The Yiqingge Collection of Chinese Ceramics
益清閣中國瓷器珍藏
Wednesday 29 May 2013
The Yiqingge Collection of Chinese Ceramics

益清閣中國瓷器珍藏

Wednesday 29 May 2013

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# International Asian Art Auctions

**Auction Calendar 2013**

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Wednesday 29 May 2013

AUCTION
Wednesday 29 May 2013
12.00 noon (Lots 2001-2036) approximately, immediately following the sale of In Pursuit of Refinement – A Legacy of the YC Chen Collection

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Sunday, 26 May 10.30 am – 6.30 pm
Monday, 27 May, 10.30 am – 6.30 pm
Tuesday, 28 May, 10.30 am – 6.30 pm

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Tuesday, 30 April, 11.00 am – 5.00 pm
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THE YIQINGGE COLLECTION OF CHINESE CERAMICS

The Appreciation of Chinese Ceramics in Japan

Rosemary Scott – International Academic Director

Christie’s Hong Kong is delighted to be offering this season Part II of the Yiqingge Collection of Chinese ceramics. The first part of the collection was very successfully sold here in June 2011. This remarkable collection, which includes pieces ranging from the Song to the Qing dynasties, was carefully assembled by a Japanese connoisseur of Chinese ceramics. Japanese collectors have long appreciated Chinese ceramics, and the following essay provides a brief outline of that twelve hundred-year collecting history.

Chinese ceramics and other decorative arts have been admired in Japan since at least the Tang dynasty (AD 618-907). This early admiration is clearly evidenced by the remarkable Chinese material preserved in the Imperial Repository of the Shōsō-in at Nara, which was constructed in about AD 759, following the death of Emperor Shōmu (聖武天皇 r. 724-49), and which contains a significant body of material from Tang dynasty China, including ceramics. Some 600 items were dedicated to the Great Buddha (Daibutsu大仏) of the Tōdai-ji by Empress Kōmyō (光明皇后AD 701-760) over a period of five years in memory of her beloved husband, who had abdicated in 749 in order to become a Buddhist priest. Empress Kōmyō herself followed his example and also held holy orders. The emperor had commissioned the 16 metre high statue of the Vairocana Buddha for the Tōdai-ji in 743 and it was finally completed in 751, becoming the largest bronze statue of the Vairocana Buddha in the world.

Amongst the Chinese ceramics preserved in the Shōsō-in are a number of Tang dynasty sancai earthenwares, which were treasured in Japan during the Nara period (AD 710-794), and have been found in some forty-eight sites in Nara and Kyoto. Interestingly, many of these come from temple sites, and the Japanese scholar Narasaki Shōchi believes that they were not items of trade, but were brought to Japan by monks who had travelled to Chinese monasteries during the Tang dynasty. It is likely that the majority of these items were used for Buddhist ritual, and it is significant that Japanese potters producing ceramics inspired by Chinese sancai frequently made items associated with Buddhist ritual. Indeed two of these so-called ‘Nara sancai’ pieces preserved in the Shōsō-in, alongside their Chinese counterparts, bear ink inscriptions specifying their ritual use.

While many of the shapes of the ‘Nara sancai’ were not those of the Chinese wares, some Chinese shapes were adopted by Japanese potters. These included the three-legged trays, which can be found among Japanese polychrome wares as well as the ash-glazed wares from the Sanage kilns among the latter kilns were more obviously inspired by Chinese stonewares from the Yue kilns. Tang dynasty high-fired ceramics certainly found favour in Japan - particularly the celadon Yue wares from Zhejiang, the high-fired white wares from northern China, and stonewares from the Changsha kilns in Hunan province. Probably the most influential of these were Yue wares, which almost certainly provided the impetus for the development of oxidation firing at the Sanage kilns, enabling the potters to achieve a pale green colour with the ash glazes, and which was combined with fine-line incising in the 10th century. In order to achieve a more distinct green glaze, more strongly resembling Yue wares, the highest quality pieces were given a green lead-fluxed glaze requiring double firing.

Fine ceramics from the Northern Song and Jin dynasties, particularly high-fired wares from the Ding kilns, celadon wares from the Yaozhou kilns and Cizhou stonewares have been preserved in Japan. With the Southern Song period came a renewed enthusiasm for Chinese art amongst Japanese collectors. Indeed Professor Hiroko Nishida has written that in the Kamakura period (1185-1392) ‘... the majority of the art and decorative art objects used in the ceremonies, interior decoration and tea drinking events of Buddhist Temples and the military class were objects imported from China.’ These objects were called karamono (唐物 Tang [Chinese] things). Excavated evidence for their popularity can be found in profusion in the large quantities of Song and Yuan dynasty celadon-glazed ceramic sherds that littered the coastline by Kamakura city. In addition to the Kamakura sherds, black-glazed tea bowls, qingbai white porcelains, and Longquan celadons have been excavated from a variety of historical sites throughout Japan. Significant numbers of Song and Yuan dynasty sherds have been excavated at the Ichijodani site in Fukuoka prefecture, the Kusado sengen草戸千軒 site in Hiroshima, several sites in Kyoto, and the port city of Hakata. Some of the major Japanese temples also still have in their possession Song dynasty Chinese ceramics preserved since the time of their manufacture.

The fascination with Chinese ceramics grew even stronger in the Yuan period. The extent and quality of celadon and other Chinese wares imported into Japan can be seen from the wealth of material preserved there to this day. Karamono were still greatly in vogue in the Yuan period. A letter survives written by Kanazawa Sada-aki who died in 1333 and was a relative of the Hōjō clan 北條氏, who were the military rulers of the Kantō region. Part of it reads:

‘The Chinese boats have arrived, a large amount of karamono cargo was unloaded.’

And in another letter written to his son, Sada-aki noted:

‘It seems that karamono are the fashion in Kyoto, I definitely want you to plan on bringing some karamono when you return to Kanto.’

It is therefore not surprising that a Longquan lidded celadon jar was found in Kanazawa Sada-aki’s grave, used as an ossuary, and that the Shōmyo-ji 稚名寺 (the temple in which Sada-aki’s grave is situated) still has two large Chinese celadon vases and a large incense burner with applied relief decoration.

Major temples, such as the Engaku-ji 勝林寺 and Kencho-ji 建長寺 at Kamakura still use celadon vases preserved in the temples since the Kamakura (AD 1185-1333) and Muromachi (AD 1333-1573) periods. Not only celadon flower vases but also Chinese celadon incense burners and tea bowls, as well as black-glazed wares and qingbai porcelains are listed among the approximately 100 Chinese objects in the famous inventory of Butsunichi-an仏心院, which is dated AD 1363 and is an inventory of items donated to a sub-temple of the Engaku-ji by Hōjō Tokimune北條時宗 (AD 1251-1284). Professor Hiroko Nishida has also noted that the ceramics shown in one of the famous set of illustrated handscrolls produced in 1351, called Boki-e kotoba 賢臣絵詞 (an illustrated biography of Kakunyo, patriarch of the Pure Land sect of Buddhism), now in
the Tokyo National Museum, are almost certainly Chinese. The scroll in question is fifth in the series and includes a scene showing Kakunyo 觉如 (AD1270-1351) at work on a poetry anthology, while to one side there is a view of the kitchen in which his meal is being prepared using Chinese celadon, white and black ware vessels.

By the early 14th century the fashion for tea drinking was already established in Kamakura, and special teas were brought from Kyoto for tea tastings. The paraphernalia of tea preparation was also becoming established with special terms being applied to certain utensils and a preference being shown for certain types of ceramics. Among the tea bowls which were prized at that time, and which have remained treasured objects in Japan to the present day, were Chinese black-glazed tea bowls, especially those from the Jian kilns of Fujian. These were known as temmoku a name taken from the Japanese pronunciation of the Tianmu 天目 mountains of Zhejiang province. The bowls themselves came from the area of Jian’an in Fujian, which had a history of fine tea cultivation that predated the Song dynasty. Indeed this area had sent tea as tribute to the Chinese court prior to the Song and continued to do so. Both Zhejiang and Fujian had Chan (Zen) Buddhist temples which were visited by Japanese monks, and it is there that the monks encountered the beautiful dark-glazed tea bowls. When they returned to Japan they took examples of these tea bowls with them, and, in doing so, helped to establish an appreciation of such vessels that has lasted for more than 800 years. It was not, however, only the dark-glazed ceramics from the Jian kilns that were prized by Japanese connoisseurs, but those from the Jizhou kilns in Jiangxi province, which had the most extensive range of innovative decorative techniques of any of the black ware kilns, and those from the northern kilns, including, of course, the famous black Ding wares.

The excavated cargo of a ship that left the Chinese port of Ningbo in AD 1323, headed for Japan, but which sank off the Sinan Coast of Korea, has provided extensive information on ceramics for the Japanese market in the early 14th century. Some of the items in its cargo were labelled with the name of the Tofuku-ji 東福寺, a temple in Kyoto, and so it is clear that some of the ceramics were destined to fill specific orders for Japanese temples. The 20,000 ceramic items in the cargo included celadons and white porcelains, as well as black and brown glazed wares. The lack of blue and white wares in this large cargo either suggests that these were not widely available in the first quarter of the fourteenth century or that they did not accord with Japanese aesthetics at the time.

In the Yuan dynasty a particular type of Longquan celadon ware was produced, which perhaps represents one of the earliest examples of Chinese kilns catering to Japanese tastes. This is the type traditionally known internationally by the Japanese name tobi seiji 飛靑磁, on which spots of iron oxide are artfully scattered over the surface of the green glaze. While most of the examples of this type found elsewhere in Asia are of secondary quality, those found in Japan frequently combine elegant potting with the very fine-textured green glaze so prized by Japanese connoisseurs, complemented by the rich iron-brown spots that give this type of Longquan celadon its name.

In the early days of the Ming dynasty private trade with Japan that did not fall within the tribute system was officially banned, but nevertheless Chinese ceramics, silk, cotton etc., were undoubtedly exported to Japan. By the mid-16th century a specific group of porcelains from the Jingdezhen kilns were so popular in Japan that they are still frequently referred to in the West by their Japanese name of klinrande 金線手 or gold brocade. They are characterised by surface decoration of gold scrolling designs applied either directly onto the high fired glaze or onto an overglaze enamel. The most usual monochrome colours on these pieces are red, green and blue, but there is a related group, often given the same name, which combines polychrome enamel decoration, sometimes with additional underglaze blue details, and gold scrolls, usually applied to the red areas. The gold decoration was simply gold-leaf burnished onto the surface of the glaze or enamel, so it was very fugitive and needs careful handling. Today many examples of klinrande wares are still preserved in Japanese collections.

By the latter part of the Ming dynasty, the commercial importance of Japanese enthusiasm for Chinese porcelain was well understood by the kilns at Jingdezhen. Significantly, Chinese ceramics could be sold in Japan for two to three times the price paid for them in Guangzhou. Japan was therefore an obvious market to which the Chinese potters would turn when they needed to develop alternative patronage following the closure of the imperial kilns in 1608. By the 1570s Nagasaki and Manila were established as major
The appreciation of Chinese ceramics in the early 20th century took up the challenge of recreating ancient Chinese wares. This was spurred once more at the turn of the 20th century, and a ceramics largely inspired by certain Chinese antique wares of the 1767-1833) in Kyoto, of various Japanese literati potters, such as Okuda Eisen (奥田頴川 1794-1858) and Shonzui (壺山松栞 1802-1863). This reawakened interest centred, in part, around the drinking of sencha (steeped tea, as opposed to matcha powdered tea), a practice which also became associated with the collection of antiques. In turn, this led to the development by Japanese literati potters, such as Okuda Eisen and Shonzui, which takes its name from a somewhat controversial inscription which appears on some of the pieces, is associated with the Chongzhen (1628-44) reign. Ko-sometsuke, or ‘old blue and white’ is usually associated with the Tianqi reign (1621-27), while Shonzui, which had a deliberately rustic appearance, which appealed to certain Japanese tea masters. Shonzui porcelains were more precisely decorated with well-prepared materials, but retained a slight eccentricity in their shapes. In the 1630s Sino-Japanese trade, including trade in porcelain, also saw an increase – with a corresponding increase in the amounts of silver reaching China through Portuguese shipping via Macao. However, in 1639 the Portuguese were excluded from Nagasaki, adversely affecting the Sino-Japanese trade, and fewer Chinese wares entered Japan.

In the late 18th and early 19th century, however, there was an interesting revival of interest in Chinese culture amongst the Japanese literati. This reawakened interest centred, in part, around the drinking of sencha (steeped tea, as opposed to matcha powdered tea), a practice which also became associated with the collection of antiques. In turn, this led to the development by various Japanese literati potters, such as Okuda Eisen (奥田頴川 1753-1811) and Aoki Mokubei (青木木木 1767-1833) in Kyoto, of ceramics largely inspired by certain Chinese antique wares of the 17th and 18th century. Japanese appreciation of Chinese ceramics once more gained impetus at the turn of the 20th century, and a number of experimental Japanese workshops, such as the famous Miyagawa Koza (宮川香山 1842-1916) workshop in Yokohama, took up the challenge of recreating ancient Chinese wares.

