造像之調整,終衍生出宋明時期大行其道的水月觀音或南海觀音形象。這一形象的觀音默觀水面之空明月色,靜思塵世之浮生若夢。結此坐者意態端凝、悲愍祥和、率真自適,今日看來仍雋永幽遠、意味深長。」

曾志芬



2891 Continued

Buddhist sculptures modelled in this form are known as the 'Water Moon *Guanyin*'. The name is a reference to *Guanyin* residing at Mount Potalaka on the southern coast of India and the imagery was introduced into China with the translation of the Avatamsaka Sutra in the 5th century. A comparable figure of Guanyin is published in Osvald Sirén, *Chinese Sculptures in the von der Heydt Collection*, Zürich, 1959, pp.158-159.

本尊菩薩的梵文名為「Avalokitesvara」,意謂「觀世」,乃大慈大悲之化身。菩薩在中國又名「觀音」,源自「觀察世間音」一說。觀音坐姿閒適,一手撐地,雙腿一曲一盤,正是水月觀音特有的「如意坐」姿,而「水月」之名典出佛教《華嚴經》。比例類似之觀音像,可參考喜仁龍,《Chinese Sculptures in the von der Heydt Collection》,蘇黎世,1959年,頁158-159。當朝繪畫亦可見類似之水月觀音像,如一件宋至元觀世音菩薩畫像,2019年10月6日於香港蘇富比拍賣,拍品2569號。



THE PROPERTY OF A PRIVATE SWISS COLLECTOR 瑞士私人珍藏

2892

A RARE GILT-BRONZE FIGURE OF A CHAKRASAMVARA RETINUE *DAKINI*

TIBET, TASHILHUNPO MONASTERY, 17TH CENTURY 7 % in. (19.8 cm.) high

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

US\$110,000-150,000

PROVENANCE:

Galerie Koller Zurich, 18-19 November 1994, lot 36

西藏 紮什倫布寺 十七世紀 鎏金銅空行母像

來源:

蘇黎世Galerie Koller, 1994年11月18-19日, 拍品36號



(inscription 銘文)



(another view 另一面)



2892 Continued

This powerfully-cast and lavishly-gilt image depicts one of the four female retinue figures, known generally as *dakini*, of the Chakrasamvara mandala. As indicated by the inscription at the back of the figure, the present work was produced at the great monastery of Tashilhunpo, one of the most important political, religious, and artistic centers of the seventeen and eighteenth centuries. As part of a larger grouping of three-dimensional mandala figures, the present work was clearly an important commission, possibly by one of the Panchen Lamas, who held their seat at Tashilhunpo monastery.

Standing in the powerful *alidhasana* stance on a double-lotus base with thickly beaded rims, the *dakini* holds a curved knife and skull cup in her primary hands, and a damaru (drum) in her upper proper right hand; her upper proper left hand would have at one time held a khatvanga staff. She is naked except for her ornate beaded jewelry, including a skirt from which hangs a ghanta (bell) on a chain, and is further adorned with a garland of skulls. The face is sensuously modelled, with full lips, hooked nose, and wide eyes below the arched brows, with the forehead centered by the third eye and surmounted by an elaborate skull crown.

In form and iconography, the figure closely follows other known depictions of the four *dakini* figures from the Chakrasamvara mandala. Although the four figures are named - Khandaroha, Lama, Rupini, and *Dakini* - they are only distinguished by the colour of the skin, which is not indicated in the gilt-bronze medium. Examples of all four *dakini* retinue figures can be found in an early thirteenth-century painting of Chakrasamvara from the Thomas and Margot Pritzker Collection, illustrated on Himalayan Art Resources, item no. 58321 - the figures in red, yellow, blue and green at either side of Chakrasamvara's head and feet. A closely related example in gilt-bronze, also dated to the seventeenth century, was sold at Sotheby's New York, 16 March 2016, lot 721, for US\$274,000, and is illustrated on Himalayan Art Resources, item no. 13062.

The present figure is distinguished by the presence of an inscription in Tibetan, "Tashi Lima," at the back of the base, which translated essentially means, "a gilt-bronze figure made at Tashilhunpo monastery." As the seat of the Panchen Lamas, who were recognised as the revealers and tutors of the Dalai Lamas and thus one of the two most important lineages in Gelugpa Buddhism, Tashilhunpo was a site of enormous political power and artistic fervor. Tashilhunpo was renowned for its production of paintings following woodblock print models, but was also an important site for the production of gilt-bronze imagery, and the monastery perhaps reached its apogee in the seventeenth century. The present work is a rare and important example of the mastery of the material that was produced at this important seat at the height of its power.

此尊造像氣勢雄偉、衣著華麗,為勝樂金剛的四位女性護法之一,以「空行母」之名為人所知。台座背面的銘文表明此像鑄造於紮什倫布寺,該寺為十七、十八世紀最重要的政治、宗教和藝術中心之一。 此尊造像為立體曼陀羅佛像群的一部分,可推測是由當時駐錫於紮什倫布寺的某位班禪喇嘛所定製。

此空行母以強而有力的展右姿站立於仰覆蓮座上,蓮座上下邊沿裝飾碩大的連珠紋。空行母主手握鉞刀及嘎巴拉碗,右上手持達瑪如(鼓),左上手曾握喀章嘎(天仗),現遺失。她全身赤裸,僅著華麗瓔珞串珠裙,自腰間垂下三個鈴鐺,項掛一件長及腳踝的骷髏人首項鏈。面部造型生動,嘴唇豐滿,鼻呈鷹鉤狀,拱眉下方雙目炯炯有神,前額中心開第三眼,頭戴精緻骷髏冠。

此尊造像的形象與象徵符號十分貼近現已知的四位護法形象,分別名為紅色蓮花空行母(Khandaroha); 綠色羯磨空行母(Lama); 黃色寶生空行母(Rupini); 藍色金剛空行母(Dakini),僅是膚色有所不同,唯因鎏金銅像的材質原因而無法體現顏色差異。可參考托馬斯和瑪戈,普利茲克珍藏一例十三世紀初勝樂金剛圖(喜馬拉雅藝術資源網站,編號58321),四位護法形象(紅、黃、藍、綠身)分別位於勝樂金剛頭腳兩側。另參考近似一尊十七世紀鎏金銅像,2016年3月16日於紐約蘇富比拍賣,拍品721號(喜馬拉雅藝術資源網站,編號13062),以 274,000 美元成交。

此尊佛像底座有藏文銘文「紮什琍瑪」,譯為「鑄造於紮什倫布寺的鎏金銅佛像」。班禪喇嘛為達賴喇嘛的啟示者和導師,也是格魯派藏傳佛教最重要的轉世傳承之一。紮什倫布寺作為班禪喇嘛的駐錫地,具有巨大的政治權力地位和宗教藝術氛圍,吸引了眾多周邊工匠前來為紮什倫布寺服務。紮什倫布寺的木版畫和鎏衛銅像均極富盛名,並於十七世紀達到頂峰。此尊珍罕造像展示了駐於紮什倫布寺的工匠們成熟的鑄造工藝及對材料的精準把控。



A VERY RARE AND FINELY CAST GILT-GRONZE FIGURE OF SEATED LAOZI

TANG DYNASTY (AD 618-907)

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

HK\$150,000-200,000

US\$20,000-26,000

LITERATURE:

Kubosu Memorial Museum of Art, Gilt Bronze Buddhist Figures From Sui and Tang Dynasty, Osaka, 1993, p. 85, no. 225 (fig. 1)

Compare to a gilt-bronze figure of a seated Daoist immortal cast in similar style, dating to the Tang dynasty, is in National Palace Museum, Taipei, collection no. zengtong000183.

唐 鎏金銅老子坐像

出版:

和泉市久保惣紀念美術館、《隋唐時代の金銅仏》、大阪、1993年、頁85、編號225 (**圖**一)

台北故宮博物院藏有一風格近似、唐代銅鎏金老君像,館藏編號:贈銅000183。





fig.1 圖一



PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

2894

A GILT-BRONZE FIGURE OF MAHA KASYAPA

CHENGHUA PERIOD (1464-1487)

9 1/8 in. (23.3 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Asian Art Gallery, London Collection of René A. Froelich, Switzerland A French private collection

EXHIBITED

Marcel Nies Oriental Art, Dance of the Gods: Sculpture from India, the Himalayas and Southeast Asia, Antwerp, 2012, pp. 54-55

明成化 鎏金銅摩訶迦葉立像

來源:

倫敦亞洲藝術藝廊 瑞士René A. Froelich珍藏 法國私人舊藏

展覽:

Marcel Nies Oriental Art,《Dance of the Gods: Sculpture from India, the Himalayas and Southeast Asia》,安特衛普,2012年, 頁54-55



TWO RARE KUNDIKA VESSELS FROM THE DING KILNS

Robert D. Mowry & Alan J. Dworsky
Curator of Chinese Art Emeritus, Harvard Art Museums, and Senior Consultant, Christie's

Christie's is honoured to offer two rare, Ding-ware kundika vessels in our late November – early December auctions, one from the Five Dynasties (907–960) and one from the early Northern Song (960–1127). As the majority of Chinese kundika vessels date to the Tang dynasty (618–907) and are of earthenware, their tenth- to eleventh-century dates mark these two vessels as special and very important, as do their white porcelain bodies and Ding-kiln origins. Exhibited at the Metropolitan Museum of Art, New York, in 1906, the Five Dynasties kundika has an enviable record of provenance that places it in the United States by the beginning of the twentieth century, when it was in the distinguished New York collection of Samuel T. Peters (1854–1912), New York. And the early Northern Song kundika finds a counterpart in a virtually identical example in the collection of the Dingxian Museum, Hebei province.

An elongated, vertically oriented, water vessel, the kundika originated in India and spread throughout East and Southeast Asia, reaching all the lands to which Buddhism spread. Such vessels typically have globular or truncated ovoid body, a funnel-like opening on the shoulder, a long neck with a horizontal flange at its midpoint, and a narrow, tubelike mouth at the tip of the neck. Water could be added to the vessel through the opening at the shoulder and then dispensed through the mouth atop the neck. The kundika was used to dispense water for multiple purposes in Buddhist rituals, from purifying sacred spaces and sanctifying acts

to invoking deities, anointing worshippers, and washing hands before conducting rites and ceremonies. Kundika vessels occasionally appear in Chinese Buddhist paintings and sculptures, typically as an attribute of the Bodhisattva Avalokitesvara, known in Chinese as Guanyin Pusa.

In India, the forerunners of East Asian kundika vessels were used in rituals by both Buddhist and Hindus and also served as drinking-water vessels for itinerant Buddhist monks. Although few early examples have survived to the present, Indian kundika vessels appear in such early Indian bas-relief sculptures as the famous third-to-second century BC medallion depicting the Jetavana-vihara on a railing pillar at the Buddhist stupa at Bharhut, Satna district, Madhya Pradesh, India. (See: Alexander Cunningham, The Stûpa of Bharhut: A Buddhist Monument [London; W.H. Allen and Co.], 1879, Plate LVII). Among the earliest extant Indian prototypes of the Chinese kundika is a bronze water vessel from the Satavahana dynasty and attributed to the second century AD; it was among the hoard of thirty-seven bronze and copper objects excavated in 1945 at Brahmapuri, Kolhapur, western India. (See: John Guy, Tree and Serpent: Early Buddhist Art in India [New York: Metropolitan Museum of], 2023, p. 187, cat. 91). Perhaps closest in appearance to East Asian kundika vessels is an Indian utensil depicted in a fifth-century AD, bas-relief sculpture in Cave 26 at Ajanta. (See: https://indianculture.gov. in/ajanta-cave-no-26-buddha-kundika).

兩件珍稀的定窯白釉净瓶

毛瑞 (Robert D. Mowry)

哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

佳士得幸蒙委託,將於本季十一月末至十二月初秋拍呈獻兩件來自五代(公元907至960年)與北宋(公元960至1127年)珍罕定窯淨瓶。中國淨瓶泰半為唐代(公元618至907年)製品,且以陶器居多,而本季的二例淨瓶均出自十至十一世紀,加上其定窯瓷胎瑩白如雪,相較之下益顯不同凡響、意義非凡。其中的五代淨瓶曾於1906年在紐約大都會藝術博物館展出,其身世顯赫且流傳有緒,早於二十世紀初已被美國紐約鑑藏名家畢森穆(Samuel T. Peters,1854至1912年)納入收藏。至於是次拍賣的北宋淨瓶,河北省定縣博物館藏一件近似例,兩者外觀如出一轍。

淨瓶為水器,其垂直造型修長秀美,雖發源於印度,但在東亞和東南亞十分普遍,凡佛教影響所及處皆有其芳蹤。這類作品大多具球腹或扁圓腹,肩部一側有一短流,長頸中段出棱,瓶頂器口呈細管狀。器肩短流可用於注水,而瓶頸上方

的細管則為出水口。淨瓶是各式佛教儀式中的常用水器,以之淨化聖地、洗滌人心,藉此祈神庇佑、渡化眾生,或在祭典和儀式之前以瓶中之水淨手。淨瓶間或亦見於中國佛教繪畫和造像,乃觀世音菩薩常見法器之一。

東亞淨瓶的前身在印度是佛教與印度教的祭器,遊方僧人亦用之喝水。雖然早期實例的傳世之作寥若晨星,但印度早期淺浮雕俱有描寫此類淨瓶,一者為中央邦薩特納區巴爾胡特大佛塔的欄楯,其公元前三至二世紀團花名作所示的祇園精舍便有淨瓶身影,圖見Alexander Cunningham著作《The Stûpa of Bharhut: A Buddhist Monument》圖版LVII(倫敦: W.H. Allen and Co.,1879)。中式淨瓶最早的印度原型之一,是一例薩塔瓦哈納王朝公元二世紀青銅水器,它來自印度西部戈爾哈布爾市的布拉赫馬普里於1945年出土的37件青銅和銅製窖藏文物,詳見John Guy著作《Tree

Monk Yijing (635-713), who traveled in Srivijaya and India as a pilgrim for nearly twenty-five years—between 671 and 695—to visit the holy sites of Buddhism, was the first Chinese author to mention the kundika, which he described as a vessel that Indian monks used for drinking water. His description of the kundika, which he called a ping, or bottle, indicates that the vessel was new to him, as he makes no reference to any similar vessel in his native land, just as it indicates that he believed his Chinese readers would find the vessel equally new and unusual. Yijing's statements strongly suggest that the kundika was not known in China prior to 671, when he began his pilgrimage to India, just as they further suggest that when he wrote his description (probably in 692) he believed that he was imparting new information. The kundika thus would seem to have been introduced to China in the seventh century. (Ananda K. Coomaraswamy and Francis Stewart Kershaw, "A Chinese Buddhist Water Vessel and Its Indian Prototype", Artibus Asiae, vol. 3, no. 2/3 [1928-1929], pp. 122-141.)

When used as a monk's drinking vessel, the kundika apparently was grasped by that portion of the neck between shoulder and horizontal flange. Holding the vessel at a forty-five-degree angle with the tip of the neck pointing downward, and the shoulder funnel pointing upward, water was to be poured from the vessel directly into the monk's mouth but without the vessel touching his lips. (Coomaraswamy and Kershaw, "A Chinese Buddhist Water Vessel", *Artibus Asiae*, p. 123, fig. 2.)

Because *jingping*, or pure-[water] bottle—the Chinese term used today to designate the kundika—is of comparatively recent origin, most Western sources refer to the vessel by its Sanskrit name, kundika. As previously noted, Yijing referred to the kundika as a *ping*, or bottle. Over the centuries, other authors have used such additional names as *hu* (meaning jar), *shuiping* (water bottle), *baoping* (precious bottle), and *xianzhanping* (immortal cup bottle). The *Xiqing Gujian*, the forty-volume catalogue of Chinese ritual bronzes in the collection of the Qianlong Emperor

and Serpent: Early Buddhist Art in India》頁187圖錄編號91(紐約:大都會藝術博物館,2023)。阿旃陀第26窟有一幅公元五世紀淺浮雕,圖中的印度器物與東亞淨瓶尤為神似,圖見https://indianculture.gov.in/ajanta-cave-no-26-buddha-kundika)。

公元671至697年近二十五年期間,僧人義淨 (公元635至713年) 遠赴三佛齊與印度,往各佛教聖地朝聖。他是首位

在著述中提及淨瓶的中國作者,並指出印度僧人常用此物飲水。義淨稱之為「瓶」,字裡行間並未提及中原有近似之作,而且深信對中原讀者來說乃前所未見,可見淨瓶在他眼中確屬新奇之物。義淨所述足以證明,他在公元671年啟程往天竺朝聖之前,中原對淨瓶一無所知,更意味着當他提到相關見聞時(約公元692年前後),確信文中所述乃奇聞異物。由此看來,淨瓶有可能是在公元七世紀流入中原,詳見康拉密(Ananda K. Coomaraswamy)與柯法蘭(Francis



fig. 1 Collection of the Dingxian Museum 圖一河北省定縣博物館藏品



fig. 2 Collection of the Dingxian Museum 圖二 河北省定縣博物館藏品

of the Qing dynasty compiled between 1749 and 1755, terms the vessel a *ganluping*, or ambrosia bottle [literally, sweet-dew bottle], noting that it was used for making offerings to the Buddha. Both *xianzhanping* and *ganluping*, might be interpreted as a bottle for containing ambrosia, the nectar of immortality and the food of the gods, which is known in Sanskrit as *amrita* and in Chinese as both *yamilida* and *ganlu*.

Some evidence suggests that by the Northern Song period the kundika had found a role in imperial and aristocratic circles as a secular vessel for storing and drinking wine. If true, that phenomenon might explain the occasional substitution in the Northern Song of the dragon-head spout for the funnel-like opening on the shoulder of earlier vessels, the dragon head perhaps serving as the spout through which wine or other liquids might have been dispensed.

The earliest Chinese ceramic kundika vessels typically imitated bronze vessels of similar form, such as the famous bronze kundika in the Shōsō-in, the treasure house of Tōdai-ji Temple in Nara, Japan. (See: Ryoichi Hayashi, *The Silk Road and the Shoso-in* [New York and Tokyo: Weatherhill], 1975, p. 158, fig. 184.) Resting on a well-defined footring, ceramic kundika vessels from the Tang dynasty (618–907), whether in *sancai*-glazed earthenware or in white stoneware, typically have a globular body and, at the shoulder, a funnel-like opening that resembles

a small cuspidor or a small globular jar with a long, expanding lip, as evinced by the example formerly in the New York collection of Nasli Heeramaneck (1902–1971), New York. (See: Henry Trubner, *The Arts of the Tang Dynasty* [Los Angeles: Los Angeles County Museum of Art], 1957, pp. 92–93, no. 238.) Moreover, the horizontal flange near the top of the neck of Tang kundika vessels is usually relatively simple, and the pouring spout at the very top often very short, as witnessed by a white stoneware kundika in Niigata City Art Museum, Niigata, Japan (and formerly in the collection of the B.S.N. Niigata Art Museum). (See: William Watson, *Tang and Liao Ceramics* [New York: Rizzoli], 1984, p. 160, pl. 141.)

Although the funnel-like opening at the shoulder resembles that on Tang kundika vessels, the container portion of kundika vessels produced during the Five Dynasties period (907–960) assumes a more ovoid shape, as evinced by the rare example offered here; in addition, the flange becomes slightly more elaborate.

As revealed by the present example, Northern Song kundika vessels are more attenuated than those of the preceding Tang and Five Dynasties periods, and their container portions are emphatically ovoid in shape. Their slender necks often elegantly bow inward at midpoint and their more elaborate flange and long pouring spout reflect evolution from

Stewart Kershaw) 合著的<A Chinese Buddhist Water Vessel and Its Indian Prototype>,全文發表於《Artibus Asiae》1928-1929卷3刊號2/3頁122-141。

僧侶用淨瓶喝水時,應是手持器肩與凸棱之間的一段瓶頸。若手持淨瓶向下傾斜(瓶口向下、短流向上)四十五度角倒水,毋須瓶口沾唇便可將水直接倒入口中,詳見前述康拉密與柯法蘭聯合發表於《Artibus Asiae》的論文頁123圖2。

當今通用的中文名稱「淨瓶」出現時間較晚,故西方文獻多以梵文「kundika (捃稚迦)」稱之。如前所述,義淨和尚視之為「瓶」。數百年來,也有作者採用「壺」、「水瓶」、「寶瓶」及「仙盞瓶」等名稱。1749至1755年間,清朝乾隆皇帝命人編修四十冊《西清古鑑》,書中記之為「甘露瓶」,並指其用途為佛前供器。「仙盞瓶」與「甘露瓶」均可理解為盛放仙露瓊漿(梵文名為「amrita」,中文譯作「啞密哩達」或「甘露」)之器。

有證據顯示,淨瓶在北宋已成為皇親貴胄貯酒和飲酒之世俗用器。若然屬實,這也許能解釋為何北宋淨瓶間或會用龍首代替早期作品肩側的漏斗形流,由此看來,龍首或許正是倒出美酒或飲料的出水口。

最早的中國陶瓷淨瓶大多以近似青銅器為藍本,例如日本奈良東大寺正倉院珍藏的著名青銅淨瓶,圖見林良一著作《The Silk Road and the Shoso-in [絲綢之路與正倉院])》頁158圖184(紐約及東京: Weatherhill,1975)。唐代陶瓷淨瓶(包括三彩陶與白炻器)大多圈足分明,鼓腹,肩側設漏斗形流,狀若小巧唾盂或長頸撇唇的鼓腹小罐,就此可證諸紐約Nasli Heeramaneck(1902至1971年)舊藏淨瓶,圖見Henry Trubner著作《The Arts of the Tang Dynasty》頁92-93編號238(洛杉磯: 洛杉磯市立美術館,1957)。另外,唐代淨瓶頸部上方的盤狀凸棱大多造型樸拙,頂部的出水口一般甚短,日本新潟市美術館藏白炻淨瓶為其中一例,它出自B.S.N. 新潟美術館舊藏,圖見William

those of the Five Dynasties period. The shoulder openings of Northern Song examples generally become more tubelike, resembling funnels more than jars or cuspidors. In some instances, a simple ceramic cover capped the tubelike opening, protecting the vessel's contents from insects and contaminants; such covers were sometimes hinged to the vessel by slotting the tiny ceramic loop at the back of the cover between the two matching loops at the top of the tube and then passing a silk cord or metal pin through the loops to secure the cover in place, as witnessed by a kundika in the Dingxian Museum. (See: *Zhongguo taoci quanji* [The Great Treasury of Chinese Ceramics], vol. 9 Ding Ware, [Shanghai: Zhongguo Shanghai renmin chubanshe; Kyoto: Bi-No-Bi], 1981, no. 43) (fig. 1).

Apart from the evolution from globular to ovoid containers, the most dramatic development in kundika vessels of the Northern Song period is the occasional transformation of the shoulder's tubelike opening into a dragon head with open mouth and pointed tongue, as seen in the present example. Vessels with animal-head spouts have a long history in China, tracing their ancestry back at least as early as those bronze *he* wine vessels with animal-head spouts from the Warring States period (c. 475 BC–221 BC) and the well-known celadon-glazed, chicken-head ewers from the third, fourth, and fifth centuries AD, but dragon-head spouts were a new, even revolutionary, introduction during the Northern Song period.

Now in the Dingxian Museum, the most famous of all early Northern Song, Ding-ware kundika vessels boasts a dragon-head spout; measuring 61.0 cm / 21 in. in height, the unusually tall vessel was excavated in 1969 from the foundations of the pagoda at the Jingzhongyuan, Dingxian, Hebei province, along with fifty-four other Ding vessels, including a small relic jar with an incised inscription dated to AD 995 stating that the vessels were made expressly for use in Buddhist temples. (See: *Sekai tōji zenshū* [Ceramic Art of the World], vol. 12 *Song Dynasty* [Tokyo: Shogakukan], 1977, pl. 2) (fig. 2).

The dragon appeared in Chinese art at least as early as the Neolithic period (c. 7000 BC–c. 1500 BC) and began to assume the familiar form we recognize today in the Warring States (c. 475 BC–221 BC) and Western Han (206 BC–AD 220) periods. (See: Christies, New York, *Important Chinese Ceramics and Works of Art, 24-25 March 2022* [New York: Christie's], 2022, pp. 44–49 (Lot 730) / https://www.christies.com/lot/lot-6359255?ldp_breadcrumb=back&intObjectID=6359255&from=sal essummary&lid=1) Although the dragon and its associated symbolism did not play a significant role in Buddhist art, dragons nonetheless occasionally appear in Chinese Buddhist painting and sculpture, as evidenced by the 537-dated stone stele that comes from the Western Wei period (AD 535–556), that has interlaced dragons writhing across its curved top, and that is now in the collection of the Nelson-Atkins

Watson著作《Tang and Liao Ceramics》頁160圖版141 (紐約: Rizzoli, 1984)。

雖然五代(公元907至960年)淨瓶肩側的漏斗形流與唐代作品相若,但其盛水的器腹更為橢圓,本季呈獻的珍罕之作便是絕佳例子;此外,其凸棱的設計也略為精緻。

以本季拍品為例,北宋淨瓶比此前唐代與五代的製品更秀美修長,而且器腹呈明顯的橢圓形。這類器物的長頸通常在中段略歛,凸棱的造型益發別緻,出水口細長,反映了器形自五代以降的蛻變過程。北宋瓶肩的注水口大多更接近管狀,形若漏斗,有別於罐或唾盂水的造型。有些淨瓶的管狀注水口更附簡單的陶瓷蓋,防止昆蟲或雜質進入瓶內;有些例子會將蓋後的陶瓷小繫扣入管狀出水口上方的一對小環,再用絲線或金屬扣穿過小繫,以此固定活蓋,就此可參考定縣博物館藏淨瓶,圖見《中國陶瓷全集(九):定窯》編號43(上海:中國上海人民出版社;京都:美乃美,1981)。

除了器身從鼓腹過渡到橢圓形之外,北宋淨瓶最戲劇化的蛻變在於肩側口流,以本拍品為例,部份口流塑成齜牙咧嘴、內有尖舌的龍首。獸首流在中國源遠流長,其雛型至少可上溯至戰國時期(公元前475至221年)的獸首流青銅盉,以及公元三至五世紀的知名青釉雞頭壺,但北宋興起的龍首流仍堪稱



fig. 3 Collection of the Dingxian Museum 圖三 河北省定縣博物館藏品

Museum of Art, Kansas City, MO (37-27). (See: Laurence Sickman and Alexander Soper, *The Art and Architecture of China* [Baltimore, MD: Penguin Books), 1956, 1960, 1968, 1971, pl. 38 A / https://art.nelsonatkins.org/objects/29963/buddhist-stele-with-scenes-from-the-lotus-sutra] The dragons atop that stele, particularly in association with Shakyamuni Buddha and scenes from the *Lotus Sutra*, provided entrée for the dragon into Chinese Buddhist art.

These two Ding-ware kundika vessels were made at the Ding kilns in Quyang county (in central Hebei province, about 160 km / 100 miles to the southwest of Beijing) which produced the ceramic ware most preferred at the Imperial Court in the eleventh and early twelfth centuries, before the advent of imperial Ru ware early in the reign of Emperor Huizong (1082-1135; r. 1101-1125). As Quyang county fell within the Dingzhou administrative district during the Northern Song period, the porcelain produced there is known as Ding ware. As evinced by these two porcelain kundika vessels, elegant forms derived from contemporaneous bronze, silver, and lacquer typify the ware, as do thin walls that result in pieces of unusually light weight. The smooth, fine-grained bodies of Ding ceramics are pure white; composed almost entirely of kaolin, the bodies are only slightly translucent, transmitting a warm orange light when they transmit light at all. Thin and pale, their ivory-hued glazes impart a warm tone. Connoisseurs early on recognized that runs of glaze, which they termed "tear drops", characteristically

appear on the exteriors of Ding vessels, as they do on these two vessels. As witnessed by these two examples, most kundika vessels from the tenth and early eleventh century are undecorated, relying on tautness of form and beauty of glaze for their aesthetic appeal, but a few Northern Song kundika vessels sport incised or carved decoration of rising lotus petals. (See: *Zhongguo taoci quanji* [The Great Treasury of Chinese Ceramics], vol. 9 Ding Ware, [Shanghai: Zhongguo Shanghai renmin chubanshe; Kyoto: Bi-No-Bi], 1981, nos. 48 (fig. 3) and 50).

The present Northern Song kundika vessel finds a counterpart in a virtually identical example in the collection of the Dingxian Museum, Hebei province. (See: *Zhongguo taoci quanji* [The Great Treasury of Chinese Ceramics], vol. 9 *Dingyao* [Ding Ware] [Shanghai: Zhongguo Shanghai renmin chubanshe; Kyoto: Bi-No-Bi], 1981, no. 21) (fig. 4). With a long and distinguished record of ownership and exhibition, the Five Dynasties kundika graced the renowned collections of Samuel T. Peters (1854–1912) and Frederick M. Mayer (1899–1974), was sold at Christie's, London, in the 24–25 June 1974 auction of the Frederick M. Mayer Collection (Lot 24), passed through the hands of Messrs Bluett & Son, London, from whom the present owner acquired it in 1985, was exhibited at New York's Metropolitan Museum of Art in 1906 and published in the associated catalogue, *Early Chinese Pottery and Sculpture* (New York: Metropolitan Museum, 1906, cat. no. 33), and is mentioned and illustrated with a drawing in Ananda K. Coomaraswamy and Francis

空前絕後的重大創舉。綜觀北宋初年的淨瓶,最膾炙人口者當屬定縣博物館藏龍首流淨瓶。此作高61.0公分(21吋),器型之挺拔異乎尋常,它屬於1969年河北省定縣淨衆院塔基出土的五十五例定窯文物之一,另有一例舍利小壺,其刻款提到該批器物是公元995年特為佛寺燒造而成,圖見《世界陶瓷全集(12):宋》圖版2(東京:小學館,1977)。

早於新石器時代(約公元前7000至1500年),中國藝術已有龍的元素,及至戰國和西漢(公元前206至公元220年)時期,其形象已發展成為當今人們耳熟能詳的模樣,圖見紐約佳士得於2022年3月24-25日的《重要中國瓷器及工藝精品》圖錄頁44-49拍品編號730(紐約:佳士得,2022,https://www.christies.com/lot/lot-6359255?ldp_breadcrumb=back&intObjectID=6359255&from=salessummary&lid=1)。雖然龍及其相關寓意對佛教藝術的影響不算太大,但中國佛教繪畫與造像藝術偶爾也有

能的身影,就此可參考公元537年的西魏(公元535至556年)石碑,其弧頂刻飾蟠曲的交龍紋,此碑現藏密蘇里州堪薩斯城的納爾遜亞特金斯藝術館(館藏號37-27),圖見Laurence Sickman與Alexander Soper合著的《The Art and Architecture of China》圖版 38 A (馬里蘭州巴爾的摩:企鵝出版社,1956、1960、1968、1971),或參考以下鏈結https://art.nelson-atkins.org/objects/29963/buddhist-stele-with-scenes-from-the-lotus-sutra。此碑頂端刻飾的龍紋(加上以釋迦牟尼佛為題及《法華經》場景),象徵着中國佛教藝術中的龍紋於焉正式登場。

本季的二例定窯淨瓶燒造於河北中部曲陽縣定窯(北京西南面約160公里或100英哩),汝窯御瓷於宋徽宗(生卒年為公元1082至1135年,公元1101至1125年在位)即位初年崛起之前,公元十一至十二世紀初的宮廷一直視定窯製品為首選。由於曲陽縣在北宋年間地處定州境內,所以當地瓷器統

Stewart Kershaw, "A Chinese Buddhist Water Vessel and Its Indian Prototype", *Artibus Asiae*, vol. 3, no. 2/3 [1928–1929], pp. 123, fig. 4, and p. 126.

Collectors of the Ming (1368–1644) and Qing (1644–1911) dynasties rightly ranked Ding ware among the "five great wares of the Song", as these two porcelain kundika vessels amply attest. With their majestic forms, exquisite porcelain bodies, impressive records of provenance, exhibition, and publication, and close correspondence to related pieces in well–known museum collections, they are indeed rare treasures from the Ding kilns.



fig. 4 Collection of the Dingxian Museum 圖四 河北省定縣博物館藏品

稱定窯器。定窯以當時的青銅器、銀器和漆器為師,設計出特有的秀雅造型,其胎壁之輕薄前所未見,本季淨瓶堪可為此現身說法。定窯器胎光潤細膩、螢白如雪,由於幾乎完全採用高嶺土,其胎質略顯半透明,透光之作在光照下透射出溫潤的橘黃光線。此類作品薄施淺淡的象牙色釉,觀之溫煦無比。早期的鑑藏家已發現定窯器特殊的流釉現象,並名之曰「淚痕」,其位置多在器外,本季的淨瓶亦不例外。除少數北宋淨瓶刻有或雕飾仰蓮瓣之外,公元十世紀及十一世紀初的淨瓶泰半像本季拍品般光素無紋,僅以張弛有度的造型與釉色之美脫穎而出,圖見前述《中國陶瓷全集(九):定窯》編號48及50。

河北省定縣博物館有一件與本季北宋淨瓶如出一轍的實例,圖見《中國陶瓷全集(九):定窯》編號21。此外,本季的五代淨瓶亦來源有緒、系出名門,它原屬紐約鑑藏界泰斗畢森穆與梅福德(Frederick M. Mayer,1899至1974年)

舊藏,並常在各大展覽中亮相。1974年6月24-25日,此瓶經倫敦佳士得在梅福德專拍中售出(拍品編號24),最終花落倫敦古董商Messrs Bluett & Son,1985年售予現任藏家。1906年,此瓶曾在紐約大都會藝術博物館展出,載錄於《Early Chinese Pottery and Sculpture》圖錄編號33(紐約:大都會藝術博物,1906),與之相關的闡述和圖示亦收錄於康拉密與柯法蘭前述論文<A Chinese Buddhist Water Vessel and Its Indian Prototype>,詳見《Artibus Asiae》1928-1929卷3刊號2/3頁123圖4及頁126。

就本季呈獻的兩件拍品看來,定窯器被明(公元1368至1644年)、清(公元1644至1911年)藏家譽為「五大名窯」之一,洵 為實至名歸。二瓶典型大氣、胎質細膩,經手者俱為鑑藏界 巨擘,除了頻頻亮相於各大展覽和著錄,更與重量級博物館 的近似例息息相關,足證兩者均為定窯器中的扛鼎之作。

2895

A VERY RARE DING WHITE-GLAZED KUNDIKA

FIVE DYNASTIES PERIOD (907-960)

8 % in. (22 cm.) high, box

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

US\$390,000-640,000

PROVENANCE:

Samuel T. Peters (1854-1912)

Sold at Christie's London, The Frederick M. Mayer Collection of Chinese Art, 24-25 June 1974, lot 24 (fig. 1)

Messrs Bluett & Son, London

Purchased by the current collector from Bluett & Son, 1985

Early Chinese Pottery and Sculpture, Metropolitan Museum, New York, 1906, Catalogue, no. 33 (fig. 2)

The Arts of the Tang Dynasty, China House, New York, 1953

五代 定窯白釉淨瓶

來源:

Samuel T. Peters (1854-1912年) 舊藏 《Frederick M. Mayer珍藏中國藝術》,倫敦佳士得,1974年6月 24-25日,拍品24號(圖一) Bluett & Son, 倫敦

現藏家於1985年自Bluett & Son購藏

展覽:

《Early Chinese Pottery and Sculpture》,紐約大都會博物館, 1906年, 圖錄圖版33號(圖二)

《The Arts of the Tang Dynasty》, China House, 紐約, 1953年

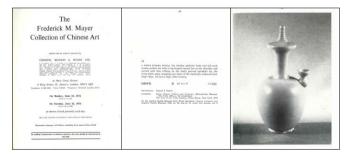




fig.1 圖一 fig. 2 圖二



2895 Continued

'Exquisitely potted, this kunkida represents the epitome of the finest early Ding wares. Its perfectly rounded ovoid body embodies the spirit of the Great Tang, while the overall elongated profile heralds the minimalist aesthetic of the Song dynasty. Serene and steadfast, like a perfect embodiment of peace during a tumultuous era.'

Liang-Lin Chen

「器型端麗,呈色溫暖明淨,此淨瓶蘊藉了早期定窯溫厚含蓄之美。圓潤的線條承襲了大唐遺風,纖長的身形預示了宋代的簡練。寧靜、沉穩,猶如世局動蕩時的一片淨土。」

陳良玲





2896

AN EXTREMELY RARE LARGE DING WHITE-GLAZED KUNDIKA

NORTHERN SONG DYNASTY (960-1127)

13 ¼ in. (34 cm.) high

HK\$8,000,000-10,000,000 US\$1,100,000-1,300,000

PROVENANCE:

Chang Wei-Hwa & Company, Taipei, acquired in 1993 Acquired from above between 1998–1999

The result of The Chinese University of Hong Kong, Yeung Shui Sang Laboratory thermoluminescence test dated 29 December 1992, serial number 0618, is consistent with the dating of this lot.

北宋 定窯白釉龍首凈瓶

來源:

雲中居,台北,1993年入藏1998-1999年購自上述藏家

本拍品經香港中文大學楊瑞生古陶瓷熱釋光實驗室測試 (樣本編號0618;1992年12月29日),證實與本圖錄之斷代符合。



2896 Continued

'When I first saw this kundika, I was instantly enthralled. Due to my master's thesis, I always have a special interest in early Northern Song Ding wares, and immediately realised this Ding flask is very similar to the few famous early Ding kundikas found at the pagoda foundation of the Jingzhi Temple and Jingzhong Temple in Dingzhou, which were widely published in textbooks since my time as a student. It is beyond my belief that such an exceptionally well-made example of this type survives in private hands, and is preserved in incredibly pristine condition. To me, encountering this exquisite piece gave me that pleasant sensation in reminiscence of seeing a dear old friend.'

Sherese Tong

「我第一次看見這件定窯白瓷淨瓶便為之驚嘆——基於我碩士畢業論文的關係,我對北宋早期的定窯白瓷特別關注,所以第一眼看見這淨瓶時,便呼叫「這不是跟定州靜志寺及淨眾院塔基地宮發現的幾件龍首淨瓶非常接近嗎?」那幾件都是教科書常看到的標準定窯早期精品,沒想過在私人收藏裡可以看見同類型、而且狀況保存如此良好、又如此規整的例子!頓時好像看見老朋友一樣,格外親切又分外讚歎。」

唐晞殷



2897

A FINE AND RARE DING BLACK-GLAZED CUP STAND

NORTHERN SONG DYNASTY (960-1127)

4 ½ in. (11 cm.) diam.

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

US\$110,000-150,000

PROVENANCE:

Sold at Sotheby's New York, 23 March 2004, lot 614

Ding cup stands of this form are more commonly found in persimmon glaze, see two examples illustrated in *Chayun mingshi – gugong chahua*, Taipei, 2002, p. 47, nos. 24-25, the former in the collection of the Saint Louis Art Museum, cut with a similar foliate rim as the present example, the later with a round rim in the collection of Dr. and Mrs. Gardan.

Stands of this type were made to support tea cups or bowls to prevent burning from direct contact. They were an indispensable part of the tea-drinking culture popular among the Song elites, as can be seen in the painting *Literary Gathering*, attributed to Emperor Huizong (1082-1135), where cup stands of this form covered in either a dark glaze or made of lacquer are depicted (**fig. 1**).