The appreciation of Chinese ceramics in the early 20th century was fuelled by the endeavours of some notable Japanese antique dealers. In April 1905 a 22 year-old Mayuyama Matsutaro (繭山松栞 1882-1935) travelled to Beijing and started up an antique business. He studied Chinese art diligently while in Beijing, developing a particular admiration and understanding for Longquan celadon wares. Although he returned to Japan in 1916, his company continued to deal in Chinese ceramics, and when Mayuyama Co. passed to his son Mayuyama Junkichi (繭山順吉 1913-1999) in 1935, Chinese ceramics were amongst the most important items in which the company dealt from their premises firstly in the Ginza in Tokyo, then Kyobashi, and in 1923 in the Imperial Hotel, designed by Frank Lloyd Wright. This continued interest in Chinese ceramics is reflected in the volumes of Mayuyama Seventy Years, published by the company in 1976 and in Mayuyama Junkichi’s autobiography, published in 1988. During the period from 1911 to 1945, even during times of strife, Japanese dealers, along with those from Britain, Germany and France, were active in Beijing’s famous antiquities district centred on Liulichang. Another of Japan’s most famous dealers in Chinese art, Yamanaka Sadajiro (山中定次郎 1866-1936) established premises in Beijing for his firm, Yamanaka and Company. While Yamanaka had opened premises in New York in 1894 selling primarily Japanese art, and by 1899 the company had opened further shops in Boston, and Atlantic City, in the early years of the 20th century the company began to sell more Chinese art than Japanese. In 1912 Yamanaka & Co., became the sole agents for Prince Kung, and in 1917 they opened their premises in Beijing. Yamanaka installed a very able manager, Takada Matashiro (高田又四郎), who had a reputation for knowing where to find the best pieces, and Yamanaka himself is said to have visited Beijing every spring and autumn after 1921. The items of Chinese ceramics the company purchased were then sold in Osaka, as well as New York and London. Other Japanese dealers also catered to their clients’ taste for Chinese ceramics, and magnificent collections of Chinese ceramics were built up in Japan.

Museums in Japan today reflect the continued fascination with Chinese ceramics. In the case of some museum collections, the treasured possessions of generations of a single important family are represented, and in these cases the Chinese items in the collection are often those associated with tea drinking. This is true, for example of the collections of the Tokugawa Art Museum (徳川美術館, Aichi, which was founded in 1935 through a donation by Tokugawa Yoshikazu (徳川義章 1886-1976). This museum includes items owned by Tokugawa Ieyasu (徳川家康 1543-1616) and his son Tokugawa Yoshinobu (徳川義直 1601-1650), as well as those of subsequent generations. Another example is the Eisai-bunko Museum (青文庫美術館) in Tokyo, founded by Hosokawa Moritatsu (細川護立) descendant of the feudal lords of Kumamoto in Kyushu province and 16th generation family head, in 1950. This foundation has extensive archival holdings and diverse art collections.

Japanese museums containing the collections of individuals, who bought their Chinese ceramics in the late 19th and early 20th centuries, also provide a good indication of the enduring fascination with Chinese ceramics amongst Japanese collectors. The collection housed in the Seikadô Bunko Art Museum (静嘉堂文庫美術館) for example, was founded in by Baron Iwasaki Yanosuke (岩崎弥太郎 1851-1908) and expanded by his son, Baron Iwasaki Kyotaro (岩崎小一郎 1879-1945). They were respectively the second and fourth presidents of Mitsubishi. Seikadô was the studio-name of Iwasaki Yanosuke. The Seikadô Foundation was established in 1940 and the Seikadô Bunko Library was opened. This housed Baron Iwasaki Kyotaro’s personal collection of books - 80,000 volumes in Japanese and 120,000 volumes in Chinese. It was his hope to
establish an art museum, but this was delayed until many years after his death. Iwasaki Yanosuke collected a broad range of both Japanese and Chinese art including swords, tea ceremony utensils, Chinese and Japanese painting, calligraphy, pottery, lacquerware, paper and brushes, and wood carvings, while his son Koyata expanded the collection. In particular Iwasaki Koyata was a passionate collector of Chinese ceramics and established a comprehensive and systematic collection from the Han dynasty through to, and including, the Qing dynasty. Today the museum houses some 6,500 art objects.

The Nezu Museum 根津美術館 (Nezu bijutsukan) was established under the terms of the will of Nezu Kaichiro, Sr. (根津嘉一郎 1860-1940), who was an industrialist and president of the Tobu railway. His intention was to establish a foundation to preserve his personal collection, and the museum opened in 1941 at his Aoyama residence. The garden there is in traditional style and includes several tea houses, reflecting Nezu Kaichiro’s enduring interest in the tea ceremony, which is also reflected in his collection. Amongst the tea wares in the Nezu Museum are fine examples from Japan, China and Korea. In addition to its important collection of Japanese art, the museum is especially famous for its collections of ancient Chinese bronzes, Chinese paintings of the Song and Yuan dynasties, and Chinese ceramics. In more recent years the museum has been the recipient of additional donations from other private collectors and now houses more than 7,400 art objects.

Another famous Japanese collection which included very important Chinese ceramics is today housed in the Museum of Oriental Ceramics Osaka 大阪市立東洋陶瓷美術館. This is the Ataka Collection 安宅コレクション which is comprised of some 1,000 East Asian ceramics assembled by Ataka Eichi (1901-94 安宅英一). Ataka Eichi came from a wealthy mercantile family, and served as both company board chairman and counsellor to the trading company Ataka Co. Ltd. It was he who initiated the Ataka collection and was responsible for its growth. Through his finely developed aesthetic sense the collection, primarily consisting of Chinese ceramics of the Tang, Song, Yuan, and Ming dynasties, and Korean ceramics of the Goryeo and Joseon dynasties, was built up. After the dissolution of the Ataka company, the Sumitomo Group donated the collection to the city of Osaka. The Museum of Oriental Ceramics, Osaka was founded in 1982 in order to house the collection, which is now internationally renowned.

The foregoing are just some of the major collections that remain as testaments to the enduring Japanese appreciation of Chinese ceramics; an appreciation which has lasted more than 1200 years.

1 Narasaki Shūichi, Riben chutude Tang sancai (Tang sancai excavated in Japan), Zhongguan Wenwu, 1999:3, p. 52
3 Hiroko Nishida, op. cit.
4 Hiroko Nishida, op. cit.
5 Ministry of Culture and Information, Relics Salvaged from the Seabed off Sinan, Seoul, Korea, 1985.
7 美術商のよろこび (Bijutsu Sho no Yorokobi: The Joys of an Art Dealer), Tokyo, 1988.
8 Kuchiki Yuriko 船木ゆり子 「ハウス・オブ・ヤマナカ、東洋の至宝を欧米に売った美術商」 (House of Yamanaka, Art Dealer Who Sold Oriental Treasures to Americans and Europeans), Shinchosha 新潮社, 2011.
10 Di Yin Lu, op. cit., p. 5.
日本鑒藏的中國陶瓷
蘇玫瑰 — 亞洲藝術部資深學術顧問

香港佳士得今季很榮幸能呈獻益清閣珍藏專拍 (二)，這個日本收藏包羅中國宋至清代陶瓷精品，2011年6月首次推出珍藏專拍，成績斐然。日本鑒藏中國陶瓷由來已久，以下將簡述一千二百年以來的相關收藏史。

早於唐代時日本已見收藏中國陶瓷及工藝品。奈良東大寺正倉院宮內庫珍藏的豐富中國文物，可為見證。該皇家庫藏成立於聖武天皇 (在位於724-749年) 駕崩後的756年，收藏了唐代以來中國陶瓷等豐富文物。其中逾600項為光明皇后 (701-760年) 歷時五年陸續敬奉東大寺大佛，以紀念亡夫。749年聖武天皇退位出家為僧，皇后亦步其後塵，長伴青燈。聖武天皇在位時曾下令建造16米高的東大寺毘盧遮那佛像，至751年才完工，成為當時世界上體積最大的青銅毘盧遮那佛像。正倉院宮內庫保存的中國唐三彩器，於日本奈良時代 (710-794年) 視為瑰寶，並在奈良及京都其他48處也有效藏，該些唐三彩器並非商品，而是唐代時日本僧人到訪中國佛寺後帶回本國的，相信大部份為佛壇供器。至於日本陶匠仿燒唐三彩亦以佛具居多，例如正倉院宮內庫收藏的「奈良唐三彩」其中二件特別以墨書註明為禮器。

中國北宋及金代的上等陶瓷，尤其是定窪白瓷、耀州青瓷、磁州窯硬陶，日本均有收藏。至南宋時期日本收藏家重新熱衷中國藝術，西田玄子教授著作中提及鎌倉時代 (1185-1392年)：

「……當時佛寺、幕府禮儀、陳設及茶道用裝飾品均來自中國。」

這些稱為唐物的物品，從鎌倉acia沿海出土大量宋元青釉瓷片可見當時相當流行。除鎌倉市發現的殘片以外，全國多處遺址亦見黑釉瓷、青白瓷、龍泉青瓷。福井縣的一乘谷、廣島的草戶千軒、京都多處、博多港均出土大量宋元陶瓷殘片。日本一些主要寺院仍收藏著宋代以來一直保存的中國陶瓷。

元代時，日本對中國陶瓷更熱切殷求。當時日本入口的中國青瓷及其他陶瓷質量之高，可於傳世的豐富文物上得見。唐物至元代持續風行，關東幕府北條氏支系的金澤貞顯 (卒於1333年) 在一信中曾提到：「中國船抵達了，大批唐物卸下。」他給兒子的另一信中說道：「看來京都流行唐物，希望你返閩關東時順便帶來一些。」

也因此金澤貞顯墓出土了一件用作骨灰罈的龍泉青瓷蓋罐，墓園所在地稱名寺仍收藏兩件中國青瓷大瓶，一件貼花青瓷大爐。

鎌倉的円覚寺、建長寺等大寺自鎌倉時代及室町時代 (1333-1573年) 起一直沿用青瓷瓶。仏日庵著名的1363年院藏清單中，包括約100項中國物品，除青瓷花瓶外，還有中國青瓷壺及茶盞、黑釉器、青白瓷，為北條時宗 (1251-1284年) 捐贈円覚寺分院的一組物品。西田教授並研究出1351年繪製的一組手卷《慕歸繪
詞》繪著中國陶瓷新收藏於東京博物館。其中第五卷描述《（1270-1351年）成首編撰詩集》。旁邊的茶房正以中國青瓷、白瓷、黑釉器預備他的餐食。

十四世紀初鎌倉流行茶道，並由京都引入特別茶種品嚐。茶道器具已甚具規模，為每種器具置定名目，並對某些陶瓷有所偏愛。當時最珍貴的茶盏是中國黑釉器，尤其是福建建窯出品的天目盌，這盌因浙江天目山而得名，至今在日本仍視為珍寶。建窯所在地宋代以前起已盛產茶葉，事實上該地出產的茶葉早進貢朝廷多時。浙江及福建的佛寺成為日本僧侶的朝聖之地，亦是他們接觸美麗黑釉器的地方。他們將這些陶器帶回日本，奠定了日本逾八百年鑒藏黑釉器的基礎。日本鑒藏家除鍾愛建窯的黑釉器外，還有最富創新裝飾手法的吉州窯器，以及中國北方著名的黑定器。

高麗新安海岸所發現的一艘中國貨船殘骸，於1323年離開中國港口往日本途中沉沒。沉船文物為十四世紀初中國迎合日本市場燒製陶瓷提供了大量資料。6 部份貨物帶有京都東福寺標籤，很明顯是該寺訂購的物品。二萬件貨物中包括青瓷、白瓷、黑釉器。其中欠缺青花瓷，可能當時這種產品並不多，抑或尚未符合日本人的美學要求。

元代時一種特別的龍泉青瓷誕生了，應算最早針對日本市場而製，西方傳統上稱為飛青磁，其特色是青釉表面佈滿鐵斑點。亞洲其他地方發現的飛青磁只屬次級，不及日本傳世品的線條優雅及青釉潤澤，再結合特色的褐鐵斑，造成日本藏家最珍賞的青瓷。

明代初期中國對日本有國與國之間的贈予之外，一律禁止民間通商，但仍有些陶瓷、絲綢、棉花等外銷日本。至十六世紀中葉，景德鎮出產的一批錦地描金瓷器因暢銷日本，至今西方仍沿用日本名稱「金手」，其特色是在高溫釉或琺瑯釉面描金卷草紋，最常見的單色底釉包括紅、綠、藍，以及一些瓷器的紅地飾五彩或青花五彩描金卷草紋。其金彩部份為金箔熔入釉面而成，因此十分脆弱，須小心處理，現今的日本收藏仍有相當數量的金手器。

明代下半葉景德鎮陶匠深明中國瓷器暢銷日本的優勢，中國陶瓷在日本的售價是廣州所得的二至三倍。1608年景德鎮御窯場關閉後，陶匠為另謀生計很自然就依賴日本市場，至1570年代長崎及馬尼拉成為了中國與西方及亞洲貿易的中心。William Atwell著論：「很短時間內中國瓷器已出現於京都及利馬街上時裝，棉花則遠銷菲律賓及墨西哥市場，中國瓷器從大阪縣土加至倫敦的家居擺設均可見到。」中國因經營這些商品及其他奢侈品賺了不少日本銀元。
中國陶匠開始燒造迎合日本鑑藏家口味的瓷器款式。十七世紀時產生了西方稱為「古染付」、「祥瑞」兩種日本式青花瓷。古染付泛指天啟器，「祥瑞」則源自一批崇禎瓷器上頗具爭議的款識。 「古染付」的外形較樸拙，但深獲一些日本茶道大師欣賞。「祥瑞」瓷器則較講究精工細繪，形狀採用外來款式。

1630年代連陶瓷買賣在內的中日貿易大增，經澳門葡萄牙貨船賺入的銀元亦有增長。1639年長崎禁止葡萄牙人登陸，嚴重影響了中日貿易，進入日本的中國陶瓷亦銳減。

十八世紀末至十九世紀初期，日本文人之間崇尚中國文化之風氣再起，這與當時流行喝煎茶有關，伴隨而來的是對古董的鑑藏。也因此，奧田順川(1753-1811年)、青木木米(1767-1833年)等文人陶藝家開始從中國十七及十八世紀的古器物中汲取靈感。十九世紀末至二十世紀初日本收藏界對中國陶瓷的鑑賞又再興起，橫濱的著名陶藝家宮川香山(1842-1916年)等實驗式工作坊致力古法燒造中國古陶瓷。

二十世紀初出現了一群舉足輕重的日本古董商，更推動該國鑑藏中國陶瓷的風氣。1905年4月年僅二十二歲的繭山松太郎(1882-1935年)到訪北京，並經營古董買賣。他留京期間努力學習中國藝術，自此對龍泉青瓷情有獨鍾，並作深入研究。1916年他返回日本，其公司繼續買賣中國陶瓷，1935年他將繭山龍泉堂交給兒子繭山順吉(1913-1999年)打理，位於東京銀座的最早店鋪買賣最多的就中國陶瓷，其後遷業到京橋，1923年再搬往Frank Lloyd Wright設計的帝國酒店。繭山家對中國陶瓷的持久興趣，可見於1976年繭山龍泉堂出版一套二冊的《龍泉集芳》，以及1988年出版的繭山順吉編著《111至1945年間，就算是戰火燎天的歲月，日本古董商蓮同英、德、法的同行，仍活躍於北京著名的文物商店區琉璃廠。另一日本著名的中國古董商中定次郎(1866-1936年)在北京為旗下公司山中商會設址，1894年於紐約開店，主要銷售日本藝術，1899年再相繼於波士頓、大西洋城開設分店。至二十世紀初，該公司所銷售的中國藝術品已超越日本藝術品。1912年山中商會更擔任清朝恭親王珍藏藝術品的獨家代理，1917年在北京開業。由能幹的高田又四郎擔任經理，他以擅長識別精品見稱。1001 據說1921年以後山中定次郎每年均於春秋二季到訪北京。11山中商會在北京採購的中國陶瓷隨後在大阪(參考拍品2027)、紐約、倫敦出售，加上日本的古董商亦為顧客搜羅中國陶瓷，歷年所得在本國建立起豐厚的藏品。

今天日本博物館的收藏反映出該國持久的中國陶瓷熱。不少博物館藏品包羅了顯赫家族世代相傳的珍寶，並多與茶道相關。例如1935年建立的德川美術館藏品，因德川義親(1886-1976年)的捐贈而建成，相繼來自德川家族的首位幕府將軍德川家康(1543-1616年)、其子德川義直(1601-1650年)，以及家族世代的收藏。另一例子為細川護立成立的東京永青文庫美術館，他是日本九州熊本藩主的後代，1950年成為第十一代家主。永青文庫美術館歷年收藏了豐富的文獻及藝術品。

至於日本博物館收藏的個人珍藏系列，均源自十九世紀末至二十世紀初購藏的中國陶瓷，亦表現出日本收藏家對中國陶瓷的永恆之愛。例如靜嘉堂文庫美術館的藏品由岩崎彌之助(1851-1908年)建立，其子岩崎小彌太(1879-1945年)再行擴充。父子二人為三菱集團的第二及第四任會長。靜嘉堂為岩崎彌之助的齊名，1940年創立基金會，並開設靜嘉堂文庫。文庫收藏了岩崎小彌太個人收藏的八萬冊日本書及十二萬中國書。他一直希望成立一間美術館，但延至他逝世數年後才建成。岩崎彌之助收藏廣泛，包括日本及中國藝術品，計有刀劍、茶道用具、中日繪畫、書法、陶器、
漆器、紙筆、木雕。之後經岩崎小彌太增加藏品，他尤其鍾情中國陶瓷，曾大量而系統化收藏漢至清代的精品。該館現時收藏了逾6500件作品。

根津美術館是依據根津嘉一郎 (1860-1940年) 遺囑而建立的，他本人是工業家，亦是東武鐵路的會長。他立志成立基金去保存個人收藏，根津美術館終於1941年在他豊橋的住宅開幕。該館建於傳統的日式花園內，並附設幾間茶室，反映了根津嘉一郎熱愛茶道，亦體現在他的藏品中。該館收藏的茶具均為來自日本、中國、朝鮮的精品，除收藏重要的日本藝術品，還有中國古代青銅器、宋元繪畫、陶瓷等。近年該館並得私人收藏家捐贈，目前藏品逾7400件。

安宅コレクション為另一個日本著名的中國陶瓷收藏，現存於大阪市立東洋陶磁美術館，由安宅英一 (1901-1994年) 所藏逾1000件東亞陶瓷組成。安宅英一出生於富有的商人家族，他出任安宅公司董事局會長兼顧問。安宅收藏由他開始，並持續拓展增加。他憑藉過人的鑑賞力，搜羅唐至清各代陶瓷、高麗及朝鮮時代陶瓷。自安宅公司解散後，日本住友公司將安宅藏品悉數捐贈大阪市。該市遂成立大阪市立東洋陶磁美術館，成為舉世知名的收藏。

前述的日本傳世重要收藏，均見證了該國鑑藏中國陶瓷一千二百年的悠長歷史。

1. 崎崎彰一：「日本出土的唐三彩」，載於《中原文物》，1999年3期，52頁。
3. Hiroko Nishida,同前書。
4. Hiroko Nishida,同前書。
5. Hiroko Nishida,同前書。
6. Hiroko Nishida,同前書。
7. Hiroko Nishida,同前書。
10. 井ノ口総: 《美術館よろこび》, 東京, 1988年。
11. 杉本ゆう子: 《ハウス オブ キャンプル・赤と白の丘を 多彩に日本の美術館》, 東京: 新潮社, 2011年。
13. Di Yin Lu,同前書, 5頁。
A VERY RARE JIZHOU MEIPING
SOUTHERN SONG DYNASTY (1127-1279)

The slender oviform body is painted with two quatrefoil panels comprising *ruyi* scrolls, separated by swirl motifs. The glaze is of a dark brownish olive tone streaking to a creamy coffee brown simulating *tixi* lacquer and stopping above the concave base exposing the pale buff foot rim. The narrow neck is further decorated with a keyfret band rising to a rounded lip splashed with a band of dots.

8 in. (20.5 cm.) high, stand, box

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

The golden opalescent quality of the design contrasts very effectively with the dense, dark brown glaze beneath. This was an interesting technique used at the Jizhou kilns to paint pale designs on top of the unfired glaze. When the piece was fired, and the glaze flowed slightly, the designs were rendered in softer focus, and the patterns, which were often akin to those seen on carved lacquers of the period, provided a pleasing richness of surface decoration.

2002

A RARE JIAN WARE ‘OIL-SPOT’ BLACK-GLAZED CONICAL BOWL
SONG DYNASTY (960-1279)

With wide flared sides, the conical bowl stands on a short foot ring rising to a wide everted mouth, and is covered inside and out with a lustrous brown glaze suffused with silvery black streaks. The glaze ends irregularly around the foot to expose the dark grey stoneware body.

4½ in. (12.5 cm.) diam., Japanese wood box

HK$800,000-1,200,000  US$110,000-150,000

Conical bowls were intended primarily for the drinking of tea. The choice of tea during the Song and Jin periods was a white tea that was whisked to produce a white froth on top. Black-glazed bowls such as the present example became increasingly popular as they showed off the frothy white tea to great advantage.

宋 建窰黑釉油滴盞

盞撇口，斜壁，圈足。內外施黑釉，釉面浮懸小油滴紋，口沿呈醬褐色。厚釉至近足處，胎體黑褐色。宋代南方燒造黑釉器，以建窰最著名。此器紋飾介乎兔毫與油滴斑之間，非常罕見。油滴結晶裝飾要求陶匠相當的巧工，先於坯體塗鐵含量高的化裝土，再施北方的普通高鐵量黑釉。窰燒時釉內氣泡帶著高濃度鐵質上升到釉面，冷却時結晶成銀色磁鐵礦，產生猶如黑水中油滴或夜空中繁星的裝飾。油滴盞例子可參考東京靜嘉堂收藏，美國哈佛大學藝術博物館則收藏兔毫斑盞例子。

宋代飲茶活動高度發展，其中包括茶道比賽，由裁判根據盞內茶液泡沫的質量及持久度評選。黑褐盞較能襯托白色茶沫觀察茶色，因此最受歡迎。
The Yiqingge Collection of Chinese Ceramics

2003

A JIZHOU LEAF-DECORATED BLACK-GLAZED BOWL
SONG DYNASTY (960–1279)

With rounded sides standing on a small circular foot rising to a slightly incurving, silver-bound rim, the bowl is covered inside and out with a black glaze decorated to interior with a delicate leaf of pale yellowish buff colour. The glaze stops above the foot ring to expose the dark greyish stoneware body.

Dimensions: 4½ in. (10.5 cm.) diam., Japanese wood box

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

A CARVED DING ‘DRAGON’ BOWL  
SONG DYNASTY (960–1279)  

Finely potted with deep rounded sides flaring upwards to an unglazed rim, the interior is fluently carved with a coiled *chi* dragon. The bowl is covered inside and out with a glaze of ivory tone shading to pale olive where it pools slightly on the exterior. The exterior is plain with a raised band below the mouth rim.  
6⅞ in. (17.5 cm.) diam., Japanese box  

HK$600,000–800,000  US$78,000–100,000  

PROVENANCE 來源：  
Mayuyama & Co. Ltd., Tokyo  

The well-proportioned and fluently carved *chi* dragon on the interior of the present lot is perfectly complemented by the clear ivory glaze. The *chi* dragon appears to have been a popular motif on Song and Jin dynasty Ding wares. While the body of the dragon is usually portrayed in fairly standard form, the head may be seen either elongated in side view, or more squarely frontal as on the current example. In discussing Ding wares with this design, the scholar Hsieh Ming-liang notes that several such pieces bear inscriptions apparently assigning them to specific palace halls, indicating their use at the Song court. See Hsieh Ming-liang, ‘A General Overview of Ting Ware White Porcelain’, Catalogue of the Special Exhibition of Ting Ware White Porcelain, National Palace Museum, Taipei, 1987, p. 49.  

Similar renderings of *chi* dragon appear in several Ding wares in the National Palace Museum, including a six-lobed dish, op. cit., no. 102, and two other dishes encircled by a lotus scroll, nos. 100 and 101, as it is on three bowls, nos. 34, 35 and 76. A Ding ware washer carved with similar dragon to the interior and additional keyfret borders, from the Qing Court Collection, is illustrated in Porcelain of the Song Dynasty (Ⅰ), The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1996, p. 88, no. 79.  

Compare also to a brush washer with a copper mount and carved with a similar frontal *chi* dragon to the interior, originally collected by Mr. and Mrs. Eugene Bernat, also illustrated by Garner and Medley, Chinese Art, 1969, vol. III, p. 128, reel 17, no. 6, is now in the Linyushanren Collection.  