北宋 定窯黑釉花口茶托

來源:

紐約蘇富比,2004年3月23日,拍品614號

宋代時茶文化盛行,茶托為其中不可或缺的用具。宋徽宗《文會圖》中描繪有器形相仿的茶托,其色澤烏黑,應為定窯黑釉或黑漆製品(圖一)。器形近似的定窯茶托多施柿釉,黑釉者極少見。比較兩件定窯柿釉茶托,一作花口,為美國聖路易博物館藏品,一為圓口,為Gardan伉儷藏品,載於《茶韻茗事-故宮茶話》,台北,2002年,頁47,圖24-25。



fig. 1 Literary Gathering (detail). Collection of the National Palace Museum, Taipei 圖一《文會圖》(細節)國立故宮博物院藏品



2898

A FINE SMALL CARVED DING `LOTUS' WASHER

NORTHERN SONG DYNASTY (960-1127)

 $6\,{}^{1}\!\!/\!\!s$ in. (15.6 cm.) diam., box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Sold at Sotheby's New York, 20 March 2002, lot 101

北宋 定窯刻蓮紋洗

來源:

紐約蘇富比,2002年3月20日,拍品101號





2899

A FINE DING WHITE-GLAZED BOWL

NORTHERN SONG DYNASTY (960-1127)

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

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Chang Wei-Hwa & Company, Taipei, 1988

北宋 定窯白釉盌

來源: 雲中居,台北,1988年



2900

A LARGE CARVED DING WHITE-GLAZED 'FISH' BOWI

JIN DYNASTY (1115-1234)

12 1/4 in. (31 cm.) diam.

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Chang Wei-Hwa & Company, Taipei, 1988

Open-ware vessels of this large size are rare amongst Ding wares, and posed a particular challenge to the potters and kiln masters. The interior decoration on extant examples of these large bowls is predominantly either fish or lotus, while the exteriors can be plain, decorated with lotus scrolls, or, as in the case of the current bowl, carved with bands of over-lapping petals. It is likely that very few of these large bowls were ever successfully fired, and thus few extant examples have survived into the present day. For one of the most well carved and refined examples of this type, see the Alexander Ding bowl sold at Christie's Hong Kong, 30 November 2020, lot 3001, which is carved with a lotus scroll on the interior with overlapping petals on the exterior.

The result of The Chinese University of Hong Kong, Yeung Shui Sang Laboratory thermoluminescence test dated 18 March 1999, serial number 01708, is consistent with the dating of this lot.

金 定窯刻蓮瓣魚藻紋大盌

來源:

雲中居,台北,1988年

此種花式深腹缽狀大盌,或為酒具中溫酒之用。尺寸大如本拍品的定窯大盌數量稀少,因為對陶匠或窯師而言,其燒造難度相當大。現存同類大盌之中,器內飾魚紋或蓮紋者居多,器外或光素無紋,或飾纏枝蓮紋,也有像本拍品般刻交疊瓣紋的例子。此對大盌的成功之作數量稀少。比較香港佳士得2020年11月30日拍賣的亞歷山大定案大盌,拍品3001號,其内飾纏枝蓮紋,外飾多層瓣紋,為此類大盌中最傑出一例。

本拍品經香港中文大學楊瑞生古陶瓷熱釋光實驗室測試 (樣本編號01708;1999年3月18日),證實與本圖錄之斷代符合。



(base 底部)



2901

A SMALL BLACK-GLAZED 'OIL-SPOT' BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

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

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

Chang Wei-Hwa & Company, Taipei, 1988

北宋/金 黑釉油滴盞

來源:

雲中居,台北,1988年





(two views 兩面)

2902

A CARVED LINRU 'DEER' STEM DISH

NORTHERN SONG DYNASTY (960-1127)

7 ¾ in. (19.7 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

Chang Wei-Hwa & Company, Taipei, 1988

北宋 臨汝窯鹿紋高足盤

來源:

雲中居,台北,1988年



2903

A CIZHOU SGRAFFITO 'PEONY' MEIPING

NORTHERN SONG DYNASTY (960-1127)

12 ½ (31.6 cm.) high, box

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

US\$110,000-150,000

PROVENANCE

Chang Wei-Hwa & Company, Taipei, 1988

The very difficult technique used to produce the striking design on this vase was developed at the Cizhou kilns in the Northern Song dynasty. It involved the application of a pale slip to the unfired stoneware vessel, followed by a dark slip. The outline of the decoration was then incised through the dark top layer and the background area of the design was cut away to reveal the pale slip beneath. Details, such as leaf veins, were also incised through the dark upper layer either with a fine point or a comb-like instrument. The thin colourless glaze could then be applied and the vessel fired.

This technique required a very skillful application, since the slip layers were both relatively soft and the decorator had to judge exactly how deep to cut in order to remove the dark slip layer without accidentally cutting away the lower pale layer. When successfully rendered, the technique was ideal for the depiction of dramatic large-scale floral motifs like those seen on the current vase.

A Cizhou *meiping* with similar carved decoration in the collection of The Metropolitan Museum of Art, New York (**fig. 1**), is illustrated by S. G. Valenstein in *A Handbook of Chinese Ceramics*, New York, 1989, p. 93, pl. 88. Another similarly carved *meiping* was sold at Christie's New York, *The Classic Age of Chinese Ceramics- The Linyushanren Collection, Part III*, 22 March 2018, lot 516. A further similar example was sold at Sotheby's Hong Kong, *The Legacy of Hirano Kotoken*, 8 April 2023, lot 3511.

The result of Oxford Authentication Ltd. thermoluminescence test no. P123m60 (15 September 2023) is consistent with the dating of this lot.

北宋 磁州窯白地黑剔花牡丹紋梅瓶

來源:

雲中居,台北,1988年

磁州黑剔花裝飾工藝複雜,是磁州窯最精美的裝飾技法之一。以本件牡丹紋梅瓶為例,窯工需先在素胎上施一層白化妝土,再加施一層黑化妝土,然後刻劃花紋,將主紋飾以外部分的黑色化妝土剔除,露出白地襯托黑花,形成強烈的黑白對比效果,最後罩以透明釉。此將黑色面層剔去而不傷及白色化妝土之工藝難度極高。

黑剔花梅瓶是磁州窯的經典類型之一,同類器物見諸世界各大博物館,紐約大都會博物館藏有一例(圖一),載於S. G. Valenstein著,《A Handbook of Chinese Ceramics》,紐約,1989年,93頁,圖版88。拍賣市場上亦有近似例,一尺寸及紋飾相近之梅瓶可参《古韻天成-臨宇山人珍藏(三)》,紐約 佳士得,2018年3月22日,拍品516號;另一黑剔花牡丹紋梅瓶可見《雅粹承珍:平野古陶軒》,香港蘇富比,2023年4月8日,拍品3511號。

本拍品經牛津熱釋光測年法測試 (測試編號P123m60;2023年9月15日),證實與本圖錄之斷代符合。



fig. 1 Collection of The Metropolitan Museum of Art, New York. Rogers Fund, 1925 圖一 紐約大都會博物館藏品



2904

A SMALL JUN PURPLE-SPLASHED TRIPOD CENSER

YUAN DYNASTY (1279-1368)

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

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 2 November 1998, lot 339

元 鈞窯天青釉紫雙耳三足爐

來源:

香港蘇富比,1998年11月2日,拍品339號



2905

A JUN PURPLE-SPLASHED 'DRAGON' POURING VESSEL, YI

YUAN DYNASTY (1279-1368)

8 ¼ in. (21 cm.) wide, box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Chang Wei-Hwa & Company, Taipei, 1999

The result of Oxford Authentication Ltd. thermoluminescence test dated 1 April 1999, no. P199n26, is consistent with the dating of this lot.

元 鈞窯天藍釉紫斑龍首匜

來源:

雲中居,台北,1999年

本拍品經牛津熱釋光測年法測試 (測試編號P199n26;1999年4月1日),證實與本圖錄之斷代符合。



2906

A RARE GUAN-TYPE LONGQUAN CELADON BRACKET RIM DISH

SOUTHERN SONG DYNASTY (1127-1279)

7 1/4 in. (18.5 cm.) diam., box

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

US\$130,000-190,000

PROVENANCE:

Sold at Christie's Hong Kong, 3 November 1998, lot 909

The current dish is not only distinguished by its beautiful crackle-suffused glaze that is reminiscent of some of the finest *Guan* glazes, but also by its rare and elegant floral shape. Such characteristic is typical for ceramics of this period, which are often inspired by nature elements in both form and decoration. Compare to a similarly shaped Longquan dish without crackles in the collection of Percival David Foundation, see S. Pierson, Illustrated in *Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art*, London, 1997, p.43, no. 264; and another similar Longquan celadon *Guan*-type dish with more rounded outlines, formerly in The J. M. Hu (1991-1995), Zande Lou Collection, sold at Christie's New York, 25 March 2022, lot 1030 (fig. 1).

南宋 龍泉仿官釉菱花式盤

來源:

香港佳士得,1998年11月3日,拍品909號

此龍泉菱花口盤端莊典雅·色調有如粉青官窯·釉帶開片。融入大自然的元素並轉變成器皿造型或紋飾為此時期之潮流;此拍品可謂典型代表·其盤形靈感取自花朵。一器形極為相似但無開片之龍泉青釉盤為大維德基金會所藏,載於畢宗陶,《Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art》,倫敦,1997年;頁43,編號264。另一龍泉仿官釉葵口盤之例,見暫得樓胡惠春(1911–1995年)舊藏,於紐約佳士得2022年3月25日賣出,拍品1030號(圖一)。



fig. 1 Sold at Christie's New York, 25 March 2022, lot 1030 圖一 紐約佳士得,2022年3月25日,拍品1030號



(two views 兩面)

2907

A LONGQUAN CELADON 'BAMBOO-NECK' VASE, *XIANWENPING*

SOUTHERN SONG DYNASTY (1127-1279)

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

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Sold at Christie's Hong Kong, 3 November 1998, lot 910

This elegant vessel is admired for both of its form and the beautiful glaze; the raised encircling lines on the neck give one of its Chinese names, *xianwenping*, 'vase with bow-string decoration'. For two larger Longquan bottle vases with the same profile and decoration, see one in the Tokyo Nezu Museum, illustrated by G. St. G. M. Gompertz, *Chinese Celadon Wares*, London, 1980, p. 153, pl. 75a; the other in the Hakone Art Museum, see Mayuyama, *Seventy Years*, vol. I, Tokyo, 1976, p.164, fig. 476. Another very similar Longquan bottle vase with a wider mouth is in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, p. 115, no. 103 (fig. 1).

Vases of this form are potted with two different types of mouth rim, either a wide dish-shaped mouth or a slighted inverted galleried rim. The present vase falls into the latter category. Compare with a vase in the Nezu Museum in Tokyo illustrated in *Sekai toji zenshu*, vol. 12, Tokyo,1977, no. 81, and another in the Percival David Foundation of Chinese Art in London published in M. Medley's *Illustrated Catalogue of Celadon Wares*, London, 1977, pl. V, no. 50.

These two types of mouth rims were contemporaneous, as evidenced by the finds from a Southern Song hoard excavated at Jinyucun, Suining City, Sichuan province in 1991, and from Longquan kilns sites. Vases from the former site are published in *Newly Discovered Southern Song Ceramics - A Thirteenth-Century "Time Capsule"*, Japan, 1998, pp. 14-16, nos.2-4, and from the latter in *Longquan Qingci Yanjiu*, Beijing, 1989,pl. 41, fig. 1.

These vases were also among the cargo of a wreck dating to 1323 which sunk off the Sinan coast of Korea on its way to Japan. See National Museum of Korea, *Sinan Wreck Exhibition*, Seoul, 1977, no. 15. Compare also the slightly larger example (16.8 cm. high) of the same type, sold at Christie's New York, 18 March 2016, lot 1536, for USD93,750.

南宋 龍泉青釉弦紋瓶

來源:

香港佳士得,1998年11月3日,拍品910號

此弦紋瓶釉色溫潤如玉,器形雅致,屬南宋龍泉窯鼎盛時期之佳作。比較兩件尺寸較大之青釉弦紋瓶,一藏於東京根津美術館,載於G、St. G. M. Gompertz,《Chinese Celadon Wares》,倫敦,1980年,頁153,圖版75a;另一例為箱根美術館藏,載於繭山龍泉堂,《龍泉集芳》,第一冊,東京,1976年,頁164,圖版476。再比一北京故宮博物院藏之近似例,載於故宮博物院藏文物珍品全集《兩宋瓷器-下》,香港,1996年,頁115,編號103(圖一)。

此類瓶有兩種不同口沿,一呈寬大盤狀,另一稍向內收。此拍品屬後者。參考東京根津美術館藏一近似例,載於《世界陶磁全集》,冊12,東京:1977年;編號81;以及倫敦大維德中國藝術基金會藏之另一例,載於Margaret Medley《Illustrated Catalogue of Celadon Wares》;倫敦,1977年,圖版V,編號50。

兩種口沿形制之弦紋瓶於同時期存在,可根據1991年在四川省遂寧市金魚村發掘的一批南宋時期文物以及龍泉窯遺址而證。韓國新安之沉船遺存中亦有近似例,可參考韓國國立博物館所展之文物,《Sinan Wreck Exhibition》,首爾,1977年,編號15。另一尺寸稍大(高16.8厘米)之近似例,於紐約佳士得2016年3月18日拍會,拍品1536號,成交價為美元93,750。



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



2908

A CARVED QINGBAI SHALLOW BOWL

SOUTHERN SONG DYNASTY (1127-1279)

5 ½ in. (14 cm.) diam., box

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Chang Wei-Hwa & Company, Taipei, 1988

南宋 青白刻捲草花卉紋盌

來源:

雲中居,台北,1988年







2909

A *GUAN-*TYPE FLORAL-FORM WASHER

南宋 官窯系花式洗

SOUTHERN SONG DYNASTY (1127-1279)

6 ¾ in. (17 cm.) wide

HK\$150,000-250,000

US\$20,000-32,000





(two views 兩面)

2910

A CARVED *QINGBAI MEIPING* AND A COVER

SOUTHERN SONG DYNASTY (1127-1279)

12 % in. (32.5 cm.) high

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

US\$160,000-230,000

PROVENANCE:

Collection of Dikran Khan Kélékian (1867-1951) Sold at Sotheby's New York, 22 March 1999, lot 370

EXHIBITED

Musée des Arts Decoratifs, Paris, 1914
The Art Institute of Chicago, United States, *The Kélékian Collection of Ancient Chinese Potteries*. 1917

The Cleveland Museum of Art, United States, 1931-1948

LITERATURE

John Getz, The Kélékian Collection of Ancient Chinese Potteries, Chicago, 1917, no. 47 (fig. 1)

Starting from the early Northern Song dynasty, kilns at Jingdezhen achieved success in producing very fine white-bodied porcelain covered with an illuminous glaze of icy blue tinge, earning the name *qingbai*, 'blue white', or *yingqing*, 'shadow blue'. The shape and decorations on *qingbai* wares were often fashioned after contemporaneous silver wares, and the current *meiping* is no exception. A silver *meiping* with *ruyi*-shaped scrolls, excavated in a Southern Song hoard in Sichuan, for example, was possibly an inspiration for the design of the current vase. The silver vase is illustrated in S. Kwan, 'Tixi wenyang fenqi chuyi', *Proceedings of Conference on Ancient Chinese Lacquer*, Hong Kong, 2012, p. 65, fig. 11.

Qingbai vases of similar shape and design are in the collection of important museums and institutions. Compare with a similar example (31.4 cm.) of rounder profile in the Metropolitan Museum of Art, New York, illustrated in Valenstein, A Handbook of Chinese Ceramics, New York, 1989, no. 11. Another qingbai meiping of slightly different proportion is in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, Porcelain of the Song Dynasty, part II, Hong Kong, 1996, no. 167, which is very similar to the example (32.1 cm.) sold at Christie's Hong Kong, 28 May 2014, lot 3233 (fig. 2). A smaller one (24.2 cm.) in the British Museum, London, is illustrated in The World's Greatest Collections, Oriental Ceramics, vol. 5, 1981, no. 70. Compare also with a smaller meiping and cover (22.5 cm.) without carved decoration from the Songde Tang Collection, sold at Christie's Hong Kong, 3 December 2021, lot 2812.







fig.1 圖一

南宋 青白釉刻卷草紋梅瓶

來源:

迪克蘭·凱萊基安 (1867-1951) 舊藏 紐約蘇富比, 1999年3月22日, 拍品370號

展覽:

裝飾藝術博物館,巴黎,1914年 芝加哥藝術博物館,《The Kélékian Collection of Ancient Chinese Potteries》,1917年 克利夫蘭博物館

出版:

John Getz,《The Kélékian Collection of Ancient Chinese Potteries》,芝加哥,1917年,編號47 (**岡**一)

瓶唇口,頸飾環節紋,圓肩,腹下漸歛,圈足內隱。瓶身刻卷草紋,上下各兩道弦紋。裏外施青白釉,釉厚處呈湖水綠色,釉不到底,露粉白色胎土。

景德鎮青白瓷色瑩如冰,透徹泛青,故獲「青白」或「影青」之名。南宋蔣祈著《陶記》,裏面就提到「景德陶,昔三百余座。埏埴之器,潔白不疵,故鬻于他所,皆有饒玉之稱」,而饒州正是景德鎮所在地。北宋文人彭汝礪亦曾著詩,將景德鎮瓷器比擬美玉:「浮梁巧燒瓷,顏色比瓊玖」。可見青白瓷瑩縝如玉,蜚聲兩宋。

此瓶器形修長,釉質光潤,類冰似玉,紋飾刻劃瀟灑自然。江西安義縣南宋淳祐五年(公元1249年)曾發掘一件較小(23.4公分),器形較圓潤的卷草紋梅瓶。其他近似例見於全球博物館及私人珍藏,如紐約大都會博物館所藏器身較圓碩一例(31.4公分),見Valenstein著《A Handbook of Chinese Ceramics》,紐約,1989年,編號119;清宮舊藏器身較修長一件(31.7公分),見故宮博物院藏文物珍品全集《兩宋瓷器(下)》,香港,1996年,圖版167號;香港佳士得2014年5月28日拍賣一例(32.1公分),拍高3233號(圖二);以及大英博物館藏較小一件(24.2公分),見《The World's Greatest Collections, Oriental Ceramics》,第5冊,圖版70號。另可比較頌德堂舊藏光素一例(22.5公分),於香港佳士得2021年12月3日拍賣,拍品2812號。



fig. 2 Sold at Christie's Hong Kong, 28 May 2014, lot 3233 圖二 香港佳士得, 2014年5月28日, 拍品3233號



THE MINGJISHANTANG COLLECTION OF CHINESE CLASSICAL HUANGHUALI FURNITURE 明積善堂珍藏中國古典黃花梨家具





THE MINGJISHANTANG COLLECTION OF CHINESE CLASSICAL HUANGHUALI FURNITURE

Dr. Abbie Li

I have always been fascinated by Chinese furniture, its intricate joinery and the exquisite craftmanship. As a child, I would spend hours watching the carpenters who periodically visited my grandparents' family home in Hong Kong to clean, repair and refinish their traditional blackwood furniture. They took the pieces apart and put them back together using traditional techniques and materials. Their knowledge passed from master carpenter to disciple, generation after generation.

My relative, the Chinese furniture collector Dr SY Yip sparked my appreciation for *huanghuali* furniture. I was invited to dinner at his home 30 years ago and was amazed by his beautiful pieces, the rich golden tone of the timber and the pure simple lines of the Ming furniture, so different from the heavy blackwood furniture that I grew up with.

Before I started collecting, I sought advice and learned as much as I could. I consulted Dr Yip who in turn introduced me to Grace Wu Bruce, both provided guidance. Through Grace, I was fortunate to meet Wang Shixang, the foremost scholar in the field. I read avidly to better appreciate how the furniture was constructed, their function and history.

My husband supported my interest, I purchased the first pieces of furniture myself, but the most significant pieces we decided on together. We bought tables, chairs, stools and cabinets enough to fill the house.

Some people buy for investment, they store their collection and wait for the market to rise. My husband and I like to be surrounded by our collections, we live among our pieces, at times I slept in the *huanghuali* beds. I like to think of the people who before us sat on our chairs and dined on the tables. I wonder about their lifestyle over the last few centuries. For me, each piece tells a story, it is alive and has an energy, I find it calming as if I'm living among friends. I also find their design timeless and versatile. I can easily mix the pure lines of Chinese Ming style furniture with other furniture and can place them together with works by Wu Guanzhong, Henry Moore or even Damien Hirst.

One of my favourite pieces is my *huanghuali* travelling bookcase (lot 2912). In the Ming dynasty, if you were a scholar travelling from one place to another, an attendant would carry your documents in a bookcase made of a lighter material, perhaps bamboo, but this bookcase is made

明積善堂珍藏中國古典黃花梨家具

本人自幼便為中國傢俱其複雜的結構及巧妙的工藝所著迷。 香港的祖父母家定期有木工拜訪,年幼的我便會花數小時觀察工匠為傳統紅木傢俱修理和保養,看他們拆卸傢俱的部件 之後再用傳統工藝技術將其逐一拼合復原。春去秋來,見證 了一代代老工匠將知識、手藝與匠人精神傳承給弟子。

我的親戚,著名的中國傢俱收藏家葉承耀醫生激發了我對黃花梨傢俱的熱愛。30年前我做客葉醫生家時,為他的黃花梨收藏所深深震撼。與伴隨我成長的紅木傢俱厚重的風格不同,明式傢俱造型簡約別緻,黃花梨如蜜一般的光澤明豔生輝,令人著迷。

在收藏初期,我極力鑽研苦學,拜訪名師藏家,有幸通過葉 醫生結識了嘉木堂主伍嘉恩女士,並得益兩位為我指點迷 津。又通過伍嘉恩女士結識了著名鑒賞家王世襄先生。為了 能更好地欣賞明式傢俱的典雅氣韻、巧妙構造和歷史,我潛 心研究,不斷提升藝術造詣。

我的丈夫十分支持我對傢俱的熱忱,雖然我獨自購藏了第一批傢俱,但那些最貴重的稀世珍藏都是由我們夫妻共同做的決定。我們陸續收藏桌椅、凳子及櫃子,數量眾多以填滿我們的家。

有些人以投資作為收藏目的,等藏品升值以獲取利益。我們則忠愛於將收藏的傢俱融入我們的點滴生活,伴隨我們的飲食起居。夜晚我會睡在黃花梨床上,時而遐想,這些傢俱曾經相伴過的古人,想彼時人們的生活方式。於我而言,萬物皆有靈,每件傢俱都講述著獨特的故事,給予我心靈上的平





fig. 1 The Collection on exhibit at the Indianapolis Museum of Art, *circa* 1998 圖一 本珍藏於印第安普利斯藝術博物館陳設展出,約1998年

of solid planks of *huanghuali*, it is extremely heavy even without any books. The person who commissioned this bookcase was extravagant, it was probably not made for travelling but to be placed in his study. He would admire the craftsmanship, the quality of the wood, and keep his treasured books in it.

The other piece I love is the canopy bed (lot 2923), the dragon medallions are elegantly carved, there are many auspicious motifs depicted on the railings and the canopy, one can only have very good dreams in this bed. The Luohan bed (lot 2914) is of an unusually large

size, it is not made uniquely for solitary naps. Its massive arched legs are so bold, the bed has a presence.

We had an opportunity to exhibit the collection of furniture in the Indianapolis Museum of Art and we decided to share the collection with the public in that way. The furniture was exhibited periodically by the museum over 20 years and later was stored in the US. We thought best to bring the furniture home to Hong Kong now to pass on to a new generation of owners who would use and love them.

靜,仿佛時常有親朋好友相伴左右。明式傢俱黜俗歸雅,風格簡明大氣,我可以輕鬆地將明式傢俱與其他傢俱混搭而不突兀,讓它們與吳貫中、亨利·摩爾甚至達米安·赫斯特的作品共處一室,皆能相融生趣。

我最喜歡的藏品之一是黃花梨圖書行櫃(拍品2912號)。明代時期,若你是一位熱衷於遊歷各地的文人雅士,侍從會用由輕便木材(多為竹子)製成的行櫃為你攜帶書本。但此行櫃由實心黃花梨木製成,櫃身十分沉重,不適合便攜。可見此櫃並非專為旅行定制,而是為擺放在書房中供原主人賞玩。行櫃工藝之精湛及用材之上乘,體現了原主人奢華的生活。

我的另一件摯愛為黃花梨四柱架子床(拍品2923號), 螭龍紋飾雕刻精美, 盡顯工匠之巧思。整張床佈滿祥瑞紋飾, 雅致美觀、寓意吉祥, 必能守護主人酣然入睡。另外一件黃花梨羅漢床(拍品2914號)體型碩大, 設計簡約大氣, 氣勢頗足, 絕非為獨處小憩而設計。

我們有幸在印弟安納波里斯藝術博物館展出這批傢俱收藏, 並希望以這種方式與大眾分享珍品。20多年來,這批傢俱定 期展出,後存放於美國。此次有機會將它們帶回香港,並將 這份收藏之樂傳承給有緣的藏家,於喜萬分。

~2911

A PAIR OF *HUANGHUALI* ADJUSTABLE LAMP STANDS, *DENGTAI*

MID-QING DYNASTY

69 ¾ in. (177.2 cm.) high, 10 ¼ in. (26 cm.) wide (base)

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

The T.T. Tsui Collection, Hong Kong Sold at Christie's New York, *The Jingguantang Collection, Part II*, 20 March 1997, lot 27

EXHIBITED:

The Tsui Museum of Art, within the scholar's studio (fig. 1) Indianapolis Museum of Art, Indiana, on loan from 1997 to 2021

Detail of Ming dynasty woodblock print illustration for *The Plum in the Golden Vase* 明代《金瓶梅》木刻版畫插圖

清中期 黄花梨升降式燈臺一對

來源:

徐展堂舊藏

《靜觀堂珍藏》,紐約佳士得,1997年3月20日,拍品27號

展覽:

(2)

徐氏藝術館(圖一)

借展於印第安納波利斯藝術博物館,印第安納波利斯, 1997-2021年





fig.1 The current lot on exhibit in the Scholar's studio, the Tsui Museum of Art 圖一 本拍品陳設於徐氏藝術館

Compare to a pair of *huanghuali* lampstands, similarly constructed with two uprights and a central adjustable post, formerly in the Museum of Classical Chinese Furniture Collection, sold at Christie's New York, September 19, 1996, lot 49, now in the Minneapolis Institute of Arts, is illustrated by Robert Jacobsen and Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, 1999, Minneapolis, no. 59. Another pair of similarly designed adjustable lampstands, formerly in the collection of Gustav Ecke (1896-1971) and later in the collection of Robert H. Ellsworth (1929-2014), was subsequently sold at Christie's New York, 18 March 2015, lot 104 (fig. 2).

Please note this lot incorporate material from endangered species which could result in export restrictions. You should check the relevant customs laws and regulations before bidding on this lot if you plan to import the lot into another country. Please refer to Christie's Conditions of Sale.

比較美國加州中國古典家具博物館舊藏一對升降式燈臺,後拍賣於紐約佳士得,1996年9月19日,拍品49號,現藏於明尼阿波利斯藝術博物館,見Robert Jacobsen及Nicholas Grindley著《明尼阿波利斯藝術博物館藏中國古典家具》,明尼阿波利斯,1999年,編號59。另比較一例相似的升降式燈臺,先後為古斯塔夫,艾克(1896-1971年)與安思遠(1929-2014)所藏,後於紐約佳士得拍賣,2015年3月18日,拍品104號(圖二)。



fig.2 Formerly in the collections of Gustav Ecke and Robert H. Ellsworth, sold at Christie's New York, 18 March 2015, lot 104 圖二 古斯塔夫·艾克及安思遠舊藏,紐約佳士得,2015年3月18日,拍品104號



~2912

A LARGE *HUANGHUALI* TRAVELLING SCHOLAR'S BOOKCASE, *TUSHUXINGGUI*

MING DYNASTY, LATE 16TH- EARLY 17TH CENTURY

31 in. (78.8 cm.) wide, 17 % in. (45.5 cm.) deep, 33 1/16 in. (84 cm.) high

HK\$1,800,000-3,000,000

US\$240,000-400,000

PROVENANCE

Grace Wu Bruce, Hong Kong, acquired in January 1995

EXHIBITED

Indianapolis Museum of Art, Indiana on loan from 1997 to 2021

LITERATURE:

Grace Wu Bruce, *Two Decades of Ming Furniture*, 2010, Beijing, p.185 Grace Wu Bruce, *Ming Furniture Through My Eyes*, Beijing, 2015, p. 189

明十六世紀末/十七世紀初 黃花梨圖書行櫃

來源:

嘉木堂,香港,購藏於1995年1月

展覽:

借展於印第安納波利斯藝術博物館,印第安納波利斯, 1997-2021年

出版:

伍嘉恩,《明式家具二十年經眼錄》,2010年,北京,頁185 伍嘉恩,《明式家具經眼錄》,香港,2015年,頁189

With the mind filled with knowledge and the heart filled with poetry, its gentle features do not deteriorate with the passage of time. The gracefully curved carrying handle, the smooth texture, and the refined copper ornaments, all present the unique and noble temperament of Ming-style furniture. When the doors are opened, a light fragrance could be sensed with the fresh air. Beautiful things are everywhere yet not many truly belong to oneself, so read a book and savour the freshness of tea sprouts, with the company of the scholar's bookcase, should be just splendid.'

Felix Pei

「胸藏文墨懷若穀,腹有詩書氣自華。春去秋來,花開花落,歲月就這樣流逝了幾百年,也不曾改變其溫潤的容顏。秀外慧中的身姿,婉轉的提梁線條,行雲流水般的紋理,臥槽平鑲的白銅飾件無不呈現出明式傢俱獨有的典雅、簡約與高貴的氣質。緩緩打開櫃門,清新的空氣中會彌散著一種淺淺的芳香,淡雅而寧靜。世間有許多美好的東西,但真正屬於自己的卻並不多。無事靜坐於書齋,讀一本閒書,品一壺春茶,若有圖書行櫃伴身,當是愜意非常。」

裴朝輝



fig.1 Collection of the Minneapolis Institute of Art, gift of Ruth and Bruce Dayton (85.5 cm. high, 73 cm. wide, 39.3 cm. deep)

圖一 明尼阿波利斯美術館藏品[,]Ruth及Bruce Dayton捐贈
(85.5 公分高, 73 公分寬, 39.3公分深)



2912 Continued

The present travelling bookcase entirely made of huanghuali is distinguished by the careful selection of material, most noticeably seen in the elegant, flaring grain of the doors, single floating panel sides and top, and the elegant proportions. The travelling case has the added refined feature of the rare, undulating carrying handle, which elegantly compliments the rigid geometry of this form. Large bookcases were likely to filled with books, scrolls, or paintings intended for use by scholars or government officials. To protect the traveling case from moisture or insects, the cabinet was raised on a fitted base and upright frame. Bookcases of this large size could not be lifted by the wooden handle alone if filled with books, and they were most likely suspended from carrying poles with strong cords that passed under the bottom of the case. Compare to one slightly smaller huanghuali travelling scholar's bookcases (70 cm. high), illustrated by Wang Shixiang and Curtis Evarts, Masterpieces from the Museum of Classical Chinese Furniture, Hong Kong, 1995, no. 58. Compare also a huanghuali travelling bookcase of similar form and size, illustrated in Classical Chinese Furniture in the Minneapolis Institute of Arts, Chicago, 1999, no. 70 (fig. 1).

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本圖書行櫃通體黃花梨,用料考究,比例精妙。兩開門整板對開,提梁造型優美。 此類圖書行櫃為文人及官員存放書籍、書畫捲軸而造。特設底座,以起防潮防蟲 之用。如本拍品般之大體量黃花梨櫃若內部裝滿則難以搬運,因此推測似為室內 陳設家具,存放貴重物品。

相似例比較一略小黃花梨圖書行櫃(70公分高),見王世襄及柯惕思著《Masterpieces from the Museum of Classical Chinese Furniture》,香港,1995年,圖版58號。以及一尺寸及造型相似例,為明尼阿波利斯美術館藏品,見《Classical Chinese Furniture in the Minneapolis Institute of Arts》,芝加哥,1999年,圖版70號(圖一)。





~2913

A PAIR OF *HUANGHUALI* RECTANGULAR WAISTED STOOLS, *CHANGFANGDENG*

MING DYNASTY, LATE 16TH CENTURY-EARLY 17TH CENTURY
20 1/8 in. (51 cm.) high, 22 in. (56 cm.) wide, 18 1/2 in. (47 cm.) deep (2)

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

US\$160,000-240,000

PROVENANCE:

The Museum of Classical Chinese Furniture, Renaissance, California

Sold at Christie's New York, *Important Chinese Furniture, Formerly the Museum of Classical Chinese Furniture Collection*, 19 September 1996, lot 9

EXHIBITED:

Indianapolis Museum of Art, Indiana, on loan from 1997 to 2021

LITERATURE:

Wang Shixiang, 'Jianyue Minglian' (The Beauty of Ming Furniture), *National Palace Museum Periodicals*, May 1993, no. 122, p. 5 Wang Shixiang, 'The Museum of Classical Chinese Furniture in California', *Journal of the Classical Chinese Furniture Society*, Autumn 1993, p. 47, no. 2

Sarah Handler, 'The Ubiquitous Stool', Journal of the Classical Chinese Furniture Society, Summer 1994, p. 14, fig. 17

Wang Shixiang and Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, pp. 34-35, no. 16 (fig. 1, image showing one of the pair)



明十六世紀末/十七世紀初 黃花梨有束腰長方凳一對

來源:

中國古典家具博物館,加利福尼亞 《重要中國家具-中國古典家具博物館舊藏》,紐約佳士得, 1996年9月19日,拍品9號

展覽:

借展於印第安納波利斯藝術博物館,印第安納波利斯,1997-2021年

出版:

王世襄、《簡・約・明・練一記美國加州中國古典家具博物館館 藏精品》,故宮文物月刊,122期,1993年,頁5 王世襄,《The Museum of Classical Chinese Furniture in California》,JCCFS,1993年秋,頁47,圖版2號 Sarah Handler,《The Ubiquitous Stool》,JCCFS,1994年夏, 頁14,圖版17號

王世襄及Curtis Evarts,《Masterpieces from the Museum of Classical Chinese Furniture》,芝加哥及舊金山,1995年,頁34,圖版16號(圖一)

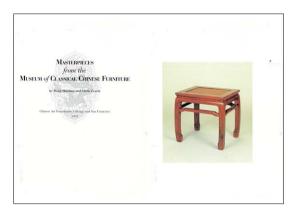


fig.1 圖一



2913 Continued

Although waisted stools with horse-hoof feet are common, the current pair of huanghuali stools are distinguished for its elegant proportion with inward-curved legs. Wang Shixiang wrote in Masterpieces from the Museum of Classical Chinese Furniture, Chicago and San Francisco, 1995, p. 34, that the current pair 'will always rank among the best examples of these basic forms'. Compare to an example in the Beijing Central Academy of Arts and Crafts with a smaller seat frame and straighter, thinner legs, illustrated by Wang Shixiang in Classic Chinese Furniture: Ming and Early Qing Dynasties, San Francisco, 1986, p. 61, no. 15.

Please note these lots incorporate material from endangered species which could result in export restrictions. You should check the relevant customs laws and regulations before bidding on this lot if you plan to import the lot into another country. Please refer to Christie's Conditions of Sale.

明式有束腰馬蹄足長方凳為經典制式,但本拍品因其彎曲的腿而使得外觀更為優雅。王世襄比較原北京中央工艺美术学院藏一相似例,但略小且座面及腿部木材較細,見王世襄著《Classic Chinese Furniture》,舊金山,1986年,61頁,圖版15號。

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'This pair of stools is a testament to the timeless Chinese Ming dynasty furniture aesthetic, demonstrating seemingly contradictory characteristics: stillness and elegance.'

Yunhan Sun

「直足有束腰馬蹄杌凳常有,而彎足者不常有。本對長方凳將大氣用材及優美彎足完美結合,為詮釋明式家具雋永美學之翹楚。」

孫蘊涵









~2914

AN UNUSUALLY LARGE *HUANGHUALI* BED, *LUOHANCHUANG*

17TH CENTURY

31 ½ in. (80 cm.) high, 85 7/16 in. (217 cm.) wide, 50 in. (127 cm.) deep

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Acquired in Hong Kong in the early 1990s

This unusually deep *luohan* bed is distinguished by its massive, gently incurved legs with tall horse-hoof feet.

This item is made of a type of Dalbergia wood which is subject to CITES export/import restrictions since 2 January 2017. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office unless a CITES re-export permit is granted. Please contact the department for further information.



十七世紀 黃花梨羅漢床

來源:

1990年代早期購於香港

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fig. 1 Detail of Ming dynasty woodblock print illustration for *The Plum in the Golden Vase* 圖一 明代《金瓶梅》木刻版畫插圖



~2915

A HUANGHUALI RECESSED TRESTLE-LEG SINGLE-PLANK TABLE, OIAOTOUAN

QING DYNASTY, 18TH CENTURY

The single plank top is supported by trestle legs flanked by openwork spandrels of stylized phoenix integral to the apron. The pierced panels depict confronted phoenix, their elaborate tail feathers forming a graceful arch above them. The legs are set in shoe feet.

32 % in. (83.5 cm.) high, 76 ¾ in. (195 cm.) wide, 16 $\frac{7}{16}$ in. (41.7 cm.) deep

HK\$1,500,000-2,500,000 US\$200,000-320,000

PROVENANCE

Ho Cheung, Hong Kong, acquired in 1994

EXHIBITED

Indiana
polis Museum of Art, Indiana, on loan from 1997 to 2021

清十八世紀 黃花梨獨板翹頭案

來源

何祥,香港,購藏於1994年

展覽:

借展於印第安納波利斯藝術博物館, 印第安納波利斯,1997-2021年

Altar tables of this type are known as *qiaotou'an* as they are distinguished by their elegant everted table-top ends and openwork panels joining the legs. The late Ming style-maker Wen Zhenheng also termed it *bizhuo*, or 'wall table,' as they were often found placed against a wall in the main hall of a formal setting, to display works of art or to hold offerings.

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此類條案案板兩頭翹起,兩側腿間的擋板雕飾精美,被稱作「翹頭案」。明代文人文震亨又稱其為「壁桌」,因為在客廳正規陳設中,它常常倚墻而立,用以陳列工藝品或呈進賣品。

















~2916

A PAIR OF HUANGHUALI HORSESHOE-BACK 清十七/十八世紀 黃花梨圈椅一對 ARMCHAIRS, QUANYI

QING DYNASTY, 17TH-18TH CENTURY

40 1/8 in. (101.8 cm.) high, 23 1/8 in. (59 cm.) wide, 17 % in .(44.6 cm.) deep

(2)

HK\$700,000-900,000

US\$93,000-120,000



PROVENANCE:

Ho Cheung, Hong Kong, acquired in 1994

EXHIBITED

Indianapolis Museum of Art, Indiana, on loan from 1997 to 2021

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來源:

何祥,香港,購藏於1994年

展覽:

借展於印第安納波利斯藝術博物館,印第安納波利斯,1997-2021年



~2917

A HUANGHUALI COMPOUND CABINET AND HAT CHEST. DINGXIANGGUI

QING DYNASTY, 17TH-18TH CENTURY

63 % in. (161 cm.) high overall, 32 13/16 in. (83.4 cm.) wide, 16 % in. (41.6 cm.) deep

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Grace Wu Bruce, Hong Kong, acquired in January 1995

EXHIBITED:

Indianapolis Museum of Art, Indiana, on loan from 1997 to 2021

This cabinet and hat chest is unadorned featuring the beautiful wood grain with the exception of the curvilinear apron with coiled tendrils and quatrefoil metal mounts as the hinges and lock plats. The relatively small size makes this cabinet ideal for contemporary homes with low ceilings.