宋  定窯白釉刻螭龍紋盌  
盌敞口，深弧腹，圈足。內外施牙白色釉，口沿不施釉。盌心刻螭龍紋。外壁口沿有唇口，近足處有垂釉。  

本盌所刻紋飾線條簡潔有力，陶匠運刀尤如運筆寫意。臺北故宮博物院 1987 年舉辦定窯白瓷器特展，展品中有多件近似的螭龍紋定窯器。另北京故宮博物院收藏一件定窯洗，器心刻相近的龍紋，見 1996 年香港出版故宮博物院藏文物珍品全集《兩宋瓷器·上》，圖版 79 號。
2005

**A CARVED DING ‘DOUBLE FISH’ LOBED-RIM DISH**

**NORTHERN SONG/JIN DYNASTY (960–1234)**

The dish has angled flaring sides rising from a short foot ring to a hexafoil metal-bound rim, the interior deftly carved and combed with a pair of fish swimming amidst waves. It is covered inside and out with a translucent glaze pooling in areas to pale olive colour.

7½ in. (18.5 cm.) diam., box

**HK$400,000-600,000**  
**US$52,000-77,000**

Images of fish have been used to decorate Chinese ceramics from the Neolithic period, and have remained a popular theme - providing both form and decoration. The Song dynasty saw an even greater use of fish for decoration on ceramics. Amongst the most elegant were the fish carved and incised under the glaze of the classic Northern Song Ding wares, such as that carved in the interior of the large bowl from the Qing Court Collection, illustrated in *Porcelain of the Song Dynasty (I)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1996, p. 64, no. 56; a smaller dish in the Percival David Foundation, see M. Medley, *Illustrated Catalogue of Ting and Allied Wares*, Percival David Foundation, London, 1980, pl. V, no. 29; and two bowls included in the *Special Exhibition of Ting Ware White Porcelain*, National Palace Museum, Taipei, 1987, Catalogue, nos. 48 and 49. The latter bowl, in particular, has a lobed, metal-bound rim.

Much of the popularity of fish as a decorative theme, especially in later dynasties, hinges on the fact that the word for fish, *yu*, is a homophone for the word for abundance or surplus - thus two fish represent doubled abundance and a gold fish an abundance of gold. The depiction of fish in water, as on the current dish, has also come to provide a rebus for *Yu shui hexie*, ‘May you be as harmonious as fish and water’. Such symbolism is particularly appropriate in the context of marriage, and decoration including two fish additionally symbolizes both fertility and conjugal happiness in the same context.
A LARGE CARVED LONGQUAN
CELADON ‘PHOENIX-TAIL’ VASE
LATE YUAN/EARLY MING DYNASTY, 14TH CENTURY

The vase is heavily potted with a globular body rising from a slightly splayed foot to a trumpet neck with everted rim. It is carved around the body with scrolling chrysanthemum between upright plantain leaves around the neck and lotus petals at the foot. The flaring mouth rim is carved with horizontal fluted bands. The vase is covered overall in a thick glaze of olive-green tone, with the exception of the unglazed foot ring.

21 in. (53.5 cm.) high, Japanese wood box

HK$400,000-600,000       US$52,000-77,000
2007

A BLUE AND WHITE GARLIC-HEAD ‘LION’ BOTTLE VASE
MING DYNASTY, 15TH CENTURY

The vase is delicately potted with a compressed globular body rising from a splayed foot to a long slender neck ending in a garlic-head mouth, well painted in soft blue wash with two lions playing with tasselled brocade balls, between bands of stylised petals. The neck is painted around with flowering plum branches, a lingzhi fungus and a crescent moon, between a band of overlapping petals around the knopped mouth and keyfret at the shoulder.

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

HK$800,000-1,200,000 US$110,000-150,000

A slightly larger vase of identical form and design, from the Edward T. Chow Collection, was sold at Sotheby’s Hong Kong, 19 May 1981, lot 413.

The design of plum, lingzhi and moon on the neck of the current vase can also be found on a blue and white dish, dated to the Chenghua period, in the Metropolitan Museum of Art, New York and illustrated in the front cover of A Handbook of Chinese Ceramics by Suzanne G. Valenstein, New York, 1989. Compare also to a larger vase of the same form, dated to the 15th century and painted in cobalt blue with plum blossom branches, in the Topkapi Saray Museum, Istanbul and illustrated by Soame Jenyns, Ming Pottery and Porcelain, London, 1953, pl. 36B.
2008

A FINE AND RARE DEhua DOUBLE-GOURD ewer AND COVER
KANGXI PERIOD (1662-1722)

The bulbous upper section and compressed globular lower section of the ewer are joined by a high-arched handle, with a gently curved S-shaped spout emerging from the lower body. The disc-shaped cover is surmounted by a bud finial. The ewer and cover are applied with an even glaze of warm ivory tone, revealing the milky white body at the unglazed foot ring.

7¾ in. (18.4 cm.) high. Japanese wood box

HK$500,000-800,000 US$65,000-100,000

A comparable Dehua double-gourd ewer and cover, which is of the same size but with broader shape, is illustrated by P. J. Donnelly, in Blanc de Chine, New York, 1969, pl. 60D. The author mentions that these ewers are included in the inventory list of Augustus the Strong (1670-1733), Elector of Saxony, whose collection comprises a large number of Dehua wares and is now in Dresden. The Dresden Inventory indicates that these ewers were used by Augustus the Strong as milk jugs. See also ibid., p. 405, where the author lists two other similar examples, one in the Baur Collection, another in the Kempe Collection.

清康熙    德化白瓷葫蘆式注壺

壺葫蘆式，直口，短頸，彎流，弧形把手，圈足。通體施牙白釉。平頂蓋飾寶珠鈕。

此器形態秀美，釉色潤澤，為明末清初德化白瓷的代表作。波蘭國王 Augustus the Strong (1670-1733 年)舊藏一件相同例子，現收藏於德國德累斯頓，見1969年紐約出版 J. Donnelly 著《Blanc de Chine》，圖版60D。該書並提及另外二例，分別為日內瓦包爾、瑞典卡爾肯普收藏。
2009

A RARE BLUE AND WHITE ‘LANDSCAPE’ VASE, HU
YONGZHENG-QIANLONG PERIOD (1723-1795)

The vase is of rectangular section with a countersunk base, delicately painted in different shades of blue on the broader sides with two different riverscape scenes, one depicting a dilapidated pagoda and pavilion on a craggy mountain on the distant shores and a fishing boat on the river, the other depicting another fisherman near a bank detailed with huts and dense willow trees, the distant mountains partly shrouded by vaporous clouds. The narrow sides, flanked by a pair of lug handles, are painted to one side with flowering plum branches, the other with narcissus and roses.

9 in. (22.9 cm.) high, box

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

清雍正 - 乾隆    青花山水漁人圖貫耳尊

The landscape scenes depicted on the present vase, with a pagoda and pavilion on a rocky mountain emerging from waters, very likely refer to Dagu Mountain in the middle of Boyang Lake in Jiujian City, Jiangxi Province. The exquisite painting style executed with a sure hand suggests that it may be a work by Tang Ying, the great Supervisor of the imperial kilns at Jingdezhen, who was also an accomplished painter of landscapes in the Orthodox style following the school of Dong Qichang. It is interesting to note that the Dagu Mountain is located very close to Jingdezhen, and next to Tang Ying’s official residence in Jiujian. Tang Ying often visited this site during his tenure as Supervisor at the Jingdezhen kilns and later as Customs Officer in Jiujian, so much so that he composed two poems about his visits to Dagu Mountain in 1749 before he left Jiujian for Guangdong. These two poems are recorded in Taoren Xinyu, a compendium of poems composed by Tang Ying. Hence it is very likely that the alluring scenery there inspired the celebrated ceramicist to create this vase as a token to capture its perpetual beauty.

PROVENANCE 來源:
Taji Shuichi Collection

LITERATURE 著錄:
Taji Shuichi, Porcelain of the Ch’ing Dynasty, Tokyo, 1976, pl. 127
尊長方體，內四圖足。外壁飾青花山水圖。正面繪峭壁亭塔，江波連綿，漁舟張帆；背面繪河岸茅舍，垂柳映江，漁人撒網。兩側一面飾梅花枝，一面飾水仙薔薇，置一對貫耳。

本尊正面所繪峭壁亭塔，很可能取景江西九江鄱陽湖大孤山，該處碧波連天、絕壁聳塔，均與此器上景致近似。早於唐代詩人王勃著《滕王閣序》的詩句：「漁舟唱晚，響窮彭蠡之濱」，已描述當地的漁舟山水勝景。

清代製瓷名家唐英，能文善畫，兼識書法篆刻，歷任雍正、乾隆兩朝御窰督陶官，期間長駐江西景德鎮，潛心鑽研陶務，任內所出官瓷無論釉色或繪飾各方面均達到鼎峰。本尊所繪青花山水圖，無論勾勒暈染皆呈水墨畫的氣度，可能是經唐英監督製成。他長居江西，到處遊歷並對大孤山留下深刻印象，於乾隆十五年（1750）四月赴粵海關前寫成《大孤山》、《舟過大孤山口占》二詩。

大孤山
孤峯矗立水中天，開闢磨礱蠡口煙。我欲扁舟攜載去，他年也省買山錢。

留別彭樂君方伯
四月二十三日
舟次樟樹鎮

（載於《陶人心語》手稿本，現藏於中國國家圖書館）

此器源自田路周一，曾著錄於1976年東京出版《清代乃是瓷器》，編號127。
2010

**A FINE RARE BLUE AND WHITE VASE, HU**

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

Of archaic *hu* form, the vase has a flaring body, sharp tapering shoulder and waisted cylindrical neck flanked by two scroll-form handles, all above a stepped foot ring. It is decorated around the main body in the Ming style imitating heaping and piling with a composite floral scroll, below raised double ribs and *ruyi* collar on the angled shoulders, upright plantain leaves around the neck, above a band of petals around the base. The lipped mouth rim and the foot are painted with classic scrolls.

13¾ in. (33.6 cm.) high, box

**HK$3,800,000–5,000,000**  **US$500,000–650,000**

Yongzheng-marked blue and white vases of this exact design are very rare and there appears to be only one other example recorded, which was sold at Sotheby’s Hong Kong, 27 April 1993, lot 147, and could be the pair to the current vase. A few other Yongzheng examples of archaistic *hu* form are published, but all with different decorative designs. A blue and white vase of the same form and size from the Yokogawa Collection, but decorated overall with floral scrolls, is illustrated in *Illustrated Catalogue of Tokyo National Museum, Chinese Ceramics II*, Tokyo, 1990, no. 563. A related vase with moulded *ruyi* collars on the shoulders and similar scroll-form handles, but covered overall in a flambé glaze, was sold at Sotheby’s Hong Kong, 25 April 2004, lot 255; another flambé-glazed example without handles was sold at Christie’s Hong Kong, 30 May 2006, lot 1352.

**清雍正 青花纏枝花卉紋螭耳尊**

壶口，束頸，折肩，腹部下折，圈足。通體青花紋飾。腹部飾纏枝花卉紋，上托如意雲肩，雲肩上下各飾一周回紋。盤口外側飾卷草紋，下承如意雲紋。頸部繪蕉葉紋，兩側置螭耳。近底處弦紋一周。折腰環飾蓮瓣紋。外撇足牆飾卷草紋，底青花書「大清雍正年製」楷書款。

此式仿古尊流行於雍正及乾隆朝，日本橫河收藏有一件近似的雍正款青花纏枝花卉紋雙耳尊，載於1990年東京國立博物圖錄《中國陶磁·下》，編號563。另見雍正款窰變釉尊兩件，形制均與此器相近。一件模印如意雲肩，置雙螭耳，與本尊近似，2004年4月25日於香港蘇富比拍賣，拍品255號；另一件光素無耳，2006年5月30日於香港佳士得拍賣，拍品1352號。

一件非常近似的例子1993年4月27日於香港蘇富比拍賣，拍品147號，可能與本尊原來一對。
AN UNUSUAL BLUE AND WHITE ‘BUTTERFLY’ VASE, **HU**
YONGZHENG PERIOD (1723-1735)

Of archaistic *hu* form, the exterior is decorated with three registers, the lower two with four medallions of two butterflies alternating with connected scrolls, the neck with connected scrolls supporting *ruyi* heads. The registers are divided by triple raised ribs, repeated below the mouth rim. The splayed foot is painted with *ruyi* heads.

9¾ in. (23.7 cm.) high, Japanese box

HK$800,000-1,000,000    US$110,000-130,000

Pairs of confronting butterflies appeared as a decorative motif on Chinese works of art from as early as the Tang dynasty on gold and silver wares and pottery pillows. In the Song dynasty they appeared on Yue and Ding ware pieces, but then seemed to have disappeared on porcelain pieces of the Yuan and Ming dynasties. They did not become popular again until the 18th century, and the Yongzheng Emperor seemed to be especially fond of them. An example of these butterflies on a Yongzheng period porcelain can be seen on the famille rose bowl sold at Christie’s Hong Kong, 30 April 2000, lot 588.