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清十七/十八世紀 黃花梨頂箱櫃

來源:

嘉木堂,香港,購藏於1995年1月

展覽:

借展於印第安納波利斯藝術博物館,印第安納波利斯,1997-2021年



~2918

A PAIR OF HUANGHUALI YOKEBACK ARMCHAIRS, SICHUTOUGUANMAOYI

QING DYNASTY, 17TH-18TH CENTURY

42 ½ in. (107 cm.) high, 23 ½ in. (59 cm. wide), 18 ½ in. (46 cm.) deep (2)

HK\$700,000-900,000

US\$93,000-120,000

PROVENANCE:

Ho Cheung, Hong Kong, acquired in 1994

EXHIBITED

Indiana
polis Museum of Art, Indiana, on loan from 1997 to $2021\,$

清十七/十八世紀 黃花梨四出頭官帽椅一對

來源:

何祥,香港,購藏於1994年

展覽:

借展於印第安納波利斯藝術博物館,印第安納波利斯, 1997-2021年

The name *guanmaoyi* or 'official's hat-shaped chair is derived from its resemblance to the winged hat that was part of the formal attire of the Ming officials. They were regarded as high chairs and retained a connotation of status and authority associated with the elite gentry in Chinese society. The classical text *Lu Ban jing* [Manuscript of Lu Ban], a 15thcentury carpenter's manual, gives specifications for these chairs and describes the joinery as the embodiment and fine example of Chinese furniture.

Please note this lot incorporate material from endangered species which could result in export restrictions. You should check the relevant customs laws and regulations before bidding on this lot if you plan to import the lot into another country. Please refer to Christie's Conditions of Sale.

官帽椅因其外觀與古代官吏所戴頂帽相似而得名。十五世紀木匠典籍《魯班經》詳細描述官帽椅製式,並稱許其榫卯結合方式為中國傢俱之典範。





~2919

A HUANGHUALI PAINTING TABLE, HUAZHUO

QING DYNASTY, 17TH-18TH CENTURY

64 $\frac{5}{16}$ in. (163.4 cm.) wide, 29 $\frac{1}{2}$ in. (75 cm.) deep, 30 $\frac{5}{16}$ in. (77 cm.) high

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

US\$200,000-320,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, acquired in October 1996

EXHIBITED:

Indianapolis Museum of Art, Indiana, on loan from 1997 to 2021



清十七/十八世紀 黃花梨霸王棖畫桌

來源:

嘉木堂,香港,購藏於1996年10月

展覽:

借展於印第安納波利斯藝術博物館,印第安納波利斯, 1997-2021年



Painting tables are characterized by their generous length and depth, the absence of drawers, as well as minimal decorations beneath the tabletops, creating ample space for free movement for painting, writing, reading or appreciating arts. Tables of this type were considered the most important piece of furniture in the scholar's studio. Wang Shixiang mentioned that the popular arrangement for table was with one end against a window in order to have abundant natural light, see *Connoisseurship of Chinese Furniture*, Beijing, 2007, p. 127, and also often dedicated on Ming dynasty woodblock prints, see for example, a woodblock print illustration for *Heavenly Horses Matchmaker* (fig. 1).

Please note this lot incorporate material from endangered species which could result in export restrictions. You should check the relevant customs laws and regulations before bidding on this lot if you plan to import the lot into another country. Please refer to Christie's Conditions of Sale.

畫桌被認作文人雅士室內最重要的家具之一。為提供足夠的平面給紙絹舒展,以及作畫揮毫時起坐便利,畫桌桌面寬廣,牙條簡潔,不設抽屜。王世襄指此類寬長桌案,一般倚窗而置,光線明亮有利讀寫,亦便侍從從另一側牽提紙絹,見《明式家具研究》,北京,2007年,127頁。此類佈局常見於明代木版畫,如《天馬媒》(圖一)。

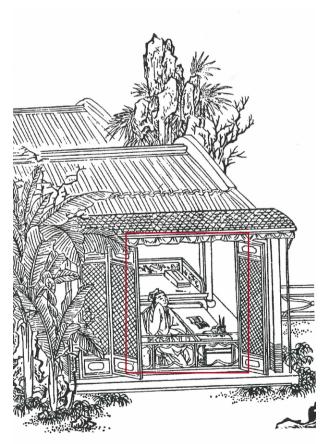


fig. 1 Detail of Ming dynasty woodblock print illustration for *Heavenly Horses Matchmaker*圖一 明代《天馬媒》木刻版畫插圖



~2920

A HUANGHUALI WAISTED DAYBED, TA

QING DYNASTY, 17TH-18TH CENTURY

19 $^{13}\!\!/_{16}$ in. (50.3 cm.) high, 71 $^{1}\!\!/_{8}$ in (180.7 cm.) wide, 31 $^{1}\!\!/_{2}$ in. (80 cm.) deep

HK\$400,000-600,000

US\$52,000-77,000

The use of the daybed was manifold - during the day, it served as a sitting platform, and at night a bed. Compare to a waisted *huanghuali* daybed, formerly in the Heveningham Hall collection, later sold at Christie's Hong Kong, 28 May 2021, lot 2803.

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清十七/十八世紀 黃花梨有束腰馬蹄足榻

榻的使用方式及場合十分多變,可放於臥室供夜間睡臥,亦可置於書齋亭榭便於隨時休憩。比較一晚明黃花梨束腰榻,為赫維寧漢莊園舊藏,後於香港佳士得拍賣,2021年5月28日,拍品2803號。

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~2921

A PAIR OF *HUANGHUALI* RECTANGULAR STOOLS

MID-QING DYNASTY

21 % in. (55.7 cm.) high, 24 %6 in.(62.4 cm.) wide, 19 % in. (50.5 cm.) deep

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, acquired in March 1999

EXHIBITED:

Indianapolis Museum of Art, Indiana, on loan from 1999 to 2021

Please note this lot incorporate material from endangered species which could result in export restrictions. You should check the relevant customs laws and regulations before bidding on this lot if you plan to import the lot into another country. Please refer to Christie's Conditions of Sale.



清中期 黃花梨高束腰三彎腿長方凳一對

來源:

嘉木堂,香港,購藏於1999年3月

展覽:

借展於印第安納波利斯藝術博物館,印第安納波利斯, 1999-2021年



PROPERTY FROM THE MINGJISHANTANG COLLECTION 明積善堂珍藏

~2922

A HUANGHUALI DISPLAY CABINET

MID-QING DYNASTY

71 $\frac{3}{4}$ in. (182.3 cm.) high, 28 $\frac{3}{4}$ in. (73 cm.) wide, 15 $\frac{1}{16}$ in. (38.3 cm.) deep

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, acquired in March 1997

EVUIBITED

Indianapolis Museum of Art, Indiana, on loan from 1997 to 2021

Please note this lot incorporate material from endangered species which could result in export restrictions. You should check the relevant customs laws and regulations before bidding on this lot if you plan to import the lot into another country. Please refer to Christie's Conditions of Sale.

清中期 黃花梨透格門方角櫃

來源:

嘉木堂,香港,購藏於1997年3月

展覽:

借展於印第安納波利斯藝術博物館,印第安納波利斯, 1997-2021年





PROPERTY FROM THE MINGJISHANTANG COLLECTION 明積善堂珍藏

~2923

A HUANGHUALI FOUR-POSTER CANOPY BED, JIAZICHUANG

MID-QING DYNASTY

82 ½ in. (209.5 cm.) wide, 55 in. (140 cm.) deep, 87 in. (221.5 cm.) high

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

US\$200,000-320,000

PROVENANCE:

Ho Cheung, Hong Kong, acquired in 1994

EXHIBITED:

Indianapolis Museum of Art, Indiana, on loan from 1997 to 2021

In the traditional Chinese domestic setting, the bed is among the most important pieces of furniture. Its large size meant that it would dominate the bedroom, and was probably the most expensive item to commission, due to the large amount of timber used. The canopy bed was generally associated with the female setting and would have been the most important part of a woman's dowry when she wed.

The decorative motifs on the beds often have symbolic connotations and auspicious wishes. The railings of the current canopy bed are constructed with heart-shaped designs interspersed with dragon roundels, below a round strut in the form of a coiled dragon. Below the canopy, the hanging eave is divided into three sections on the front, each decorated with carved open panels depicting 'Pheasants and peony', 'Carp leaping over the dragon gate' and 'phoenixes amidst flowers'.

Compare to a *huanghuali* six-post canopy bed that also combine dragon motif and lattice on the openwork railings, see Grace Wu Bruce, *Chinese Classical Furniture: Selections from Hong Kong & London Gallery*, 2001, Hong Kong, pl.no.21.

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清中期 黃花梨四柱架子床

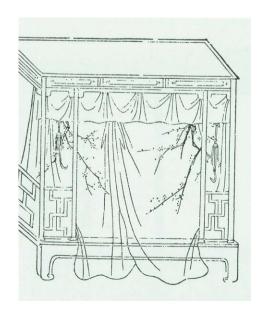
來源:

何祥,香港,購藏於1994年

展覽:

借展於印第安納波利斯藝術博物館,印第安納波利斯, 1997-2021年

架子床多飾吉祥紋飾。此床三面圍子採用攢門心形加龍紋環圖案,上加透雕龍紋環。掛檐分三格,分飾透雕「雉雞牡丹」、「鯉躍龍門」、「雙鳳穿花」紋條環板。比較一例如本拍品將龍紋及攢門結合成透雕圍子的黃花梨六柱架子床,見嘉木堂,《中國古典家具:香港倫敦精選》,香港,2001年,圖版21號。



Detail of Ming dynasty woodblock print illustration to Pictorial Encyclopedia of Heaven, Earth, and Man 明代《三才圖會》木刻版畫插圖







PROPERTY FROM THE MINGJISHANTANG COLLECTION 明積善堂珍藏

~2924

A LARGE HUANGHUALI FLOOR SCREEN AND STAND, ZUOPINGFENG

17TH-18TH CENTURY

This lot is accompanied by collector's calligraphy.

74 ¾ in. (190 cm.) high. overall, 41 ½ in. (105.5 cm.) wide, 27 ½ in. (69 cm.) deep

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

US\$133,000-200,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, acquired in September 1997

EXHIBITED

Indianapolis Museum of Art, Indiana, on loan from 1999 to 2021

Screens were movable partitions that could protect, divide, enhance and beautify a room and were essential elements in the furnishings of Chinese houses. Such large standing screens also served as a status symbol behind the seated master and mistress. For one of the largest and finest examples of a floor screen with removable upper panel, see the magnificent Dali marble-inset huanghuali and tielimu screen, sold at Christie's, New York, Important Chinese Furniture, Formerly the Museum of Classical Chinese Furniture Collection, 19 September 1996, lot 66, and now in the Minneapolis Institute of Arts, see Classical Chinese Furniture in the Minneapolis Institute of Arts, Chicago, 1999, no. 53.

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十七/十八世紀 黃花梨螭龍捧壽紋插屏式座屏風

本拍品附藏家書法一幅。

來源:

嘉木堂,香港,購藏於1997年9月

展覽:

借展於印第安納波利斯藝術博物館,印第安納波利斯, 1999-2021年

屏風可作為隔斷,增添隱蔽性,並具很強裝飾性,美化空間。此座屏尺寸碩大,亦或前方設座,凸顯其重要及尊貴地位。比較一黃花梨及鐵力木嵌大理石座屏,原為加州中國古典家具博物館藏品,拍賣於紐約佳士得,1996年9月19日,拍品66號,現為比明尼阿波利斯美術館藏品,見《Classical Chinese Furniture in the Minneapolis Institute of Arts》,芝加哥,1999年,圖版53號。



(detail 細部)





A HUANGHUALI THREE-DRAWER KANG TABLE

QING DYNASTY (1644-1911)

23 % in. (60 cm.) high, 72 % in. (184.5 cm.) wide, 18 in. (45.5 cm.) deep

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, September 1997

EXHIBITED

Indianapolis Museum of Art, Indiana, on loan from 1999 to 2021

LITERATURE

Grace Wu Bruce Co., Ltd, Ming Furniture, Hong Kong, 1995, no.13

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清 黄花梨三屜炕案

來源:

嘉木堂,香港,購藏於1997年9月

展覽:

借展於印第安納波利斯藝術博物館,印第安納波利斯, 1999-2021年

出版:

嘉木堂,《Ming Furniture》,1995年,香港,13號



PROPERTY FROM THE MINGJISHANTANG COLLECTION 明積善堂珍藏

~2926

A HUANGHUALI KANG TABLE, KANGZHUO

QING DYNASTY, 18TH CENTURY

22 7/16 in. (57 cm.) wide, 13 3/8 in, (34 cm.) deep, 7 7/8 in. (20 cm.) high

HK\$120,000-180,000

US\$16,000-23,000

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清十八世紀 黃花梨有束腰三彎腿炕桌

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PROPERTY FROM THE MINGJISHANTANG COLLECTION 明積善堂珍藏

~2927

A HUANGHUALI TOWEL RACK AND WASHBASIN, MIANPENJIA

QING DYNASTY (1644-1911)

70 13/16 in. (180 cm.) high, 23 7/16 in. (59.5 cm.) wide

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

A private collection, Taiwan

Functional furniture pieces were most often made of more common woods and examples made of *huanghuali* were considered a luxury, afforded by only the wealthiest patrons and the reason why only a few examples of towel rack and washbasin are known today.

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清 黄花梨六足高面盆架

來源:

台灣私人珍藏

手巾掛桿與面盆架兩者構成中國古代達官貴人日常生活中必不可少的洗潔陳設。 實用家具常選用一般木材,而以黃花梨製成的則是專屬顯貴的珍品,也正因如此 少有存世。

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PROPERTY OF A GENTLEMAN 士紳珍藏

~2928

A PAIR OF *HUANGHUALI* WAISTED RECTANGULAR CORNER-LEG STOOLS, *CHANGFANGDENG*

17TH CENTURY

20 % in. (51.7 cm.) high, 18 % in. (47.9 cm.) wide, 16 % in. (40.9 cm.) deep

(2)

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Nicholas Grindley, 1991 An American private collection Sold at Christie's Hong Kong, 28 November 2012, lot 2007

十七世紀 黃花梨高束腰羅鍋棖長方凳一對

來源:

Nicholas Grindley '1991年 美國私人舊藏 香港佳士得 '2012年11月28日 '拍品2007號



Several examples of similar *huanghuali* stools dated to the 17th century are known, including a pair in the Minneapolis Institute of Arts, illustrated by Robert D. Jacobsen and Nicholas Grindley in *Classical Chinese Furniture*, Minneapolis, 1999, pp. 38-9, no. 2. Another rectangular *huanghuali* stool dated to the Ming dynasty, from the Central Academy of Arts and Crafts, is illustrated by Wang Shixiang in *Classic Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1986, p. 61, no. 15.

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比較類似的十七世紀一對黃花梨長方凳,見Robert D. Jacobsen 與 Nicholas Grindley,《明尼阿波利斯藝術館藏中國古典家具》,明尼阿波利斯,1999年,38-39頁,圖版2。另一例為明代黃花梨長方凳,可見王世襄著《中國古典家具明末清初》,香港,1986年,頁61,圖版15-號。

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A HUANGHUALI DISPLAY CABINET, LIANGGEGUI

十七世紀末/十八世紀初 黄花梨亮格櫃

LATE 17TH-EARLY 18TH CENTURY

73 ½ in. (187.5 cm.) high, 34 ½ in. (87.8 cm.) wide, 17 ½ in. (44.8 cm.) deep

HK\$1,800,000-3,000,000

US\$240,000-390,000





2929 Continued

This tall cabinet is notable for its sober and yet sophisticated elegance. The cabinet was simple save for the beaded edges of the aprons and the cylindrical bars on the sides of the open shelf. The latter echo the latticework often found on Ming and Qing dynasty doors and windows, and served to create interesting shadows when light filtered through. The doors fitted flush and opening to reveal the shelved interior with two drawers.

Known as *lianggegui* among modern Beijing cabinet-makers, cabinets with a high open shelf first appeared around the mid-to late Ming dynasty. Generally reserved for the scholar's studio, where the top shelf was used to display curious and rare antiquities, cabinets of this type are mentioned by *Wen Zhenheng*, the 17th century scholar and arbiter of refinement, in his *Zhang wu zhi* (Treaties on Superfluous Things). Display cabinets with vertical bars on the sides of the open shelf are unusual. For related examples see a huanghuali display cabinet sold at Sotheby's Hong Kong, 9 October 2020, lot 80. Another example without bars on the sides, in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of *the Palace Museum. Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, p. 216, no. 183.

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此櫃秀雅挺拔,木紋流暢。正面券口牙條,邊沿起陽線,亮格兩側作直欞。明清建築多以欞條飾門窗,流光透影,別有趣致。下部櫃對開門,素面櫃門。櫃內中部有兩抽屜,屜面中心配銅拉環。櫃頂設格,敞闊無門,明中後期始見,京城匠師名之曰「亮格櫃」。

亮格櫃多置文房,明末文人雅士文震亨於《長物志》云,櫥「以置古銅、玉、小器為宜」。亮格兩側作直欞者,實不多見,可比一對作例,售於香港蘇富比,2020年10月9日,拍品80號;另一例稍大,不作透檯,北京故宮博物院藏,見《故宮博物院藏文物珍品全集,明清家具(上)》,香港,2002年,頁216,圖版183號。

亮格櫃多置文房,明末文人雅士文震亨於《長物志》云,櫥「以置古銅、玉、小器為宜」。 亮格兩側作直欞者,實不多見,可比一對作例,售於香港蘇富比,2020年10月9日,拍品80號;另一例稍大,不作透爧,北京故宮博物院藏,見《故宮博物院藏文物珍品全集,明清家具(上)》,香港,2002年,頁216,圖版183號。

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PROPERTY OF A GENTLEMAN 士紳珍藏

~2930

A *HUANGHUALI* WAISTED CORNER-LEG TABI F

17TH CENTURY

33 13/6 in. (86 cm.) high, 443/8 in. (112.8 cm.) wide, 26 in. (66 cm.) deep

HK\$500,000-800,000

US\$65,000-100,000

Tables of this type have been amongst the most admired since the late Ming dynasty as evident in their consistent popularity through subsequent periods. A similar example, in the Victoria and Albert Museum, London, illustrated in Craig Clunas, *Chinese Furniture*, London, 1988, pl. 33; Another example from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum, Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p.114, no. 97.

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十七世紀 黃花梨有束腰羅鍋棖馬蹄足條桌

此桌為有束腰馬蹄足條桌的基本形式,有束腰、羅鍋棖、馬蹄足。全身無雕飾,是十分經典的明式家具標準器。同樣形式一例,見維多利亞與艾爾伯特博物館,錄於何律格,《Chinese Furniture》,倫敦,1988年,圖版33號;另一近似例子為北京故宮博物院藏品,見《故宮博物院藏文物珍品全集,明清家具(上)》,香港,2002年,頁114,圖版97號。

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PROPERTY OF A GENTLEMAN 士紳珍藏

~2931

A RARE HUANGHUALI SQUARE MEDITATION STOOL. CHANDENG

17TH CENTURY

20 in. (51 cm.) high, 29 % in. (76 cm.) square

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

US\$110,000-150,000

PROVENANCE:

Ever Arts Gallery, Hong Kong Private collection, London Sold at Christie's New York, *The Flacks Family Collection: A Very* Personal Selection, 16 September 2016, lot 1122

Square stools of this large size are often referred to as 'meditation' stools as their size allows the user to sit on them cross-legged. These large square stools were made in various designs, such as the *huanghuali* example with double humpbacked stretchers and double-reeded members in the Palace Museum, Beijing, illustrated by Wang Shixiang in *Connoisseurship of Chinese Furniture*, 1990, vol. II, p. 20, no. A7, of slightly smaller size (70 cm. square), and another *huanghuali* stool in the collection of Mr. and Mrs. Robert P. Piccus sold at Christie's , New York, 18 September 1997, lot 57, of slightly larger size (80 cm. square), where it is called a meditation platform.

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十七世紀 黃花梨羅鍋棖禪凳

來源:

恆藝館,香港 倫敦私人舊藏 紐約佳士得,「擇善藏私一弗拉克斯家族珍藏」, 2016年9月16日,拍品1122號

大形的方凳又稱「禪凳」,因其尺寸之大適用於盤坐打禪。北京故宮博物院藏有一件相似的黃花梨羅鍋棖禪凳,載於王世襄著1990年出版《Connoisseurship of Chinese Furniture》,卷川,頁20,圖版A7號。亦可參照Robert P. Piccus伉儷舊藏一例,1997年9月18日於紐約佳士得拍會,拍品57號。

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PROPERTY OF A LADY 女史珍藏

2932

A CARVED ZITAN PEDESTAL DESK

MID-QING DYNASTY

31 ¾ in. (81 cm.) high, 61 in. (156 cm.) wide, 24¾ in. (63 cm.) deep

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE:

A Hong Kong Family collection, acquired in the 1970s

清中期紫檀吉慶有餘紋書桌

來源:

香港私人珍藏,入藏於1970年代



A closely related desk with almost exact decoration was sold at Poly Beijing, 29 May 2009, lot 1350. Compare to another zitan desk from the collection of Prince Gong which was sold at Christie's New York, 28 April 2017, lot 8. This desk combines a purely Western form, the partner's desk, with Qing imperial carving.

書案四面雕刻繁複精細,以吉慶有餘為主題,配以浮雕龍紋裝飾,層次豐富,瑰麗而不落俗套。全桌用料以上等牛毛紋紫檀拼合而成,質地堅密,紋理清晰,抛光瑩潤。面板以四片紫檀拚合,無論打磨和製作技藝皆屬上乘。銅製鎏金面葉及拉環鏨刻捲草紋,更顯華麗。

一件同樣飾以「吉慶有餘」,雕工相近的紫檀書桌,拍品1350號,於北京保利2009年春季拍賣會以人民幣2,800,000釋出。另可參考恭皇府舊藏的紫檀書桌,見於紐約佳士得2017年4月28日拍品8號。。







2933

A CARVED ZITAN TIXI-STYLE WAISTED ALTAR TABLE

MID-QING DYNASTY

32 ¼ in. (82 cm.) high, 61 in. (155 cm.) wide, 18 % in. (48 cm.) deep

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE:

A Hong Kong Family collection, acquired in the 1990s

清中期 紫檀雕回紋長案

來源:

香港私人珍藏,入藏於1990年代



有別於一般清代紫檀家具多以浮雕或透雕作裝飾, 此長案以較少見的深刻回紋作主題, 這可能受元代剔犀漆器的刻工影響, 在清代家具上得以發展。此長案形態古樸, 線條豪邁, 結構嚴謹, 在古代大型家具中較有個性。



THE PROPERTY OF A GENTLEMAN 士紬珍藏

2934

A CARVED ZITAN AND ZITAN VENEERED 'CABRIOLE-LEG'THRONE

QING DYNASTY, 18TH CENTURY

43 ½ in. (110 cm.) high, 50 ¾ in. (128 cm.) wide, 31 ½ in. (80 cm.) deep

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

US\$390,000-640,000

LITERATURE

Tian Jiaqing, Notable Features of Main Schools of Ming and Qing Furniture, Hong Kong, 2001, pp.54-61

An Imperial throne setting includes five elements of furniture: the throne, the pair of incense stands, the foot stool, the pair of fan holders, and the screen. This suite of furniture created a platform upon which the emperor would be seen by his subjects and embodied the ultimate symbol of imperial power. Their production was highly regulated in terms of size, decoration and the materials used. Placed centrally in an Imperial hall, every throne setting had to create an imposing scene by being majestic in scale, constructed of the finest and rarest materials, and of the highest possible workmanship.

The legs of current lot appears to consist of sections of zitan, while the rest are made of zitan-clad softwood. This combination of different materials was not uncommon, as discussed by Tian Jiaqing, *Notable Features of Main Schools of Ming and Qing Furniture*, Hong Kong, 2001, p. 111, where he states that in order to reduce the weight of large pieces of furniture and the

清十八世紀 紫檀及紫檀包鑲三彎腿寶座

出版:

田家清,《明淸家具集珍》,香港,2001年,54-61頁

deformation caused by changing moisture content, *nanmu* would be used for the frame and *zitan* would be used to clad it.

Compare to a *zitan* and *zitan*-clad nine dragon throne formerly in the C.Ruxton and Audrey B. Love collection, sold at Christie's New York, 20 October 2004, lot 315.

寶座是帝王權力及尊榮的象徵,一般與屏風、腳踏、香几及宮扇組成宮廷家具,放置在宮殿正中。據故宮博物院胡德生先生統計,故宮珍藏的寶座大約只有三十件,而寶座與一般家具不一樣,舒適度非最重要考量,其代表禮儀及權力的象徵才是首要功能,見,「胡德生說寶座」,《紫禁城》,2006年4期,15頁。

本拍品腿足為紫檀木拼接而成,其餘為包鑲紫檀。此類做法並不罕見。據田家青於其書《明清家具集珍》,香港,2001年,111頁稱,紫檀家採用包鑲工藝以減輕自重及避免變形。比較一例紫檀及紫檀包鑲龍紋寶座,為C.Ruxton及Audrey B. Love舊藏,後於紐約佳士得拍賣,2004年10月20日,拍品315號。



280 (reverse)



A PAIR OF LARGE *HUANGHUALI* BAMBOOFORM MEDITATION STOOLS, *CHANDENG*

QING DYNASTY CENTURY

20½ in. (52 cm.) high, 26¾ in. (68 cm.) square

(2)

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

US\$200,000-320,000

PROVENANCE:

Chan Shing Kee, Hong Kong Xian Qu Xuan Collection, Leisure Cloud Villa, acquired in 1990s

清 黃花梨仿竹禪凳一對

來源:

陳勝記,香港 閑雲山莊閑趣軒,1990年代入藏



The seat frame of standard mitred, mortised and tenoned construction was drilled for soft sea. The edge of the frame grooved and moulding downward and inward from about half way down above a waist with two stretchers underneath. The apron below the seat comprises of two horizontal stretchers each carved to simulate two rounded rails separated by three similarly carved mitred struts creating three rectangular spaces underneath the seat. Legs carved in quadrilobed section.

This large pair of chairs are referred to as *chandeng* (meditation stools) and were likely to have been used as a meditation platform or for sitting in the cross-legged position. Meditation stools such as the current pair enjoyed great popularity and were often placed in scholars' studios or meditation halls, enabling scholars and monks to meditate as a means of self-cultivation.

Examples of this kind are inspired by bamboo furniture. Compare this pair with the large pair of rose chairs illustrated in Grace Wu Bruce, Feast by a wine table reclining on a couch: The *Dr. S. Y. Yip Collection of Classic Chinese Furniture III*, Hong Kong, 2007, p. 34, no. 4 and a pair of square stools illustrated by *Grace Wu Bruce, Chan Chair and Qin Bench: The Dr. S. Y. Yip Collection of Classic Chinese Furniture II*, Hong Kong, 1998, pp.74-75, no. 8.

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此對禪凳用料厚重,做工講究。盤邊框攢邊格角,內緣踩邊打眼造軟屜。冰盤沿 自中部向下內縮下束腰,下裝二根橫棖,中安三根矮老於其間,皆起混面,雕工巧 技仿造成三個長方格圖案。劈料腿做瓜棱腿足,線條流暢圓潤,優雅俊美。

禪凳為打坐修禪之用,座面比一般方凳更顯寬厚,為文人雅仕書齋或禪房中不可缺少之物。古代文人生活雅緻寧靜,焚香坐禪為修身養性之生活日常。 仿竹籐家具之藝術效果受宋、明竹籐家具啟發而作,趣意盎然。類似仿竹家具可參考伍嘉恩,《燕几衎榻:攻玉山房藏中國古典家具》,香港,2007年,頁34,編號4及伍嘉恩《攻玉山房藏明式黃花梨家具:禪椅琴凳》香港,1998,頁74-75,編號8。

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A RARE *HUANGHUALI* DRESSING CASE WITH MIRROR STAND

MING DYNASTY, 17TH CENTURY

19 11/16 in. (50 cm.) high, 16 11/16 in. (42.5 cm.) wide, 11 in. (28 cm.) deep

HK\$350,000-550,000

US\$45,000-71,000

The tall central top panel is carved with a dragon surrounding a scrolling stem of *lingzhi* framed by small *lingzhi* heads at each corner, flanked by two lower panels behind a bean-shaped support for the mirror. The whole is raised on a rectangular cabinet, the two front panel doors are mounted with vase-shaped pulls, which open to reveal the interior with three drawers.

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明十七世紀 黃花梨龍紋鏡臺

鏡台上層包括三屏與托子,正中屏板雕螭龍銜靈芝紋,前方設豆式托子。鏡台下部設對門,門板鑲入銅把手,內置三具抽屜,安銅活加固。

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A SMALL HUANGHUALI SOFT SEAT BARREL STOOL

QING DYNASTY, 18TH CENTURY

16 ¾ in. (42.5 cm.) high

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE:

A Hong Kong private collection, acquired in 2000s

It is unusual to find a barrel-form stool with a mat seat. Compare to a slightly larger pair of huanghuali drum stools sold at Christie's New York, The Museum of Classical Chinese Furniture, 19 September 1996, lot 42 again in 22-23 September 2022, lot 793. This stool is distinguished by strong curves and the crisp bands of bosses encircling the seat and foot. According to Wang Shixiang in Wang and Evarts, Masterpieces From the Museum of Classical Chinese Furniture, Chicago and San Francisco, 1995, p. 40, Beijing craftsman referred to this shape created by the gently rounded corners as dongguazhuang (winter-melon-shaped opening with concave sides).

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清十八世紀 黄花梨坐墩

來源:

香港私人舊藏,於2000年代入藏

坐墩面心多嵌硬木或大理石,設藤編軟屜者傳世極少。比較同類坐墩尺寸較大者,售於《The Museum of Classical Chinese Furniture》,紐約佳士得,1996年9月19日,拍品42號,再售於2022年9月22-23日,拍品793號。此黃花梨四開光坐墩造型矯健,鼓釘分明,端莊優雅,清新雋永。四根立材用料厚重,外彎綫條流暢,氣韻生動,渾樸自然。按王世襄、柯惕由合撰《明式家具萃珍》,頁30(英文原著見芝加哥、舊金山,1995年,頁40),此類坐墩牙子「上下垂而下上凹,轉角圓婉形成北京匠師所謂「冬瓜椿」的開光。」。

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~2938

A RARE BURLWOOD-INSET HUANGHUALI RECTANGULAR INCENSE STAND

QING DYNASTY, 18TH CENTURY

 $30 \, \%$ in. (77.8 cm.) high, $17 \, \%$ in. (43.5 cm.) wide, $15 \, \text{in.}$ (38 cm.) deep

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Andy Hei, Hong Kong

A private collector, Greenwich, Connecticut, acquired in 2002

Compare to a similar example illustrated in Yip Shing Yiu, *Collecting Ming Furniture of Huang Hua-Li Wood, Arts of Asia*, May-June 1991, p. 121, no. 9, and sold at Sotheby's Hong Kong, 6 October 2015, lot 110.

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清十八世紀 黃花梨四足束腰癭木面帶托泥長方香几

來源:

黑國強舊藏,香港 格林威治私人舊藏,2002年入藏

近似一例見葉承耀,《收藏黃花梨明式家具》, Arts of Asia, 1991年5-6月, 頁121, 圖版9, 2015年10月6日於香港蘇富比拍賣, 拍品110號。

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(another view 另一面)



~2939

A RARE PAIR OF LARGE HARDSTONE INLAID HUANGHUALI RECTANGULAR SCROLL BOXES AND COVERS

QING DYNASTY, 17TH-18TH CENTURY

6 in. (15.2 cm.) high, 27 % in. (69.5 cm.) wide, 8 % in. (20.8 cm.) deep

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

US\$330,000-450,000

PROVENANCE:

Yue Huaxuan, acquired in 1984 Sold at Christie's New York, 24 March 2011, lot 1384 Marcus Flacks, New York Chiang Lim Che, Hong Kong

EXHIBITED:

Liang Yi Museum, Scholars And Debutantes: A Contrast of Ascetic And Opulent Luxuries, 1 September 2015-6 March 2016, no. 83

LITERATURE

M. Flacks, Custodians of the Scholar's Way: Chinese Scholars' Objects in Precious Woods, London, 2014, p. 349 Lynn Fung, 100 Scholarly Objects, Hong Kong, 2015, p. 83 M. Flacks, Custodians of the Scholar's Way: Chinese Scholars' Objects in Precious Woods, Beijing, 2017, p. 349

清十七/十八世紀 黃花梨嵌百寶蓋盒一對

來源:

悦華軒舊藏,購於1984年 紐約佳士得,2011年3月24日,拍品1384號 馬科斯·弗拉克斯舊藏,紐約 蔣念慈舊藏,香港

展覽:

(2)

兩依藏博物館,《苦行與奢華的交織 – 中國雅士與西方名媛珍 品展》,2015年9月1日至2016年3月6日,圖版83

出版:

2017年,頁349

馬科斯·弗拉克斯,《士林典藏—稀見木作小文房》,倫敦, 2014年,頁349 馮依淩,《文房中的小宇宙》,香港,2015年,頁83 馬科斯·弗拉克斯,《士林典藏—稀見木作小文房》,北京,

Each of rectangular form the patina of a warm honey-brown colour accented with an attractive grain, inlaid on the cover in soapstone, buffalo horn, stained bone, turquoise, wood and mother-of-pearl with birds in flight and perched amidst the leafy branches of viburnum, peony, magnolia, plum and rose, the edges of both boxes and covers with fine beading.

This appears to be the largest pair of hardstone inlaid *huanghuali* boxes to be published. Compare to a single example of this large size, a *huanghuali* inlaid scroll box depicting a bird perched on a long gnarled branch magnolia buds and blossoms, sold at Sotheby's Hong Kong, Portable Treasures, *The Dr. S. Y. Yip Collection*, 5 April 2017, lot 3523.

Please note, these lots, contain a type of Dalbergia wood that is subject to CITES export/import restrictions. However, as each lot (or each individual item in the lot) the weight of this type of Dalbergia does not exceed 10 kg, starting from 1 May 2021, CITES license is no longer required for importing the lot (or the individual item in the lot) into Hong Kong. Before you decide to bid, please check whether your destination country permits import without CITES license. If CITES license is required, we will make the lot available for your collection in Hong Kong. We will not cancel your purchase due to any CITES restrictions impacting the import of the lot to the destination country.

此對大型蓋盒為黃花梨材質,盒蓋上方鑲嵌花鳥紋百寶。蓋盒尺寸碩大,存世極罕,應用於存放重要的絲織品。此對黃花梨嵌百寶蓋盒疑為迄今所見之最大尺寸。與類似例子相比,一件黃花梨鑲厚螺鈿畫匣,見香港蘇富比,輕巧袖珍寶:攻玉山房藏明式家具,2017年4月5日,拍品3523號。

請注意所列拍賣品包含一種黃檀屬的木。所有含有黃檀屬木的拍賣品受CITES出/入口管制。但由於每件拍賣品(或拍賣品內的個別物品)該類黃檀木的重量不超過10公斤,由2021年5月1日起,該拍賣品(或拍賣品內的個別物品)分別進口香港不用需要CITES許可證。在您決定競投之前,閣下應確定目的地國家是否允許在沒有CITES將可證的情況下入口。如果目的地需要CITES第一部。您可選擇在香港提取拍賣品。住士得不會因為目的地國家對拍賣品有CITES規定限制出口該國而取消您的交易。













A RARE PAIR OF CARVED ZITAN 'THREE FRIENDS OF WINTER' RECTANGULAR BOXES AND COVERS

QIANLONG PERIOD (1736-1795)

3 in. (8.3 cm.) high, 11 in. (28 cm.) wide, 5 in. (14.3 cm.) deep (2)

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE:

Collection of Philip Wood, San Francisco, acquired in 1989 Sold at Christie's New York, 22-23 March 2012, lot 1684 Chiang Lim Che, Hong Kong

Each carved on the top of the cover with a scene of the 'Three Friends of Winter' (pine, bamboo and prunus) framed by small *lingzhi* heads at each corner, the box raised on four low feet.

Boxes of this form with rounded sides and corner bracket feet are rare. The form is undoubtedly inspired by early 18th century enamel or lacquer boxes. A lacquer box of this shape can be found in Palace Museum, Beijing, see The Complete Collection of Treasures of the Palace Museum, *Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, p. 238, no. 179.

清乾隆 紫檀歲寒三友蓋盒一對

來源:

Philip Wood舊藏,三藩市,於1989年入藏 紐約佳士得,2012年3月22-23日,拍品1684號 蔣念慈珍藏,香港

紫檀材質蓋盒成對,色澤醇厚飽滿,紋理清晰。長方體形,蓋壁弧形,下承四小足。 盒蓋浮雕歲寒三友圖,工藝精湛,佈局雅致,高下疏密皆極得宜,盡顯松之蒼勁、 竹之風骨、梅之高潔。整器華麗端莊又不失清雅,當是文房陳設賞玩之精品。

本品器形鮮見於木器上,疑於乾隆年間參照漆器或琺瑯器製成。可見一器型近似之漆器例子,為北京故宮博物院藏,故宮博物院藏文物珍品全集《清代漆器》,香港,2006年,頁238,圖版179號。



(top view 頂部)



A CARVED POLYCHROME LACQUER 'LONGEVITY' BOX AND COVER

JIAJING INCISED AND GILT SIX-CHARACTER MARK AND OF THE PERIOD (1522-1566)

12 in. (31.8 cm.) diam.

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

US\$110.000-150.000

The choice of motifs on this box is in keeping with the Jiajing emperor's keen interest in Daoism and the attainment of immortality. This imagery is reinforced through symbols representing longevity such as the depiction of the *lingzhi* fungus, cranes and the *Shou* character.

A closely related box of nearly identical decoration and form but of slightly smaller size is in the collection of the Palace Museum, Beijing, and is illustrated in The Complete Collection of Treasures of the Palace Museum, Lacquers Wares of the Yuan and Ming Dynasties, Hong Kong, 2006, no. 137 (**fig. 1**). Another related example is a lacquer box and cover decorated with cranes and *shou* character from the Kaisendo Museum, Japan, sold at Christie's Hong Kong, 1 June 2011, lot 3574.



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

明嘉靖 剔彩雲鶴壽字紋捧盒 填金六字楷書刻款

蓋面雕勾雲錦為地,正中雕一篆體圓「壽」字,六仙鶴分別口銜松、竹、梅等展翅飛翔。蓋邊及器壁亦雕雲鶴靈芝紋,上、下口緣飾纏枝紋。盒內、外底均髹黑光漆,外底正中刻填金楷書「大明嘉靖年製」六字款。

與本品紋飾及器型相同一例,現藏北京故宮博物館,著錄於故宮博物院藏文物珍品全集《元明漆器》,香港,2006年,頁179,圖版137(圖一)及《故宮博物院藏雕漆》,香港,1985年,圖版183。另一雲鶴壽字紋例子,參考蟹仙洞博物館舊藏之明嘉靖剔紅雲鶴壽字紋圓盒,2011年6月1日於香港佳士得拍賣,拍品3574號。



(mark)



(side view)



AN EXTREMELY RARE LONGQING CARVED LACQUER DOUBLE-LOZENGE BOX

Rosemary Scott, Independent Scholar

Ming dynasty lacquer boxes in the form of double-lozenges are very rare. The double-lozenge, fang sheng, is one of the Eight Treasures, babao, and was an auspicious and popular motif in both the Ming and Qing dynasties. However, boxes in this form were challenging to make and only a small number of these appeared during a short period in the 16th and early 17th centuries, before being largely abandoned until the shape was readopted, in slightly simplified form, in the 18th century. Rare examples of Ming dynasty double-lozenge boxes made in porcelain have survived into the present day. A Wanli (1573-1619) wucai-decorated double-lozenge box from the collection of E.T. Chow (Part III) was sold in Hong Kong in May 1981, Lot 433; three underglaze bluedecorated Longqing porcelain double-lozenge box have been published; one was illustrated by Ryoichi Fujioka and Gakuji Hasebe in Sekai Toji Zenshu (Ceramic Art of the World), vol. 14, Ming Dynasty, Tokyo, 1976, p. 208, no. 218; another from the Tianminlou Collection was illustrated in Chinese Porcelain - The S.C. Ko Tianminlou Collection, Hong Kong,

1987, vol. II, p. 71-2, no. 42 (fig. 1); while a third example from the Toguri collection was sold at Sotheby's London, 9 June 2004, lot 20.