A closely related Qianlong-marked vase also painted with similar butterfly medallions and *ruyi* heads is illustrated by D. Macintosh, *Chinese Blue and White Porcelain*, 2nd edition, Hong Kong, 1987, p. 107, pl. 68, where the author comments on the masterful skills of the potters in painting the butterfly medallions with delicate shades of cobalt blue.

Compare also to a Yongzheng-marked *hu*-shaped vase with three moulded ram heads in the Qing Court Collection, illustrated in *Blue and White Porcelain with Underglazed Red (III)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2000, p. 106, pl. 92. The Palace Museum example features four registers of decoration divided by double raised ribs, comparable to the composition on the present lot.
A VERY RARE PAIR OF PORCELAIN-INLAID CALLIGRAPHIC PANELS
QING DYNASTY, 18TH CENTURY, SIGNED TANG YING

The rectangular panels are each inlaid with seven large white-glazed porcelain characters in cursive script to form a couplet. The right column is preceded by an unglazed seal; while the left column is followed by three smaller character Tang Ying shu, ‘Calligraphy by Tang Ying’, and two further seals, all reserved on a black ground applied with a textured background within hardwood frames and fixed with hanging brackets.

Each plaque 63¼ x 17¼ in. (161 x 44 cm.) (2)

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

PROVENANCE
Taji Shuichi Collection

LITERATURE
Taji Shuichi, Porcelain of the Ch’ing Dynasty, Tokyo, 1976, no. 164.
The couplet can be translated:
Speckles of prunus flowers add to my leisurely mood;
A smattering of bird songs relieves my laboured heart.

The seals are:
Yuci yujin jicui: Imperial gift; Deep Gold and Dense Green
Tang Ying zhiyin: Seal of Tang Ying
Jun Gong (a sobriquet of Tang Ying)

The supervisor of the Imperial kilns at Jingdezhen during the Yongzheng and Qianlong periods, Tang Ying (1683-1756), was not only one of the most efficient and innovative supervisors in the history of Chinese porcelain production, but also an accomplished calligrapher and poet. This very rare pair of panels is a fine example combining his three favourite subjects: porcelain, calligraphy and poetry. They show the consummate skills of the Jingdezhen potters to convey calligraphic brush strokes in clay. The characters are so masterfully rendered that on first glance they look as if indeed written by a brush. The fluidity of the strokes, the composition of the characters and the way the dry brush drags across the surface of the paper are all faithfully replicated in porcelain.

Excavations from the Imperial kiln sites at Zhushan in Jingdezhen have yielded similar porcelain shards of characters, as well as an unglazed seal with the mark ‘Jun Gong’ (Tang Ying’s sobriquet) which is identical to the seal found on the current panels. The phrase Yuci Yujin Jicui could be a poetic title (usually adopted by scholars) given to Tang Ying by either the Yongzheng or Qianlong Emperor. Although there are no published records in establishing whether the title was an imperial gift to Tang Ying, similar calligraphic titles were given by Emperor Kangxi to Tang Ying’s predecessor at the Imperial kilns, Lang Tingji (1663-1715). Among these include: Buze xijiang, ‘Wide Benevolence to the West River’; Yuci Chunyi Tang, Imperial Gift (for) the Hall of Pure Unity; Qing Shen, ‘Uncorrupt and Vigilant’. Lang Tingji had the Yuci Chunyi Tang marks inscribed onto porcelain, an example of which is a blue-glazed bowl in the Percival David Foundation illustrated by Ming Wilson in Rare Marks of Chinese Porcelains, London, 1998, no. 35, pp. 90-91.

The only other known pair of porcelain-inlaid lacquer panels with Tang Ying’s calligraphy appears to be in the collection of Eisei Bunko Museum, Tokyo, illustrated in Chugoku Bijutsu Shiho ten, Tokyo, 1981, no. 59 (fig. 4). The writing style of the current panels is undoubtedly that of Tang Ying’s, and closely compares to the calligraphy also written by him on a water pot now in the Palace Museum, Beijing, illustrated by Geng Baochang in Qingdai Yuyao Ciqi, Vol. I-b, Beijing, 2005, p. 9 (fig. 2). Note the characters ‘hua’ and ‘dian’ especially are written in exactly the same way on the panels and the water pot. Compare also to a small cup with Tang Ying’s calligraphy sold in these Rooms, 1 December 2009, lot 1921.

fig. 2 Provided by Palace Museum, photographed by Zhao Shan
(圖二） 故宮博物院提供，趙山攝影
A SMALL COPPER-RED-GLAZED WATER POT
YONGZHENG SIX-CHARACTER MARK WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)
The compressed globular body stands on a recessed base curving to a constricting mouth rim with a small notch, and is covered on the exterior with an even deep raspberry-red glaze, pooling to a darker tone around the base. The interior and base are glazed white.
2¾ in. (6 cm.) diam., Japanese wood box
HK$500,000-800,000  US$65,000-100,000

Water pots of this size and shape are rare. Compare to a pair of blue-glazed water pots of similar form and dated to the Yongzheng period formerly in the J. M. Hu Collection, in Zhandelou zhencang lidai mingci jingpu, vol.III, Hong Kong, 1950, pl. 134, p. 112. Two Kangxi examples of comparable size and shape, one in red glaze and the other in green, are illustrated in Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, pp. 19-20, nos. 16-17.
A VERY RARE UNDERGLAZE-RED WATER POT
QIANLONG SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)
The domed water pot has an inturned mouth rim and stands on a recessed base bearing the reign mark. The exterior is skilfully painted in a crushed-raspberry tone with four full-faced lotus sprays between a band of upright lappets around the base, and bands of beads and ruyi scroll around the rim. 2¾ in. (7 cm.) across, Japanese box
HK$600,000-800,000 US$78,000-100,000
PROVENANCE 来源：
Taji Shuichi Collection
LITERATURE 著錄：
Taji Shuichi, Porcelain of the Ch'ing Dynasty, Tokyo, 1976, no. 73

The present lot exemplifies a new style developed in the Kangxi reign, that of painting in very fine outlines in copper-red. Firing underglaze-red successfully is technically difficult, requiring precision in the control of temperature, atmosphere and air circulation within the kiln, as well as the careful preparation of the copper pigment itself. The skill reached its maturity during the Qianlong period under Tang Ying, the supervisor of the Imperial kilns.

The shape and design of this water pot appear to be unique with no other examples published. Compare to a water pot of a similar form and decorated with the 'three abundances' in underglaze-red, included in the exhibition, Zhongguo mingtao zhan, Japan, co-organised by the National History Museum, Taipei, 1992, Catalogue, p. 126, no. 142; and a doucai 'three abundances' example sold at Sotheby's Hong Kong, 2 May 1995, lot 144.
2015

A BLUE AND WHITE ‘DRAGON AND PHOENIX’ CIRCULAR BOX AND COVER
KANGXI PERIOD (1662-1722)

The domed cover is finely painted in cobalt blue with an upright dragon and a descending long-tailed phoenix. The rounded sides of the box are decorated with three treasures separated by cloud scrolls. The base is inscribed with an apocryphal Chenghua mark.

2¾ in. (7.4 cm.) diam., box

HK$220,000-280,000 US$29,000-36,000
A BLUE AND WHITE AND IRON-RED DECORATED ‘DRAGON’ DISH
QIANLONG SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)
The dish is painted on the interior with an iron-red dragon leaping wildly against a background of penciled blue waves, with a similar design repeated with nine dragons on the exterior below a narrow decorative border.
7 in. (17.7 cm.) diam., box
HK$260,000-350,000 US$34,000-45,000

Compare to two dishes of this pattern, one illustrated in Ch‘ing Porcelain from the Wah Kwong Collection, The Chinese University of Hong Kong, Hong Kong, 1973, no. 70, the other in The Arts of the Ch‘ing Dynasty, Oriental Ceramic Society, London, 1964, no. 235. See, also, the example included in Illustrated Catalogue of Old Oriental Ceramics Donated by Mr. Yokogawa, Tokyo, 1953, no. 363.

A fine example of this type, from the Greenwald Collection, illustrated by G. M. Greenwald, The Greenwald Collection, Two Thousand Years of Chinese Ceramics, 1996, p. 57, was sold at Christie’s New York, 24-25 March 2011, lot 1784.
2017

A FINE DOUCAI 'FLORAL' BOWL
QIANLONG SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736–1795)
The bowl is finely enamelled to the exterior with six stylised upright flower sprays encircled by a flower scroll, below a band of trefoils on a yellow ground at the rim. The interior is decorated with a flower spray encircled by a band of florettes and petals within arching trefoils.
5¾ in. (14.9 cm.) diam., box

HK$400,000–600,000  US$52,000–77,000

清乾隆    鬥彩折枝花卉紋盌    六字篆書款
A DOUCAI ‘LOTUS SPRAY’ BOWL
DAOGUANG PERIOD (1821-1850), BAOSHANZHAI ZHI IRON-RED
FOUR-CHARACTER MARK

The rounded sides of the bowl are delicately enamelled in doucai with three double-lotus sprays growing leafy tendrils. The interior is decorated with a medallion enclosing a single lotus stalk, the petals picked out in iron red. The base is inscribed with an iron-red Baoshanzhai studio mark.

5¼ in. (14 cm.) diam., box

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

A Qianlong bowl of this design was included in the Chinese University of Hong Kong exhibition Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns, Catalogue, no. 105.

Two lotus blossoms on one stem provides the rebus for bingdi tongxin, ‘May you have a harmonious marriage and share the same ideals’. 
A YELLOW-ENAMELLED 'CHRYSANTHEMUM' DISH
QING DYNASTY, 19TH CENTURY, SHOUYUTANG ZHI MARK WITHIN DOUBLE SQUARES

The rounded sides are moulded to the interior and exterior as petals rising to a scalloped rim, supported on a similarly shaped short foot. The dish is covered overall in a bright yellow enamel, stopping around an underglaze-blue four-character mark Shouyutang zhi, 'Made by the Hall of Preserving Foolishness', at the centre of the base.

6¼ in. (16 cm.) diam., box
HK$180,000-250,000 US$24,000-32,000

Compare to a Yongzheng-marked lemon-yellow glazed chrysanthemum dish illustrated by J. Ayers, The Baur Collection, Chinese Ceramics, vol. III, no. A486; also illustrated is a dish with the same mark to the base and dated to the late 18th or early 19th century, the exterior covered in coral red enamel and the inside in yellow-green, no. A498.


清十九世紀 黃釉菊瓣盤 《守愚堂製》款
盤斂口，呈菊花瓣形，弧壁，圓足。盤內外施黃釉。底雙方框內書「守愚堂製」篆書款。

北京故宮博物院藏一套十二件雍正款單色釉菊瓣盤，該款盤應為此器的原型，見 1999 年香港出版故宮博物院藏文物珍品全集《顏色釉》，282-283 頁，圖版 257 號。

瑞士包爾珍藏一件菊瓣盤，底同様書「守愚堂製」款，其外壁施珊瑚紅釉，盤內施青黃釉，定年清十八世紀末至十九世紀初，載於 1972 年日內瓦出版 J. Ayers 著《The Baur Collection: Chinese Ceramics》第三冊，編號 A498。
A CELADON-GLAZED ‘CHRYSANTHEMUM’ BOWL AND COVER
DAO GUANG PERIOD, YU QING TANG ZHI HALL MARK WITHIN DOUBLE SQUARES (1821–1850)
The bowl has deep rounded sides rising to a flared rim from a waisted foot, moulded with flutes on the exterior to imitate chrysanthemum. The dome-shaped cover is surmounted by a cylindrical finial and similarly moulded. The exterior is glazed with an even celadon glaze, while the interior and the base are glazed white, with the underglaze-blue hall mark in the centre of the base.
6 in. (15.3 cm.) diam., box
HK$80,000–100,000 US$11,000–13,000
2021

A VERY RARE CARVED TURQUOISE-ENAMELLED BOWL

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

The bowl is thinly potted with rounded sides rising to a flaring rim, carved around the exterior in shallow relief with two kui dragons around the lower body against a ground of incised leiwen, below a band of keyfret around the mouth. The exterior is covered in a turquoise enamel, the interior and base glazed white.

5¼ in. (14.9 cm.) diam., box

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

Bowls of this pattern were produced in the 18th century and reflected the Qing emperors’ interest in archaism.


A larger bowl but without carved dragons is illustrated in Palace Museum Collection of Official Ware of the Qing Dynasty, vol. 1 part 2, Beijing, 2005, p. 448, pl. 211 (26 cm. diam.).
A LARGE GE-TYPE GLAZED VASE, HU
QIANLONG SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736–1795)
The vase is well potted with rounded sides rising steeply from a low, wide foot to sharply angled shoulders, the waisted neck flanked by a pair of tubular handles. The body is covered overall with a pale blue-grey glaze suffused with dark grey ‘iron wire’ crackle joined by faint ‘golden thread’ crackle. The unglazed foot rim is covered with a dark brown dressing.

21 in. (53.5 cm.) high, box
HK$2,600,000-3,500,000 US$340,000-450,000

The glaze on this Qianlong vase is a fine copy of early Ge ware. In the Qianlong reign Song dynasty stonewares, particularly the crackled wares of Ge, Guan and Ru type were very highly regarded by the emperor. Not only did the emperor collect Song dynasty examples of Ge wares, he also commissioned new porcelain with a similar glaze from the imperial kilns. So keen was Qianlong to affirm that this new Ge-type glaze was made in imitation of the Song originals, that on one brush washer in the Palace Museum there is an impressed mark reading: neifu zhencang, ‘Treasure of the Imperial Household’. See Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, p. 254, no. 232. The potters of the current vase have been particularly successful in achieving the ‘golden thread and iron wire’ effect in the crackle of this glaze.

Very few vases of this large size and shape are published. However, one of similar size and shape with a similar glaze is illustrated by Qian Zhengzong, Qingdai ciqi shangjian, Hong Kong, 1994, p. 145, no. 182, and a Yongzheng blue and white vase of this form in the Nanjing Museum is of similar size to the current Qianlong vase. See Qing Imperial Porcelain, the Chinese University of Hong Kong, 1995, no. 43. Another brown-glazed vase of this shape and size from the Qing Court Collection is illustrated in Monochrome Porcelain, op. cit., p. 67, no. 61.

Other large vases with Song-type glazes are usually of faceted, hexagonal, form such as the Yongzheng vase with Guan-type glaze in the Palace Museum illustrated in Monochrome Porcelain, op. cit., p. 226, no. 204. However, the potter who made the current vase managed to throw and fire the vase successfully without resorting to strengthening vertical joins. It is another archaistic aspect of this vessel’s design that it is based upon a metalwork shape, evidenced by the tubular handles and also the sharp junction between the shoulder and body of the vessel. Interestingly, there is a smaller vase in the Baur Collection, the profile of which shares the current vase’s sharp shoulder junction, which is illustrated by J. Ayers and M. Sato (eds.), Sekai toji zenshu – 15 – Qing, Tokyo, 1983, p. 111, no. 121. The Baur Collection vase does not have the tubular handles, but the link with metalwork is confirmed by the relief decoration, which has been adapted from that of ancient bronze vessels. The current vase, while having a shape that refers to ancient bronze forms, is undecorated so as not to detract from its beautiful glaze based on Song dynasty wares.

An almost identical example was sold at Christie’s New York, 21 September 2004, lot 315.
A TEADUST-GLAZED PEAR-SHAPED VASE
JIAQING INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1796-1820)

The vase is sturdily potted with a compressed globular body tapering towards the tall slender neck, raised on a splayed foot. It is covered overall with a characteristic glaze of olive-green tone. The unglazed foot ring is applied with a brown wash, the incised seal mark reserved on the base.

12½ in. (32 cm.) high

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


A Jiaqing example was sold at Christie’s Hong Kong, 7 July 2003, lot 669.
A FINE CORAL-GROUND FAMILLE VERTE 'BOYS' BOWL
JIAQING SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1796-1820)

The bowl is well potted with wide rounded sides rising from a straight foot, the exterior finely enamelled and gilt on a coral ground, with four groups of four boys gathered playing and engaged in leisurely pursuits beside rocks and plantain on a continuous fenced garden terrace. The scene is reserved on an even rich coral-red ground, the rail posts, surrounding trees and vegetation picked out in gilt. The interior and base are covered in a transparent glaze.

8¼ in. (21 cm.) diam., box

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

EXHIBITED

Kinsei Chugoku meitoten: Minmatsu, Shincho, Nihon Toji Kyokai, 1962, pl. 128 (one of a pair)

The elaborate and highly amusing design on the present bowl is based on earlier Ming prototypes of children gathered in groups playing in a landscaped garden. The earliest representation in this format can be found on a Yongle blue and white bowl exhibited at the Hong Kong Museum of Art, Chinese Porcelain, The S.C. Ko Tianminlou Collection, 1987, illustrated in the catalogue, no. 15.

The prototype for this particular design, however, is found on bowls dating to the Kangxi period. A similar bowl with a Kangxi mark is illustrated in The T’zu Museum of Art, Chinese Ceramics IV, Hong Kong, 1995, pl.104. A pair of bowls of identical design from the Qianlong period is illustrated in Chinese Ceramics in the Idemitsu Collection, Japan, 1987, pl. 952.

Jiaqing examples include a bowl in the Palace Museum, Beijing, illustrated in Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, pl.159; two bowls in the O.C.S. Exhibition of Ch’ing Polychrome Porcelain, 1977, no. 100, subsequently sold at Christie’s London, 13 December 1982, lot 528; one included in The Wonders of the Potter’s Palette, 1986, no. 93; and another, illustrated by Avitable, From the Dragon’s Treasure, Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection, p. 37, fig. 32. Two other similar Jiaqing-marked bowls were sold at Christie’s Hong Kong, 29 May 2007, lot 1380; and 30 November 2011, lot 3121.
2025

A RARE PAIR OF *FAMILLE ROSE* ‘FLOWERS AND PEACHES’ JARS AND COVERS

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

Each globular jar is delicately painted around the exterior with a continuous scene depicting iron-red bats amidst trees and stalks bearing various fruits and blossoms including chrysanthemum, Chinese amaranth, peony and peach, between two turquoise-ground bands bordered by alternating *ruyi* heads and magnolia flower heads, one decorated with bats between lotus sprays with tendrils bearing peaches, the other with alternating lotus and prunus sprays. The neck is encircled by a band of floral sprays, above a ring of ruby fretwork on a pink ground between gilt borders. The domed cover is similarly decorated with bats between lotus sprays bearing peaches, between a band of classic scrolls in pink and *ruyi*-heads on a lime ground. The cover is surmounted by a bud finial painted with overlapping petals picked out in gold, brown and iron red.

11¼ in. (28.2 cm.) high, *zitan* stands, Japanese wood box

**HK$5,000,000-8,000,000**  **US$650,000-1,000,000**

**PROVENANCE 來源：**

Formerly in the Collection of Asano Souichiro (1848-1930), and illustrated in the catalogue of the collection dating to 1922 (fig. 1)

請道光    粉彩麗景雁來紅蓋罐一對    砧紅六字篆書款
Asano Souichiro was an influential entrepreneur at the turn of the 19th/20th century in Japan. He came from a small doctor’s family in a village near Mt. Fuji but had become one of the wealthiest person in Japan by the time of his death, founding one of the fifteen largest Zaibatsu in Japan. He was an avid collector of Chinese Art, in particular Qing Imperial porcelains.

The current pair of jars are exceptionally well painted and very rare. No identical example appears to have been published to date. The combination of Chinese amaranth painted overall in iron-red, and various fruiting and flowering branches executed in the pastel-like famille rose palette, creates an interesting contrast and is fairly unusual. Such composition is very similar to a Daoguang-marked vase also decorated with iron-red nandina and branches bearing peony and chrysanthemum blossoms, between ruyi-head bands, from the Beijing Palace Museum Collection and illustrated in Porcelain with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, no. 192.

The depiction of motifs in a continuous scene between coloured-grounds contoured by ruyi-heads appears to be much favoured on Daoguang famille rose porcelains. Refer for example to several Daoguang vases painted around with reticulated scenes comprising various floral motifs from the Beijing Palace Museum, op. cit., nos. 189-190, 191 and 193.

來源:
淺野總一郎(1848-1930)舊藏，著錄於藏品圖錄(圖一)

淺野總一郎是十九世紀末二十世紀初日本最有影響力的企業家之一。他生長於富士山腳下一個小村落的醫生家中，去世時卻已經是日本最富有的人之一，並一手創建了日本十五大財閥的其中一個，淺野財閥。他是一個非常愛好中國藝術的收藏家，特別偏愛清朝的御製瓷器。

罐唇口，短頸，圓腹，圈足。蓋隆起，寶珠鈕，疊插式。蓋裏、罐內及底滿施松綠釉。蓋面、頸、肩及近足處天藍地上飾粉彩紋飾，蓋面、肩繪朵蓮間蝙蝠和桃實；頸、足繪纏枝花

北京故宮博物院藏一件道光紅款粉彩花卉燈籠瓶，上面礬紅彩繪的雁來紅與此對罐上的如出一轍，顏色的鮮明對比令畫面更生動逼真，見1999年香港出版故宮博物院藏文物珍品全集《琺瑯彩·粉彩》，圖版192號。
A VERY RARE LIME-GREEN-GROUND
FAMILLE ROSE BOTTLE VASE,
YUHUCHUNPING
JIAQING IRON-RED SIX-CHARACTER SEAL MARK AND OF
THE PERIOD (1796-1820)

The pear-shaped vase is well-enamelled around the bulbous body with four large stylised Indian lotus blooms each enclosing a Ji character, and growing fruits of ‘The Three Abundances’ - peach, finger citron and pomegranate-below four Shou characters in gilt around the shoulder, amidst a network of scrolling tendrils bearing other minor blooms, all reserved on a lime-green ground and between a band of pendent ruyi heads around the rim and upright lotus petals around the base. The interior and the base are enamelled turquoise.

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

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

PROVENANCE

Formerly in the Collection of Asano Souichiro (1848-1930), and illustrated in the catalogue of the collection dating to 1922 (fig. 1).

Asano Souichiro was an influential entrepreneur at the turn of the 19th/20th century in Japan. He came from a small doctor’s family in a village near Mt. Fuji but had become one of the wealthiest person in Japan by the time of his death, founding one of the fifteen largest Zaibatsu in Japan. He was an avid collector of Chinese Art, in particular Qing Imperial porcelains.

This rare vase with lime-green ground is replete with auspicious symbolism. The Ji and Shou characters convey, the meanings of, auspiciousness and longevity. The Sanduo or ‘Three Abundances’ is represented by the peach, finger citron and pomegranate, and conveys a wish for an abundance of blessings, long life and many sons.

No other vase with this shape and decoration appears to be published. For a Jiaqing-marked meiping with lime-green ground, decorated with Indian lotus amidst Shou and Fu characters, from the Qing Court Collection, see Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, p. 195, no. 172. Another comparable example is a Jiaqing-marked lantern vase with exotic flowers on a lime-green ground, op. cit., pl. 173.

清嘉慶 綠地粉彩番蓮紋吉壽玉壺春瓶

A baluster vase example with panels of imperial poems was sold at Christie’s Hong Kong, 30 May 2012, lot 3999.

No other vase with this shape and decoration appears to be published. For a Jiaqing-marked meiping with lime-green ground, decorated with Indian lotus amidst Shou and Fu characters, from the Qing Court Collection, see Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, p. 195, no. 172. Another comparable example is a Jiaqing-marked lantern vase with exotic flowers on a lime-green ground, op. cit., pl. 173.

A baluster vase example with panels of imperial poems was sold at Christie’s Hong Kong, 30 May 2012, lot 3999.
A PAIR OF RUBY-GROUND FAMILLE ROSE ‘MEDALLION’ BOWLS
DAOGUANG SIX-CHARACTER SEAL MARKS AND OF THE PERIOD (1821–1850)

The rounded sides are finely painted with four circular panels depicting figures in riverside landscapes, two in sepia enamels, one en grisaille and the last in full famille rose palette. The panels are reserved on a sgraffiato ruby-red ground adorned with lotus sprays. The interior has a stylised eight-point flowerhead radiating ruyi-heads.

5⅛ in. (14.6 cm.) diam., stand, Japanese wood box (2)

HK$1,800,000–2,500,000 US$240,000–320,000

A bowl of this pattern in the Palace Museum, Beijing is illustrated in Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures from the Palace Museum, vol. 39, Hong Kong, 1999 p. 242, no. 214. Compare also a bowl in the E.T. Chow Collection sold at Sotheby’s Hong Kong, 25 November 1980, lot 159; and another bowl of this pattern sold at Christie’s Hong Kong, 30 November 2011, lot 3115.
A VERY RARE GREEN-ENAMELLED 'DRAGON' BOTTLE VASE
DAOGUANG IRON-RED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1821-1850)

Potted with a long neck and globular body, the exterior is enamelled in green and black with three five-clawed writhing dragons confronting a ‘flaming pearl’ among floating clouds, between gilt borders on the mouth rim and base. The interior and base are enamelled turquoise, with an iron-red mark reserved to the centre of the base.