Very rare lacquer boxes in this form were decorated using different techniques. The rarest, like the current example, were decorated with deeply carved designs, while others were decorated using a combination of the qiangjin (incised gold) and tianqi (filled-in lacquer) techniques – for example the Jiajing (1522-66) box, decorated with dragon and phoenix, in collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of the Treasures of the Palace Museum*, vol. 45, Lacquer Wares of the Yuan and Ming Dynasties, Hong Kong, 2006, no. 151 (fig. 2). A similar box, but bearing a Longqing (1567-72) mark, from the Barber Institute, Birmingham, is illustrated by Sir Harry Garner in *Chinese Lacquer*, London, 1979, p. 190, fig. 136. This latter box is decorated on the top with dragons. A further qiangjin and tianqi-decorated double lozenge box, dating to the Jiajing reign, with a design of children at play on

明隆慶 御製剔紅雙龍戲珠紋方勝式蓋盒 填金六字楷書刻款

蘇玫瑰 (獨立學者)

明代製作的方勝式漆盒罕貴之至。作為「八寶」紋飾之一,方勝題材寓意禎祥,於明清時期盛極一時。但因方勝式盒極難製作,故此僅有少量作品見於公元十六世紀至十七世紀初,但亦屬曇花一現,未幾便銷聲匿跡,直至十八世紀始再度興起,惟其造型略為簡化。明代方勝式瓷盒的傳世之作少之又少。1981年5月,第三場仇焱之珍藏專拍中的萬曆(公元1573至1619年)五彩方勝式盒在香港拍出(拍品編號433);此外,著錄中尚有三例隆慶青花方勝式瓷盒:一者載於藤岡了一及長穀部樂爾合著的《世界陶磁全集》卷十四「明代」頁208編號218(東京:1976);其二為天民樓珍藏,圖見《天民樓藏瓷》下冊頁71-2編號42(香港:1987)(圖一);其三為東京戶栗美術館舊藏,2004年6月9日經倫敦蘇富比拍出(拍品編號20)。



fig. 1 The Tianminlou Collection 圖一 天民樓藏品

the top, is in the collection of the Tokyo National Museum, while a further *qiangjin* and *tianqi* double-lozenge box with Jiajing mark is in the collection of the Yamato Bunkakan, Nara, Japan (illustrated by the Tokyo National Museum, *Oriental Lacquer Arts*, Tokyo, 1977, fig. 539).

The Longqing reign, to which the current box belongs, was a very short one of only five years, which inevitably limited the number of items of lacquer – or indeed porcelain – which were made for the court during that reign. It is also a measure of the length of time needed to produce high-quality carved lacquer, as well as the high cost of doing so, that, as the Ming dynasty descended into financial and political instability, the last official carved lacquers of the Ming dynasty date to 1610, with production tailing off after 1585. Interestingly, it has been noted that the imperial reign mark on carved lacquer wares of the Longqing reign always end with the character *zhi* (as on the current box), while that

on Longqing lacquers decorated with inlaid mother-of-pearl (and porcelain vessels) end with the character *zao*.

Careful inspection of the current box reveals that one claw has been removed from each of the dragons' feet – leaving only four claws. The style, the thickness of the lacquer, the traces of gilding on the background, and the gilded reign mark make it clear that this was a precious imperial piece, made for the Longqing court. The box would, originally, have been decorated with five-clawed dragons. This removal or disguising of the fifth claw is seen with surprising frequency on imperial lacquers from the Jiajing, Longqing and Wanli reigns. The removal of the fifth claw can be seen, for example, on a Jiajing carved lacquer octagonal dish exhibited in Hong Kong in 1993 and illustrated in 2000 Years of Chinese Lacquer, Hong Kong, 1993, pp. 118–9, no. 59. A Jiajing five-lobed box, formerly in the collection of Sir John Figgess, decorated in qiangjin and



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

至於採用其他裝飾工藝的方勝式漆盒,則更是少如鳳毛麟角。紋飾雕工深峻如本拍品者至為罕見,另外也有一些戧金填漆之作,其中一例為北京故宮博物院藏嘉靖(公元1522至1566年)龍鳳紋盒,圖見《故宮博物院藏文物珍品全集45:元明漆器》編號151(香港:2006)(圖二)。 英國伯明翰芭伯藝術館藏一例署隆慶款(公元1567至1572年)的近似漆盒,其蓋雕飾龍紋,圖見葛納爵士(Sir Harry Garner)著作《Chinese Lacquer》頁190圖136(倫敦:1979)。東京國立博物館亦珍藏一例戧金填漆方勝式盒,其斷代為嘉靖製品,蓋面飾嬰戲圖;另一例署嘉靖年款的戧金填漆方勝式盒為日本奈良的大和文華館藏,圖見東京國立博物館出版的《東洋の漆工芸》圖539(東京:1977)。

tianqi technique, has had the fifth claw on each foot painted-over with a small cloud, as have the dragons on an ingot-shaped box in a private Japanese collection (illustrated by Sir Harry Garner, in *Chinese Lacquer*, op. cit., p. 189, nos. 133 and 134). There has been much scholarly debate about the removal of these fifth claws. It is possible that it was done on the instructions of the emperor, if he wished to bestow one of these fine imperial lacquers on an honoured person of lower rank. However, it is much more likely that these lacquers left the palace illicitly in the late 16th or early 17th century, and the removal of the claws was an attempt to disguise their origin.

Clues to this practice can be found in various historical sources, but one of the most telling comes from *Wanli yehuo bian* (Random Gleanings of the Wanli Reign) by Shen Defu (1578–1642), which has a preface dated 1606, with addition in 1619. Shen Defu was from an old landed gentry family, who served as an official and was also a writer. His writings provide a wealth of information on a variety of aspects of life in Beijing in the late 16th and early 17th centuries. In *Wanli yehuo bian* (vol. 2,

p. 613 of the Beijing 1980 reprint) Shen Defu notes that at one of the Beijing markets, which was held at the Temple of the City God several times a month, various types of art and antiques were sold. In particular he noted that: 'Carved lacquers and incised lacquers from the Palace have recently increased their prices tenfold.' (translated by Craig Clunas in Superfluous Things – Material Culture and Social Status in Early Modern China, Cambridge, 1991, p. 136). This clearly indicates that these lacquers were widely known to have come from the palace, and had become even more desirable – and thus expensive. This trade could well have been the catalyst for additional pieces to have been stolen from the palace and disguised just enough to fool a casual glance, but not enough to put off a connoisseur.

本品斷代所屬的隆慶朝僅歷時五年,可想而知這一時期的宮廷御製漆器 (乃至瓷器)數量有限。其後大明國庫緊絀、政局飄搖,漆作自1585年起日漸式微,1610年製成最後一批御製雕漆後便全面停產,上乘雕漆之耗時費工、成本高昂,於此可見一斑。頗堪玩味的是,有研究顯示隆慶御製雕漆之年號款的末尾為「製」字,而隆慶嵌螺鈿漆器 (瓷器亦然) 俱以「造」字作結。

細看之下,本品的五爪龍紋皆被除去一爪,即僅餘四爪。但觀 乎此盒之風格、漆層之厚、地子之鎏金痕跡及鎏金年號,均 可證明此乃隆慶御製珍品無疑。換言之,此盒原本雕飾的應是五爪龍紋。出乎意料的是,將五爪龍紋除去或掩飾一爪的做法,在嘉靖、隆慶和萬曆御製漆器之中相當普遍。一例嘉靖雕漆八方盤曾於1993年在香港展出,其五爪龍紋亦除去一爪,圖見《中國漆藝二千年》頁118-9編號59(香港:1993)。John Figgess爵士舊藏一例嘉靖戧金填漆五棱盒,其五紋龍紋也有一爪巧用朵雲掩飾,同樣的情形亦見於一件日本私人珍藏錠式盒之龍紋,圖見葛納爵士前述著作《Chinese Lacquer》頁189編號133及134。就此現象,學術界眾說紛紜。其中一個說法是皇上欲將該等御製漆器賜予德隆功高但



lot 2942 拍品2942號

位份不足者,故命人將龍紋除去一爪。但另一說法更為可信,即公元十六世紀末或十七世紀初,有人將這批漆器私自運出宮外,除去一爪只是為了掩人耳目。

關於這一現象,歷史文獻中頗多線索,但最具說服力的例子之一是沈德符(公元1578至1642年)的《萬曆野獲編》,此書的序言撰於1606年,續編著成於1619年。沈氏生於書香門第,本身亦曾出仕且著述頗豐,其作品收錄了十六世紀末至十七世紀初關於京師的諸多典故遺聞。據北京1980年重印本《萬曆野獲編》卷二頁613記載,京師城隍廟每月開

市數次,期間有諸多工藝品和古玩出售。他更指出:「其他剔紅填漆舊物,自內廷闌出者,尤為精好,往時所索甚微,今其價十倍矣。」相關章節的英譯請見Craig Clunas著作《Superfluous Things - Material Culture and Social Status in Early Modern China》頁136 (劍橋:1991)。此言足可證明,該等漆器為「內廷闌出」可謂人盡皆知,因其工精料好而備受追捧,故而索價不菲。此類交易大有可能助長了盜賣宮廷用器之風,前述障眼法固可愚弄尋常人等,但在目光如炬的鑒藏家看來,則屬多此一舉、不足一哂也。

PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

2942

AN EXTREMELY RARE CINNABAR LACQUER 'DRAGON' DOUBLE-LOZENGE-SHAPED BOX AND COVER

LONGQING INCISED SIX-CHARACTER MARK IN A LINE AND OF THE PERIOD (1567-1572)

10 1/4 in. (25.7 cm.) long

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

US\$160,000-230,000

明隆慶 御製剔紅雙龍戲珠紋方勝式蓋盒

填金六字楷書刻款





(top view 頂部)



A CARVED CINNABAR LACQUER 'LOTUS AND BAT' BASIN WITH INCISED METAL LINING

QIANLONG PERIOD (1736-1795)

15 in. (38.3 cm.) diam.

HK\$400,000-600,000

US\$52,000-77,000

Qianlong period wash basins have been preserved in enamel, *cloisonné* enamel, *baitong* and even porcelain, however this carved cinnabar lacquer examples lined with a beautifully incised copper inner basin is extremely rare. Similar decoration can be found on a Qianlong-period turquoise-ground *famille rose* 'lotus' *jardinière* in the National Palace Museum, Taipei, collection number: *guci*009563N000000000. This would have been an extravagant commission when ordered from the imperial workshops.

清乾隆 剔紅番蓮福紋折沿洗鑲金屬裏

乾隆時期的洗常以琺瑯、掐絲琺瑯、白銅及瓷器為材。本拍品以漆雕製,內部置上刻番蓮紋銅盆,極為罕見。類似紋飾可見國立故宮博物院藏一件清乾隆粉彩湖綠地番蓮福壽紋四方花盆,藏品編號: 故瓷009563N000000000。本品疑為皇室工作坊的訂製品。





PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

2944

A LARGE CARVED CINNABAR LACQUER 'EIGHTEEN SCHOLARS' BOWL

MING DYNASTY, 16TH CENTURY

9 in. (24.7 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000

This continuous landscape scene most likely represents the gathering of eighteen erudite scholars who were specifically chosen by Emperor Taizong (626-649) to promote interests of culture and literature.

This theme is commonly depicted on porcelain, such as on a Ming-dynasty blue and white double-gourd vase also decorated with the eighteen scholars, in the National Palace Museum, Taipei, museum number 006482N000000000, and published in *The Palace Museum Porcelain Record, Volume 2, Ming Dynasty*, Taipei, 1964.

明十六世紀 剔紅琴棋書畫十八學士圖大盌

通體黃漆地雕朱漆紋飾,外壁雕十八學士與童子隨侍,表現其於庭院間會友聽琴、觀書品畫、賞景弈棋之場景。





A RARE AND IMPORTANT INSCRIBED HONGZHI TRICOLOUR CARVED LACQUER BOX

Rosemary Scott, Independent Scholar

This handsome box belongs to a very rare group of late 15th century carved polychrome lacquers, which are inscribed with the name of the craftsman responsible for their production, and which have been described by Sir Harry Garner as: '... of outstanding importance in the history of carved lacquer in the Ming dynasty.' (See Sir Harry Garner, Chinese Lacquer, London, 1979, p. 123, where the author also suggests that these pieces represent the first occurrence of polychrome carved lacquers with pictorial decoration, pp. 124-5.) These lacquer wares are inscribed with the name of Wang Ming and the place name Pingliang. It is probable that the latter refers to Pingliang City - a prefectural city in eastern Gansu province, which was founded as early as AD 376, and is in the area of the Kongtong Mountains, which are sacred to Daoists as the supposed meeting place of the legendary Yellow Emperor and the immortal Guangchengzi, who appears as a character in the famous 16th century novel Fengshen yanyi (The Investiture of the Gods). There has been debate as to whether the inscriptions, which read: Pingliang Wang Ming diao (carved by Wang Ming of Pingliang), imply that Wang Ming was born in Pingliang or was working in Pingliang, but in either case Wang Ming worked in a new and distinctive style.

The current box bears the inscription written vertically on the corner pillar of the grand building, which is being approached by a group of three riders. The four known lacquers bearing this inscription, and a small number of others, which may be linked to them stylistically, are distinguished by the fact that they are, all delicate and highly detailed, and all display a freedom of surface undulation that contrasts with the official wares of the early 15th century. It is also noticeable that the buildings depicted on them are not usually the bucolic pavilions of earlier wares, but tend to be palatial structures with elaborate, refined, architecture.

A dish belonging to this group was formerly in the collection of Sir Percival David, was included in the International Exhibition of Chinese Art held at the Royal Academy in London in 1935-6, as exhibit 1405, was subsequently acquired by Sir Harry Garner, and was purchased by the British Museum after Sir Harry's death (illustrated by Sir Harry Garner in Chinese Lacquer, London, 1979, p. 81, colour plate C). (fig. 1) This dish (d: 19 cm.), which has red, green, yellow, and black lacquer - with the red lacquer uppermost on the interior – bears an inscription which not only has the names Wang Ming and Pingliang, but also includes a date. The

明弘治 剔彩庭院人物圖圓蓋盒

蘇玫瑰 (獨立學者)

「平涼王銘刁」刻款

此盒品相絕佳,與之近似的一批十五世紀末珍罕剔彩漆器 皆刻工匠名款, 葛納爵士(Sir Harry Garner)譽之為「明代 雕漆史上濃墨重彩的一筆」,就此可參見其著作《Chinese Lacguer》(倫敦: 1979)頁123, 書中第124-5頁更指此類 作品開創了圖景式剔彩漆器之先河。這類漆器皆署匠師「王 銘」與地名「平凉」刻款,平凉很可能是指甘肅省東部的同名 地級市,其歷史可上溯至公元376年,該市地處崆峒區境內, 相傳黃帝曾親臨崆峒山向仙人廣成子問道,故有道教第一山 之美譽,而廣成子亦是十六世紀名作《封神演義》中的人物。 究竟「平涼王銘刁」是指作者為平涼人氏抑或其創作地點, 學術界對此莫衷一是。無論孰是孰非,毋庸置疑的是王銘之 創作手法不落窠臼,風格讓人耳目一新。



fig. 1 Collection of the British Museum © The Trustees of the British Museum 圖一 大英博物館藏品

date is the second year of Hongzhi, equivalent to 1489. This inscription is written around the door of the multi-storeyed building. There are a number of features on this dish that correlate closely with features on the current box and suggest that the box was also made around this time. These include the distinctive depiction of cranes among trailing clouds on both pieces, and the detailing of the eave brackets and the roof tiles — especially the three-dimensional tiles on the main roof ridges and the eave extensions. The delicate rendering of details such as screens, balustrades, and stonework also link the two lacquer vessels, as does the style of depiction of servants. The decoration on the interior of the British Museum dish depicts the scene of a farewell gathering and literary party held at the Pavilion of Prince Teng in AD 675, and the underside of the dish bears lines from a preface by Wang Bo, written to accompany the collection of poems created on the occasion.

The scene on the current box clearly also depicts a significant occasion. A scholarly figure of obvious importance is shown arriving, with his companions, on horseback, followed by a servant on foot. Several servants from the grand building on the right are portrayed rushing out to offer food and wine to the new arrivals. Added to the auspicious

cranes shown flying in the sky above the group, equally auspicious deer are depicted standing in the foreground, and turning to look at the arriving horsemen. It is possible that the scene is intended to represent the statesman Zhang Chang (91-49 BC), who, according to the Han Shu (History of the Han Dynasty) was more than once raised to high office and then demoted during the Former Han dynasty (206-8 BC). He was known for his great moral probity, as well as his ability to diffuse rebellions. However, his criticism of those who fell short of his Confucian values brought him enemies, who twice caused him to be demoted. Nevertheless, his virtues were recognised by both Emperor Xuan (r. 74-49 BC) and Emperor Yuan (r. 49-33 BC), who promoted him to high office. It may be that the scene on the current box depicts Zhang Chang returning home after an audience with the emperor. On this box the upper layer of lacquer is black, while the ground appears in red lacquer, which has diapers cut through to reveal yellow or ochre beneath.

Another box belonging to this inscribed group is now in the collection of the Freer Gallery of Art, Washington, D.C. (d: 32.2 cm., illustrated by Takagi Keitaku (Lee King-tsi) in Chinese lacquerware – An Odyssey

本品款識竪刻於大殿角柱之上,旁有三人策騎而至。刻款相同的已知漆器有四例,另有若干風格可能與之相關的作品,惟數量不多,其獨特之處在於雕作巧奪天工,細處纖毫畢現,而且器面起伏有致,與十五世紀初官辦作坊的製品迥然有別。此外值得一提的是,較諸前期作品常見的田園山居,其建築題材更傾向於精緻堂皇的宮廷殿宇。

大維德爵士舊藏一例近似漆盤,它曾亮相於1935-6年在倫敦皇家藝術學院舉行的《International Exhibition of Chinese Art》(展品編號1405),後納入葛納爵士珍藏,後者去世後為大英博物館購入,圖見前述著作《Chinese Lacquer》頁81彩色圖版C(倫敦:1979)(圖一)。此盤(口徑19公分) 髹紅、綠、黃、黑四色漆,器內表面施紅漆,款識除了

提到「王銘」與「平涼」之外,尚有紀年「弘治二年」(即公元 1489年)。此盤的刻款位置在一座多層殿堂的樑柱上。這件 作品與本拍品頗多近似之處,可見兩者應出自同一時期。譬 如,兩者均飾獨具匠心的飛鶴流雲紋,其飛檐斗拱與瓦片細 部(尤其是主屋脊與挑檐之瓦面)均無比生動立體。此外,兩 者的圍屏、雕欄和石作均刻劃入微,描寫僕役的手法亦遙相 呼應,在在可見兩件作品淵源甚深。大英博物館藏漆盤內的 紋飾以公元675年滕王閣餞別宴之文人雅集為題,器底題銘 出自王勃為席間賦詩所作的《滕王閣序》。

顯然,本品同樣以盛宴為題。圖中有一名舉止儒雅且頗具身份之人剛剛駕到,其身後有策馬而行的侍從和步行的僕役。 另有數名僕人從右方大殿趕至,向蒞臨的賓客奉上美食佳 of Connoisseurship — Carved Black Lacquer, 2015, pp. 144–5, no. 67). As on the current box, the top layer of lacquer on the Freer Gallery box is black, carved to reveal a red ground. The scene on the top of the lid depicts an assembly at the Moon Palace of Chang O. The moon location is made clear by the figure of the hare pounding the elixir of immortality using a pestle and mortar in the centre foreground, and the three-legged toad clambering over rocks on the left-hand side. The carving style of the elaborate building, as well as the trees and rocks, is very similar to that on the current box and the British Museum dish. In the case of the Freer box, the Wang Ming Pingliang diao inscription appears on the front right corner pillar of the building.

A further box (d: 35.7 cm), from a private Japanese collection, bearing the Wang Ming Pingliang diao inscription was sold by Christie's New York, 17 September, 2010, lot 1254. The New York box shares with the current box and that from the Freer Gallery a black upper layer, revealing a red ground. The style of carving is very similar to that of the current box, the British Museum dish, and the Freer box, even though it does not include any elaborate buildings in the scene depicted on the

top of the lid. Instead it depicts the Four Noble Professions – fisherman, woodcutter, farmer, and scholar – in a complex landscape. On this box the inscription appears on one of the rocks in the foreground.

A carved red lacquer table screen in the collection of the Tokyo National Museum is carved in a similar style to the inscribed boxes and the British Museum dish, although the structure of the buildings is slightly different. This screen was included in the Tokyo National Museum's 1977 exhibition Toyo no Shitsu kogei (The Art of Far Eastern Lacquer), as no. 522, where it was dated to the Hongzhi reign (see discussion on page 26 of the catalogue). The table screen is inscribed Pingliang Wang Yan diao (carved by Wang Yan of Pingliang), which suggests that perhaps Wang Yan was a relation (maybe a son) of Wang Ming and continued the family lacquer carving tradition. Another screen, belonging to the Lee family, carved in similar style to the Tokyo example, but without an inscription was included in the exhibition Drache und Phoenix – Lackarbeiten aus China, at the Museum of East Asian Art, Cologne, 1990, p. 128–9, no. 51. This double-sided screen was sold by Christie's Hong Kong in December 2009, lot 1827. This screen appears to depict

釀。眾人上方有仙鶴在雲間翱翔,前景有一鹿佇立回顧馬上賓客,二者均寓意禎祥。此處描寫的或是大臣張敞(公元前91至49年),據《漢書》記載,他多番加官晉爵,但西漢年間(公元前206至公元8年)獲罪遭貶。張氏善治盜,以守正不阿聞名於世。然而,他對品行有悖禮教者常直斥其非,為此樹敵頗多,以至兩次被貶。即便如此,漢宣帝(公元前74至49年在位)及漢元帝(公元49至33年)仍頗為賞識其德行才具,並多番提拔。本品刻劃的或是張敞退朝歸家之情形。器表髹黑漆,底為紅漆,錦紋切面露出其下的赭黃漆層。

華盛頓特區的弗利爾美術館亦珍藏一例近似刻款漆盒(口徑 32.2公分),圖見高樹經澤(即「李經澤」)2015年著作《漆緣彙觀錄:剔黑篇》頁144-5編號67。這件漆盒跟本拍品一樣,

表面髹黑漆,刀鋒過處露出紅色底漆。盒蓋刻月宮嫦娥圖,畫面有一玉兔正用杵臼搗不死靈藥,左側有三腳銀蟾盤踞石上,所以此處應是月宮無疑。觀乎其瓊樓玉宇的精細雕工,以及古樹奇石之描寫,均與本拍品及大英博物館漆盤十分接近。就弗利爾藏品而言,其「王銘平涼刁」款鐫刻於建築物右前方柱面。

2010年9月17日,紐約佳士得拍出一例具「王銘平涼刁」刻款的日本私人珍藏漆盒(口徑35.7公分,拍品編號1254)。一如本拍品及弗利爾實例,此盒的蓋面器表髹黑漆,底施紅漆。即便蓋面未見瓊樓玉宇,其雕刻風格仍與本拍品、大英博物館漆盤及弗利爾漆盒如出一轍。這件作品以「漁樵耕讀」為題材,山水構圖精巧繁縟,款識刻於前方山石之上。

a scene from a story relating to Zhang Chang, which is usually known as Zouma zhangtai jie (Passing through Zhangtai Street on horseback), in which Zhang Chang, having left an audience with the emperor, rides down Zhangtai Street, one of the main roads in the Han dynasty capital, Chang'an, where several houses of pleasure were located. A further screen, similar in style to the Tokyo National Museum and Lee screens, is in the collection of the Los Angeles County Museum of Art (illustrated in Hai–WaiYi Zhen: Chinese Art in Overseas Collections 'Lacquerware, Taipei, 1987, p. 84, no. 82). It seems likely that all three of these screens may have been the work of Wang Yan, following the tradition set by Wang Ming.

The four, extremely rare, 'Wang Ming Pingliang diao' inscribed pieces, which include the magnificent box in the current sale, are extremely important early polychrome carved lacquers with pictorial scenes, which are carved with a delicacy and fine detail that represents a new and influential approach to fine lacquer carving in the late 15th century.



lot 2945 拍品2945號

東京國立博物館藏一例剔紅插屏,雖然其紋飾中的建築物風格略有不同,但雕工近似前述的刻款漆盒及大英博物館藏漆盤。它曾亮相於東京國立博物館1977年的「東洋の漆工芸」展覽(編號522),當時斷代為弘治製品,相關分析請見展覽圖錄頁26。這一插屏具「平涼王琰刁」款,看來王琰或是王銘族人(甚或其子),並繼承了祖傳雕漆手藝。李氏家族珍藏中也有一例插屏,其雕工與東京插屏類似,但無題銘,科隆東亞藝術博物館1990年舉行的「龍鳳:中國漆器(Drache und Phoenix - Lackarbeiten aus China)」展覽中也有其身影,詳見圖錄頁128-9編號51。2009年12月,該例雙面插屏經香港佳士得拍出(拍品編號1827)。此屏雕飾的是「走馬章臺街」,刻劃了張敞罷朝之後,騎馬途經漢都長安青樓林立之章臺街時的情形。與東京國立博物館和李氏

插屏風格雷同者尚有一例,此乃洛杉磯市立美術館藏,圖見《海外遺珍:漆器》頁84編號82(臺北:1987)。綜上所述,這三件插屏可能俱出自王琰,其風格與王銘一脈相承。

包括本季呈獻的佳妙漆盒在內, 拙文提到的四例「王銘平涼刁」刻款漆器彌足珍貴, 堪稱早期圖景式剔彩漆器的典藏之作, 其雕工細膩傳神、刻劃入微, 展現了十五世紀末上乘雕漆承先啟後的全新氣象。

A RARE AND IMPORTANT INSCRIBED TRICOLOUR CARVED LACQUER BOX AND COVER

SIGNED WANG MING, HONGZHI PERIOD (1488-1505) 9 in. (23.1 cm.) diam.

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

US\$130,000-190,000

明弘治 剔彩人物樓閣捧盒 「平凉王銘刁」款



(mark)



PROPERTY FROM A FRENCH PRIVATE COLLECTION 法國私人珍藏

2946

A PAIR OF GILT-LACQUERED QUATREFOIL VASES AND STANDS

QIANLONG PERIOD (1736-1795)

Each overall with stand: 13 in. (34.6 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

(2)

Vases of this type are rare, even less commonly seen as a pair. Compare to a single gilt-lacquered vase in the Palace Museum, Beijing, of slightly smaller size and decorated with flowers and rocks which is illustrated in *Zhongguo qiqi quanji*, vol. 6, Fuzhou 1993, pl. 153 (**fig. 1**). Also compare to an almost identical pair in the Collection of Mr. And Mrs. Gerard Hawthorn, sold at Sotheby's Hong Kong, 30 May 2018, lot 8.

清乾隆 木胎漆金福壽連綿海棠式瓶連座一對

同類瓶所見甚少,成對帶原底座的 更為罕有。北京故宮博物院藏一例,與本品相近,器腹作四淺浮開光,內飾賞石花卉圖,外飾蝙蝠紋及八寶紋,錄於《中國漆器全集》,卷6,福州,1993年,圖版153 (圖一)。另見近乎相同一例,為Mr And Mrs Gerard Hawthorn舊藏,售於香港蘇富比,2018年5月30日,拍品8號。



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



A CARVED CINNABAR LACQUER 'BUDDHIST LIONS' BOX AND COVER

QING DYNASTY, 18TH CENTURY

12 in. (32 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Acquired from David Stockwell, Inc., Deleware, 10 February 1972

Compare a closely related Qianlong-marked example of similar size, also decorated with three Buddhist lions, in the National Palace Museum, Taipei, and illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p.107. (**fig. 1**)

清十八世紀 剔紅三獅戲球紋長方寶盒

來源:

1972年2月10日購於David Stockwell, Inc., 特拉華州

相對常見的剔紅三獅紋寶盒可參考清宮舊藏一件,載於《和光剔彩-故宮藏漆圖錄》,台北,圖版107號。(圖一)



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



A CARVED CINNABAR LACQUER 'DRAGON' LANTERN VASE

QIANLONG PERIOD (1736-1795)

9 in. (23.4 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

A French private collection

Compare to another carved lacquer lantern vase, also decorated with dragons, in the collection of the Lüshun Museum in Liaoning, and illustrated in Guo Fuchun, *Lacquer of Lushun Museum's Extract*, Shenyang, 2010, p. 96, no. 43.

清乾隆 剔紅雲龍紋燈籠瓶

來源:

法國私人珍藏

可參考一件器形相若的清代範例,著錄於郭富純,《旅順博物館館藏文物選粹·漆器卷》,瀋陽,2010年,頁96,圖版43。



AN OPAQUE BUFF AND GREYISH-GREEN JADE HUANG

WARRING STATES PERIOD, 5TH CENTURY BC

3 % in. (9.3 cm.) wide, box

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

B. K. Wong, Hong Kong, 21 May 1987 The Dongxi Studio Collection

EXHIBITED:

Kredietbank Gallery, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 25 October - 17 December 1995; Kredietbank Luxembourg, 1 February - 13 April 1996, no. 16

LITERATURE

Nicole De Bisscop, Chinese Jade and Scroll Paintings from the Dongxi Collection, Brussels, 1995, p. 47, no. 16

The shape and decoration of this *huang* are similar to one of smaller size (7.2 cm.) dated Spring and Autumn period, from the tomb of Minister Zhao of State of Jin, Jinshengcun, Taiyuan, Shanxi province, illustrated in *The Complete Collection of Jades Unearthed in China*, vol. 3, Beijing, 2005, p. 177 (**fig. 1**). Compare, also, the similarly decorated example (8.6 cm.) from Yanshan, Wuxian Jiangsu province, illustrated *ibid.*, vol. 7, p. 58. Another similar *huang* (11.5 cm.) in the Qing Court Collection is illustrated in The Complete Collection of Treasures of the Palace Museum, *Jadeware* (*I*), Hong Kong, 1995, p. 132, no. 110 (**fig. 2**).

戰國 玉璜

來源:

王炳權,香港,1987年5月21日 東西軒珍藏

展覽:

Kredietbank Gallery,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾·1995年10月25日至12月17日,Kredietbank Luxembourg,1996年2月1日至4月13日,圖版16號

出版:

Nicole De Bisscop,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾,1995年,頁47,圖版16號

造型、紋飾類似的較小尺寸(7.2釐米)春秋時期玉璜曾出土於山西省太原市金勝村趙卿墓,見《中國出土玉器全集》第3冊,北京,2005年,頁177(圖一)。 另比較江蘇省吳縣嚴山出土紋飾類似的玉璜一例(8.6釐米),插圖同上,第7冊, 頁58。清宮舊藏中亦可見一類似玉璜(11.5釐米),見故宮博物院藏文物珍品 全集《玉器(上)》,香港,1995年,頁132,圖版110號(圖二)。



fig. 1 Collection of the Shanxi Provincial Institute of Archeology

圖一 山西省考古研究所藏品



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



A PALE GREY-GREEN AND MOTTLED BROWN JADE *BI* DISC

NEOLITHIC PERIOD, NORTHWEST CHINA, 2ND MILLENNIUM BC 7 % in. (19.7 cm.) diam.

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

B. K. Wong, Hong Kong, 22 May 1987 The Dongxi Studio Collection

EXHIBITED:

Chinese Jade and Scroll Paintings from the Dongxi Collection, Kredietbank Gallery, Brussels, 25 October - 17 December 1995; Kredietbank Luxembourg, 1 February - 13 April 1996, no. 6.

LITERATURE:

Nicole De Bisscop, Chinese Jade and Scroll Paintings from the Dongxi Collection, Brussels, 1995, p. 36, no. 6.

Compare the plain *bi* of larger size (32.1 cm. diam.) with similar small central aperture and opaque ivory-coloured alteration at the outer edge, Qijia culture, found at Houliugoucun, Jingning, Gansu province, illustrated in *The Complete Collection of Jades Unearthed in China*, vol. 15, Beijing, 2005, p. 5 (**fig. 1**).

新石器時代 中國西北部 玉璧

來源:

王炳權,香港,1987年5月22日 東西軒珍藏

展覽:

Kredietbank Gallery,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾·1995年10月25日至12月17日,Kredietbank Luxembourg,1996年2月1日至4月13日,圖版6號

出版:

Nicole De Bisscop,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾,1995年,頁36,圖版6號

比較甘肅省靜電縣後柳溝村出土一例尺寸較大但穿孔同爲較小的一件 (直徑32.1 釐米) 玉璧,其外側邊沿亦有白化現象,見《中國出土玉器全集》第15冊,北京,2005年,頁5。 (圖一)。



fig. 1 Collection of the Jingning Museum 圖一 靜寧縣博物館藏品



THE SHE PENDANTS OF THE WESTERN HAN DYNASTY

Hsiung Yi-Ching

According to Mao Zhuan, an early Western-Han work on the study of the Book of Songs, "a she is a type of jade pendants, worn only by those who have the strength to shoot arrows." In other words, she was worn exclusively by adults who possess the physical prowess to draw a bow and shoot arrows.

In 1976, during the excavation of the Fu Hao Tomb in Anyang, Henan Province, she (fig. 1) were unearthed. To use the she, first place it on the thumb and secure it with a string around the wrist to prevent from dislodging. Subsequently, use the concave groove to pull the bowstring and shoot. It was a purely practical object for archery.

These she maintained their utilitarian nature during the Spring and Autumn period; however, it was not until the early Eastern Zhou and Warring States period that a decorative variant, the "'phoenix and bird' she" (fig. 2), emerged. This she-form pendant, with its refined ornamental features far exceeding the utilitarian attributes, was purely

intended for decorative purposes. The front and back of the pendant were carved with chi-dragon and bird motifs, respectively. The aperture of the pendant, measuring approximately 1.6 centimetres in diameter, precluded finger insertion. A minute perforation was drilled at the apex to facilitate cord threading for wearability. The elevated handle-like wing on the upper side was intricately carved into a phoenix, forfeiting its utilitarian origin as a bowstring hook. The lower section featured an embellished bifurcated bird tail, adding another layer of intricacy to its profile. This pendant is currently in the Palace Museum, Beijing.

From the late Warring States period to the early Western Han Dynasty, she has gradually lost their practical functionality. Consequently, she transitioned from cylindrical or shield-shaped forms to flattened decorative pendants known as "she-shaped pei" (珮 in Chinese). Archaeological records indicate that she-shaped pei were considered indispensable ornaments for the nobility.

西漢韘形珮

能官敬

關於「韘」,西漢初年研究《詩經》的著作《毛傳》說:「韘, 玦也。能射御則佩韘。」就是說有力量能拉弓射箭的成人才 會佩韘。

1976年,河南安陽殷墟婦好墓出土玉器中,即有「韘形器」 (圖一)的出現,韘形器的用法,是先套於拇指上,並將繩繫於 手腕以防脫落,然後利用凹槽扣弦張弓,純粹做為射箭的實 用器。 春秋時期的韘形器仍屬實用型,直到東周戰國早期,才出現了一件<玉鳳鳥紋韘>(圖二),是一件不具實用功能僅供佩戴裝飾用途的「韘形珮」,器體的正反兩面,分別以陰線刻繪螭紋與鳥紋,器中孔徑約1.6公分,無法套指,器頂鑽一細孔以穿繩佩戴,上側端的柄狀凸翼鏤雕成一鳳鳥,已失去了鈎弦的實用性,下側則美化為分叉的鳥尾,現藏於北京故宮。



fig.1 Collection of the Institute of Archaeology, the Chinese Academy of Sciences 圖一中國社會科學院考古研究所藏品



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

Transitioning into the Western Han Dynasty, she retained elements from the late Warring States period yet with several modifications. Firstly, the handle-shaped wings, originally designed to hook bowstrings, gradually transformed into flanges with aesthetically carved phoenix motifs. Although still resembled their utilitarian origin, these she had gradually relinquished their primary functions for archery and transformed into decorative pendants she-shaped pei. Secondly, the elevated ornamental features evolved into ear-shaped appendages on both sides, resulting in varied and asymmetrical designs, such as two stylized phoenixes of different lengths. Thirdly, the she-shaped pei primarily served as decorative accessories, necessitating flatter forms, reduced aperture sizes, and elaborated patterns. In addition to the flattened forms, decorative protrusions on the sides also emerged in much diversified, exaggerated styles; new forms appeared.

The style of the present she-shaped pei is undoubtedly rare and distinctive. The she-shaped pei is meticulously carved from a single

piece of jade, divided into two sections. The lower section comprises the original she form, exquisitely carved with cloud motifs and flanked by a phoenix on the sides. The upper section showcases a coiled chi-dragon standing triumphantly on a bear's back. The two sections are connected via a hinged circular clasp carved through the aperture on the lower section. When folded, the bear's head precisely rest at the centre of the circular aperture, showcasing the exceptional craftsmanship of its maker.

Similar use of technique is found on a Western-Han jade mask-form pendant (fig. 3) in the Museum of the Mausoleum of the Nanyue King, which is carved with a similar hinge-device connecting the upper section and the bi disc below; as well as a jade belt hook, from the late Warring States period in the Aurora Museum, Shanghai, that is connected to a small mask-form pendant via a hinge (fig. 4).

隨著「韘形器」的實用功能漸漸削弱,戰國晚期至西漢早期的玉韘,形狀也從筒狀或環狀盾型走向扁平化,演變為裝飾佩戴功能的「韘形珮」,從出土資料發現,韘形珮是每一位王侯必備的玉飾。

進入西漢,玉韘承襲了戰國晚期的遺風,但仍有若干變化。 一是原用以鉤弦的柄狀凸翼,多被鏤雕美化成出廓的鳳鳥形,看似實用的韘形器,實則已漸失扣弦射箭的基本功能, 過渡為裝飾用玉的韘形珮。二是出廓的凸飾已演化成左右的 附耳狀,造型多變,如左右兩隻變形鳳鳥與等長卻不對稱的 設計。三是用於裝飾的韘形珮,主要的用途為佩戴,所以形 態趨於扁平、中孔漸小、紋飾考究華麗。除了形制上朝扁薄 片狀發展外,在主體兩側(出廓)凸飾的造型更加多變誇張, 而且也出現了新款式。

此件<西漢玉龍紋活環扣韘形珮>,即為一種少見的新款式。此器為一塊玉料一體成形,分成兩部份,下為韘形部份, 韘背施以鈎連雲紋,左右兩側鏤雕為鳳形與鳥形;上部鏤雕 一爪踏於熊背上的昂首螭龍,造型十分威武;上下兩部份則 透過韘形圓孔中所雕琢的環狀活扣相連,可以折疊,折疊後 熊首正好穿出韘形圓孔,可謂極盡工藝之巧思。類似的工藝 技術可參考西漢南越王墓出土的<獸首啣璧>(圖三)與震旦 博物館所藏的戰國晚期<獸首玉帶鈎>(圖四)。



fig. 3 Collection of the Museum of the Western Han Tomb of the Nanyue King, Guangzhou 圖三 廣州西漢南越王墓博物館藏品



fig. 4 Collection of the Aurora Museum 圖四 震旦博物館藏品

A VERY RARE WHITE AND RUSSET JADE HINGED ORNAMENT

WESTERN HAN DYNASTY (206 BC-AD 8)

3 % in. (9.2 cm.) high overall, box

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

US\$260,000-390,000

PROVENANCE:

B. K. Wong, Hong Kong, 17 January 1989 The Dongxi Studio Collection

EXHIBITED:

Palm Springs Desert Museum, Magic, Art and Order: Jade in Chinese Culture, California, 1990, no. 21

Kredietbank Gallery, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 25 October - 17 December 1995; Kredietbank Luxembourg, 1 February - 13 April 1996, no. 28

LITERATURE:

Magic, Art and Order: Jade in Chinese Culture, Palm Springs Desert Museum, 1990, pp. 32 and 33, no. 21, and back cover Nicole De Bisscop, Chinese Jade and Scroll Paintings from the Dongxi Collection, Brussels,1995, pp. 54 and 55, no. 28 Filippo Salviati, "The Dongxi Collection of Chinese Jade", Orientations, November 1995, p. 50, fig. 11

西漢 玉龍紋韘形珮

來源:

王炳權,香港,1989年1月17日 東西軒珍藏

展覽:

棕櫚泉沙漠博物館,《Magic, Art and Order: Jade in Chinese Culture》,加利福尼亞,1990年,圖版21號

Kredietbank Gallery,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾·1995年10月25日至12月17日,Kredietbank Luxembourg,1996年2月1日至4月13日,圖版28號

出版:

《Magic, Art and Order: Jade in Chinese Culture》,棕櫚泉沙漠博物館,1990年,頁32-33,圖版21號,及封底

Nicole De Bisscop,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾,1995年,頁54-55,圖版28號 Filippo Salviati,'The Dongxi Collection of Chinese Jades',《Orientations》,1995年11月刊,頁50,圖版11號



(detail)



(another view 另一面)



A JADE DRAGON-FORM XI PENDANT

LATE WARRING STATES PERIOD, 3RD CENTURY BC

3 % in. (9.2 cm.) high, box

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

Gisèle Croës, Brussels, 7 June 1993 The Dongxi Studio Collection

EXHIBITED:

Gisèle Croës, European Fine Art Fair, Maastricht, 13-21 March 1993 Kredietbank Gallery, Chinese Jade and Scroll Paintings from the Dongxi Collection, Brussels, 25 October - 17 December 1995; Kredietbank Luxembourg, 1 February - 13 April 1996, no. 21

LITERATURE:

Gisèle Croës, European Fine Art Fair Catalogue, Maastricht, 1993, pp. 4-5

Nicole De Bisscop, Chinese Jade and Scroll Paintings from the Dongxi Collection, Brussels, 1995, p. 50, no. 21

Filippo Salviati, "The Dongxi Collection of Chinese Jade", *Orientations*, November 1995, p. 40, fig. 6

Xi pendants of this type evolved from simpler curved pendants fashioned after a tusk or claw shape. By the Warring States period they had a more decorative appearance and were hung from a belt, and used to open knots. A similar xi pendant in the Minneapolis Institute of Arts is illustrated in Chinese Jades: Archaic and Modern, Vermont/Japan, 1977, pl. XI (a), no. 134, pp. 117-118, where it is described as a xi tiger pendant. The pendant has similar incised decoration, and is illustrated with two other xi pendants of this type, nos. 135 and 136 (fig. 1). All three are comparable to similar examples found at Jincun, and dated late Eastern Zhou.

fig. 1 Collection of the Minneapolis Institute of Arts 圖一 明尼阿波利斯美術館藏品

戰國晚期 玉龍形觿

來源:

Gisèle Croës,布魯塞爾,1993年6月7日 東西軒珍藏

展覽:

Gisèle Croës,《European Fine Art Fair》,馬斯垂克,1993年3月 13日至21日

Kredietbank Gallery,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾,1995年10月25日至12月17日, Kredietbank Luxembourg,1996年2月1日至4月13日,圖版21號

出版:

Gisèle Croës 'European Fine Art Fair 圖錄 '馬斯垂克 '1993 ' 頁4-5

Nicole De Bisscop,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾,1995年,頁50,圖版21號 Filippo Salviati,'The Dongxi Collection of Chinese Jades',《Orientations》,1995年11月刊,頁40,圖版6號

此類玉觽演變自形狀更為簡單的象牙或爪形吊墜。至戰國時期,玉觽更具裝飾性,並常被掛於腰間上以用於拆解繩結。明尼阿波利斯美術館藏一件類似玉虎形鵝,見《Chinese Jades: Archaic and Modern》,佛蒙特州/日本,1977年,圖版XI(a),圖版134號,頁117—118。該玉觽具相似紋飾,並與另外兩件玉觽(圖版135號及136號)共同陳列(圖一)。三者都可與在金村出土的東周晚期例子進行比較。



A PALE GREENISH-WHITE JADE FUNERARY GROUP

WESTERN HAN DYNASTY, 2ND-1ST CENTURY BC

Cicada 2 in. (6.3 cm.) long; longest plug 2 in. (7.1 cm.), fitted box (8)

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE:

B. K. Wong, Hong Kong, 15 February 1995 The Dongxi Studio Collection

EXHIBITED:

Kredietbank Gallery, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 25 October - 17 December 1995; Kredietbank Luxembourg, 1 February - 13 April 1996, no. 38

LITERATURE

Nicole De Bisscop, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 1995, p. 77, no. 38 Filippo Salviati, "The Dongxi Collection of Chinese Jades", *Orientations*, November 1995, p. 50, fig. 13

西漢 青白玉器一組八件

來源:

王炳權,香港,1995年2月15日 東西軒珍藏

展覽:

Kredietbank Gallery,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾,1995年10月25日至12月17日,Kredietbank Luxembourg,1996年2月1日至4月13日,圖版38號

出版:

Nicole De Bisscop,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾,1995年,頁77,圖版38號 Filippo Salviati,'The Dongxi Collection of Chinese Jades',《Orientations》,1995年11月刊,頁50,圖版13號

玉蟬可參考兩件近似例,載於J.Rawson著《Chinese Jade from the Neolithic to the Qing》,大英博物館,1995年,頁319,圖版24:9號。楊伯達也曾探討一組相似漢代玉面飾的用途,載於《關氏所藏中國古玉》,香港中文大學文物館,1994年,圖版224號。

另可見甘肅省武威市磨咀子漢墓群出土一相似白玉蟬,見《中國出土玉器全集》,第15冊,北京,2005年,頁112。



AN UNUSUAL ALTERED OLIVE-GREEN JADE OPENWORK FITTING

NORTHERN AND SOUTHERN DYNASTIES, EARLY 6TH CENTURY AD 3 ¼ in. (8.3 cm.) long, box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

B. K. Wong, Hong Kong, 6 October 1990 The Dongxi Studio Collection

EXHIBITED

Kredietbank Gallery, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 25 October - 17 December 1995; Kredietbank Luxembourg, 1 February - 13 April 1996, no. 37

LITERATURE

Nicole De Bisscop, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 1995, p. 71, no. 37 Filippo Salviati, "The Dongxi Collection of Chinese Jades", *Orientations*, November 1995, p. 50, fig. 12

As Nicole De Bisscop notes in *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 1995, p. 74, the powerfully rendered winged dragon on this extremely rare fitting radiates strength which is accentuated by the openwork C-shaped curl suggestive of a surging wave. In both design and dynamism, the dragon recalls striding gilt-bronze figures of dragons dating to the Northern Wei period, such as the two included in the exhibition *Art of the Six Dynasties, Centuries of Change and Innovation*, China House Gallery/China Institute in America, New York, 29 October 1975 – 1 February 1976, nos. 37 (collection of Mr. and Mrs. John D. Rockefeller 3rd) and 38 (The Art Museum, Princeton University).

南北朝 鏤雕龍紋玉珮

來源:

王炳權,香港,1990年10月6日 東西軒珍藏

展覽:

Kredietbank Gallery,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾,1995年10月25日至12月17日, Kredietbank Luxembourg,1996年2月1日至4月13日,圖版37號

出版:

Nicole De Bisscop,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾,1995年,頁71,圖版37號 Filippo Salviati,'The Dongxi Collection of Chinese Jades',《Orientations》,1995年11月刊,頁50,圖版12號

如Nicole De Bisscop在《Chinese Jade and Scroll Paintings from the Dongxi Collection》一書中指出 (布魯塞爾 · 1995年 · 頁74) · 此件鏤雕龍紋玉飾極其罕見 · C形波浪雕紋仿佛置龍於波濤暗湧之中 · 乘風破浪。

龍身的設計及形態可追溯到北魏時期的鎏金銅龍像,兩件近似例曾展於《六朝藝術,百年變革與創新》,紐約,1975年10月29日至1976年2月1日,圖版37號 (約翰·洛克菲勒三世先生和伉儷珍藏)和圖版38號(普林斯頓大學藝術博物館珍藏)。



(detail)



A RARE SMALL PALE GREYISH-WHITE JADE PENDANT OF A FOREIGN FEMALE DANCER

TANG-LIAO DYNASTY, 8TH-11TH CENTURY

2 1/4 in. (5.9 cm. high), box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Collection of Dr.(1907 - 2001) and Mrs. Cheng Te-k'un Mu-Fei Collection Bluett & Sons, 7 December 1990, no. 39 The Dongxi Studio Collection

EXHIBITED:

Kredietbank Gallery, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 25 October - 17 December 1995; Kredietbank Luxembourg, 1 February - 13 April 1996, no. 30

LITERATURE

Dr. Cheng Te-k'un, "Tang and Ming Jades", *Transactions of the Oriental Ceramic Society*, vol. 28, 1953–54, p. 30, pl. 6, nos. 3A, 3B, and 3C.

Wu Hung, B.Morgan, Chinese Jades from the Mu-Fei Collection, Bluett & Sons Ltd., London, 1990, no. 39

Nicole De Bisscop, Chinese Jade and Scroll Paintings from the Dongxi Collection, Brussels, 1995, p. 56, no. 30

Despite its small size, this elegant figure encompasses a great amount of movement and monumentality. During the Tang dynasty, representations of foreigners were made in various materials, mostly in pottery as tomb figures, reflecting the cosmopolitan nature of the society of the period. Representations in other materials are far more rare, and those made of jade are of small size.

However, even in their small size the carvers managed to allude to the ethnicity of the figures, not only in the depiction of the face, but especially the costume and hair. The present figure most likely represents a dancer of Central Asian type, attesting to the popularity and influence of foreign entertainers at the Tang court. Compare the two small jade figures of foreigners, one a dancer, the other with an animal, and both shown with one arm raised in a manner similar to that of the present figure, illustrated by J. F. So in Chinese Jades from the Cissy and Robert Tang Collection, Art Museum, The Chinese University of Hong Kong, 2015, p. 162, nos. 31b and 31c. As with the present figure, each wears a belted robe, as does a figure of a musician, also illustrated p. 162, no. 31a. On p. 163 details of the belts of nos. 31a and 31c show that they are ornamented with plaques, which is also true of the belt of the present figure, representing the jade plaques that decorated leather belts of the period. These figures are identified by their costume as being Central Asian. The date spread for the three is from Tang to Liao, 7th-10th century, with no. 31b dated Liao, and its headdress identified as Qidian-style.

See, also, the two equally small jade figures of this type, each depicting a male foreign dancer with the arms held in positions similar to those of the present dancer, illustrated in The Complete Collection of Treasures of the Palace Museum, *Jadeware (II)*, Hong Kong 1995, pp. 32-33, nos. 29 and 30, where they are dated to the Tang dynasty.

唐/遼 玉女舞人

來源:

鄭德坤博士(1907-2001)及伉儷舊藏 木扉舊藏 Bluett & Sons, 1990年12月7日,編號39 東西軒珍藏

展覽:

Kredietbank Gallery,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾,1995年10月25日至12月17日, Kredietbank Luxembourg,1996年2月1日至4月13日,圖版30號

出版:

鄭德坤博士, 'Tang and Ming Jades', 《Transactions of the Oriental Ceramic Society》,卷28,1953—1954年刊,頁30,圖版6,號3A,3B,3C

巫鴻與B.Morgan合著,《木扉珍藏中國玉器》, Bluett and Sons Ltd.,倫敦,1990年,圖版39號 Nicole De Bisscop,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾,1995年,頁56,圖版30號

The present pendant was in the collection of the renowned archaeologist Dr Cheng Te-k'un (1907-2001). Born in Gulangyu, Xiamen, Fujiang province at the turn of the 20th century. Dr Cheng graduated from Peking University and obtained his doctorate degree in archaeology from Harvard University. He taught at the University of Cambridge for 23 years from 1951, during which Dr. Cheng built up the Mu-Fei Library. In 1984, Dr Cheng founded the Centre for Chinese Archaeology and Art at The Chinese University of Hong Kong and served as its first director before his retirement in 1985.

此件灰白玉女舞人身形嬌小玲瓏、婀娜多姿,極具動態美感與時代特色。

唐朝隨處可見形形色色的胡人形象,反映了當時融洽多元的繁華盛世。胡人形象 多見於陪葬陶俑,罕見於其他材質。玉胡人尺寸雖多爲嬌小,但工匠仍著力通過 人物的面部、髮飾及衣冠等特徵體現其種族特點。此女舞人輕盈靈動,可能為胡 人舞者,固以證明外來舞者在唐朝宮廷之流行程度及影響力。

可參考兩例同樣舉起單臂的胡人舞者珮及胡人戲獸珮,載於蘇芳淑博士著《Chinese Jades from the Cissy and Robert Tang Collection》,香港中文大學文物館,2015年,頁162,圖版 31b、31c。此頁可見同樣繫腰帶穿長袍的白玉胡人吹笙珮,圖版31a。第163頁中可見腰帶皆雕有花紋,為當時皮帶上常見的玉飾,因此推斷三件玉人均為唐至遼代胡人形象。

另可比較兩件相似的唐朝玉舞人,抬起單臂、神態生動,載於故宮博物院藏文物珍品全集《玉器(中)》,香港,1995年,頁32-33,圖版29及30號。

此玉女舞人為鄭德坤博士舊藏。鄭德坤博士(1907-2001),著名考古學家, 出生於福建廈門的鼓浪嶼,畢業於燕京大學,哈佛大學考古學博士,1951年受 邀到英國劍橋大學任教,共23年,在任教期間,劍橋獨立於劍橋的「木扉」圖書 館,1974年在劍橋退休後,1978年於中大的中國文化研究所創「中國考古藝術研 究中心」任首屆主任。1985年退休。



THE MAJESTY OF WESTERN HAN SWORD FITTINGS

Hsiung Yi-Ching

The set is comprised of a pommel, a sword guard, and a sword slide, with the latter two still retaining soil, wood and metal residues. The disc-shaped pommel is carved with swirling cloud patterns and a raised medallion on the centre, surrounded by two *chilong* carved in high relief with spherical bulging eyes, well-delineated backs, and robust tails, exuding a powerful sense of movement and energy. Compare the present pommel with a very similar sword pommel from the tomb of Liu Sheng, Prince of Zhongshan, Mancheng, Hebei province, is illustrated in *The Complete Collection of Jades Unearthed in China*, vol. 1, Beijing, 2005, p. 189 (fig. 1).

The sword guard, carved with formalised cloud scroll patterns and an animal mask, can be compared to a similar guard illustrated in *Jades* from the Tomb of the King of Nanyue, Hong Kong, 1991, pl. 190 (fig. 2).

The sword slide of rectangular shape, partially covered by some residues, is carved with an animal mask. A straight line runs through the centre of the slide with triangular diamond plaids connecting to the larger cirrus cloud patterns at the other end. Similar decoration can be found on a Han dynasty example illustrated by J. Rawson in *Chinese Jades from the Neolithic to the Qing*, British Museum, 1995, p. 300, no. 21:12 (fig. 3). Another similar slide in the Grenville L. Winthrop Collection is illustrated by M. Loehr in *Ancient Chinese Jades*, Fogg Art Museum, Harvard University, 1975, p. 312, no. 458.

西漢玉劍飾之風采

能官敬

「劍首」、「劍格」與「劍璏」三件。除「劍首」外,另兩件器身上或周邊皆仍保留出土時附著的土、木及金屬殘留物。

「劍首」呈圓餅形,中央突起一圓狀,刻有漩渦狀勾連雲紋; 圓餅形周邊以高浮雕手法刻有二只蟠螭,大眼圓睜,嗞牙露齒,背脊屈曲,足尾壯碩,情狀威猛,極具張力。河北滿城劉勝王墓有類似劍首(《中國出土玉器全集》第一卷,第189頁,北京科學出版社,2005年出版)(圖一)。

「劍格」之器身,中間一脊突出如鼻樑,向左右兩邊延伸出濃眉、杏眼、張鼻的獸面紋,獸面兩側飾以對稱的勾連雲紋。在《南越王墓出土玉器》一書中有類似的劍格(香港大業出版社,1991年12月出版,編號190)(圖二)。

「劍璏」為長條形,一端因出土附著物仍在尚未清理,依稀可見飾一獸面紋,器身中央由頭至尾以一直線貫穿,兩側各飾規整之勾連雲紋,中線則飾有捲雲紋及三角狀菱形格紋串連至另一端較大些的捲雲狀獸尾。此類紋飾可參考J.Rawson編著的《Chinese Jade from the Neolithic to Qing》第300頁,編號21:12(1995年,大英博物館出版)(圖三),以及M.Loehr編著的《中國古代玉器》第312頁,編號458(1975年,美國哈佛大學福格藝術博物館出版)。



fig. 1 Collection of the Hebei Provincial Center for Cultural Heritage Preservation 圖一 河北省文物保護中心藏品



fig. 2 Collection of the Museum of the Western Han Tomb of the Nanyue King, Guangzhou 圖二 廣州西漢南越王墓博物館藏品



fig. 3 Collection of the British Museum © The Trustees of the British Museum 圖三大英博物館藏品

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION 歐洲私人珍藏

2956

A VERY RARE SET OF WHITE JADE SWORD FITTINGS

WESTERN HAN DYNASTY (206 BC-AD 8)

Guard 2 in. (5.8 cm.) long; slide 3 in. (8.7 cm.) long; pommel 2 in. (5.7 cm.) diam.

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

B.K. Wong, Hong Kong, 15 February 1995 The Dongxi Studio Collection

EXHIBITED:

Kredietbank Gallery, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 25 October - 17 December 1995; Kredietbank Luxembourg, 1 February - 13 April 1996, no. 34

LITERATURE

Nicole De Bisscop, Chinese Jade and Scroll Paintings from the Dongxi Collection, Brussels, 1995, p. 69, no. 34

西漢 玉劍飾一組

來源:

王炳權,香港,1995年2月15日 東西軒珍藏

展覽:

Kredietbank Gallery,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾,1995年10月25日至12月17日,Kredietbank Luxembourg,1996年2月1日至4月13日,圖版34號

出版:

Nicole De Bisscop,《Chinese Jade and Scroll Paintings from the Dongxi Collection》,布魯塞爾,1995年,頁69,圖版34號



A WHITE JADE CARVING OF A DRAGON-CARP

QIANLONG PERIOD (1736-1795)

3 in. (7.7 cm.) long

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

US\$110,000-150,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 8 October 2010, lot 2229

清乾隆 白玉魚化龍擺件

來源:

香港蘇富比,2010年10月8日,拍品2229號



(base 底部)



PROPERTY OF A DISTINGUISHED HONG KONG COLLECTOR 顯赫香港私人珍藏

2958

A WHITE JADE CARVING OF A MYTHICAL BEAST

QIANLONG PERIOD (1736-1795)

2 in. (7 cm.) long, box

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

US\$110,000-150,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 8 October 2009, lot 1760

清乾隆 白玉雕瑞獸把件

來源:

香港蘇富比,2009年10月8日,拍品1760號



(base 底部)



A WHITE JADE OPENWORK 'PARROT' ROUNDEL

清乾隆/嘉慶 白玉雕鸚珮

QIANLONG-JIAQING PERIOD (1736-1820) 2 in. (5.6 cm.) diam.

HK\$400,000-600,000

US\$52,000-77,000



PROPERTY OF A GENTLEMAN 士紳珍藏

•2960

A SMALL WHITE JADE MUGHAL-STYLE FLORAL-LOBED BOWL

QING DYNASTY, 18TH CENTURY

3 % in. (10 cm.) wide

HK\$100,000-150,000

US\$13,000-19,000

PROPERTY OF A GENTLEMAN 士紳珍藏

•2961

A FINELY CARVED WHITE JADE OPENWORK 'RAM' PLAQUE

QING DYNASTY, 18TH CENTURY

2 5/16 in. (5.9 cm.) long

HK\$40,000-60,000

US\$5,200-7,700

清十八世紀 白玉痕都斯坦式花口小盌

清十八世紀 白玉透雕羊銜靈芝珮





A WHITE JADE ARCHAISTIC 'CHANGYI ZISUN' PLAOUE

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

5 1/8 in. (13 cm.) long

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

US\$110,000-150,000

One narrow side of the disc is incised with the characters, *Qianlong Nianzhi*, 'Made in the Qianlong Year', and the other side is inscribed with Xuzi yibai yishijiu hao, 'The character Xu, from a series numbered one hundred and nineteen'.

A large majority of archaistic jades from the Qianlong period were in essence carved in imitation of jades from the earlier Han dynasty, and many pieces that were produced in the Qianlong reign were slightly modified to suit the prevailing taste of the Emperor. The current example is of no exception. The present plaque replicates Han dynasty examples of this same shape either with the characters, *Yizisun*, 'For the benefit of sons and grandsons', or *Yishou*, 'For the benefit of Longevity'. Compare with an Eastern Han plaque inscribed with the *Yishou* characters in the Qing Court Collection, illustrated in *Jadewares (I)*, The Complete Collection of Treasures of the Palace Museum, Commerical Press, Hong Kong, 1995, pp. 258-259, no. 216.

清乾隆 白玉鏤雕龍鳳「長宜子孫」珮 「乾隆年製」、「戌字一百一十九號」刻款



(marks)





A VERY RARE WHITE JADE 'EROTIC' CARVING

QING DYNASTY (1644-1911)

3 in. (7.5 cm.) long, enamelled gilt-metal and glass chariot-form display box.

HK\$150,000-250,000

US\$20,000-32,000

清 白玉雕春宮擺件



PROPERTY OF A GENTLEMAN 士紳珍藏

2964

A WHITE JADE ARCHAISTIC BELL

QING DYNASTY, 18TH CENTURY

height of the bell: 2 in. (5.1 cm.)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

A Parisian private collection Sold at Christie's Paris, 23 June 2020, lot 157

清十八世紀 白玉仿古編鐘擺件

巴黎私人舊藏 巴黎佳士得,2020年6月23日,拍品157號

A YELLOW JADE MYTHICAL BEAST, BIXIE 清 黄玉辟邪把件

QING DYNASTY (1644-1911)

3 in. (7.4 cm.) wide

HK\$200,000-300,000

US\$26,000-39,000



PROPERTY OF A HONG KONG COLLECTOR 香港私人珍藏

2966

A RARE HARDSTONE-INSET CELADON JADE MANDARIN DUCK FORM VESSEL AND COVER

QING DYNASTY, 18TH CENTURY

8 % in. (22 cm.) high, box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Sold at Christie's Hong Kong, 20 March 1990, lot 898 Sold at Christie's Hong Kong, 29 September 1992, lot 779

清十八世紀 青白玉嵌硬石魚藻三多紋鴛鴦式蓋瓶

來源:

香港佳士得,1990年3月20日,拍品898號 香港佳士得,1992年9月29日,拍品779號





PROPERTY OF A HONG KONG COLLECTOR 香港私人珍藏

2967

A WHITE JADE 'SHOU AND BATS' CIRCULAR **BOX AND COVER**

QING DYNASTY, 18TH-19TH CENTURY 4 in. (10 cm.) diam.

HK\$200,000-280,000

US\$26,000-36,000

Sold at Sotheby's Hong Kong, 29 April 1992, lot 689

清十八/十九世紀 白玉五福拱壽紋圓盒

香港蘇富比,1992年4月29日,拍品689號



PROPERTY OF A HONG KONG COLLECTOR 香港私人珍藏

2968

A WHITE JADE 'MAGPIE AND PRUNUS' VASE AND COVER

QING DYNASTY (1644-1911)

10 ¾ in. (27 cm.) high

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE

Sold at Christie's Hong Kong, 29 September 1992, lot 735

The flared foot is incised in shallow relief with a four-character Qianlong yuzhi apocryphal mark.

清 白玉喜上梅稍紋獅鈕獅首循環耳蓋瓶

香港佳士得,1992年9月29日,拍品735號 圈足上刻有「乾隆御製」陰文寄托款。



PROPERTY OF A GENTLEMAN 士紳珍藏

2969

A WHITE AND RUSSET JADE 'BUTTERFLY AND MELON' BOX AND COVER

QING DYNASTY, 18TH-19TH CENTURY

3 1/16 in. (7.8 cm.) wide

HK\$150,000-250,000

US\$20,000-32,000

白玉雕瓜瓞綿綿蓋盒

PROPERTY OF A GENTLEMAN 士紳珍藏

2970

A WHITE JADE TWO-PART ARCHAISTIC HANGING TALLY-FORM PENDANT

QING DYNASTY (1644-1911)

9 in. (22.9 cm.) high overall, box

HK\$120,000-200,000

US\$16,000-26,000

The pendant is carved as a locking two-part 'tally', one side is carved with a *yinyang* symbol encircled by eight archaistic characters, the roundel on the reverse with four characters reading *ping ding he fu* ('an amulet wishing peace, stability and harmony').

清 白玉平定合符珮





A FINELY CARVED WHITE JADE CARVING OF A RABBIT

2 % in. (6 cm.) wide

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Sold at Christie's Hong Kong, 27 November 2013, lot 3402

白玉雕兔形把件

來源:

香港佳士得,2013年11月27日,拍品3402號



AN IMPERIAL QINGTIAN SOAPSTONE SEAL

KANGXI PERIOD (1662-1722)

2 1/4 in. (5.6 cm.) high

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

US\$130,000-100,000

PROVENANCE:

Acquired in France in 1990s, by repute

The seal face is carved with a six-character inscription *Yuci Langyinge bao*, 'Treasure of the Langyin Pavilion, imperially bestowed'. The Langyin Pavilion was the name of the studio bestowed by the Kangxi Emperor to his fourth son, Prince Yinzhen, who later became the Yongzheng Emperor.

According to the research by Guo Fuxiang of the Palace Museum, Beijing, the Yongzheng Emperor had around 253 imperial seals, but only 177 of them are included in the *Album of Impressions of the Qing-dynasty Emperors and Empresses' Seals*. 14 of these seals are carved with the same inscription as the present seal, though in different sizes and script styles. Although the present seal is not recorded in the *Album of Impressions of the Qing-dynasty Emperors and Empresses' Seals*, the style of the carving of inscription on the present seal compares favourably to those recorded in the *Album of Impressions of the Qing-dynasty Emperors and Empresses' Seals*.

清康熙 青田石「御賜朗吟閣寶」 郵

來源:

1990年代購於法國(傳)

印文: 御賜朗吟閣寶

款識:尚均;神骨凝秋水,精華映暮云,洞天石髓潤,棐几室光溫。余甸。

此印為雍正皇帝潛邸時期之自用印。朗吟閣位於圓明園中路「天然圖畫」內,是 康熙賜給胤禛的書齋,當時雍正帝還是一個皇子,賜邸圓明園,並未過多參與政 事。雍正皇帝之印璽有多方未曾收錄於《清代帝后璽印譜—雍正卷》中。據故宮 博物院研究館員郭福祥先生研究,雍正皇帝御用寶璽有253方左右,但乾隆元年 對雍正的寶璽進行清理時僅存204方;而《清代帝后璽印譜—雍正卷》中僅著錄 177方,其中160万藏於北京故宮博物院。

此方御賜郎吟閣寶,無論在材質還是印文的篆刻手法上皆十分符合雍正寶璽的特徵。首先此璽印材為青田石,現存北京故宮雍正諸璽中,就有大量的這種青田石素章。其次,此印的印文,無論在篆法上還是刀法上,與故宮博物院所藏雍正寶璽的製作手法皆一致。雍正皇帝一向有一印數刻的慣例,在造辦處檔案上也有著非常明確的記載。在雍正寶藪中有據可查的「御賜郎吟閣寶」璽就有多達4方,且完好保存在北京故宮博物院。綜上所述,此寶璽應為雍正佚失的寶璽之一無認。







(seal impression 印文)



A SMALL TIANHUANG 'LINGZHI' SEAL

MID-QING DYNASTY

1 % in. (3.4 cm.) long, 17g

HK\$60,000-80,000

US\$7,800-10,000

The seal face is carved with a three-character inscription, *De Yue Xuan*, 'Reaching the Moon Studio', possibly a personal seal of Wang Qishu (1728-1800).

清中期 田黃刻靈芝鈕隨形方章 (17克)

印文:得月軒 隨形雕方章,淺浮雕靈芝仙草紋為鈕。印面刻「得月軒」三字朱文,得月軒為汪啟 淑(1728-1800) 別署之一。





(seal face 印面)

(seal impression 印文)



2974 A FURONG SOAPSTONE SEAL

KANGXI PERIOD (1662-1722)

2 ½ in. (5.5 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

The seal face is carved with a six-character inscription reading wu chang ju yu suo hao, 'Things gather around those who appreciate them'. There is a two-character signature reading Shangjun on the side, which is the pseudonym of the legendary carver Zhou Bin, who is thought to have worked during the Kangxi period; and another poetic inscription on the side signed Yu Dian (1655-?), a scholar-official during the Kangxi and Yongzheng periods, known for his calligraphy and writing.

清康熙 芙蓉石夔龍紋博古鈕章

印文:物常聚於所好 款識:尚均

銘文:神骨凝秋水,精華映暮雲;洞天石髓潤,棐幾室光溫。余甸

周彬,字尚均,清康熙時福建漳州人,擅長印鈕雕刻,名重一時。此印材質為舊坑 芙蓉石,其質地瑩腴透澈,所具包漿非歷百年不可為之。形作覆斗式,頂部浮雕淺 刻變龍紋博古鈕,線條流暢婉轉,在廻紋雕刻中的細膩處理,尤為精絶。

余甸,字田生,初名祖訓,字仲敏。福建福清人。於順治十二年(1655年)出生,康熙四十五年(1706年)進士,雍正二年閏四月任山東按察使,十一月被召回,敢於觸怒年羹堯,「直聲滿天下」。官至順天府丞。余甸的書法、文章皆冠絕一時,尤 喜收集硯印。能得此如此佳印,這與其回到福州後,建築「葭湄草堂」,著書其中 有著密不可分的關係。著有《千卷樓集》。







(seal impression 印文)



A CARVED YELLOW JADE 'MAKARA' VASE

QIANLONG PERIOD (1736-1795)

5 13/16 in. (14.9 cm.) high

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

US\$130,000-230,000

PROVENANCE:

Sold at Sotheby's Paris, 15 December 2011, lot 194 Sold at Sotheby's Hong Kong, 8 April 2014, lot 3062

According to Buddhist legend, the *makara* was originally a whale that saved the lives of five hundred drowning merchants at sea, and then sacrificed itself by providing its own body for food to feed the victims. Because of its compassion and sacrifice, both important virtues in Buddhist philosophy, the whale was then immortalized and transformed into a *makara*, characterized by the head of a dragon, the body of a whale with wings and a pearl by its side.

See a remarkable yellow jade vase of this form, exhibited in *Chinese Jade Throughout the Ages*, Victoria and Albert Museum, London, 1975, no. 421, later sold at Sotheby's Hong Kong, 9 October 2007, lot 1210; another similar carved yellow jade example, sold at Christie's Hong Kong, 1 April 1992, lot 1224.

清乾隆 黃玉雕摩羯魚花插

來源:

巴黎蘇富比,2011年12月15日,拍品194號 香港蘇富比,2014年4月8日,拍品3062號

摩竭魚(梵名Makara),本為鯨魚,它為拯救佛教徒往返大海、托送彼岸,最終以其自身肉體供饑民餐食。在佛教經典中以摩竭大魚來比喻菩薩以愛念,縛住眾生,不到圓滿成佛,終不放舍。而龍珠被認為是一種寶珠,表示吉祥安泰和祝頌平安與長壽之意。

比較兩件相似的黃玉雕摩羯魚花插,一件1975年展於倫敦維多利亞及艾伯特博物館,《Chinese Jade Throughout the Ages》,展品編號421,後售於香港蘇富比,2007年10月9日,拍品1210號;另一件黃玉近似例1992年4月1日於香港佳士得拍賣,拍品1224號。





2976 A SMALL YELLOW JADE CARVING OF A FINGER CITRON

QING DYNASTY, 18TH CENTURY

2 ½ in. (6.4 cm.) long

HK\$150,000-200,000

US\$20,000-26,000

清十八世紀 黄玉雕佛手把件



PROPERTY OF A GENTLEMAN 士紳珍藏

2977 A SMALL WHITE JADE CARVING OF A PHOENIX

QING DYNASTY, 18TH CENTURY

2 ½ in. (6.5 cm.) wide, wood stand, box

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE:

A Scottish private collection Sold at Bonhams London, 17 May 2012, lot 82

清十八世紀 白玉鳳銜花卉把件

來源:

蘇格蘭私人舊藏 倫敦邦瀚斯,2012年5月17日,拍品82號 THE PROPERTY OF A GENTLEMAN 士紳珍藏

2978

A WHITE AND RUSSET JADE OPENWORK CIRCULAR PENDANT, *HUAN*

SONG DYNASTY (960-1279)

1 % in. (4.6 cm.) diam.

HK\$280,000-380,000

US\$36,000-49,000

PROVENANCE:

A Hong Kong private collection Sold at Christie's Hong Kong, 30 November 2016, lot 3210

宋 透空龍紋玉環

來源:

香港私人舊藏 香港佳士得,2016年11月30日,拍品3210號



A YELLOW JADE 'CRANE AND PINE' VASE AND COVER

QIANLONG PERIOD (1736-1795)

5 in. (12.6 cm.) high, box

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

US\$110,000-150,000

PROVENANCE:

An English private collection

清乾隆 黄玉鶴壽延年蓋瓶

來源:

英國私人珍藏



AN IMPERIAL PALE CELADON JADE SEAL

QIANLONG PERIOD (1736-1795)

2 1/4 in. (5.7 cm.) high

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

US\$200,000-320,000

PROVENANCE:

Acquired by Prosper Bramaud du Boucheron (1878–1929) while serving as a naval officer on the Yang Tse river in China during the early $20^{\rm th}$ century

Sold at Christie's London, 10 May 2011, lot 88

The present seal is carved from celadon jade with a lion-form finial. The seal face measures 3.9 cm. long, 3.8 cm. wide, and 5.7 cm. high. The seal face is carved with a four-character inscription, *Zhiliang yongzhong*, 'Holding the two extremes and adopting the mean', and was used as a *xianzhang* 'leisure seal' by the Qianlong Emperor, as part of a three-seal set group. 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], Qianlong *juan*, vol. 2, p. 108 (**fig. 1**).

A clear record of this seal is documented in the Qing court catalogues of imperial seals *Qianlong baosou*. According to the same catalogue, the present seal served as the *yajiao* 'ending' seal within a three-seal set, with another *yajiao* seal inscribed with *Guxi tianzi*, 'Emperor at the age of seventy', and a *yinshou* 'opening' seal inscribed with *Jingyi guxiang*, 'Hall of the Silent Attainment of Classic Fragrance'. Since the Qianlong Emperor only began using the *Guxi tianzi* seals from age seventy, the present seal must have been made after the 45th year of this reign (1780).

According to the research of Guo Fuxiang, the leading seal *Jingyi guxiang*, a 'palace seal', is named after the eponymous chamber within the Yuexin Hall on the Qiang Island (Beihai Park today) where the Emperor handled official affairs when he visited the Western Palace Complex. It is not surprising then, to find the inscription on the present seal associated with the political ideology of the Qianlong Emperor.

The inscription *Zhiliang yongzhong* is derived from the chapter of *Zhongyong* 'Doctrine of the Mean', in the *Book of Rites*. It is a fundamental ideology proposed by Confucius for rulers to govern the people. It proposes that rulers should adhere to the doctrine of the Mean, rather than leaning towards extremes, and handle affairs with impartiality and moderation.

The Jingyi guxiang seal was sold at Sotheby's Hong Kong 8 April 2023, lot 3740.

清乾隆青白玉獅鈕「執兩用中」璽

來源:

法國海軍官員Prosper Bramaud du Boucheron (1878–1929)在駐守中國長江時入藏

倫敦佳士得,2011年5月10日,拍品88號

此璺青白玉質,獅鈕,印面縱3.9釐米,寬3.8釐米,通高5.7釐米。印文為陰文「執兩用中」四字,為乾隆皇帝的閑章。此印文收錄於《故宮博物院藏清代帝后璺印譜》,「乾隆卷」,卷二,頁108 (圖一);皇帝閉章具有鮮明的時代風格和個人特點,與皇帝的思想、心理、性格有著極為密切的關係,在一定程度上成為帝王文化的重要載體。此方「執兩用中」璺即是一方體現乾隆皇帝為政思想的閑章、此璺在現藏於北京故宮的《乾隆寶藪》中有明確著錄。根據《乾隆寶藪》,此璺為三方組璺中的一方,作為壓腳章使用,而與其相配的另外兩方為壓腳章「古稀天子」璺和引首章「靜挹古香」璺,表明該組璺是乾隆四十五年(1780年)以後製作的。據郭福祥先生研究得知,作為引首章的「靜挹古香」屬於宮殿璺,其位於現在北海公園瓊島西麓的悅心殿西間內,在乾隆時期曾懸掛有「靜挹古香」的屬額。按照清代宮殿命名的一般方式,這種懸掛有標誌性匾額的殿堂往往會以所懸掛的匾額加以命名,從而能夠使單一建築內部不同開間的空間得到更為詳盡的劃分。

據《國朝宮史》所記載,悅心殿為臨幸視事之所,也就是乾隆時期乾隆皇帝駕臨 西苑時通常的辦公之所。正因為這裏是暫時的理政之所,因此在「理事餘暇」, 擅詩的乾隆皇帝多有詩作呈現。而詩作的內容大都又和當時處理的政事密切關 聯。正因為這裏是臨幸視事之所,因此每當乾隆皇帝於此處理時政時便會不自覺 地將自己的為政方針融於其中,而「執兩用中」可以說是最能體現乾隆皇帝一貫 提倡的中道政治的思想,將其與臨幸視事之所「靜挹古香」結合成為組璽也就是 自然不過了。

按「執兩用中」典出《禮記》〈中庸〉篇「執其兩端,用其中於民」,是孔子提出的統治者治理百姓的基本方法。君主在治國臨民過程中應該謹守中庸之道而不趨極端,處理事物應不偏不倚,掌握適當的分寸。中庸之道成為中國歷代統治者遵循的重要準則之一。在乾隆皇帝的御用璽印中,有關中道政治的印章不少,包括「和順積中」、「執兩用中」、「稱來平施」、「中得天地心」、「用厥中」、「致中含和」、「中和」等,這與他本人對「中道政治」思想的重視並極力推崇不無關係。此方「執兩用中」璽具有相當的代表性。

此外,與此方「執兩用中」 璽同為一組的引首「靜挹古香」 璽曾在2023年4月8日於香港蘇富比拍賣,拍品3740號。將兩方璽對比,無論是材質的狀態、顏色,印鈕的形態、雕刻技法,都相當一致,應該是利用同一塊玉料製作的。





(seal face 印面)



(seal impression 印文)



A WHITE JADE CARVING OF A FINGER CITRON 清十八世紀 白玉佛手擺件

QING DYNASTY, 18TH CENTURY

4 ½ in. (11.5 cm.) high, wood stand, box

HK\$260,000-320,000

US\$34,000-41,000



A TRANSPARENT OLIVE-GREEN GLASS BALUSTER VASE

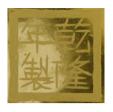
QIANLONG WHEEL-CUT FOUR-CHARACTER MARK WITHIN A SQUARE AND OF THE PERIOD (1736-1795)

8 15/16 in. (22.7 cm.) high, box

HK\$150,000-250,000

US\$20,000-32,000

清乾隆 橄欖綠透明料長頸瓶 方框四字楷書刻款



(mark)



A RARE YELLOW GLASS LOBED BOWL

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

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

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Charlotte Horstmann & Gerald Godfrey Ltd., Hong Kong, 1980

清乾隆 黄料花口盌 雙方框四字楷書刻款

來源:

Charlotte Horstmann & Gerald Godfrey Ltd., 香港, 1980年



(mark)



A RED OVERLAY GLASS 'DRAGON' WASHER

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

8 1/16 in. (20.5 cm.) wide

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Charlotte Horstmann & Gerald Godfrey Ltd., Hong Kong, 1980

清乾隆 白地套紅料龍紋洗 雙方框四字楷書刻款

來源:

Charlotte Horstmann & Gerald Godfrey Ltd., 香港, 1980年



(mark)



2985 AN IMPERIAL INSCRIBED DUAN 'SHIQU' INKSTONE

QIANLONG YUTI MARK AND OF THE PERIOD (1736-1795)

5 ½ in. (14 cm.) square, Japanese wood box

HK\$350,000-450,000

US\$45,000-58,000

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 seal *de chong fu*, 'Virtue within'. The surface is applied with a russet and green lacquer to imitate painted bronze. The imperial poem is recorded in *Qing Gaozong yuzhi shiwen quanji: yuzhishi*, vol. 4, *juan* 82 (**fig. 1**).