10⅜ in. (27 cm.) high, box

HK$1,000,000-1,500,000 US$130,000-190,000

This vase is very rare and no other example of the same shape and design appears to have been published. A few jars with similar dragons confronting a ‘flaming pearl’ are published. A jar painted with two dragons in pursuit of a pearl was included in the exhibition, Imperial Porcelain of Late Qing, Art Gallery, The Chinese University of Hong Kong, 13 August - 25 September 1983, p. 76, no. 58. Another was sold at Christie’s New York, 24-25 March 2011, lot 1744. The Qianlong prototype of the same design is illustrated in Chinese Porcelain, The S.C. Ko Tiamminlou Collection, vol.1, Hong Kong Museum of Art, 1987, p. 156, pl. 114.

A Daoguang-marked bottle of the same shape and pattern but with the decoration in black enamel was included in the Exhibition of Qing Ceramics from the Seikado Bunko Art Museum, Tokyo, 2006, and illustrated in the Catalogue, p. 83, pl. 75.
2029

A RARE EGG-AND-SPINACH GLAZED WATER POT
DAOGUANG SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1821–1850)
With a garlic mouth and waisted neck, the exterior is slazed with splashes in lustrous green, yellow and aubergine glazes. The reign mark is inscribed to the centre of the recessed base.
2 in. (5 cm.) high, Japanese box

HK$100,000–150,000     US$13,000–19,000

清道光 虎皮三彩水丞 六字篆書款
水丞蒜頭口，束頸，溜肩，鼓腹，平底，內凹圈足。外壁飾黃、綠、紫彩斑紋。底青花書「大清道光年製」篆書款。
虎皮三彩創燒於康熙朝，為低溫釉，由黃、綠、紫、白等不規則的潑彩熔合而成，因似虎皮上的斑紋而得名。
清宮舊藏一件乾隆款青花加金彩圓蝶紋貼塑三羊鏤空花熏，其外形與此器近似，見2009年上海出版故宮博物院藏文物珍品大系《雜釉彩·素三彩》，圖版143號。
A POLYCHROME ENAMELLED DISH
TONGZHI SIX-CHARACTER MARK AND OF THE PERIOD (1862-1874)
The dish, with rounded sides, is decorated to the interior in iron-red and polychrome enamels with a stylised foliate scroll in the centre within double-line border. The exterior is decorated with similar design of various stylised scrolls.
8¾ in. (21.1 cm.) diam., Japanese wood box
HK$80,000-150,000 US$11,000-19,000
清同治 花卉紋彩瓷盤 六字楷書款
A LARGE DEHUA STANDING FIGURE OF
GUANYIN
QING DYNASTY, 19TH CENTURY

The figure is crisply modelled carrying a basket with a fish in one hand, her head turned slightly to one side and her eyes cast down in an introspective gaze. An image of Amitabha Buddha is incorporated in the foliate diadem positioned in her neatly coiffed hair, tied in two knots and falling in tresses down each shoulder. She is wearing a cape over a long-sleeved gown secured in a tuck above her midriff, the toes of her left foot protruding from the hem of her full-length bejewelled skirt. There is an impressed Puji yuren mark, ‘(Virtue) extends to all fishermen’, within a square to the back.

24 in. (61 cm.) high

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

Compare to a group of Guanyin figures in different postures bearing a similar mark, illustrated by J. Donnelly, Blanc de Chine, New York, 1967, pl. 85; where the author dates them after 1800, and suggests that the mark is almost exclusively found on figures of Buddhist and Taoist deities. See also a related standing figure of Guanyin holding a scroll, of similar size and with similar embellishments but impressed with an apocryphal Wanli mark, dated to the 18th century, op. cit., pl. 76b.
A RARE GRISAILLE-DECORATED DISH  
QIANLONG PERIOD, BAOSEZHAI CANG FOUR-CHARACTER HALL MARK IN BLACK ENAMEL (1736-1795)  
The circular dish has a flat base and upturned rim and stands on a short tapering foot ring. It is painted to the interior in different shades of sepia with a bearded scholar dressed in a long robe with heavy folds, his face faintly shaded in iron-red, standing beside a gnarled cypress tree against a background with shrubs and jagged rocks. The base is inscribed in black enamel with the hall mark Baosezhai cang, ‘From the Collection of the Studio of Hoarded Treasures’.  
7¼ in. (19 cm.) diam., box  
HK$400,000-600,000  
US$52,000-77,000  
PROVENANCE  
Sold at Sotheby’s Hong Kong, 15 November 1988, lot 399  
According to Tong Yihua in Zhongguo lidai taoci kuanshi huiji, Taipei, 1984, p. 79, Baosezhai is a hall name seen on a number of porcelains from the Qianlong period, very often inscribed in black enamels as on the current dish.  
Compare to a set of four black and iron-red decorated dishes painted with landscapes and bearing Dechengzhai zhi hall marks, also dated to the Qianlong period, formerly from the collections of Frank Caro/C.T. Loo, Mr. and Mrs. James E. Breece III, later sold at Christie’s New York, 18 September 2003, lot 373 and Christie’s Hong Kong, 30 May 2012, lot 3997. Another pair of similar dishes featuring landscapes in sepias enamels and inscribed with Yayutang zhi hall marks, from the Percival David Foundation and now housed at the British Museum, are illustrated by Rosemary Scott in Percival David Foundation of Chinese Art - A Guide to the Collection, London, 1989, p. 105, pl. 109.

清乾隆 墨彩松下高士圖盤 《寶嗇齋藏》款
盤敞口，弧腹，平底，圈足。盤心繪松下高士圖，人物面部以礬紅彩暈染。底黑彩書「寶嗇齋藏」楷書款。

《寶嗇齋藏》款器燒造於乾隆年間，大都為墨彩款。紐約盧芹齋、James E. Breece 三世先後舊藏一組四件乾隆墨彩礬紅山水圖盤，書《德誠齋製》款，主題與此器近似，後2012年5月30日於香港佳士得拍賣，拍品3997號。倫敦大維德中國藝術基金會珍藏另一對十八世紀中葉《雅雨堂製》墨彩山水圖盤，現藏於大英博物館。

此器1988年11月15日於香港蘇富比拍賣，拍品399號。
A GRISAILLE-DECORATED ‘LANDSCAPE’ VASE
HONGXIAN YUZHI BLUE ENAMEL MARK WITHIN DOUBLE-SQUARES, REPUBLIC PERIOD

The vase is well potted with an oviform body beneath a short waisted neck with an everted rim. It is delicately painted around the body in sepia and pale iron-red tones with a continuous mountainous landscape, detailed with figures and dwellings amidst tall trees, rocky mountains, river and hills in the far distance.

8 in. (20.2 cm.) high. Japanese wood box

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

PROVENANCE 來源:
Taji Shuichi Collection

LITERATURE 著錄:
Taji Shuichi, Porcelain of the Ch'ing Dynasty, Tokyo, 1976, pl. 160

Compare to an ovoid vase of similar size, also painted in sepia with a continuous landscape and bearing a Hongxian iron-red four-character mark, inscribed with the seal mark of Wang Dachang, from the Muwen Tang Collection and illustrated in Chinese Porcelain of the Republic Period, Hong Kong, 2008, pl. 108.

民國 墨彩山水人物圖蘿蔔瓶
藍料《洪憲御製》楷書款
此器源自日本田路周一,曾載錄於1976年東京出版《清代乃瓷器》,圖版160號。
2034

**TWO FAMILLE ROSE AND GRISAILLE-DECORATED ‘WINTER LANDSCAPE’ VASES**

**REPUBLIC PERIOD, DATED TO 1933**

Both vases are of elongated baluster form, decorated in a painterly technique in grisaille and shades of iron-red, yellow, pink, blue and aubergine with different winter landscapes. Each vase bears an inscription dated to the cyclical Guiyou year, corresponding to 1933, and signed Xuren, followed by his seal in iron-red, He. The bases are each inscribed with an iron-red seal mark, Xuren chupin, within a square.

5¼ in. (13.5 cm.) high, boxes (2)

HK$800,000-1,000,000 US$110,000-130,000

The inscription on the first vase titled *Tiaxue xunmei*, ‘Finding plum while treading on snow’, states that this vase, made in Kuangshan by (He) Xuren, also known as He Chu, was commissioned in the Guiyou year, corresponding to 1933, by Zhang Jiaxu as a wedding gift to his brother Kerong. The inscription on the second vase, with the title *Meige jiayan*, ‘Fine banquet in the Plum Pavilion’, indicated that it was also made by He Xuren and commissioned again by Zhang Jiaxu in the same year as a celebratory gift to Madamn Wenhui.

He Xuren (1882-1940) was one of the eight ceramic masters of the early 20th century known as the Zhushan Bayou, ‘Eight Friends of Zhushan’. He is renowned for his paintings of snow-covered landscapes on ceramic. Refer for example to a ceramic plaque signed Xuren and decorated with a snow-covered riverscape rendered in similar style and palette as that on the current vases, illustrated by Xiong Zhongfu in Zhushan Bayou, Shanghai, 2008, p. 87.
2035

A YELLOW-GROUND FAMILLE ROSE RUYI-SHAPED BOX AND COVER
REPUBLIC PERIOD

The ruyi-shaped cover is decorated on the top surface with a cartouche framed by double gilt lines of conforming shape, depicting five boys at play in a fenced garden with rocks and bamboo, the sides with bats between lotus scrolls on a yellow ground. The sides of the box are decorated with a register of endless knots dividing prunus scrolls, above a moulded band of scrolling lotus covered in gold enamels which extends to the base bearing an apocryphal Qianlong mark. The interior of the box and cover are enamelled turquoise.

4¼ in. (10.7 cm.) wide, Japanese wood box

HK$120,000-180,000 US$16,000-23,000

PROVENANCE
Taji Shuichi Collection

LITERATURE
Taji Shuichi, Porcelain of the Ch‘ing Dynasty, Tokyo, 1976, pl. 43

This box could be one of the pair of boxes included in the sale of Yamanaka & Co. Inc. property sold in New York, 1943, Cat no. 996

民國 黃地粉彩嬰戲圖如意式蓋盒
此器源自田路周一, 曾著錄於1976年東京出版《清代乃瓷器》, 圖版43。
2036

SHINA KOGEI ZUKAN, VOLS. 1-5 AND A COLLECTOR’S CATALOGUE
TEIKOKU KOGEI SHA, 30 NOVEMBER 1932

The set comprises five illustrated volumes, black and white, with a few printed in colour. LIMITED EDITION of 200 sets. The collector’s catalogue, unknown publisher and date, string bound, hard cover, comprises 56 plates of remarkable official kiln wares from the Kangxi, Yongzheng and Qianlong reigns. The inside front page stating that it was ‘presented to Yokikan Shujin (possibly Aihara Kantaro, the owner of the hot spring hotel Arai Ryokan in Shizuoka prefecture), on the first day of the sixth month of Taisho eleventh year (corresponding to 1922)’.

HK$150,000-200,000
US$20,000-26,000
Chronology of China
中國歷代年表

新石器时代 Neolithic Period c.6500-1700 BC

夏 Xia Dynasty c.2100-1600 BC

商 Shang Dynasty c.1600-1100 BC

周 Zhou Dynasty c.1100-256 BC
西周 Western Zhou c.1100-771 BC
東周 Eastern Zhou 770-256 BC
春秋 Spring and Autumn Period 770-476 BC
戰國 Warring States Period 475-221 BC

秦 Qin Dynasty 221-206 BC

漢 Han Dynasty 206 BC-AD 220
西漢 Western Han 206 BC-AD 8
新王莽 Xin (Wang Mang Interregnum) AD 9-23
東漢 Eastern Han AD 25-220

三國 Three Kingdoms 220-265
魏 Wei 220-265
蜀漢 Shu Han 221-263
吳 Wu 222-263

晉 Jin Dynasty 265-420
西晉 Western Jin 265-317
十六國 Sixteen Kingdoms 304-439
東晉 Eastern Jin 317-420

南朝 Southern Dynasties
北朝 Northern Dynasties 420-589
南朝 Southern Dynasties
劉宋 Liu Song 420-479
南齊 Southern Qi 479-502
梁 Liang 502-557
陳 Chen 557-589
北朝 Northern Dynasties
北魏 Northern Wei 386-534
東魏 Eastern Wei 534-550
西魏 Western Wei 535-556
北齊 Northern Qi 550-577
北周 Northern Zhou 557-581

隋 Sui Dynasty 581-618

唐 Tang Dynasty 618-907

五代 Five Dynasties 907-960
後梁 Later Liang 907-923
後唐 Later Tang 923-936
後晉 Later Jin 936-946
後漢 Later Han 947-950
後周 Later Zhou 951-960

遼 Liao Dynasty 907-1125

宋 Song Dynasty 960-1279
北宋 Northern Song 960-1127
南宋 Southern Song 1127-1279

金 Jin Dynasty 1115-1234

元 Yuan Dynasty 1279-1368

明 Ming Dynasty 1368-1644
洪武 Hongwu 1368-1398
建文 Jianwen 1399-1402
永樂 Yongle 1403-1425
洪熙 Hongxi 1425
宣德 Xuande 1426-1435
正統 Zhengtong 1436-1449
景泰 Jingtai 1450-1456
天順 Tianshun 1457-1464
成化 Chenghua 1465-1487
弘治 Hongzhi 1488-1505
正德 Zhengde 1506-1521
嘉靖 Jiajing 1522-1566
隆慶 Longqing 1567-1572
萬曆 Wanli 1573-1619
泰昌 Taichang 1620
天啟 Tianqi 1621-1627
崇禎 Chongzhen 1628-1644

清 Qing Dynasty 1644-1911
順治 Shunzhi 1644-1661
康熙 Kangxi 1662-1722
雍正 Yongzheng 1723-1735
乾隆 Qianlong 1736-1795
嘉慶 Jiaqing 1796-1820
道光 Daoguang 1821-1850
咸豐 Xianfeng 1851-1861
同治 Tongzhi 1862-1874
光緒 Guangxu 1875-1908
宣統 Xuantong 1908-1911

中華民國 Republic of China 1912-
洪憲 Hongxian (Yuan Shikai) 1915-1916

中華人民共和國 People's Republic of China 1949-
IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

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Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol (△) in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old.