The present style of inkstone where the grinding surface is surrounded by an indented ink well is known as *Shiqu*. *Shiqu* was the name of the library in the Han palace Weiyanggong. It is allegedly built by Xiao He (257-193BC) and was constructed with a moat around it, in order to facilitate fire-fighting for the vulnerable books. Several inkstones in the Qing court collection are found in this style, from as early as the Han dynasty to archaistic examples made during the Qianlong period. A Song *'Shiqu'* inkstone made of *chengni* clay in the Palace Museum, Beijing, shares a similar form to the present inkstone, see The Complete Collection of Treasures of the Palace Museum, *The Four Treasures of the Study – Writing Paper and Inkstones*, Hong Kong, 2005, no. 97, pp. 146-147. Compare also to a Duan example of the Qianlong period of this form carved with the same Imperial poem from the Jiansongge collection, sold at Beijing Guardian, 16 May 2010, lot 2412, and a rectangular Duan *shiqu* inkstone of the Qianlong period, sold at Christie's Hong Kong, 28 May 2014, lot 3377 (**fig. 2**).

(A) 是 (B) 是

(underside 底部)

清乾隆 御題端石仿古石渠硯

正方形視堂;周環水渠。除硯面外,刻意作鏽綠色佈滿全器。側面浮雕環耳獸面鋪首,四角為獸面形足。硯底內凹刻「宜子孫」印,底邊環刻乾隆御銘:「石渠唐硯貯西清,趙宋端溪此倣成,雖曰文房聚所好,卻因題句輒慚生。乾隆御題」。 鎸「比德」印。詩句出自《乾隆御製詩集卷八十二》「詠宋端石仿唐石渠硯」 (圖一)。

石渠閣為漢未央宮書閣名,傳為西漢丞相蕭何營建,位於未央宮西北部,因閣下有石為渠導水故名。石渠硯取石渠閣之地理特點而設計,於硯堂四周環水渠作墨池。台北故宮博物院藏有數件早期石渠硯,包括漢甎石渠硯、唐宋澄泥石渠硯等,參閱《西清硯譜古硯特展》台北,1997年,圖版7-10、61。本硯形制與北京故宮博物院藏一乾隆澄泥仿古石渠硯相當接近,見故宮博物院藏文物珍品全集《文房四寶、紙硯》,香港,2005年,圓版97。另比較翦松閣舊藏一件乾隆端石石渠硯,2010年5月16日於北京嘉德拍賣,拍品2412號,其形制與北京故宮博物院該例類似,但所鐫御題詩卻與本硯相同。亦參考一件乾隆御題端石長方形仿古石渠硯,其於2014年5月28日於香港佳士得拍賣,拍品3377號(圖二)。



fig. 1 Qing Gaozong yuzhi shiwen quanji: yuzhishi, vol. 4, juan 82 圖一《乾隆御製詩集卷八十二》「詠宋端石仿唐石渠硯」



fig. 2 Sold at Christie's Hong Kong, 28 May 2014, lot 3377 圖二 香港佳士得, 2014年5月8日, 拍品3377號



AN EMBELLISHED ZITAN CIRCULAR BOX AND 清十八世紀 紫檀嵌實圓蓋盒 COVER

QING DYNASTY, 18TH CENTURY

2 % in. (7.3 cm.) diam., box

HK\$200,000-400,000

US\$26,000-51,000



PROPERTY OF A GENTLEMAN 士紳珍藏

2987 A CARVED CELADON-GLAZED 'PHOENIX' 清康熙 豆青釉刻鳳穿花紋筆筒 **BRUSH POT**

KANGXI PERIOD (1662-1722)

 $6\,\%$ in. (17.4 cm.) diam., zitan stand, box

HK\$200,000-400,000

US\$26,000-51,000



A BAIFURONG SOAPSTONE SEAL

DAOGUANG PERIOD (1820-1850)

2 in. (5.1 cm.) high, box

HK\$850,000-1,000,000

US\$110,000-130,000

LITERATURE:

China Collections, Beijing, May 2019, pp. 72-73

The seal face is carved with an eight-character inscription in relief, reading *Xingyouheng tang shending zhenji*, 'Authentic work appraised by the Hall of Constancy". Hall of Constancy was the hall name of Zai Quan (1794-1854), a grandson of the Emperor Qianlong, and a famous collector during the Daoguang period. One side of the seal also bears an attributed signature of Yuxuan, who was active during the mid-17th century known for his soapstone carvings.

The impression of the present seal can be found on a number of paintings, including Zhao Mengfu's *Preface for Sending Qin Shaozhang to Lin'an* in the Shanghai Museum; an album painted by Shen Zhou in the style of Wu Zhen, recorded in *Shiqu baoji chubian*, vol. 2, pp. 753-754, sold at Beijing Poly, 2013, lot 3727; and an album of twelve leaves by Jiang Tingxi, recorded in *Shiqu baoji chubian*, vol. 2, pp. 763-764, sold at China Guardian, 2012, lot 1685. For the complete list of paintings and publications where the impression seal is found, please refer to www.christies.com.

清道光 白芙蓉石羊鈕印

出版:

《中國收藏》,北京,2019年5月,頁72-73

印文: 行有恒堂審定真跡

款識:玉璿

行有恆堂為載銓(1794-1854)齋名。載銓為乾隆皇帝玄孫,定親王系第五代。 好雅玩,曾專門定制瓷器、紫砂、漆器等,也好收藏字畫。定府為其府邸,行有恆 堂為其齊名。本印為載鈴書書收藏鑒賞常用印。ト海博物館藏趙孟頫《送奉少章 赴臨安薄序》上載銓鈐印九方,其中就有此方「行有恒堂審定真跡」印。本印印 鈕雕伏羊,羊尾左下隸書陰刻「玉璿」二字。玉璿即楊玉璇,為明末清初福建壽 山石雕大家。此印鑒見於以下重要書書:沈周仿吳鎮書一冊十幅,載於故宮博 物院藏《石渠寶笈初編》檢索版第二卷頁753-754,江西美術出版社、故宮出版 社,2012年,2013年12月3日於北京保利拍賣,拍品3727號;蔣廷錫仿宋人筆意 冊十二幅,見故宮博物院藏《石渠寶笈初編》檢索版第二卷頁763,江西美術 出版社、故宮出版社,2012年,2012年5月14日於中國嘉德拍賣,拍品1685號; 清宮舊藏徐邦達題裱邊萬曆乙丑(1625年)陳洪綬作清供圖一軸,2008年5月 23日於北京匡時拍賣,拍品1404號,現藏於上海龍美術館;嘉靖甲午(1534年) 文徵明作廬山飛瀑畫軸,設色紙本,2011年5月23日於北京中漢拍賣,拍品479 號。印文曾收錄於:上海博物館編《中國書畫家印鑒款識》,文物出版社,1987 年12月,頁1259圖7;及鐘銀蘭主編《中國鑒藏家印鑒大全》,江西美術出版 社,2008年7月,頁806。





(seal face 印面)

(seal impression 印文)



AN INSCRIBED SILVER, HARDSTONE AND MOTHER-OF-PEARL INLAID *ZITAN* 'PRUNUS AND BAMBOO' BOX AND COVER

QING DYNASTY, 18TH-19TH CENTURY

6 in. (15.2 cm.) wide

HK\$150,000-250,000

US\$20,000-32,000

The cover is inlaid in silver with a poetic couplet, 'The ageing tree trunks hold the essence of Spring, the sparse branches bloom with jade-like flowers', followed by a seal signed Zhou Zhu.

清十八/十九世紀 紫檀嵌百寶詩文梅竹雙清紋長方蓋盒

銘文: 老幹含春意, 疏枝吐玉花。周柱。



PROPERTY OF A GENTLEMAN 士紳珍藏

2990

AN IRON-RED DECORATED 'SCHOLARS' BRUSH POT

KANGXI PERIOD (1662-1722)

6 15/16 in. (17.7 cm.) diam., wood stand

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

B. F. Edwards Collection, no. 3263 Sold at Christie's New York, 19 September 1996, lot 294 Sold at Christie's Hong Kong, 30 May 2006, lot 1429

清康熙 礬紅西園雅集圖筆筒

來源:

B. F. Edwards舊藏, 3263號 紐約佳士得, 1996年9月19日, 拍品294號 香港佳士得, 2006年5月30日, 拍品1429號



AN IMPERIAL SHOUSHAN 'QILIN' SEAL

QIANLONG PERIOD (1736-1795)

1 ¾ in. (4.2 cm.) high

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

US\$110,000-150,000

The seal face is carved on the seal face with a seven-character inscription in relief reading *Binfeng wuyi nianminyi*, 'Thinking of the people, whom we rely on'.

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], Qianlong *juan*, vol. 1, p. 41 (**fig. 1**), Jiaqing *juan*, p. 75, and Daoguang *juan*, p. 67.

The impression of the present seal can be found on the preface of the *Tilling* and *Weaving* album painted by Chen Mei, and the 'Rearing silkworms' leaf from this album (**fig. 2**).



(seal face 印面)



(seal impression 印文)

清乾隆 壽山石「豳風無逸念民依」 璽

印章在清宮中是重要的文房用品,與帝后的日常文化生活密切相關。在各類宮廷文物中皆能見到皇帝璽印的蹤影,成為宮廷收藏的重要鑑別依據。特別是乾隆皇帝,他一生製作了大量寶璽,既用於御筆書畫的鈴蓋,也用於書畫和典籍的鑒藏標識,成為這一時期宮廷文化繁盛的重要證明。

此璽壽山石質,麒麟鈕,印面縱3.1釐米,寬3釐米,通高4.2釐米。印文為陽文「豳風無逸念民依」七字,為皇帝閑章。乾隆的閑章引文,往往引經據典。「豳風」為《詩經》中的一個篇章,描述了豳國(今陝西省彬縣一帶)的風土民情為主題,描繪了農民的辛勞、愁苦和對生活的思考。「無逸」出自《詩經》,屬於「小雅」部分,描述了人們的生活狀態,強調了努力奮鬥、不懈怠的精神態度。「無逸念民依」則表達了乾隆皇帝對人民的關心。「無逸」意味著不懈怠、不鬆懶;「念民」表示皇帝對人民的牽掛和思念;「依」則強調了皇帝對人民的依賴和支持。此即文體現了乾隆皇帝對於自己的鞭策,及想肅立的統治者的形象。

此印文收錄於《故宮博物院藏清代帝后璽印譜》,「乾隆卷」,卷一,頁41(圖一) ;「嘉慶卷」,頁75;及「道光卷」,頁67。陳枚繪《耕織圖》引文及「浴蠶」頁(圖 二)皆鈴有此方印。



fig. 1



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



PROPERTY OF A GENTLEMAN 士紳珍藏

2992

A BLUE AND WHITE 'LANDSCAPE' BRUSH POT

KANGXI PERIOD (1662-1722)

7 in. (17.8 cm.) diam., zitan stand, box

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE:

Sold at Christie's New York, 22 March 2007, lot 326

清康熙 青花山水人物圖筆筒

來源:

紐約佳士得,2007年3月22日,拍品326號



AN IMPERIAL GILT-DECORATED AND INSCRIBED 'DRAGON' INK CAKE

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

14 ¾ in. (37.6 cm.) long

HK\$350,000-550,000

US\$45,000-71,000

PROVENANCE:

An Asian family collection, acquired in San Francisco in 1970s and thence by descent within the family Sold at Christie's Hong Kong, 1 June 2016, lot 3209

The centre of the underside of the present ink cake is inscribed in relief with eight characters in seal script reading 'When clouds billow and rain falls, peace and harmony are bestowed upon all kingdoms'. The right end is incised and gilt with a Qianlong reign mark; the left end with the characters *Yangxing dian zhencang*, 'Collection of the Yangxing Hall'. One narrow side of the ink cake is further inscribed and gilt with the characters *yumo*, 'Imperial ink cake'.

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

來源:

亞洲家族舊藏,1970年代購於三藩市,後於家族中流傳香港佳士得,2016年6月1日,拍品3209號





(two views 兩面)

A BRIDAL SUITE OF JADEITE 'PHOENIX AND PEONY' JEWELL RY

The custom-made lot includes a pair of earrings, a necklace, a brooch, a bracelet and a ring, set with variously-cut diamonds and white gold.

Necklace: 10 ¾ in. (27 cm.) long, presentation wood box (6)

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Presented to the current owner as a wedding gift, Hong Kong, 1960s

It is customary for the groom's family to present a suite of gold jewellry as a betrothal gift to the bride, expressing their heartfelt welcome of the bride into the family. This wedding jewellry also serves as a dowry and can indicate the social and affluence status of the family.

The current lot is a suite of jadeite jewelry of matched emerald green tone custom ordered by the groom's parents as a wedding gift, its composition is known as 'Four Pieces', with an additional brooch. The combination of the phoenix and flower motifs represent beauty, prosperity and happiness for the bride. The presentation wood box is further carved with two confronting phoenixes above a lotus, with a sealed red envelop attached to the bottom of the box. Together as a set, the lot symbolises genuine wishes and blessings for the newlyweds to have a happy, prosperous and fertile marriage.

The result of jadeite testing (certificate no. SJ226526; 10 October 2023) from Hong Kong Jade & Stone Laboratory Limited shows the central floral pendant of the necklace is natural jadeite.

翠玉鳳凰首飾套裝

來源:

作爲聘禮贈予現任藏家,香港,1960年代

依照傳統婚禮習俗,新郎家人會送給新娘一套黃金首飾作為聘禮,表達歡迎。 此類婚禮首飾亦可作為嫁妝,代表其家庭之社會及財富地位。

本拍品為特別訂製之翡翠首飾套裝,作為結婚禮物,其耳環、項鍊、手環及戒指之組合俗稱「四點金」,另附一枚胸針。鳳凰與花卉紋式的結合代表新娘的美貌、富足與幸福。所帶木盒上雕有一對相望的鳳凰,下為一朵蓮花,盒子底部附一未開封之紅包。此拍品充分象徵對新婚夫婦婚姻幸福美滿、子孫昌盛的誠摯祝福。

本拍品項鍊的中心花形珮經香港玉石鑑定中心之翡翠鑑定(證書號碼SJ226526;2023年10月10日),證實為天然翡翠。



(presentation wood box)



•2995

A JADEITE 'LOTUS POD AND BOY' GROUP

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

HK\$100,000-150,000

US\$13,000-19,000

A boy (zi) with a lotus (lian) represents the wish $liansheng\ guizi$, 'May you have the continuous birth of distinguished sons.'

翠玉雕連生貴子擺件

蓮花與男孩的紋飾或造型寓意「連生貴子」的祝願。



2996 A CARVED BAMBOO 'FIGURAL' BRUSH POT

QING DYNASTY, 17TH-18TH CENTURY

6 1/4 in. (15.6 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

The present brush pot is carved in varying layers of reliefs with a continuous scene depicting a scholar crossing a bridge with his young attendant carrying a *qin*, to visit a friend. The carver ingeniously presents the mouth rim as layers of rocks, which serves as the rocky backdrop of the entire scene. Similar treatment is found another bamboo brush pot carved with the scene of red cliff from the collection of Ye Gongchuo, which is illustrated by Wang Shixiang, *Zhuke jianshang*, Taipei, 1997, no. 33.

清十七/十八世紀 竹雕携琴訪友圖筆筒

筆筒一體成形。筒身外壁以去地浮雕呈現携琴訪友之題材。雕刻生動,刀法深峻,口沿以巨岩過渡的表現手法尤其罕見,近似例可參考於葉恭綽先生舊藏一件竹雕赤壁賦筆筒,載於王世襄編《竹刻鑒賞》,台北,1997年,圖版33號。



(top view 頂部)







2997 A SET OF FOUR IRON 'FLOWERS OF THE FOUR 民國 四季花鳥圖掛屏一套四件

SEASONS' FRAMED PANELS

REPUBLIC PERIOD

32 ¼ in. (82 cm.) long (4)

HK\$300,000-500,000 US\$39,000-64,000





A LARGE PARCEL-GILT-BRONZE CENSER AND COVER

QING DYNASTY, 17TH CENTURY

12~% in. (31.5 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

The base is cast with a Xuande six-character mark.

PROVENANCE:

Sold at Christie's London, 18 June 2002, lot 115

清十七世紀 局部鎏金龍鳳海水獸紋銅香爐

款識:「大明宣德年製」鑄款

來源:

倫敦佳士得,2002年6月18日,拍品115號



(mark)



(another view 另一面)



GEMS OF 17TH CENTURY PORCELAIN FROM THE COLLECTION OF SIR MICHAEL BUTLER GCMG (PART II)

Rosemary Scott, Independent Scholar

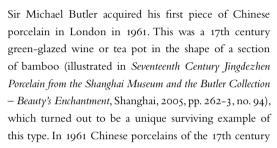
This is the second sale of 17th century porcelains from the remarkable collection of the late Sir Michael Butler to be held by Christie's Hong

Kong – the first sale in 2022 having engendered huge enthusiasm amongst collectors. Sir Michael Butler (1927-2013) is known as one of the last of the important 20th century British collectors of Chinese ceramics. He also had a very distinguished career in the British Foreign Office, which he joined in 1950, serving not only in London, but in Baghdad, Paris, Geneva, Washington, and Brussels. In 1975 he was awarded CMG (Commander of the Order of St. Michael and St. George) by Her Majesty Queen Elizabeth II. In 1980 he was elevated to Knight Commander (KCMG), while in 1984 Sir Michael was

further awarded the highest rank of this order, GCMG (Knight Grand Cross of the Order of St. Michael and St. George). In 1985 he retired

from the Foreign Office and applied himself to a number of advisory roles and directorships. In the same year, Sir Michael became deputy

chairman of the Board of Trustees of the Victoria and Albert Museum, a role he occupied until 1997.



were a misunderstood and under-researched group compared to those of the 16th and 18th centuries. However, during the last quarter of the



巴特勒家族珍藏十七世紀瓷器-第二部分

蘇玫瑰 (獨立學者)

是次拍賣為邁克爾·巴特勒爵士珍藏之十七世紀瓷器的第二部分,首批藏品於2022年在香港佳士得創下拍賣佳績,競投激烈。在庋藏中國陶瓷的最後一批二十世紀英國鑒藏家之中,邁克爾·巴特勒爵士(1927-2013年)堪稱中流砥柱。他於1950年加入英國外交部,除了在倫敦履行職務,更先後派駐巴格達、巴黎、日內瓦、華盛頓與布魯塞爾,任內卓有建樹。1975年,他獲英女王伊麗莎白二世頒授聖米迦勒及聖喬治同胞勳章(CMG),1980年擢升二等勳爵(KCMG),1984年終獲封一等勳爵(GCMG),即同一勳銜的最高級別。1985年,他自外交部榮休,其後出任多家機構的顧問或董事。同年,巴特勒爵士應邀擔任維多利亞與亞伯特博物館信託委員會副主席,並一直履行該職至1997年為止。

1961年,巴特勒爵士在倫敦購入其首件中國瓷器珍藏。這是一件十七世紀青釉竹節式酒壺或茶壺,圖見《上海博物館與英國巴特勒家族所藏十七世紀景德鎮瓷器》頁262-3編號94(上海:2005),後經證實為近似例中的傳世孤品。於1961年,十七世紀中國瓷器相對於十六、十八世紀的製品而言,仍是一個誤解重重且研究匱乏的領域。然而,二十世紀最後二十五年及二十一世紀頭十年內,巴特勒爵士聯同西方學者 —— 如麥德理(Margaret Medley)、柯麗婭(Julia Curtis)和利斯芬(Stephen Little)——及中國陶瓷專家汪慶正先生,銳意就此撥亂反正、拾遺補闕,終為十七世紀中國瓷器創立了一個縝密嚴謹、條分縷析的理論框架。







Lot 3012 拍品3012號



Lot 3013 拍品3013號



Lot 3018 拍品3018號



Lot 3009 拍品3009號

20th and first decade of the 21st century, Sir Michael, together with scholars such as Margaret Medley, Julia Curtis and Stephen Little, in the West, and Wang Qingzheng in China, sought to redress this imbalance, creating an informed and structured approach to 17th century porcelains.

Chinese porcelains of the 17th century, encompassing the late Ming and early Qing periods, remained the primary focus of Sir Michael's long collecting career. Study of his collecting history by the current generation is greatly facilitated by the fact that from 1965 he kept a record of his purchases and disposals in a carefully annotated ledger. In 2021 key information from these ledgers, along with much additional research and biographical detail, was incorporated into the excellent catalogue raisonné of his collection published by Sir Michael's younger daughter Katharine Butler and the scholar Teresa Canepa (T. Canepa

and K. Butler, Leaping the Dragon Gate, London, 2021).

The current catalogue offers a second selection of pieces from Sir Michael's collection, and covers the period from the Ming dynasty Tianqi reign (1621-27) through the Qing dynasty Kangxi reign (1662-1722). The large blue and white dish with flattened rim (lot 3048) provides a rare example of a high-quality porcelain vessel with genuine, well-written, Tianqi six-character mark. Its interior decoration of a basket of flowers, while seen in the Wanli reign, is rare among Tianqi porcelains. The sale also includes an interesting group of ko-sometsuke wares dating to the Tianqi reign. These were created by the Chinese potters especially to cater to the tastes of Japanese tea masters, and hence are often known in the West by their Japanese names. The majority of the ko-sometsuke (old blue and white) porcelains in Sir Michael's collection are small dishes (for example lot 3012, 3013 and 3018), which would have been used for

綜觀巴特勒爵士漫長的收藏之旅,十七世紀中國瓷器 (涵蓋明末清初)始終是其庋藏的重中之重。自1965年起,他特地編制了一份註解甚詳的購藏與處置明細,對於研究 其收藏史的當代學者來說,不啻如虎添翼。當中所含的重要資訊,以及大量的輔助研究及源流始末,皆收錄於巴特勒爵士小女兒巴芙蓮(Katharine Butler)及學者甘淑美(Teresa Canepa)為巴特勒珍藏出版的精采圖錄,此書圖文並茂,就此可參見二人合著的《鯉躍龍門》(倫敦:2021)。

本季呈獻自明天啟(1621-27年)至清康熙(1662-1722年)年間之藏瓷。以一珍罕的青花花籃紋盆(拍品3048號)為例,底部所施「大明天啟年製」款識端正,為該時期上等瓷

器之典範;盆內所繪的花籃紋飾雖常見於萬曆年間的瓷器,在天啟瓷器中卻實屬罕見。是次拍賣尚有一組大異其趣的天啟「古染付」,由窯工專門為日本茶師所製,因此以其日文名稱為西方所熟知。巴特勒爵士所藏絕大部分的「古染付」(如拍品3012、3013、3018號)應原為懷石料理中所使用的小型膳食器,屬茶道必不可缺的一部分。此外,本季亦將呈獻若干天啟及崇禎(1621-44年)年間的釉上彩瓷作品(即「古赤繪」),主要依據日本茶人之喜好所燒製,也為懷石料理用器。這類十七世紀燒造的瓷器(如拍品3009和3026號)不僅於日本茶道中至關重要,更成為二十一世紀上半葉學術界的焦點。



Lot 3016 拍品3016號



Lot 3030 拍品3030號



Lot 3042 拍品3042號



Lot 3035 拍品3035號

the kaiseki food, which formed part of the formal tea ceremony. Another group of porcelains designed to appeal to the tastes of Japanese tea connoisseurs are the enamelled pieces known as ko-aka-e (old red-painted) dating to the Tianqi and Chongzhen (1621-44) reigns. These are also predominantly small kaiseki dishes (for example lot 3009 and 3016). These 17th century porcelains, made to fulfill important roles in the Japanese tea ceremony have become a focus of academic attention in the first quarter of the 21st century.

The sale includes a number of porcelains skilfully decorated with scenes of figures in landscape, which can be identified as coming from Chinese legend, history, or literature. Dating to the Chongzhen reign is an ovoid jar (lot 3030), on which four of the Eight Daoist Immortals are shown seated on the ground beside a globular vessel from which steam or smoke rises. A double-gourd-shaped vase (lot 3042), also from the Chongzhen reign, is particularly skilfully painted with the story

of Grand Chancellor Bing Ji and the panting buffalo. When travelling through an area of heavy fighting, Bing Ji did not stop, but when he came across a farmer with an ox that was clearly tired and panting, he stopped to ask if they had walked far. On hearing that they had not, he determined that the ox was exhausted because of the heat, and, as it was still only spring, this indicated an unusual weather pattern that might have a serious effect on agricultural production.

Among the pieces dated to the Shunzhi reign (1644-61) are more porcelains decorated with identifiable figures in landscape. An enamelled saucer dish (lot 3035) has been painted with a design of the Eight Daoist Immortals on a rocky terrace, which is being approached by Shoulao, the Star God of Longevity, riding on a cloud. On its base this saucer dish bears the inscription *mu fu jia qi* (Fine vessel for the Mu Family). One of the oveglaze enamelled bowls (lot 3029) from the Shunzhi reign depicts a scene from one of the most popular

是次拍品瓷器的紋飾主題包羅萬象,多源自中國神話、民間傳說及歷史文學典故。證諸一崇禎青花四仙圖罐(拍品3030號),罐腹描繪了八仙中四仙圍坐於火塘邊,周圍薄霧繚繞。另一崇禎青花葫蘆瓶(拍品3042號),生動描繪了「内吉問牛」之典故。傳西漢宰相丙吉擔憂民生之疾苦而至民間考察,然而經過鬥毆群眾卻沒有出手制止;見到步履蹣跚、氣喘吁吁的牛時,卻急切地詢問情況。原因是時值春天,天氣尚未酷熱,若牛是因為天氣之異常而喘氣不順,則農事必然會受到影響,恐會殃及民生大事。

清順治(公元1644-61年)年間瓷器多件繪人物故事圖。如一五彩八仙獻壽盤(拍品3035號),壽老騰祥雲與八仙同赴壽宴,盤底書「穆府佳器」款。另一順治五彩盌(拍品3039號)則描繪中國文學名著《西廂記》中的一幕。女主人公相國小姐崔鶯鶯與侍女紅娘在赴約情人張勝的途中,於柳樹下眺望著池塘。盌內詩文擷取於原著:「嫩綠池塘藏睡鴨,自然幽雅,淡黃楊柳帶棲鴉。」(鴨子躲在嫩綠的池塘中酣睡,自然而優雅,烏鴉棲息在淡黃色的柳樹上。)







Lot 3051 拍品3051號



Lot 3040 拍品3040號



Lot 3008 拍品3008號

literary sources Xixiang ji (Romance of the Western Chamber). The decoration depicts the heroine of the story, Cui YingYing, with her maid, Hongniang, standing beneath a willow tree, looking out over a pond. They are on their way to meet Yingying's lover, Zhang Sheng. The two-line inscription comes from the Xixiang ji and reads: Nenlv chitang cangshuiya, ziran youya, danhuang yangliu daiqiya (The ducks are sleeping, hiding on the green pond, natural and elegant, the crows are roosting in the pale yellow willows).

Literary allusions can also be found on a number of the Kangxi porcelains in the current sale. For example, a large gilt-decorated famille verte dish is painted with characters from the famous novel 'The Water Margin', the base is inscribed with a Kangxi six-character mark (lot 3051). Like the literati of the 17th century, Sir Michael was fascinated by depictions of the *Ode to the Red Cliff* by the Song dynasty literatus Su Shi (1037–1101, also known as Su Dongpo). The poem

describes a trip that Su Shi made with some friends in 1082 to visit the Red Cliff, which had been the location for an epic naval battle at the end of the Han dynasty in the winter of AD 208. Depictions of the event as well as the poem itself can be seen on the handsome square-section vase in the current sale (lot 3040). A particularly fine Kangxi brush pot (lot 3008) combines exceptional painting with poetic inscriptions. The brush pot has been painted in the style of the famous Song dynasty painter, calligrapher and poet Mi Fu (1051–1107) with soft washes of blue apparently applied as dots with a wet, flat brush. The effect created is of a misty river landscape, through which wild geese fly in formation into the distance. Two poems are inscribed, like a colophon on the other side of the brush pot – they reflect on autumn on the river and the flight of the wild geese. This is a piece to delight the heart of a literatus from any century.

清康熙年間之作品有部分主題取自古典文學。舉一五彩描金水滸傳人物圖盤(拍品3051號)為例,此盤尺寸碩大,人物描繪生動,五彩繽紛鮮麗,盤底書康熙六字楷書款,屬難得一見之佳作。如同十七世紀的文人高士,巴特勒爵士對宋代文學家蘇軾(又名蘇東坡,1037-1101年)的名篇《赤壁賦》無比著迷。賦中描述蘇軾於1082年與友人同遊赤壁之旅記。公元208年冬,漢代大規模水上戰役「赤壁之戰」便是在此上演。青花「赤壁賦」四方棒槌瓶(拍品3040號)外壁便繪

《赤壁賦》全文及相關場景。此外,另一件青花秋雁山水圖筆筒(拍品3008號)更是效仿了中國書畫形制,以宋代明書畫家米黻(1051-1107年)所創之「米點皺」,繪平沙落雁、瀟湘夜雨兩圖,並各帶跋尾,將文人山水畫之意境發揮的淋漓盡致。此筆筒必讓跨世紀之雅士為之傾心。

A BLUE AND WHITE 'THREE FRIENDS OF WINTER' SLEEVE VASE

SHUNZHI PERIOD (1644-1661)

The vase is inscribed with a poem illustrated in the scene.

18 ¾ in. (47.5 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

China Institute Gallery, New York, *Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives*, 22 April- 5 August 1995

Shanghai Museum, Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment, 1 December 2005-28 February 2006

LITERATURE

Sir M. Butler, 'The Butler Family collection – Supplement to the 1990 Catalogue', *Collections Baur*, no. 58, Autumn-Winter 1994, pp. 5-64, pl. 12

J. B. Curtis, Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives, New York, 1995, pp. 116–117, no. 45 Sir M. Butler and Q. Wang, Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment, Shanghai, 2006, pp. 136–137, no. 34

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 298, pl. III.3.45a, b

'After the tragic demise of the Ming dynasty, survivors of the Ming became obedient subjects to the Qing rulers, although their loyalty to the former ruler remained and prompted them to express their despair and resignation through tangible forms. The painting on this brush pot depicts the 'Three Friends of Winter', a symbol of uprightness amidst hardship, while the poem, composed by the Sothern-Song female poet Zhu Shuzhen, praises martyrs and solitary heroes. All the same time, the inscription Xixintang zhi, 'Made by the Hall of Following the Current', convey submission to the new authority. A feeling of personal and collective remorse, is probably a perennial theme found among many throughout dynasties.'

Dai Dai

「經歷了明清鼎革之際的惨烈戰爭,前朝的遺民成為後朝的順民,心中的耿直化為訂制的器物,為後世展現當世的不甘與無奈。青花宋竹梅歲寒三友圖,獨配以三友中詠直竹的詩,經南宋初年的女詩人朱淑真之口,歌頌忠臣烈女,孤勇者吾獨往之的心意,然"襲新堂製"的落款,卻又表達著對新皇權的順從。個人、家族在歷史潮流中的一抹遺憾,古今大概皆然吧。」

戴岱

清順治 青花歳寒三友詩文圖筒瓶

詩文:

勁直忠臣節,清高烈女心。 四時同一色,霜雪不能侵。 襲新堂製

來源:

巴特勒家族珍藏,英國

展覽:

華美協進社藝廊, 紐約, 《Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives》, 1995年 4月22日-8月5日

上海博物館,《上海博物館與英國巴特勒家族所藏十七世紀 景德鎭瓷器》,2005年12月1日至2006年2月28日

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巴特勒爵士, 'The Butler Family collection - Supplement to the 1990 Catalogue', 《Collections Baur》, 卷58, 1994年秋冬季刊, 頁5-64, 圖版12

J. B. Curtis,《Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives》,紐約,1995年, 頁116—117,編號45

巴特勒爵士與汪慶正合著,《上海博物館與英國巴特勒家族所藏十七世紀景德鎭瓷器》,2006年,頁136-137,編號34 甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾,巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁298,圖版III.3.45a, b



(another view 另一面)







PROPERTY FROM THE BUTLER FAMILY COLLECTION 巴特勒家族珍藏

3000

AN ENAMELLED PETAL-MOULDED 'FIGURAL' DISH

TIANQI PERIOD (1621-1627)

7 % in. (19.5 cm.) diam.

HK\$20,000-30,000

US\$2,600-3,900

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 153, pl. III.1.238

明天啟 五彩模印騎驢訪友圖蓮瓣盤

來源:

巴特勒家族珍藏,英國

出版:

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁153,圖版III.1.238

PROPERTY FROM THE BUTLER FAMILY COLLECTION 巴特勒家族珍藏

3001

AN ENAMELLED 'INSECT AND PLANT' BOWL

TIANQI PERIOD (1621-1627)

The base is inscribed with an apocryphal Chenghua six-character mark. 5 % in. (14.7 cm.) diam.

HK\$10,000-15,000

US\$1,300-1,900

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 152, pl. III.1.232

明天啟 五彩蘭草紋盌

底施「大明成化年製」寄托款。

來源:

巴特勒家族珍藏,英國

出版:

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏 十七世紀中國瓷》,倫敦,2021年,頁152,圖版III.1.232

A SMALL BLUE AND WHITE 'MASTER OF THE ROCKS' SHALLOW DISH

SHUNZHI-KANGXI PERIOD (1644-1722)

6 ½ in. (16.5 cm.) diam.

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

The Butler Family Collection, UK

EVILIBITED

Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

LITERATURE:

Sir M. Butler, M. Medley and S. Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, Virginia, 1990, p. 139, no. 88

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 297, pl. III.3.44a, b

清順治/康熙 青花山水寒江獨釣圖盤

來源:

巴特勒家族珍藏,英國

展覽:

美國12家博物館巡展,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,1990年

出版:

巴特勒爵士、M. Medley 及S. Little合著,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,亞歷山大,維吉尼亞州,1990年,頁139,編號88

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PROPERTY FROM THE BUTLER FAMILY COLLECTION 巴特勒家族珍藏

3003

A BLUE AND WHITE 'PHOENIX AND PEONY' SHALLOW BOWL

KANGXI PERIOD (1662-1722)

The base is inscribed with a six-character inscription reading *tong meiruyu zhenwan*, 'precious object as beautiful as jade'.

5 % in. (15 cm.) diam.

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 378, pl. III.4.12a, b

清康熙 青花鳳穿牡丹紋盌

底款: 「同美如玉珍玩」

來源:

巴特勒家族珍藏,英國

出版:

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁378,圖版III.4.12a,b



3004

AN INCISED WHITE-GLAZED 'FLOWER AND INSECT' OVOID JAR

SHUNZHI PERIOD (1644-1661)

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

HK\$15,000-20,000

US\$2,000-2,600

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 500, pl. III.5.5a, b

清順治 白釉刻花卉蟲草紋小罐

來源:

巴特勒家族珍藏,英國

出版

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁500,圖版III.5.5a,b



AN ENAMELLED 'EAGLE AND PINE TREE' FOLIATE DISH

CHONGZHEN PERIOD (1628-1644)

The base is inscribed with a character reading fu, 'fortune'.

5 % in. (14.4 cm.) diam.

HK\$6,000-8,000

US\$780-1,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

LITERATURE:

Sir M. Butler, M. Medley and S. Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, Virginia, 1990, p. 70, no. 32

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 157, pl. III.1.277

明崇禎 五彩松鷹圖花口盤

底款: 「福」

來源:

巴特勒家族珍藏,英國

展覽

美國12家博物館巡展,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,1990年

出版:

巴特勒爵士、M. Medley 及S. Little合著,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,亞歷山大,維吉尼亞州,1990年,頁70,編號32

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3006

A CARVED UNDERGLAZE-BLUE, COPPER-RED AND CELADON-GLAZED 'LANDSCAPE' JAR

KANGXI PERIOD (1662-1722)

13 ¾ in. (34.7 cm.) high

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 488, pl. III.4.198

清康熙 釉裏三色刻通景山水圖罐

來源:

巴特勒家族珍藏,英國

出版:

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁488,圖版III.4.198



3007

A BLUE AND WHITE 'LANDSCAPE' 'PHOENIX TAIL' VASE

KANGXI PERIOD (1662-1722)

The base is inscribed with an apocryphal Chenghua six-character mark. 15 $\frac{1}{2}$ in. (39.2 cm.) high

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

LITERATURE:

Sir M. Butler, M. Medley and S. Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, Virginia, 1990, p. 170, no. 116

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 460, pl. III.4.132

清康熙 青花通景山水圖鳳尾尊

底施「大明成化年製」寄托款。

來源:

巴特勒家族珍藏,英國

展覽:

美國12家博物館巡展,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,1990年

班胎.

巴特勒爵士、M. Medley 及S. Little合著,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,亞歷山大,維吉尼亞州,1990年,頁170,編號116 甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁460,圖版III.4.132



A LARGE BLUE AND WHITE 'WILD GEESE AND LANDSCAPE' BRUSH POT

KANGXI PERIOD (1662-1722)

The brush pot is inscribed with two poems describing each scene, and the base has an apocryphal Chenghua six-character mark.

7 % in. (18.8 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

China Institute Gallery, New York, Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives, 22 April- 5 August 1995

LITERATURE

Sir M. Butler, 'The Butler Family collection – Supplement to the 1990 Catalogue', *Collections Baur*, no. 58, Autumn-Winter 1994, pp. 5-64, pl. 24

J. B. Curtis, Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives, New York, 1995, pp. 80–81, no. 24 T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 457, pl. III.4.126a-d

清康熙 青花秋雁山水詩文圖筆筒

詩文:

天地著烟霞,漠漠平沙,幾行征雁晚風斜。 寫出一天秋色意,飛過平沙。 攻玉山人

落日大江横,水闊雲平。 豈知雲目縱無情,無地釀成秋夜雨,滴破殘更。 佳子

底施「大明成化年製」寄托款。

來源:

巴特勒家族珍藏,英國

展覽:

華美協進社藝廊, 紐約, 《Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives》, 1995年 4月22日-8月5日

出版:

巴特勒爵士, 'The Butler Family collection - Supplement to the 1990 Catalogue', 《Collections Baur》, 卷58, 1994年秋冬季刊, 頁5-64, 圖版24

J. B. Curtis,《Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives》,紐約,1995年, 頁80-81,編號24

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏 十七世紀中國瓷》,倫敦,2021年,頁457,圖版III.4.126a-d



(another view 另一面)



3009

AN UNDERGLAZE-BLUE AND ENAMELLED 'RIVERSCAPE' DEEP CANTED SQUARE DISH

CHONGZHEN PERIOD (1628-1644)

6 ½ in. (16.5 cm.) square

HK\$6,000-8,000

US\$780-1,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683:* A Selection from the Michael Butler Collection, 1986

LITERATURE

M. Butler, B. Harrisson, and Princessehof Museum, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, Leeuwarden, Netherlands, 1986, p. 40, no. 37 T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 155, pl. III.1.256

明崇禎 青花五彩泛舟賞月圖委角方盤

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620—1683: A Selection from the Michael Butler Collection》, 1986年

出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著,《Chinese Porcelain: The Transitional Period 1620—1683: A Selection from the Michael Butler Collection》,荷蘭吕伐登,1986年,頁40,編號37 甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁155,圖版III.1.256



PROPERTY FROM THE BUTLER FAMILY COLLECTION 巴特勒家族珍藏

3010

AN ENAMELLED 'MANDARIN DUCK' DISH

SHUNZHI-KANGXI PERIOD (1644-1722)

6 ¾ in. (17 cm.) diam.

HK\$15,000-25,000

US\$2,000-3,200

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

LITERATURE

Sir M. Butler, M. Medley and S. Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, Virginia, 1990, p. 132, no. 82

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 487, pl. III.4.192

清順治/康熙 五彩過墻鴛鴦戲水圖盤

來源:

巴特勒家族珍藏,英國

展覽:

美國12家博物館巡展,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,1990年

出版:

巴特勒爵士、M. Medley 及S. Little合著,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,亞歷山大,維吉尼亞州,1990年,頁132,編號82

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁487,圖版III.4.192



3011

A BLUE AND WHITE 'BIRDS AND CHRYSANTHEMUM' BALUSTER JAR

SHUNZHI PERIOD (1644-1661)

9 % in. (23.9 cm.) high

HK\$80,000-100,000

US\$11,000-13,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683:* A Selection from the Michael Butler Collection, 1986

LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, Leeuwarden, Netherlands, 1986, p. 84, no. 101 T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 308, pl. III.3.58

清順治 青花洞石竹菊鳥紋罐

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620–1683: A Selection from the Michael Butler Collection》, 1986年

出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著,《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》,荷蘭吕伐登,1986年,頁84,編號101 甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁308,圖版III.3.58



A BLUE AND WHITE 'HARE AND LINGZHI' DISH

TIANQI PERIOD (1621-1627)

8 ¼ in. (20.8 cm.) diam.

HK\$8,000-12,000

US\$1,100-1,500

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683:* A Selection from the Michael Butler Collection, 1986

LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, Leeuwarden, Netherlands, 1986, p. 29, no. 17 T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 150, pl. III.1.201

明天啟 青花兔啣靈芝紋盤

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620–1683: A Selection from the Michael Butler Collection》, 1986年

出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著,《Chinese Porcelain: The Transitional Period 1620—1683: A Selection from the Michael Butler Collection》,荷蘭吕伐登,1986年,頁29,編號17 甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁150,圖版III.1.201



A BLUE AND WHITE 'HARE AND TRIGRAMS' OCTAGONAL DISH

TIANQI PERIOD (1621-1627)

8 1/8 in. (20.5 cm.) diam.

HK\$7,000-10,000

US\$900-1,300

PROVENANCE:

The Butler Family Collection, UK

EVHIBITED

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683:* A Selection from the Michael Butler Collection, 1986

LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, Leeuwarden, Netherlands, 1986, p. 27, no. 14 T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 147, pl. III.1.156

明天啟 青花白兔八卦紋八方盤

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》, 1986年

出版:

M·巴特勒 B. Harrisson及公主庭院陶瓷博物館合著,《Chinese Porcelain: The Transitional Period 1620—1683: A Selection from the Michael Butler Collection》,荷蘭吕伐登,1986年,頁27,編號14 甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁147,圖版III. 1.156



3014

A BLUE AND WHITE 'SCHOLAR AND BOY'

TIANQI PERIOD (1621-1627)

6 in. (15 cm.) diam.

HK\$5,000-8,000

US\$650-1,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, pp. 100–101, pl. III.1.54

明天啟 青花高士山水圖折沿盤

來源:

巴特勒家族珍藏,英國

出版:

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁100-101,圖版III.1.54

PROPERTY FROM THE BUTLER FAMILY COLLECTION 巴特勒家族珍藏

3015

A BLUE AND WHITE 'BIRD AND BUTTERFLY' SAUCER DISH

TIANQI PERIOD (1621-1627)

6 1/8 in. (15.5 cm.) diam.

HK\$6,000-8,000

US\$780-1,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 147, pl. III.1.161

明天啟 青花蝶鳥圖盤

來源:

巴特勒家族珍藏,英國

出版:

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁147,圖版III.1.161





AN ENAMELLED 'IMMORTAL AND CRANES' DISH

CHONGZHEN PERIOD (1628-1644)

The base is inscribed with a four-character inscription reading *tianxia taiping*, 'peace under heaven'.

8 ¼ in. (21 cm.) diam.

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

LITERATURE:

Sir M. Butler, 'Chinese Porcelain at the End of the Ming', *Transactions of the Oriental Ceramic Society*, 1983–84, vol. 48, London, 1985, pp. 33–62, pl. 21 (one)

Sir M. Butler, M. Medley and S. Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, Virginia, 1990, p. 63, no. 25

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 120, pl. III.1.86

明崇禎 五彩仙人雲鶴圖盤

底款: 「天下太平」

來源:

巴特勒家族珍藏,英國

展覽

美國12家博物館巡展,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,1990年

出版:

巴特勒爵士, 'Chinese Porcelain at the End of the Ming',《東方陶瓷學會會刊》,1983-1984年刊,卷48,倫敦,1985年,頁33-62,圖版21(其一)

巴特勒爵士、M. Medley 及S. Little合著,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,亞歷山大,維吉尼亞州,1990年,頁68,編號25

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3017

AN ENAMELLED BLUE AND WHITE 'PEACH AND POMEGRANATE' DISH

CHONGZHEN PERIOD (1628-1644)

The interior is inscribed with a four-character inscription reading *yutang jiaqi*, 'precious vessel for the Jade Hall'.

4 % in. (12.3 cm.) diam.

HK\$6,000-8,000

US\$780-1,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 154, pl. III.1.253

明崇禎 青花五彩石榴蟠桃紋盤

款識: 「玉堂佳器」

來源:

巴特勒家族珍藏,英國

出版:

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁154,圖版III.1.253



A MOULDED BLUE AND WHITE 'DEER AND PINE TREE' CHRYSANTHEMUM DISH

WANLI-TIANQI PERIOD (1573-1627)

8 1/8 in. (20.5 cm.) diam.

HK\$8,000-12,000

US\$1,100-1,500

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, 1986 Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 21, no. 5 Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990, p. 38, no. 2

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 110, pl. III.1.68

明萬曆/天啟 青花模印松鹿圖菊瓣盤

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620–1683: A Selection from the Michael Butler Collection》, 1986年

美國12家博物館巡展,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,1990年

班胎.

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甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦·2021年,頁110,圖版III.1.68



3019

A SMALL BLUE AND WHITE 'BIRD AND FLOWER' BALUSTER VASE

SHUNZHI PERIOD (1644-1661)

6 in. (15.3 cm.) high

HK\$20,000-30,000

US\$2,600-3,900

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 360, pl. III.3.114

清順治 青花洞石花鳥圖瓶

來源:

巴特勒家族珍藏,英國

出版

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁360,圖版III.3.114



A SMALL UNDERGLAZE-BLUE AND COPPER-RED-DECORATED 'SANDUO' *MEIPING*

KANGXI PERIOD (1662-1722)

The base is inscribed with an apocryphal Jiajing four-character mark. 5 % in. (14 cm.) high

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986

LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, Leeuwarden, Netherlands, 1986, p. 103, no. 124 T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 487, pl. III.4.188

清康熙 青花釉裏紅三多紋梅瓶

底施 [嘉靖年製 | 寄托款。

來源:

巴特勒家族珍藏,英國

展覽

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》, 1986年

出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著,《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》,荷蘭吕伐登,1986年,頁103,編號124 甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁487,圖版III.4.188



3021

A MINIATURE BLUE AND WHITE 'FLOWER AND FRUIT' BALUSTER VASE

KANGXI PERIOD (1662-1722)

4 % in. (11.8 cm.) high

HK\$5,000-8,000

US\$650-1,000

PROVENANCE:

The Butler Family Collection, UK



來源:

巴特勒家族珍藏,英國



3022

A BLUE AND WHITE 'SHOULAO' 'GARLIC-MOUTH' VASE

KANGXI PERIOD (1662-1722)

8 ¾ in. (23.2 cm.) high

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 399, pl. III.4.42a, b

清康熙 青花壽老圖蒜頭瓶

來源:

巴特勒家族珍藏,英國

出版:

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁399,圖版III. 4.42a, b



3023

AN ENAMELLED BLUE AND WHITE 'FIGURAL' SAUCER DISH

TIANQI PERIOD (1621-1627)

6 % in. (16.3 cm.) diam.

HK\$6,000-8,000

US\$780-1,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 152, pl. III.1.225

明天啟 青花五彩高士圖盤

來源:

巴特勒家族珍藏,英國

出版:

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁152,圖版III.1.225

PROPERTY FROM THE BUTLER FAMILY COLLECTION 巴特勒家族珍藏

3024

A BLUE AND WHITE 'CRANE AND PINE TREE' SAUCER DISH

TIANQI PERIOD (1621-1627)

6 1/4 in. (15.8 cm.) diam.

HK\$5,000-8,000

US\$650-1,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 147, pl. III.1.160

明天啟 青花松鶴延年圖盤

來源:

巴特勒家族珍藏,英國

出版:

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁147,圖版III.1.160





3025

A BLUE AND WHITE 'FLOWER AND BIRD' JARDINIÈRE

SHUNZHI PERIOD (1644-1661)

9 in. (23 cm.) diam.

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 302, pl. III.3.49

清順治 青花花鳥紋案缸

來源:

巴特勒家族珍藏,英國

出版

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁302,圖版III.3.49



3026

A BLUE AND WHITE 'GEESE AND REED' BULBOUS JAR

SHUNZHI PERIOD (1644-1661)

The base is inscribed with an apocryphal Jiajing six-character mark.

7 % in. (19.2 cm.) high

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

LITERATURE:

Sir M. Butler, M. Medley and S. Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, Virginia, 1990, p. 115, no. 68

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 309, pl. III. 3.60

清順治 青花飛鳴宿食圖罐

來源:

巴特勒家族珍藏,英國

展覽:

美國12家博物館巡展,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,1990年

出版:

巴特勒爵士、M. Medley 及S. Little合著,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,亞歷山大,維吉尼亞州,1990年,頁115,編號68

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁309,圖版III.3.60



3027

A SMALL BLUE AND WHITE 'SCHOLARS' DOUBLE GOURD VASE

CHONGZHEN-SHUNZHI PERIOD (1628-1661)

7 1/4 in. (18.5 cm.) high

HK\$20,000-30,000

US\$2,600-3,900

PROVENANCE:

The Butler Family Collection, UK

EVHIBITED

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683:* A Selection from the Michael Butler Collection, 1986

LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, Leeuwarden, Netherlands, 1986, p. 65, no. 73 T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 251, pl. III.2.89

明崇禎/清順治 青花高士山水圖葫蘆瓶

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620–1683: A Selection from the Michael Butler Collection》, 1986年

出版:

M・巴特勒、B. Harrisson及公主庭院陶瓷博物館合著,《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》,荷蘭吕伐登,1986年,頁65,編號73 甘淑美及巴芙蓮合著,《鯉躍龍門 - 邁克爾・巴特勒爵士珍藏十七世紀中國瓷》,倫敦、2021年,頁251,圖版III.2.89



AN ENAMELLED FOLIATE SAUCER DISH

CHONGZHEN PERIOD (1628-1644)

The base is inscribed with a character reading ya, 'elegance'.

6 in. (15.2 cm.) diam.

HK\$15,000-20,000

US\$2,000-2,600

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 156, pl. III.1.269

明崇禎 五彩松下採藥圖花口盤

底款:「雅」

來源:

巴特勒家族珍藏,英國

出版

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁156,圖版III.1.269



3029

A FAMILLE VERTE 'ROMANCE OF THE WESTERN CHAMBER' BOWL

SHUNZHI PERIOD (1644-1661)

The bowl is inscribed with a poem excerpt from *Romance of the Western Chamber*, and the base is inscribed with an apocryphal Jiajing six-character mark.

6 % in. (16.2 cm.) diam.

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 352, pl. III.3.100

清順治 五彩西廂記詩文圖盌

詩文:

嫩綠池塘 (藏睡鴨,自然) 幽雅,淡黃楊柳帶棲鴨。

底施「大明嘉靖年製」寄托款。

來源:

巴特勒家族珍藏,英國

展覽:

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁352,圖版III. 3.100



A BLUE AND WHITE 'IMMORTALS' OVOID JAR

CHONGZHEN PERIOD (1628-1644)

9 1/8 in. (23 cm.) high

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

LITERATURE:

Sir M. Butler, M. Medley and S. Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, Virginia, 1990, p. 76, no. 35

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p.187, pl. III.2.15a, b

明崇禎 青花四仙圖罐

來源:

巴特勒家族珍藏,英國

展覽:

美國12家博物館巡展,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,1990年

出版:

巴特勒爵士、M. Medley 及S. Little合著,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,亞歷山大,維吉尼亞州,1990年,頁76,編號35

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁187,圖版III.2.15a,b



A BLUE AND WHITE 'PHEASANT AND PEONY' JAR

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

8 ½ in. (21.7 cm.) high

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683:* A Selection from the Michael Butler Collection, 1986

LITERATURE

M. Butler, B. Harrisson, and Princessehof Museum, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, Leeuwarden, Netherlands, 1986, p. 92, no. 109 T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 397, pl. III.4.40a, b

清康熙 青花錦上添花紋罐 六字楷書款

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620–1683: A Selection from the Michael Butler Collection》,1986年

出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著,《Chinese Porcelain: The Transitional Period 1620—1683: A Selection from the Michael Butler Collection》,荷蘭吕伐登,1986年,頁92,編號109 甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁397,圖版III.4.40a, b



(mark)





3032

A BLUE AND WHITE 'PEONY' SHALLOW DISH

KANGXI PERIOD (1662-1722)

The base is inscribed with an apocryphal Jiajing six-character mark. 6 % in. (16 cm.) diam.

HK\$20,000-30,000

US\$2,600-3,900

PROVENANCE:

Henry Knowler Collection, no. 40, according to label

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 487, pl. III.4.184

清康熙 青花牡丹紋盤

底施「大明嘉靖年製」寄托款。

來源:

Henry Knowler舊藏,編號40 (據標籤) 巴特勒家族珍藏,英國

出胎.

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁487,圖版III.4.184



PROPERTY FROM THE BUTLER FAMILY COLLECTION 巴特勒家族珍藏

3033

A SMALL BLUE AND WHITE 'BUTTERFLY' BOWL

CHONGZHEN PERIOD (1628-1644)

The base is inscribed with an apocryphal Chenghua six-character mark. $4 \frac{3}{4}$ in. (12 cm.) diam.

HK\$15,000-25,000

US\$2,000-3,200

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683:* A Selection from the Michael Butler Collection, 1986

LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, Leeuwarden, Netherlands, 1986, p. 22, no. 6 T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 250, pl. III.2.76

明崇禎 青花蝶紋盌

底施「大明成化年製」寄托款。

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620—1683: A Selection from the Michael Butler Collection》, 1986年

出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著,《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》,荷蘭吕伐登,1986年,頁22,編號6 甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁250,圖版III.2.76

3034

A SMALL BLUE AND WHITE 'FIGURAL' OVOID JAR

CHONGZHEN PERIOD (1628-1644)

6 ¼ in. (15.8 cm.) high

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE:

The Butler Family Collection, UK



來源:

巴特勒家族珍藏,英國



3035

AN ENAMELLED 'SHOULAO' BIRTHDAY DISH

SHUNZHI PERIOD (1644-1661)

The inscriptions on the interior of the dish is partially effaced and illegible, most likely describing the scene. The base has four characters reading *mu fu jia qi* (precious vessel for the Mu Family).

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

HK\$20,000-30,000

US\$2,600-3,900

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683:* A Selection from the Michael Butler Collection, 1986

LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 59, no. 64

清順治 五彩八仙獻壽圖盤

款識: 穆府佳器

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》, 1986年

出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著,《Chinese Porcelain: The Transitional Period 1620—1683: A Selection from the Michael Butler Collection》,荷蘭吕伐登,1986年,頁59,編號64



3036

A SMALL BLUE AND WHITE 'RIVERSCAPE' SAUCER DISH

CHONGZHEN PERIOD (1628-1644)

The base is inscribed with an apocryphal Chenghua six-character mark. 3 % in. (9.8 cm.) diam.

HK\$6,000-9,000

US\$780-1,200

PROVENANCE:

The Butler Family Collection, UK

明崇禎 青花山水圖盤

底施「大明成化年製」寄托款。

來源:

巴特勒家族珍藏,英國

A BLUE AND WHITE 'FIGURAL' WAISTED BOTTLE VASE

KANGXI PERIOD (1662-1722)

The base is inscribed with an apocryphal Chenghua six-character mark. $16 \; \mathrm{in.} \; (40.8 \; \mathrm{cm.}) \; \mathrm{high}$

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

LITERATURE:

Sir M. Butler, M. Medley and S. Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, Virginia, 1990, pp. 186–187, no. 130

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 393, pl. III.4.35

清康熙 青花人物故事圖長頸瓶

底施「大明成化年製」寄托款。

來源:

巴特勒家族珍藏,英國

展覽

美國12家博物館巡展,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,1990年

出版:

巴特勒爵士、M. Medley 及S. Little合著,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,亞歷山大,維吉尼亞州,1990年,頁186—187,編號130 廿海差及四苯基合萃,《細螺舞眼』 漢古爾,四特勒爾士珍蘇

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁393,圖版III.4.35



(another view 另一面)



3038

A BLUE AND WHITE 'FIGURAL' OVOID JAR AND COVER

CHONGZHEN PERIOD (1628-1644)

7 ¾ in. (19.7 cm.) high

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE:

Spink & Son Ltd., London, according to label The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 250, pl. III.2.82

明崇禎 青花賞月圖蓋罐

來源:

Spink & Son Ltd., 倫敦 (據標籤) 巴特勒家族珍藏, 英國

出版:

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁250,圖版III.2.82



A CARVED UNDERGLAZE-BLUE, COPPER-RED AND CELADON-GLAZED 'MAGNOLIA AND PEONY' JARDINIÈRE

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

8 in. (20 cm.) diam.

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683:* A Selection from the Michael Butler Collection, 1986

LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, Leeuwarden, Netherlands, 1986, p. 105, no. 129 T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 488, pl. III.4.199

清康熙 釉裏三色刻花石紋案缸 雙圈六字楷書款

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620–1683: A Selection from the Michael Butler Collection》,1986年

出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著,《Chinese Porcelain: The Transitional Period 1620—1683: A Selection from the Michael Butler Collection》,荷蘭吕伐登,1986年,頁105,編號129

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁488,圖版III.4.199



(mark)



3040

A BLUE AND WHITE SQUARE-SECTION 'ODE TO THE RED CLIFF' VASE

KANGXI PERIOD (1662-1722)

The base is inscribed with an apocryphal Jiajing six-character mark. 20 $\frac{3}{4}$ in. (53 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE

Sir M. Butler, 'Chinese Porcelain at the Beginning of the Qing,' *Transactions of the Oriental Ceramic Society, 1984-1985, vol. 49*, London, 1986, pp. 11-39, pl. 38

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 446, pl. III.4.106

清康熙 青花「赤壁賦」四方棒槌瓶

底施「大明嘉靖年製」寄托款。

來源:

巴特勒家族珍藏,英國

出版

巴特勒爵士,'Chinese Porcelain at the Beginning of the Qing',《東方陶瓷學會會刊》,1984—1985年刊,卷49,倫敦,1986年,頁11—39,圖版38

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁446,圖版III.4.106



3040 Continued

The present facetted vase has tall tapering sides and is surmounted by a trumpet neck. Two sides are inscribed with the `Ode to the Red Cliff' by the Song-dynasty poet, Su Shi (1037-1101). The other two sides are decorated with figures in landscape and riverscape illustrating scenes from the poem. The shoulders are further decorated with floral sprays and the neck with bamboo.

The two long inscriptions to the sides contain the Former Ode to the Red Cliff and the Later Ode to the Red Cliff, both composed by the famous Song Dynasty poet Su Shi (1037-1101). The nine-characters following each long inscription contain the titles of the poems and Su Shi's other name, Su Zizhan. This subject was very popular during the Kangxi period and appears on a variety of high-quality blue and white wares, including brush pots, square-section vases, large 'phoenix-tail vases' and gu-form vases. A very similar 'Red Cliff' square vase is in the Shanghai Museum, illustrated in Kangxi Porcelain Wares, Hong Kong, 1998, pp. 42-43, pl. 31; and another similar vase is illustrated by Julia Curtis, Chinese Porcelains of the Seventeenth Century, New York, 1995, p. 84, no. 26. A nearly identical example with related scenes and inscription was sold at Christie's Paris, 6 July 2022, lot 184. Another brush pot example with inscriptions only from the 'Second Ode on the Red Cliff' was sold at Christie's New York, 23 September 2022, lot 1013.

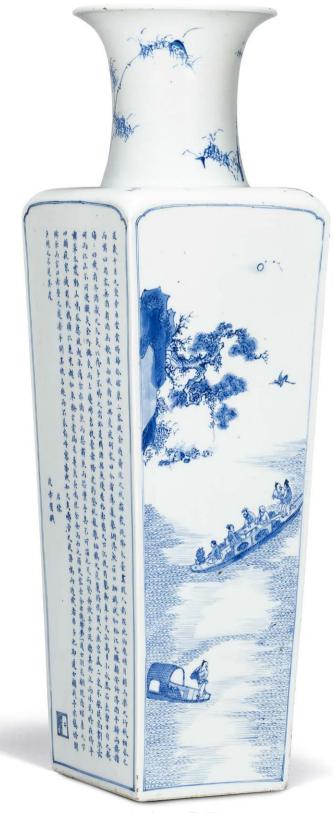
The Butler Family had another 'Ode to Red Cliff' square vase, inscribed with a Kangxi six-character mark and of the period; it was sold at Christie's Hong Kong as part of its first single-owner collection section, 29 November 2022, lot 2968.

康熙年間以蘇軾作〈前後赤壁賦〉二賦為主題之青花器頗為風行,傳世相近作例多見世界各大博物館及私人收藏。上海博物館收藏一例,見《上海博物館藏康熙瓷圖錄》,香港,1998年,頁42-73,圖版31;另一例載於Julia Curtis,《Chinese Porcelains of the Seventeenth Century》,紐約,1995年,頁83-84,編號26。拍賣市場上可見一幾乎相同之例,售於巴黎佳士得,2022年7月6日,拍品184號;另一以後赤壁賦為主之康熙青花筆筒,於紐約佳士得2022年9月23日拍賣,拍品1013號。

巴特勒家族另藏一只帶康熙六字楷書款的青花四方棒槌瓶,於其珍藏在香港 佳士得的首次拍賣賣出,2022年11月29日,拍品2968號。



(another view 另一面)



(another view 另一面)

A SMALL BLUE AND WHITE 'FLOWER, BIRDS AND *LINGZHI' GU*-FORM VASE

CHONGZHEN PERIOD (1628-1644)

There is an apocryphal Jiajing six-character mark inscribed below the mouth rim.

7 % in. (18.7 cm.) high

HK\$20,000-30,000

US\$2,600-3,900

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683:* A Selection from the Michael Butler Collection, 1986

LITERATURE

M. Butler, B. Harrisson, and Princessehof Museum, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, Leeuwarden, Netherlands, 1986, p. 77, no. 90 T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 536, pl. IV.4a, b

明崇禎 青花四季花鳥靈芝紋觚

口沿下施「大明嘉靖年製 | 寄托款。

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》, 1986年

出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著,《Chinese Porcelain: The Transitional Period 1620—1683: A Selection from the Michael Butler Collection》,荷蘭吕伐登,1986年,頁77,編號90 甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁536,圖版IV.4a, b



PROPERTY FROM THE BUTLER FAMILY COLLECTION 巴特勒家族珍藏

3042

A BLUE AND WHITE 'BINGJI AND THE BUFFALO' DOUBLE-GOURD VASE

CHONGZHEN PERIOD (1628-1644)

12 ½ in. (31.7 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

The Butler Family Collection, UK

EVHIBITED

Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

LITERATURE

Sir M. Butler, M. Medley and S. Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, Virginia, 1990, p. 80, no. 39

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 236, pl. III.2.65

明崇禎 青花丙吉問牛圖葫蘆瓶

來源:

巴特勒家族珍藏,英國

展覽:

美國12家博物館巡展,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,1990年

出版:

巴特勒爵士、M. Medley 及S. Little合著,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,亞歷山大,維吉尼亞州,1990年,頁80,編號39

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁236,圖版III.2.65



A SMALL BLUE AND WHITE 'BUTTERFLY AND FLOWER' CONDIMENT POT

MING DYNASTY, 17TH CENTURY

The flat mouth rim is inscribed with a four-character inscription reading wuwei tiaohe, 'harmonizing the five flavours',

2 ¾ in. (7 cm.) diam.

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

LITERATURE

Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990, p. 40, no. 4

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 145, pl. III.1.142

明十七世紀 青花蝶戀花紋醬罐

來源:

巴特勒家族珍藏,英國

展覽:

美國12家博物館巡展,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,1990年

出版:

巴特勒爵士、M. Medley 及S. Little合著,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,亞歷山大,維吉尼亞州,1990年,頁40,編號4

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁145,圖版III.1.142



(inscription)



PROPERTY FROM THE BUTLER FAMILY COLLECTION 巴特勒家族珍藏

3044

A WUCAI 'EIGHT IMMORTALS' JAR

SHUNZHI PERIOD (1644-1661)

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

HK\$60,000-100,000

US\$7,800-13,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683:* A Selection from the Michael Butler Collection, 1986

LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, Leeuwarden, Netherlands, 1986, p.45, no. 45 T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 363, pl. III.3.136

清順治 五彩八仙圖罐

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620—1683: A Selection from the Michael Butler Collection》, 1986年

出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著,《Chinese Porcelain: The Transitional Period 1620—1683: A Selection from the Michael Butler Collection》,荷蘭吕伐登,1986年,頁45,編號45 甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁363,圖版III.3.136



A SUPERB LARGE BLUE AND WHITE 'LANDSCAPE' *GU*-FORM VASE

KANGXI PERIOD (1662-1722)

20 in. (50.8 cm.) high

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE:

The Butler Family Collection, UK

1 December 2005 - 28 February 2006

EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, 1986
China Institute Gallery, New York, Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives, 22 April- 5 August 1995
Shanghai Museum, Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment,

LITERATURE.

M. Butler, B. Harrisson, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 88, no. 104 Sir M. Butler, 'Chinese Porcelain at the Beginning of the Qing,' *Transactions of the Oriental Ceramic Society*, 1984–1985, vol. 49, London, 1986, pp. 11–39, pl. 27

J. B. Curtis, Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives, New York, 1995, pp. 64-65, no. 14 Sir M. Butler and Q. Wang, Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment, Shanghai, 2006, pp. 160-161, no. 46 T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 486, pl. III.4.176

清康熙 青花山水人物圖花觚

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620—1683: A Selection from the Michael Butler Collection》, 1986年

華美協進社藝廊, 紐約,《Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives》, 1995年4月22日-8月5日

上海博物館,《上海博物館與英國巴特勒家族所藏十七世紀 景德鎮瓷器》,2005年12月1日至2006年2月28日

出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著,《Chinese Porcelain: The Transitional Period 1620—1683: A Selection from the Michael Butler Collection》,荷蘭吕伐登,1986年,頁88,編號104巴特勒爵士,'Chinese Porcelain at the Beginning of the Qing',《東方陶瓷學會會刊》,1984—1985年刊,卷49,倫敦,1986年,頁11—39,圖版27

J. B. Curtis,《Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives》,紐約,1995年, 頁64-65,編號14

巴特勒爵士與汪慶正合著,《上海博物館與英國巴特勒家族所藏十七世紀景德鎭瓷器》,2006年,頁160-161,編號46 甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁486,圖版III.4.176



(another view 另一面)



A RARE BLUE AND WHITE 'MASTER OF THE ROCKS' 'LANDSCAPE' DISH

KANGXI PERIOD (1662-1722)

12 % in. (32.5 cm.) diam.

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, 1986 Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

LITERATURE

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Sir M. Butler, M. Medley and S. Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, Virginia, 1990, p. 137, no. 86

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 407, pl. III.4.56a, b

清康熙 青花山水圖盤

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》, 1986年

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巴特勒爵士、M. Medley 及S. Little合著,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,亞歷山大,維吉尼亞州,1990年,頁137,編號86

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁407,圖版III.4.56a, b



A RARE BLUE AND WHITE 'MASTER OF THE ROCKS' 'LANDSCAPE' CYLINDRICAL TRIPOD CENSER

KANGXI PERIOD (1662-1722)

7 in. (17.8 cm.) diam.

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

China Institute Gallery, New York, Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives, 22 April- 5 August 1995

LITERATURE:

Sir M. Butler, 'The Butler Family collection – Supplement to the 1990 Catalogue', *Collections Baur*, no. 58, Autumn-Winter 1994, pp. 5-64, pl. 15

J. B. Curtis, Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives, New York, 1995, pp. 72-73, no. 19 T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 414, pl. III.4.63a, b

清康熙 青花通景山水圖三足香爐

來源:

巴特勒家族珍藏,英國

展覽:

華美協進社藝廊, 紐約,《Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives》, 1995年 4月22日-8月5日

出版:

巴特勒爵士, 'The Butler Family collection - Supplement to the 1990 Catalogue', 《Collections Baur》, 卷58, 1994年秋冬季刊, 頁5-64, 圖版15

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甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁414,圖版III.4.63a, b



(another view 另一面)



A RARE LARGE BLUE AND WHITE 'FLOWER BASKET' BASIN

TIANQI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1621-1627)

12 1/8 in. (32.7 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

Shanghai Museum, Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment, 1 December 2005- 28 February 2006

LITERATURE

Sir M. Butler, M. Medley and S. Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, Virginia, 1990, pp. 40-41, no. 5

Sir M. Butler and Q. Wang, Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment, Shanghai, 2006, pp. 66-67, no. 3

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 88, pl. III.1.35

明天啟 青花花籃紋盆 雙圈六字楷書款

來源:

巴特勒家族珍藏,英國

展覽:

美國12家博物館巡展,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,1990年 上海博物館,《上海博物館與英國巴特勒家族所藏十七世紀

景德鎭瓷器》,2005年12月1日至2006年2月28日

出版:

巴特勒爵士、M. Medley 及S. Little合著,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,亞歷山大,維吉尼亞州,1990年,頁40-41,編號5

巴特勒爵士與汪慶正合著,《上海博物館與英國巴特勒家族所藏十七世紀景德鎭瓷器》,2006年,頁66-67,編號3 甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁88,圖版III.1.35



(mark)



(another view 另一面)



PROPERTY FROM THE BUTLER FAMILY COLLECTION 巴特勒家族珍藏

3049

A BLUE AND WHITE 'BUDDHIST LION' SHALLOW BOWL

SHUNZHI PERIOD (1644-1661)

The base is inscribed with an apocryphal Jiajing six-character mark. $6 \frac{3}{8}$ in. (16.3 cm.) diam.

HK\$20,000-30,000

US\$2,600-3,900

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

LITERATURE:

Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990, p. 118, no. 70

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 360, pl. III.3.107

清順治 青花瑞獅牡丹紋盌

底施「大明嘉靖年製」寄托款。

來源:

巴特勒家族珍藏,英國

展寶

美國12家博物館巡展,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,1990年

出版:

巴特勒爵士、M. Medley 及S. Little合著,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,亞歷山大,維吉尼亞州,1990年,頁118,編號70

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁360,圖版III.3.107



PROPERTY FROM THE BUTLER FAMILY COLLECTION 巴特勒家族珍藏

3050

A SMALL BLUE AND WHITE 'GEESE AND LOTUS' VASE

SHUNZHI PERIOD (1644-1661)

6 1/8 in. (15.5 cm.) high

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683:* A Selection from the Michael Butler Collection, 1986

LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, Leeuwarden, Netherlands, 1986, p. 74, no. 86 T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 309, pl. III.3.59

清順治 青花蘆雁荷塘紋瓶

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》, 1986年

出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著,《Chinese Porcelain: The Transitional Period 1620—1683: A Selection from the Michael Butler Collection》,荷蘭吕伐登,1986年,頁74;編號86 甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁309,圖版III.3.59



A RARE GILT-DECORATED *FAMILLE VERTE* 'WATER MARGIN' DISH

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

12 % in. (32.8 cm.) diam.

HK\$200,000-300,000

US\$26,000-30,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection, 1986 Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

LITERATURE

M. Butler, B. Harrisson, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 97, no. 115 Sir M. Butler, 'Chinese Porcelain at the Beginning of the Qing,' *Transactions of the Oriental Ceramic Society*, 1984–1985, vol. 49, London, 1986, pp. 11–39, pl. 34

Sir M. Butler, M. Medley and S. Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, Virginia, 1990, p. 182, no. 126

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 435, pl. III.4.90

清康熙 五彩描金水滸傳人物故事圖盤 雙圈六字楷書款

來源:

巴特勒家族珍藏,英國

展覽:

公主庭院陶瓷博物館,荷蘭吕伐登,《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》, 1986年

美國12家博物館巡展,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,1990年

出胎.

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著,《Chinese Porcelain: The Transitional Period 1620—1683: A Selection from the Michael Butler Collection》,荷蘭吕伐登,1986年,頁97,編號115巴特勒爵士,'Chinese Porcelain at the Beginning of the Qing',《東方陶瓷學會會刊》,1984—1985年刊,卷49,倫敦,1986年,頁11—39,圖版34

巴特勒爵士、M. Medley 及S. Little合著,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,亞歷山大,維吉尼亞州,1990年,頁182,編號126

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁435,圖版III.4.90



(mark)



A *WUCAI* 'PHOENIX AND PEONY' BALUSTER JAR

SHUNZHI PERIOD (1644-1661)

12 in. (31 cm.) high

HK\$70,000-100,000

US\$9,000-13,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED

Travelling exhibition to 12 museums in the United States, Seventeenth Century Chinese Porcelain from the Butler Family Collection, 1990

Shanghai Museum, Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment, 1 December 2005- 28 February 2006

LITERATURE

Sir M. Butler, M. Medley and S. Little, Seventeenth Century Chinese Porcelain from the Butler Family Collection, Alexandria, Virginia, 1990, p. 107, no. 60

Sir M. Butler and Q. Wang, Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment, Shanghai, 2006, pp. 344–345, no. 132

T. Canepa and K. Butler, Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain, London, 2021, p. 346, pl. III.3.94

清順治 青花五彩鳳凰牡丹紋罐

來源:

巴特勒家族珍藏,英國

展覽:

美國12家博物館巡展,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,1990年

上海博物館,《上海博物館與英國巴特勒家族所藏十七世紀景 德鎭瓷器》,2005年12月1日至2006年2月28日

出版:

巴特勒爵士、M. Medley及S. Little合著,《Seventeenth Century Chinese Porcelain from the Butler Family Collection》,亞歷山大,維吉尼亞州,1990年,頁107,編號60

巴特勒爵士與汪慶正合著,《上海博物館與英國巴特勒家族所藏十七世紀景德鎭瓷器》,2006年,頁344-345,編號132 甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁346,圖版III.3.94



CERAMICS AND WORKS OF ART FROM THE YIDETANG COLLECTION

21 NOVEMBER - 5 DECEMBER 2023

藝德堂珍藏瓷器及藝術品 2023年11月21日-12月5日







HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY ART EVENING SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PREREGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot preregistration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.
- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the timefor banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@christies.com.

高額拍賣品預先登記

如閣下擬競投高額拍賣品(即佳士得二十及 二十一世紀藝術晚間拍賣之所有拍賣品與其他類 別拍賣低估價為港幣 8,000,000 元或以上之拍賣 品),必須辦理高額拍賣品預先登記。為方便閣 下辦理預先登記及付款手續,請注意以下事項:

- ·在登記成為佳士得競投人士後,須於拍賣日期 前通過投標部辦理高額拍賣品預先登記,或於拍 賣當日往高額拍賣品預先登記處辦理預先登記。
- ·除非另得本公司同意,否則只能於佳士得確認 閣下拍賣前已付清保證金及完成高額拍賣品預 先登記後,方可競投高額拍賣品。
- ·辦理預先登記時,閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20% 或以上(以較高者為準)作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。
- ·若閣下未能成功競投任何拍賣品,於佳士得或 佳士得公司集團亦無任何欠款,保證金將以電匯 方式或佳士得決定之其他方式退還閣下。請確 保於預先登記表格上提供閣下之銀行資料詳情。 若閣下須以港元以外貨幣付款,本公司將收取 因而產生之貨幣費用,概不承擔有關匯兌虧損。 匯兌當天銀行提供之匯率應為最終匯率,並對閣 下具約束力。雖然本公司將安排於拍賣日期後七 日內退還保證金,惟不同銀行處理匯款或退款所 需時間各有差異,佳士得對閣下何時收到有關款 項不作保證。
- ·成功辦理預先登記後,閣下將獲發高額拍賣品競投牌,以資識別。拍賣官一般只接受以高額拍 賣品競投牌或其註冊競投人士作出之競投。此亦 適用於拍賣現場、電話及書面競投。
- · 佳士得有權不時變更高額拍賣品預先登記程序 及規定而毋須作出任何通知。

查詢

如欲了解詳情,請致電 + 852 2760 1766 與本公司客戶服務部聯絡或電郵至 infoasia@christies.com。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out indepth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph 1 below.

3 CONDITION

(a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold "as is" in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reférence to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser. (b) Pre-auction viewings are open to the public free

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or

any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale transport and

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(q).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current

address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners:

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

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

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

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction and may also be made on the Christie's WeChat Mini Program, 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. To learn more, please visit https://www. christies.com/auctions/christies-live-on-mobile. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™ As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.

(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 or on the Christie's WeChat Mini Program. We must receive your completed Written Bid 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.

CONDUCTING THE SALE

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.

RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without a reserve with the symbol • next to the lot number. The reserve cannot be more than the lot's low estimate, unless the lot is subject to a third party quarantee and the irrevocable bid exceeds the printed low estimate. In that case, the reserve will be set at the amount of the irrevocable bid. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °.

AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots,

(c) withdraw any lot;

(d) divide any lot or combine any two or more lots;(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute 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

BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6); and (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the

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

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.

CURRENCY CONVERTER

The saleroom video screens, Christie's $\mathsf{LIVE}^{\scriptscriptstyle\mathsf{TM}}$ 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

8 SUCCESSEUL 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.

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

THE BUYER'S PREMIUM, TAXES

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 26% of the **hammer price** up to and including HK\$7,500,000, 21% on that part of the **hammer price** over HK\$7,500,000 and up to and including HK\$50,000,000, and 15% of that part of the hammer price above HK\$50,000,000.

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

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.

WARRANTIES

SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

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:(a) 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.
(b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the **Heading**, even if shown in UPPERCASE type.

(c) The **authenticity warranty** does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.

(d) The authenticity warranty applies to the

Heading as amended by any saleroom notice.
(e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
(f) The **authenticity warranty** does not apply if

the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably

expensive or impractical, or which was likely to have damaged the lot

(g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, 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.
(h) In order to claim under the **authenticity**

warranty you must:

(i) 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;
(ii) at Christie's option, we may require you to

provide the written opinions of two recognized 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;

(iii) return the ${\bf lot}$ at your expense to the saleroom from which you bought it in the ${\bf condition}$ it was in at the time of sale.

(i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional warranty does not apply to:

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

(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 gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. 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), (g) and (i) also apply to a claim under these categories

(I) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the Heading and the Subheading

PAYMENT

HOW TO PAY

(a) Immediately following the auction, you must pay

the purchase price being:

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

(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: HSBCHKHHHKH

(iii) Credit Card

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 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

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

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.

TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following: 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.

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):

to charge interest from the due date at a rate of

7% a year above the 3-month HIBOR rate from time

to time on the unpaid amount due;
(ii) we can cancel the sale of the **lot**. If we do this, we may sell the lot again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
(iv) we can hold you legally responsible for the

purchase price and may begin legal proceedings to recover it together with other losses, interest, legal

fees and costs as far as we are allowed by law;
(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other partpayment 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.

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).

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 or a third party warehouse 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 we or they may 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 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 on +852 2760 1766 or email to postsaleasia@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations prior to purchasing any lot containing wildlife material if you plan to export the lot from the country in which the lot is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Lots made of or including elephant ivory material are marked with the symbol ∝ and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol ≈ or = and further information can be found in paragraph G5(h) below.

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.

(d) 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.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase, export 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.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) 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**.

(h) Handbags

A lot marked with the symbol = includes endangered or protected species material and is subject to CITES regulations. This lot may only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale.

A **lot** with the symbol = is subject to CITES export/import restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible for obtaining and paying for the necessary permits. Please contact the department for further information.

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

(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, **other 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 notice at **www.christies.com**. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https://www.christies.com/about-us/contact/ccpa.

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 forcery 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。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 Δ 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 日錄中使用的各類標識"。
- (b) 本公司在本目錄中對任何拍賣品的描述,拍賣品 狀况報告及其它陳述(不管是口頭還是書面), 包括拍賣品性質或狀況、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 知略估計。
- 2. 對於拍賣品描述佳士得所負的責任

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

3. 狀况

- (a) 在我們拍賣會上拍賣的拍賣品狀况可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。 其性質即意味著幾乎不可能處於完美的狀况。拍 賣品是按照其在拍賣之時的情况以"現狀"出售, 而且不包括佳士得或賣方的任何陳述或保證或對 於狀况的任何形式的責任承擔。
- (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况不同。狀況報告 可協助您評估拍賣品的狀況。為方便買方, 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。 在瑕疵、修復、更改及改造,因為我們的僱員不 在瑕疵、修復、更改及改造,因為我們的僱例不 能替代您親自檢查拍賣品或您自己尋求的專業 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衆開放。在拍賣之前的 檢視或通過預約,我們的專家可在場回答問題。

5 估價

估價是基於拍賣品的狀況、稀有程度、質量、來源及類似物品的近期拍價決定。估價可能會改變。您或任何其他人在任何情况下都不可能依賴估價,將其作為拍賣品的實際售價的預測或保證。估價不包括買方酬金或任何適用的稅費。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

佳士得有權單方面决定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回 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 週處理以改良外觀,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) 所有類型的實石均可能經過某些改良處理。如果 某件拍賣品沒有報告,您可以在拍賣日之前至少 提前三周向我們要求寶石鑒定報告,報告的費用 由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告,我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候,才會提及對寶石的改良及處理,但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異,對某寶石是否處理過、處理的程度或處理是否為永久性,都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d)對於珠寶銷售來說,估價是以寶石鑒定報告中的信息為基礎,如果沒有報告,就會認為寶石可能已經被處理或提升過。

8 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過,可能都 含有非原裝等部件。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,可能不是真晶。拍賣 的鐘可能跟隨沒有鐘擺。鐘錘或漁匙出售。
- (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,而這些站由買方負責。我們不保證每一隻鐘錶都是在良好運作狀態。除非目錄中有提及,我們不提供證書。
- (c) 大多數的錶都被打開過查看機芯的型號及質量。 因為這個原因,帶有防水錶殼的錶可能不能防水,在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息,請見第 H2(g) 段。

B. 登記競投

- 1. 新競投人
- (a) 如果這是您第一次在佳士得競投,或者您曾參與 我們的拍賣,但在過去兩年內未曾從任何佳士得 拍賣場成功競投過任何東西,您必須在拍賣之前 至少 48 個小時登記,以給我們足够的時間來處 理及批准您的登記。我們有權單方面不允許您登 記成為競投人。您需提供以下資料:
 - (i) 個人客戶:帶有照片的身份證明(駕照執照、 國民身份證或護照)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: 公用事業帳單或銀行月結單。
 - (ii) 公司客戶:顯示名稱及註冊地址的公司註冊 證明或類似文件,被授權競投者附有相片的 身份證文件,由法定代表人簽署及蓋有公司 章(若有)的競投授權書,以及列出所有董 事和最終受益人的文件證明。
 - (iii) 信托、合夥、離岸公司及其它業務結構,請 提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及/或押金 作為許可您競投的條件。如需幫助,請聯繫我們 的客戶服務部:+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時 身份證明,財務證明及/或押金作為許可您競投的 條件。如果您過去兩年中沒有從我們的拍賣會成功 投得拍賣品,或者您本次擬出價金額高於過往, 請聯繫我們的投標部:+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為,您未能滿足我們對競投者身份及登記 手續的要求,包括但不限於完成及滿足本公司可能要 求進行的所有反洗黑錢和/或反恐怖主義財政審查, 我們可能會不允許您登記競投,而如果您成功投得**拍** 賣品,我們可能撤銷您與實方之間的買賣合約。佳士 傳有權單方面決定所須的身份證明文件類別,作為滿 足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- (a) 作為授權競投人:如果您代表他人競投,在競投 前,委託人需要完成以上的登記手續及提供已簽 署的授權書,授權您代表其競投。
- (b) 作為隱名委托人的代理人:如果您以代理人身份 為隱名委托人(最終的買方)進行競投,您同意 承擔支付購買款項和所有其他應付款項的個人責 任。並且,您保證:
 - (i) 您已經根據所有適用的反洗黑錢及制裁法律 對拍賣品的最終的買方進行必要的客戶盡職 調查,同意我們依賴該盡職調查。並且,您 將在不少於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。

5. 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,並可以在佳士得微信小程式中做出申請。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣30,000元之拍賣品將不接受電話競投。若需要以英語外的其他語言進行競投,須儘早在財力之前預先安排。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。如需了解更多信息,請登入 https://www.christies.com/auctions/christies-live-on-mobile。如需網路競投,您必須在拍賣開始前至少24 小時辦理申請。網絡競投受業務規定及 Christie's LiveTM 使用條款的管限,詳情請見 https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx。

(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 或佳士得微信小程序選擇拍賣並查看拍 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內 具他更高的規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 自員,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,除非拍賣品已由第三方保證而相關,可撤銷的書面競投價高於低端估價。 作號而相關,底價將被設為不可撤銷的書面競投的價格。該等由第三方保證的拍賣品在目錄中注以符號。◆以資識別。

拍賣官之酌情權

拍賣官可以酌情選擇:

- (a) 拒絕接受任何競投;
- (b) 以其决定方式將競投提前或拖後,或改變**拍賣品** 的順序;
- (c) 撤回任何**拍賣品**;
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣;
- (e) 重開或繼續競投,即便已經下槌;
- (f) 如果有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 個工作天內提供份詳細認述您訴求的書面通知。拍**賣官**將使養了。如果**拍賣**這不根據本段行提供著說,應於完取消出售一件**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住土得依據本業務規定中任何其他適用規定,包括第8(3), F(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 會代表賣方作出相等於或高於底價之出價。就不設庭 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**會自行决定競投開始價位及遞 增幅度。本目錄內的書面競投表格上顯示的是一般遞 增幅度,僅供您參考。

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**决定使用以上 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您競投是否 成功。如果您以書面競投,拍賣後您應儘快以電話聯 業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**落槌價**外,亦同意支付本公司以該 拍賣品落槌價計算的買方酬金。酬金費率按每件拍 賣品落槌價首港幣 7,500,000 元之 26%;加逾港 幣 7,500,000 元以上至港幣 50,000,000 元部分之 21%;加逾港幣 50,000,000 元以上之 15% 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**落槌價和買方** 酬金稅產生的該等稅費。買方有責任查明並支付所有 應分稅費。在任何情况下香港法律先決適用。佳士得 建讓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,均可能須支付基於落槌價,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兩期售費。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。佳士得建讓物徵詢獨立稅務套見。

E. 保證

. 賣方保證

對於每件**拍賣品**,賣方**保證**其:

- (a)為拍賣品的所有人,或拍賣品的共有人之一並獲得其他共有人的許可;或者,如果賣方不是拍賣品的所有人或共有人之一,其已獲得所有人的授權出售拍賣品或其在法律上有權這麽做;及
- (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** 價或支出承擔責任。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. 真品保護

在不抵觸以下條款的情況下,本公司保證我們拍賣的 拍賣品都是真品(我們的"真品保證")。如果在拍 賣日後的五年內,您通知我們您的拍賣品不是真品, 在有公下條款規定之下,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**第一行("標題")以大 **階字體**注明的資料作出真品保證。除了標題中顯 示的資料,我們不對任何標題以外的資料(包括 標題以外的大階字體注明)作出任何保證。
- (c) 真品保證不適用有保留標題或任何有保留的部分標題。有保留是指受限於拍賣品目錄描述內的解釋,或者標題中有"重要通告及目錄編列方法之說明"內有保留標題的某些字眼。例如:標題中對"認為是···之作品"的使用指佳士得認為拍賣

品可能是某位藝術家的作品,但是佳士得不**保證** 該作品一定是該藝術家的作品。在競投前,請閱 畢"有**保留標題**"列表及拍賣品的目錄描述。

- (d) 真品保證適用於被拍賣會通告修訂後的標題。
- (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,標題符合被普遍接受的學 者或專家的意見,或標題指出意見衝突的地方。
- (f) 如果拍賣品只有通過科學鑒定方法才能鑒定出不 是真品,而在我們出版目錄之日,該科學方法還 未存在或未被普遍接納,或價格太昂貴或不實 際,或者可能損壞拍賣品,則真品保證不適用。
- (g) 真品保證僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方,且僅在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。在任何情况下我們不須 支付您超過您已向我們支付的購買數項的金額, 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) **狀况**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住士得拍賣行。

(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,但佳土得同意取消被證實為屬品之東南亞現代及前人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土得真品保證的條款退還予原本質方,但質方必須在拍賣日後12個月內,向我們提供書面的申素通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上E2(h)(ii) 的規定提供令佳土得滿意的證據,證實該拍賣品為赝品,及須按照以上E2(h)(iii) 規定交回拍賣賣品為赝品,及須按照以上E2(h)(iii) 規定交回拍賣」

(I) 中國、日本及韓國工藝品(中國、日本及韓國書畫、版畫、素描及珠寶除外)。

以上 E2(b) - (e) 在此類別拍賣品將作修改如下。當創作者或藝術家未有列明時,我們不僅為標題作出真品保證,並會對本目錄描述第二行以大階字體注明的有關日期或時期的資料提供真品保證("副標題")。以上 E2(b) - (e) 所有提及標題之處應被理解為標題及副經額。

F. 付款

- . 付款方式
- (a) 拍賣後,您必須立即支付以下購買款項:
 - (i) **落槌價**;和

- (ii) **買方酬金**;和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或 服務稅頂。

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1,000,000元之現場信用卡付款,但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以"持卡人不在場"(CNP)的方式支付,本公司每次拍賣接受總數不超過港幣1,000,000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則可從佳土得的售後服務部獲取,詳情列於以下(d)段;

(iv) 現金

本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款(須受有關條件約束);

(v) 銀行匯票

抬頭請注明「佳士得香港有限公司」(須受 有關條件約束);

(vi) 支票

抬頭請注明「佳士得香港有限公司」。支票 必須於香港銀行承兌並以港幣支付。

- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼;以 郵寄方式支付必須發送到:佳士得香港有限公司, 售後服務部(地址:香港中環遮打道18號歷山大 廈22樓)。
- (e) 如要瞭解更多信息,請聯繫售後服務 部。電話 +852 2760 1766 或發電郵至 postsaleasia@christies.com。

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 日考為進):

- (a) 買方提貨日;
- (b) 自拍賣日起 31 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** 關公司的款項。
- (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。在此情况下,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** 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個日曆日或之前提取您 購買的**拍賣品**,除非另有書面約定:
 - (i) 我們或第三方倉庫將自拍賣後第 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,並且我們或第三方可向您收取因此產 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.
 - (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安 排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜,但您須支付有關收費。 我們建議您在競投前預先查詢有關收費的估價,尤其 是需要專業包裝的大件物品或高額品。應您要求,我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫住士得售後服務部,電話:+852 2760 1766 或發郵件至 postaleasia@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廣任何其他公司,我們不會承擔有關公司之行為,遠漏或統忽引致的任何責任。

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 賣品在推口國出售。

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 能獲得許可證。如欲了解詳情,請聯繫佳士得售 後服務部,電話:+852 2760 1766 或發郵件至 postsaleasia@christies.com。
- (b) 你應負責支付與拍賣品出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口拍賣品,且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用,您同意向佳士得退還該筆費用。

(c) 含有受保護動植物料的拍賣品

由瀕危物種及其他受保護野生動植物製造或組成(不論分比率)的**拍賣品在拍賣詳情**中注有~ 號。

如果您無法出口或進口該**拍賣品或拍賣品**因任何 原因被政府部門查收,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 房間含有上述物料**拍賣品**進出口的法律和規例 要求。

(d) 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。如果一件拍賣品合有象牙或其他可能和象牙相混淆的野生材料(例如猛獁象牙,海象象牙和犀鳥象牙),其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口該國。如果我們在拍賣品學述中清楚表明。我們一般無法確認相關拍賣品並計畫將有關拍賣品數。您凡購買有關拍賣品並計畫將有關拍賣品數值,必須承擔風險並負責支付任何科學和進口美國,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對方非洲象象牙,不被視為取消拍賣和退回購買數項的依據。

(e) 源自伊朗的拍賣品

一些國家禁止或限制購買和/或進出口源自伊朗的"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。亦禁國家、例如加拿大則允許在某特定情况下可以進口家,例如加拿大則允許在某特定情况下可以進口

上述物品。為方便買方,佳士得在源自伊朗(波斯)的**拍賣品**下方特別注明。如您受以上制裁或 貿易禁運限制,您須確保您不會競投或進口有關 拍賣品,這反有關適用條例。

(f) **黃金**

含量低於 18k 的黃金並不是在所有國家均被視為 「黃金」,並可能被拒絕入口。

(q) 鐘鏡

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。買方若取 在力賣後一年內親身到拍賣所在地的佳士得提取受 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。

(h) **手袋**

注有 a 號的手袋受瀕危野生動植物種國際貿易 公約的出口/進口限制所管制。這些手袋只可運往香港特別行政區境內地址或從香港的拍賣場領取。獲取瀕危野生動植物種國際貿易公約出口許可以將這些手袋在售後運送到香港特別行政區境外是不可能的。

注有 = 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制,需要出口/進口計可以將這些手袋在售後運送到香港特別行政區境外。買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得進一步資料。

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。

佳士得之法律責任

- (a)除了真品保證,佳士得、佳士得代理人或僱員, 對任何拍賣品作任何陳述,或資料的提供,均不 作出任何保證。在法律容許的最大程度下,所有 由法律的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)除非我們有所欺詐或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,購買拍賣品或與競毀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™、狀况報告、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、**其他賠償**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。

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實 方提供合適的服務。若您不想被錄影,你可透過電話或 書面競投或者在 Christie's Live" 競投。除非另有書面約 定,您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料(除有特別注釋外,包括我們的目錄的內容)之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4 効ナ

如本協議的任何部份遭任何法院認定為無效、不合法 或無法執行,則該部分應被視為删除,其它部分不受 影響。

5. 轉讓您的權利及責任

除非我們給予書面許可,否則您不得就您在本協議下的權利或責任設立任何抵押:亦不得轉讓您的權利和責任。 本協議對您的繼任人、遺產及任何承繼閣下責任的人具 有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件,我們將會使用英文 版用於解決本協議項下產生的任何問題以及爭議。

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。如您是加利福尼亞州 居 民,您 可 在 https://www.christies.com/aboutus/contact/ccpa 看到我們的《加州消費者隱私法》 (California Consumer Privacy Act) 聲明。

Q 奋槌

未能或延遲行使本業務規定下的權利或補償不應被視 為免除該權利或補償,也不應阻止或限制對該權利或 補償或其他權利或補償的行使。單獨或部分行使該權 力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務,就有關本業務規定,拍賣的行為及任何與上述條文的事項,均受香港法律管轄及根據香港法律解釋。在拍賣競投時,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,接受香港法院之地性性管轄權,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。銷售總額為落槌價加上買方酬金,其不映成本、財務費用或買方或賣方信貸申請情况。我們不能按要求將這些資料從www.christies.com網站上删除。

K. 詞匯表

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、作者或製造者的作品;
- (b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品,則該時期或流派的作品;
- (c) 拍賣品在標題被描述為某來源,則為該來源的作品;
- (d) 以寶石為例,如**拍賣品**在**標題**被描述為由某種材料製成,則該作品是由該材料製成。

真品保證:我們在本協議 E2 段所詳述為拍賣品提供的保證。

買方酬金:除了**落槌價**,買方支付給我們的費用。 **目錄描述:**拍賣目錄內對**拍賣品**的陳述(包括於拍賣 場通過對有關陳述作出的任何更改)。

佳士得集團:Christie's International Plc、其子公司及集團的其它公司。

狀况:拍賣品的物理**狀况**。

到期付款日:如第 F1(a) 段所列出的意思。

估價:目錄中或拍賣場通告中列明的我們認為拍賣品可能出售的價格範圍。低端估價指該範圍的最低價; 高端估價指該範圍的最高價。中間估值為兩者的中間 點。 **落槌價: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:供拍賣的一件物品(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 in the Conditions of Sale for further information.

Christie's has provided a minimum price guarantee and has a direct financial interest in this lot. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed lot is sold. See the Important Notices in the Conditions of Sale for further information

Christie's has a financial interest in the lot. See Important Notices in the Conditions of Sale for further information.

Christie's has a financial interest in this lot and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information

A party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot.

Lot offered without reserve.

Lot incorporates material from endangered species which could result in export restrictions. See paragraph G5 of the Conditions of Sale for further information.

Handbag lot incorporates material from endangered species. The lot can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. See para-graph G5 of the **Conditions of Sale** for further information.

Handbag lot incorporates material from endangered species International shipping restrictions apply and export / import permits are required in order to ship the bag outside Hong Kong SAR post sale. See paragraph G5 of the Conditions of Sale for further information.

Lot incorporates elephant ivory material. See paragraph G5 of the Conditions of Sale for further information.

The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer paragraph G5 of the Conditions of Sale.

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。

佳士得就此**拍賣品**持有直接的經濟利益。請參閱**業務規定** 中的重要通知以獲得進一步資料。

佳士得已經提供最低出售價保證並對此**拍賣品**持有直接經 濟利益。**佳士得**的全部或部分利益通過第三方融資。如果 具保證**拍賣品**被售出,該等第三方通常會獲得經濟利益。 請參閱業務規定中的重要通知以獲得進一步資料。

佳士得就此**拍曹品**持有經濟利益。請參閱**業務規定**中的重 要涌知以獲得淮一步資料。

佳士得對此拍賣品持有經濟利益,該利益全部或部分通過 第三方融資。如果具保證**拍賣品**被售出,該等第三方通常 會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進

對該**拍賣品**有直接或間接經濟利益的一方有可能對該**拍賣** 品作出競投,其可能知道該**拍賣品**的底價或其他重要資

此拍賣品不設底價。

此**拍賣品**含有瀕危物種,或會導致出口限制。請參閱業務

規定中的第G5段以獲得進一步資料。

此手袋**拍賣品**含有瀕危物種。**拍賣品**只可運送到香港特別 行政區境內的地址或經親身從我們的香港拍賣場提取。請 參閱**業務規定**中的第G5段以獲得進一步資料。

此手袋**拍賣品**含有瀕危物種,受國際運輸限制約束。**拍賣** 品在售後需要獲得出口/入口許可以將其運送到香港特別 行政區境外。請參閱**業務規定**中的第 G5 段以獲得進一步

此拍賣品含有象牙材料。請參閱業務規定中的第 G5 段以

瀬危物種錶帶只用作展示用涂並不作銷售。出售後,此手 錶或會配以不受瀕危野生動植物種國際貿易公約所管制的 錶帶(未有展示)以提供予買家。請參閱**業務規定**中的第 G5 段以獲得淮一步資料。

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

Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a lot in which Christie's has an ownership or financial interest. Such property is identified in the catalogue with the symbol Δ next to its lot number.

º 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 lot. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol onext to the lot number.

Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third

party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with thesymbol 0 +

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 irrevocable 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 selection to the left. in relation to the lot.

△ • Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a lot and the lot fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable

written bid on the lot. Such lot is identified in the catalogue with the symbol △ ◆

Where the third party is the successful bidder on the lot, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any lot in which Christie's has a financial interest if the produced by the disclose the control of interest. If you are advised by or bidding through an agent on a lot in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Bidding by parties with an interest

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ". This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full buyer's premium plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue

symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-lot announcement.

Other Arrangements

Other Arrangements
Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers 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. the catalogue.

Please see http://www.christies.com/financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the authenticity warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship,

period, reign or dynasty. 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 or of the lot being created in certain period, reign or dynasty 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. available with respect to its described using this term. Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the **authenticity warranty** or the 'Qualified Headings'.

CHINESE CERAMICS AND WORKS OF ART

- In Christie's opinion a work by the maker or artist e.g. A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)
 When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot.
 e.g. A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark. e.g. A BLUE AND WHITE BOWL

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

When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term "AND EARLIER" appears.

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

If no date, period or reign mark is mentioned in into date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot, in Christie's opinion it is of uncertain date or late manufacture. e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

- When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description. eg. A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls...
- In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

 e.g. A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

POSSIBLY KANGAI PERIOD

In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's qualified opinion, this object could belong to a particular culture but there is a strong element of doubt.

e.g. A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY DAWENKOU **CULTURE**

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

△ 佳士得對該拍賣品持有所有權或經濟利益

佳士得可能會不時提供其持有所有權或經濟利益之拍賣品。該 等拍賣品在目錄中於拍賣編號旁註有 △ 符號以資識別。

○ 保證最低出售價

佳士得有時就某些受委托出售的拍賣品的拍賣成果持有直接 的經濟利益。通常為其向賣方保證無論拍賣的結果如何,賣方 將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售 價。該等拍賣品在日錄中於拍賣編號旁註有 ⁰ 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 任住工時已經經快級區山岩頂味處,如米扣負配不能山岸,往 土得將承擔遭受重大損失的風險。因此,佳士得有時選擇與同 意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第 三方分擔該風險。如果沒有其他更高的競價,第三方承諾將以 他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄 中注以符號 ○◆ 以資識別

第三方需要承擔風險,在自身不是成功競投人的情况下,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 落槌價計算的酬金。 第三方亦可以就該拍賣品以超過不可撤 銷的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**落槌價**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。

△ ◆ 佳士得的權益及第三方保證

佳士得對此拍賣品持有經濟利益。如果拍賣品未能出售,佳士 得將承擔遭受損失的風險。為此,佳士得或選擇與在拍賣之前 簽訂合同同意就此拍賣品提交一份不可撤銷的書面競投的第 三方分擔該風險。此拍賣品在拍賣詳情中注有 △◆ 符號。

如果第三方成功競投,第三方將不會獲得任何作為承擔風險而 交換所獲的酬金。如果第三方不是成功競投人,佳士得或者會 給予補償予第三方。此外,我們要求第三方向其客戶披露其在 佳士得所持有經濟利益的拍賣品中的經濟利益。如果您通過代

理人競投一件佳士得擁有經濟利益的拍賣品而該拍賣品已有 合同訂明的書面競投出價,您應要求您的代理人確認其是否對 拍賣品持有經濟利益。

¤ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁 有直接或間接權益的一方可能進行競投時,我們會對該拍賣品 附注符號 · 。該利益可包括委託出售拍賣品的遺產受益人或 者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必 須遵守佳士得的業務規定,包括全額支付拍賣品的買方酬金及 適用的殺費。

如果佳士得達成某種安排或獲悉需要附注目錄符號的競投,我 們將通過更新 christies.com 相關信息 (在時間允許的情況 下) 或通過拍賣會舉行前或拍賣某拍賣品前的公告通知您

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 方或者潛在買方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。因為上沭協議與競投渦程無關,我們不會在日錄中注以

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。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目 下列的語於本日球或出資面加速中具有以下急義。請注意本日 線內或拍賣品描述中有關創作者、時期、統治時期或朝代的所 有陳述均在符合本公司之業務規定・實方須知,包括真品保證 的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何 程度的修復。我們建議實方親身檢視拍賣品的狀況。佳士得也 可按要求提供書面狀況報告。

河及安尔底片画面所加积日。 於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍 賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞 語之使用,乃依據審慎研究所得之佳士得專家之意見。佳士得 及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣 品於某時期、統治時期或朝代內創作的真贋,並不承擔任何国 險、法律責任和義務。而真品保證條款,亦不適用於以該詞語 所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能 出現偏差。我們將會使用英文版本之目錄描述解決真品保證或 「有保留的標題」下產生的任何問題以及爭議。

中國瓷器及工藝精品

- 佳士得認為是屬於該創作者或藝術家之作品
- 例如: A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)
- 當作品描述標題的直接下方以英文大階字體註明作品的歸 屬,以佳士得之意見認為,該作品屬於所註明之時期、統 治時期或朝代。
 - 例如: A BLUE AND WHITE BOWL QING
- DYNASTY,18TH CENTURY 如日期、時期或統治時期款識出現在作品描述標題的直接 下方並以英文大階字體註明款識為屬於某時期,則以佳士 得之意見認為,該作品乃款識所示之日期、時期或統治時
- 例如: A BLUE AND WHITE BOWL KANGXI SIXCHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722) 作品之歸屬以英文大階字體在其標題描述直接下方及以詞
- 例如: A JADE NECKLACE LIANGZHU CULTURE
- AND EARLIER, CIRCA 3900-2300 BC 在作品描述標題的直接下方沒有以英文大階字體註明日
- 期、時期或統治時期款識之作品,以佳士得之意見認為, 該作品之創作日期不詳或屬於較後時期創作之作品。 例如:A BLUE AND WHITE BOWL

其他安排

- 以佳士得之意見認為,作品並非自歸屬於基於其風格其通 常被認為的時期,此風格將會註明在描述的第一行或描述
- 例如: A BLUE AND WHITE MING-STYLE BOWL
- The Ming-style bowl is decorated with lotus scrolls... 以佳士得有保留之意見認為作品可能或為康熙時期但佳士 得對此有強烈懷疑
- 例如: A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD
- 佳士得認為作品屬於某時期、統治時期 或朝代。但以佳 士得有保留之意見認為,作品可能屬於某文化但佳士得對 此有強烈懷疑。
- 例如: A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

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FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION A RARE AND IMPORTANT CLOISONNÉ ENAMEL 'MAKARA' WASHER

CHINA, MING DYNASTY, XUANDE PERIOD (1426-1435) Diameter: 27.6 cm. (10 % in.) Estimate: EUR 80,000 – 120,000

ART D'ASIE

Paris, 12 December 2023

VIEWING 8-11 December 2023 9, avenue Matignon 75008 Paris CONTACT
Tiphaine Nicoul
tnicoul@christies.com
+33 (0)1 40 76 83 75





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BIDDING INCREMENTS
Bidding generally starts below the low estimate and increases in steps fold incements) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bid that do not conform to the increments set below may be lowered to the next bidding interval.

HK\$1,000 to HK\$2,000 by HK\$100s HK\$2,000 to HK\$3,000 by HK\$200s HK\$3,000 to HK\$5,000 by HK\$200,500,800

(i.e.: HK\$320,000, HK\$350,000, HK\$380,000) HK\$500,000 to HK\$1,000,000 by HK\$50,000s Above HK\$1,000,000 at auctioneer's discretion HK\$200,000 to HK\$300,000 by HK\$20,000s HK\$300,000 to HK\$500,000 by HK\$20,000, 50,000, 80,000 (ie:: HK\$4.200, HK\$4.500, HK\$4.800)
HK\$5.000 to HK\$10.000 by HK\$2000s
HK\$10,000 to HK\$20,000 by HK\$2000s
HK\$20,000 to HK\$20,000 by HK\$2,000s
HK\$20,000 to HK\$50,000 by HK\$2,000, 5,000,
BK\$0.00
(ie:: HK\$22,000, HK\$30,000, HK\$30,00)
HK\$100,000 to HK\$10,000 by HK\$1,0000s
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Date

Bids Registration Form (Updated in April 2023)

佳士得

| 住士得 競投表格 | 競投牌號 拍賣項目 上 | 住士得專用 職員 拼賣編號 | CTL |
|--|-------------------|----------------------------|-----------|
| 11000000000000000000000000000000000000 | □ 書面競投 □ 電話競投 | | |
| 台書品編號 | 書面最高競投價 或 緊急電話競投價 | | 佳士得專用 |
| 10月日警光 | (港幣,酬金不計在内) | 成功ノ或× | 化 出價至/落槌價 |
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競投價遞增幅度

1,000-2,000 港元 100 港元 2,000-3,000 港元 200 港元 3,000-5,000 港元 200,500,800 港元 就投一般由低於低端佔價開始。通常每次減價之邀替編度(競技價證增編度)最高為10%,拍賣官會自行決定競技開始價位及邀增編度。書面競技價若與下列之邀增編度。書面競技價若與下列之邀增編度不一致,將被調低至下一個減價金額。競 投價 每次喊價之遞增金額

(例4,200,4,500,4800) 港市) 5,000-10,000 港市 500 港市 10,000-20,000 港市 500 港市 20,000-30,000 港市 2,000 港市 20,000-50,000 港市 2,000 港市 30,000-50,000 港市 2,000 港市 (例32,000,35,000,38,000 港市 50,000-100,000 港市 5,000 港市 100,000-200,000 港市 1,000 港市 200,000-300,000 港市 20,000 港市

300,000-500,000 港下 20,000,50,000,80,000 港下 (例 320,000, 350,000, 380,000 港下 500,000-1,000,000 港下 5,000 港下 1,000,000 港下或以上 拍賣官自行決定

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| 職員聯絡電話 | Ŧ | |
| 職員其他聯絡電話 | 計 | |
| 根據適用法律, 如您是成功譜书 | # 住士得 ↓人, | 得必須對購買資金的來源進行盡職調查。 |
| 您的購買資金是否由他人提供? | 当 世 世 | 5人提供? |
| 請提供付運報價 | | |
| 送貨地址 | 黒 | 賬單地址 🗌 其他地址 (請於下方填寫) |
| 港岸 | | |
| 客戶名稱及地址會列印在附有是次登 更改,請確定以上資料確實無誤。 本人已細閱載於目錄內之買家須知、 生,並同會遵守配有銀中。本人如悉 | E附有是次 館實無誤。 と買家須9 | 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。 本人已細閱載於目錄內之買家獨知、重要適知及目錄編列方法之說明 及不接受第三方付款通本,北周會遭好兩指揮中。末上如采加縣投內功,未上應件之關電對所為發展取得大關之 |
| 告,並同意遵守所有規定 及所有基於落槌價和買了 及所有基於落槌價和買了 上所列明的客戶之付款。 | 。本人知 酬金而產 本人已紹 | ₩ ₩ ~ |
| 為 | | |
| □ ## | | |

田猫 本人已終 告,並信 及所有基 上所列明

BIDDER REGISTRATION FORM

Christie's Hong Kong Limited
22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766 www.christies.com

| Paddle No. | | |
|------------|--|--|
|------------|--|--|

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form, and send it to us by email to registrationasia@christies.com.

| A Bidder's Detail | | | | |
|---|--|--|--|--|
| The name and address given above will appear on the invoice for lots pudetails are correct as the invoice cannot be changed after the sale. | urchased with your assigned paddle for this registration. Please check that the | | | |
| Account Name | Account No. | | | |
| Address | | | | |
| Phone No. | | | | |
| Please verify email address for post-sale communication | | | | |
| B Sale Registration | | | | |
| □ 22122 The Dr. A. Botenga Cellar: Six Decades of Collecting Part I □ 22123 Finest and Rarest Wines & Spirits □ 21885 Handbags and Accessories □ 22129 Important Watches * □ 23129 The Philippe & Elisabeth Dufour Foundation Charity Sale * □ 23076 The OAK Collection Part I □ 22176 Magnificent Jewels & The Pink Supreme * □ 22849 Post-Millennium Evening Sale * □ 21391 20 th and 21 st Century Art Evening Sale * □ 21393 20 th Century Art Day Sale * * If you intend to bid on: (i) any lot in the 20 th and 21 st Century Art Evening i.e. a high value lot ("HVL"), please tick the box below. □ I wish to apply for a HVL paddle. | □ 21392 21st Century Art Day Sale * □ 22016 The Tianminlou Collection * □ 21657 Important Chinese Ceramics and Works of Art * □ 22020 Fine Chinese Modern And Contemporary Ink Paintings * □ 22021 Fine Chinese Classical Paintings & Calligraphy * ening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, | | | |
| Please indicate the bidding level you require: ☐ HK \$ 0 - 500,000 ☐ HK \$ 500,001 - 2,000,000 ☐ HK \$ 4,000,001 - 8,000,000 ☐ HK \$ 8,000,001 - 20,000,000 | ☐ HK \$ 2,000,001 - 4,000,000 ☐ HK \$ 20,000,000+ | | | |
| C Authorisation | | | | |
| lot, including the Buyer's Premium and applicable taxes and other charged I/We understand that Christie's will not accept payment from the Author | | | | |
| Please provide a copy of the authorised agent's government-issued photo ID (e.g. photo driving license, national identity card or passport). This authorises the below person to Bid for: All Sales Only Sale No | | | | |
| | | | | |
| | | | | |
| Authorised Agent's Photo ID | | | | |
| Authorised Agent's Address | | | | |
| Authorised Agent's Phone No. | Authorised Agent's Email | | | |
| D Declarations | | | | |
| catalogue, as well as the "No Third Party Payment Notice" and agree to be I have read the personal information section of the Conditions of Sale pre I understand that if I have not completed the high value lot pre-registration. Please tick if you are a new client and would like to receive information affiliates by e-mail. You can opt-out of receiving this information at an Christie's is required by applicable law to do due diligence on the source If you are successful, could you please confirm that the funds to pay for the | rinted in the sale catalogue and agree to be bound by its terms. ion before the auction Christie's may refuse my bid for high value lots. on about sales, events and other services offered by the Christie's group and its by time. | | | |
| I agree to the above and agree to abide by the Conditions of Sale. | Data . | | | |
| Name Signatur | re Date | | | |

現場競拍登記表格 **(生土得香港有限公司** 香港中環遮打道 18 號歷山大廈 22 樓 電話: +852 2760 1766 www.christies.com

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記,以便有充足時間處理登記手續。

| 青填妥亚僉者本表格然後電郵至 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 | | | | |
| 電話號碼 | | | | |
| 請確認電郵地址以作售後服務用途 | | | | |
| | | | | |
| B 拍賣項目登記 | | | | |
| □ 22122 A. Botenga 醫生珍藏名酒:六十載收藏之旅第一部份 | □ 22016 天民樓珍藏*□ 21657 重要中國瓷器及工藝精品* | | | |
| □ 22123 珍罕名釀及烈酒 | □ 2100/ 里安中國瓦命及工芸術印 | | | |
| □ 21885 典雅傳承:手袋及配飾 | □ 22020 中國近現代及當代書畫 * | | | |
| □ 22129 精緻名錶 * | □ 22021 中國古代書畫* | | | |
| □ 23129 Philippe & Elisabeth Dufour 基金會慈善拍賣 * | | | | |
| □ 23076 匠·豎系列(第一部份) | | | | |
| □ 22176 瑰麗珠寶及翡翠首飾 * | | | | |
| | | | | |
| □ 22849 千禧後晚間拍賣 * | | | | |
| | | | | |
| □ 21391 二十及二十一世紀藝術 晚間拍賣 * | | | | |
| □ 21393 二十世紀藝術 日間拍賣 * | | | | |
| □ 21392 二十一世紀藝術 日間拍賣 * | | | | |
| *如閣下有意競投 (i) 佳士得二十及二十一世紀藝術晚間拍賣之任何拍賣品;或 (ii) : 方格劃上「✓」號。 □ 本人有意登記高額拍品競投牌。 | 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品,即高額拍品,請於以下 | | | |
| 請提供閣下之競投總額: | | | | |
| 間に決局でと現状を設け、 □ 港幣 0 - 500,000 □ 港幣 500,001 - 2,000,000 | □ 法敝 2 000 001 - 4 000 000 | | | |
| □ 港幣 4,000,001 - 8,000,000 □ 港幣 8,000,001 - 20,000,000 | □ 港幣 20,000,000+ | | | |
| | - 1819 20,000,000 · | | | |
| C 委託授權書 | | | | |
| | -得目錄所載業務規定支付拍賣品的購買款項,包括買方酬金及任何適用的稅費及 款。 | | | |
| 請提供被授權代理人由政府發出附有相片的身份證明文件(如附有照片的駕駛執 | 照、國民身份證或護照)。 | | | |
| 現授權以下人士於指定拍賣場次代為競投: □ 所有拍賣場次 □ 僅限於拍場編號 | | | | |
| 被授權代理人姓名 | | | | |
| 被授權代理人身份證明文件編號 | | | | |
| 被授權代理人住址 | | | | |
| 被授權代理人電話 | 被授權代理人電郵 | | | |
| | | | | |
| 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 ·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。 | z說明及不接受第三方付款通告,並同意遵守所有規定。 | | | |
| · 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認 | 高額拍品之競投。 | | | |
| · 本人和恋若本人未於拍賞削完成高額拍賞預先登記,往工停將有權不接受社門高額拍品之競技。 □ 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。 | | | | |
| 根據相關法例,佳士得必須對購買資金的來源進行盡責調查。如您是成功競投人 | ,您的購買資金是否由本人而非他人提供? □是 □否 | | | |
| 本人同意以上各項並同意遵守業務規定所列之條款。 | | | | |
| 姓名 | 口钿 | | | |
| 전니 었습 었습 | புகு | | | |

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08/09/2023

HONG KONG AUCTION CALENDAR

THE DR. A. BOTENGA CELLAR: SIX DECADES OF COLLECTING

Sale number: 22122 FRIDAY 24 NOVEMBER 10.00 AM

FINEST AND RAREST WINES & SPIRITS

Sale number: 22123 FRIDAY 24 NOVEMBER 10.00 AM

HANDBAGS AND ACCESSORIES

Sale number: 21885 SATURDAY 25 NOVEMBER

Viewing: 25 November

IMPORTANT WATCHES

Sale number: 22129 SUNDAY 26 NOVEMBER 1.00 PM

Viewing: 25-26 November

THE PHILIPPE & ELISABETH **DUFOUR FOUNDATION CHARITY**

Sale number: 23129 SUNDAY 26 NOVEMBER 6.00 PM

Viewing: 25-26 November

THE OAK COLLECTION PART I

Sale number: 23076 SUNDAY 26 NOVEMBER 6.30 PM

Viewing: 25-26 November

MAGNIFICENT JEWELS &

THE PINK SUPREME Sale number: 22176

MONDAY 27 NOVEMBER 3.00 PM

Viewing: 25-27 November

20TH / 21ST CENTURY ART **EVENING SALE**

Sale number: 21391 **TUESDAY 28 NOVEMBER** 7.00 PM

Viewing: 25-28 November

POST MILLENNIUM EVENING SALE

Sale number: 22849 TUESDAY 28 NOVEMBER 6.00 PM

Viewing: 25-28 November

20[™] CENTURY ART DAY SALE

Sale number: 21393
WEDNESDAY 29 NOVEMBER

Viewing: 25-28 November

21ST CENTURY ART DAY SALE

Sale number: 21392 **WEDNESDAY 29 NOVEMBER** 5.00 PM

Viewing: 25-28 November

THE TIANMINLOU COLLECTION

Sale number: 22016 THURSDAY 30 NOVEMBER 10.30 AM

Viewing: 25-29 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 21657 THURSDAY 30 NOVEMBER 11.15 AM & 2:00PM

Viewing: 25-29 November

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 22020 FRIDAY 1 DECEMBER 10.30AM & 2:30PM Viewing: 25-30 November

FINE CHINESE CLASSICAL PAINTINGS & CALLIGRAPHY Sale number: 22021

SATURDAY 2 DECEMBER 10.30 AM

Viewing: 25 November - 1 December