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HK$7.8 = US$1
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The rate of exchange was established at the latest practical date prior to the printing of the catalogue and may therefore have changed by the time of the sale.

Please note that any reference to “before” or “after” a date may not necessarily include all faults and imperfections nor restoration. Christie’s does not guarantee any date or period of a lot, unless stated in our qualified opinion.

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For Paintings, prints and Works of Art
A work catalogued with the name(s) or recognised designation of an artist or maker, without any qualification, is, in our opinion, a work by the artist or maker. In other cases, the following words, expressions, with the following meanings are used:

“Attributed to...”
In our opinion probably a work by the artist or maker in whole or in part.

“Circle of...”
In our opinion a work of the period of the artist or maker and showing his influence.

“Manner of...”
In our opinion a work executed in the style of the artist or maker but of a later date.

“Aafter...”
In our opinion a copy of any date of a work of the artist or maker.

“Signed...”/”Sealed...”/”Dated...”
Has a signature/seal which in our opinion is that of the artist.

“With signature...”/”With seal...”/”With date...”
Has a signature/seal which in our opinion is not that of the artist.

For Chinese Porcelain and Works of Art
1. A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our qualified opinion, made during or shortly after that period, reign or dynasty (e.g. “a Ming vase”).

2. A piece catalogued “in the style of...” a period, reign or dynasty is, in our qualified opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. “a vase in Ming style”).

3. A reference to a “mark and of the period” means that, in our qualified opinion, the piece is of the period of the mark (e.g. “Kangxi six-character mark and of the period”).

4. A reference to a mark without reference to “and of the period” means that, in our qualified opinion,
重要通告及目錄編列
方法之說明

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佳士得或不時提供佳士得或其附屬公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 "∆" 號以資識別。佳士得有時在受委託出售的拍賣品中持有直接的財政權益，即可能包括保證最低出售價或以受委託拍賣品作押向委託人預付金額，該等拍賣品在目錄中於拍賣編號旁註有 "º" 號以資識別。此記號代表佳士得在拍賣品中直接持有財政權益，或透過第三方為全部或部分財政權益融資。第三方通常會於拍賣品成功售出後獲得利益，但未能成功售出則或會蒙受損失。第三方財政權益的形式可能是該第三方提出不可收回的投資。佳士得在目錄中每一項拍賣品中持有財政權益，佳士得將不會於每一項拍賣品旁附註符號，但會於目錄正文首頁聲明其權益。

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所有量度皆為約數

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  - Trusts, offshore companies, and other business structures: please contact Christie's Credit Department (contact details below).
  - Agents acting on behalf of other parties: identification documents for yourself and the other party, together with a signed letter of authorisation.

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- 如果閣下是首次參與競投，敬請提供有關身份證明文件及住址證明，以辦理登記手續。

- 首次參與競投人士登記時須提供之文件：
  - 個人：附照片之身份證明文件（居民身份證或護照）；如身份證明文件上未顯示目前住址，須另提供目前住址證明（如公用事業費用帳單、銀行月結單等）。
  - 公司客戶：註冊證書以及董事與股東名冊。
  - 信託機構、境外公司及其他商業組織：請聯絡信用部（聯絡資料如下）。
  - 代表他人參與競投之代理人：代理人及委託人之身份證明文件，以及經簽署之授權委託書。

- 購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資料。

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IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR ASIAN 20TH CENTURY & CONTEMPORARY ART EVENING SALE, AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS:

• After you have successfully registered as a bidder with Christie’s, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.

• Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie’s has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.

• Upon the pre-registration, you should pay a deposit equivalent to the higher of HK$1,000,000, and 20% of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie’s for the prospective purchase(s). Please note that Christie’s does not accept payment from third parties. This also applies to agents.

• 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 time for 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 Bid Department at + 852 2978 9910 or visit www.christies.com/highvaluelots

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得亞洲 20世紀及當代藝術拍賣之所有拍賣品與其他類別拍賣品低價值為港幣 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 1,000,000 元或閣下擬競投全部拍賣品低價值之 20%（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

• 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 2978 9910 與本公司投標部聯絡或瀏覽 www.christies.com/highvaluelots
**Buying at Christie’s**

**CONDITIONS OF SALE**
Christie’s Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

**ESTIMATES**
Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are prepared well in advance of the auction and are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer’s premium. Where “Estimate on Request” appears, please contact the Specialist Department for further information.

**RESERVES**
The reserve is the confidential minimum price the consignor will accept and below which a lot will not be sold. The reserve will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the red title and the symbol • next to the lot number.

**BUYER’S PREMIUM**
Christie’s charges a premium to the buyer on the final bid price of each lot sold at the following rates: (i) 25% of the first HK$600,000 of the hammer price of each lot, plus 20% of the excess of the hammer price above HK$600,000 up to and including HK$12,000,000 plus 12% of any sum in excess of HK$12,000,000.

**HIGH VALUE LOTS**
A High Value Lot refers to all lots in our Asian 20th Century & Contemporary Art Evening Sale, and in respect of other categories of lots, is a lot the low estimate of which is HK$8,000,000 or above. Unless otherwise agreed, only prospective buyers who have completed the High Value Lot pre-registration may bid for High Value Lots.

**TAX**
All sums payable by the buyer to Christie’s are exclusive of any goods or service tax or other value added tax (whether imposed by Hong Kong or otherwise). If any such tax applies, the buyer shall pay such tax at the rate and time as required by the relevant law.

**PRE-AUCTION VIEWING**
Pre-auction viewings are open to the public and free of charge. Christie’s specialists are available to give advice at viewings or by appointment. We encourage prospective buyers to examine lots thoroughly and to request condition reports.

**BIDDER REGISTRATION / DEPOSIT**
Prospective buyers who have not previously bid or consigned with Christie’s should bring:
- • Individuals: government-issued photo identification (such as a national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- • Corporate clients: certificate of incorporation and proof of director and ownership.
- • For other business structures such as trusts, offshore companies or partnerships, please contact Christie’s Credit Department at +852 2978 6870 or by fax at +852 2760 1767.

We may at our option ask you for a financial reference or a deposit as a condition of allowing you to bid.

**HIGH VALUE LOT PRE-REGISTRATION / DEPOSIT**
Any prospective buyer who is interested in any High Value Lots is invited to complete the High Value Lot pre-registration. A deposit may be required for the pre-registration purpose. Such deposit will be equivalent to the higher of HK$1,000,000, and 20% of the aggregate of the low estimate of all lots that you intend to bid for. For details, please contact the Bid Department at +852 2978 9910.

**REGISTERRING TO BID ON SOMEONE ELSE’S BEHALF**
Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client’s behalf. Please note that Christie’s does not accept payments from third parties. Christie’s can only accept payment from the client, and not from the person bidding on their behalf.

**BIDDING**
The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee bids, “book bids”, “order bids” or “commission bids”, “absentee bids”. Absentee Bids Forms are available in this catalogue, at any Christie’s location, or on christies.com.

**ABSENTEE BIDS**
Absentee bids are written instructions from prospective buyers directing Christie’s to bid on their behalf up to a maximum amount specified for each lot. Christie’s staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. If identical bids are received from two or more parties, the first bid received by Christie’s will take priority. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as “absentee bids”, “book bids”, “order bids” or “commission bids”. Absentee Bids Forms are available in this catalogue, at any Christie’s location, or on christies.com.

**TELEPHONE BIDS**
Prospective buyers may bid by telephone during the course of the auction. Arrangements for this service must be confirmed with the Bid Department at least 24 hours prior to the auction at +852 2978 9910. Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation. Telephone bids cannot be accepted for lots estimated below HK$45,000. Christie’s offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

**SUCCESSFUL BIDS**
The fall of the auctioneer’s hammer indicates the final bid, at which time, the buyer assumes full responsibility for the lot. The results of absentee bids will be sent by mail after the auction. Successful bidders will pay the price of the final bid plus premium plus any applicable taxes.

**AUCTION RESULTS**
To obtain spoken results for specific lots or faxed results for an entire sale, please call Hong Kong Office at +852 2760 1766 or London Office at +44 (0)20 7627 2707. Information can also be obtained from our website at christies.com.

**PAYMENT**
Payment must be made within seven calendar days of the sale. This applies even if the buyer wishes to export the lot and an export licence is (or may be) required.

The buyer will not acquire title to the lot until all amounts due to Christie’s Hong Kong Limited, Christie, Manson & Woods Limited, Christie’s International plc or any of its affiliates, subsidiaries or parent companies worldwide have been paid to Christie’s, even in circumstances where we have released the lot to the buyer. Payment should preferably be made by telegraphic transfer directly to Christie’s account at HSBC.

**HSBC**
Head Office
1 Queen’s Road, Central, Hong Kong
Account No. 004-062-105438-001
Account Name: Christie’s Hong Kong Limited
SWIFT: HSBCHKHH

Please include your name and invoice number with your instructions to the bank.
Although personal and company cheques are accepted, buyers are advised that purchases will not be released until such cheques have cleared. Payment by cash or banker's draft will enable immediate release of purchases. It is Christie's company policy not to make or accept single or multiple payments in cash or cash equivalents of more than HK$80,000 or the equivalent value in another currency. Christie's accepts payments by credit card up to HK$1,000,000 per auction sale although conditions and restrictions apply. For details on credit card payments, please contact Christie's Accounts Department. Traveller's cheques are not accepted.

Please note that transfer of lots is not recognised. The successful bidder during the auction is solely responsible for payment to Christie's. For further information, please contact Christie's Accounts Department at +852 2978 9963.

If the payment made to Christie's is in a currency other than Hong Kong Dollars, we shall charge the buyer for any currency costs incurred. This will include bank charges and commissions for converting the currency. The exchange rate for payment to Christie's in a currency other than Hong Kong Dollars will be the rate for Hong Kong Dollars quoted to Christie's by The Hongkong and Shanghai Banking Corporation Limited on the date of payment. Christie's certificate as to such rate will be conclusive.

Please note that Christie's will not accept payments for purchased Lots from any party other than the registered, successful bidder who bought the Lot.

COLLECTION / DELIVERY / SHIPPING
A delivery or shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all delivery or shipping arrangements. After payment has been made in full, Christie's can arrange property packing, local delivery, transit insurance and shipping at the buyer's request and expense. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. Please note that transit insurance is available at the time of collection of property. For more information please contact the Shipping Department at +852 2978 9914.

EXPORT / IMPORT PERMITS
Property sold at auction may be subject to laws governing export from Hong Kong and import restrictions of foreign countries. Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences will not justify any cancellation or setting aside of the contract or any delay in making full payment for the lot.

Christie's can provide information to buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Shipping Department at +852 2978 9914.

LATE COLLECTION / STORAGE
Christie's can assist with any arrangement for storage and shipping that purchasers may require.

All purchases will initially be held for collection at the saleroom at no charge, after which they will be transferred to the warehouse. If purchases are not collected within thirty-five days after the sale, a monthly storage charge will be imposed as below on a per lot basis and is payable in advance.

Jewellery/Watches: HK $800 per lot
Others (except Wine*): HK$1500 per lot

*Please refer to Wine Catalogue for details.

Additional charges such as insurance and transportation will be charged separately if required.

In respect of requests from purchasers wishing to arrange collection of their property from our offices after the property has been transferred to the warehouse, we may in our discretion allow collection at our offices in limited circumstances but will need to charge a HK$600 administration fee per lot.

INSURANCE
Christie's provides insurance cover for sold items for a maximum of 7 days after the date of the auction after that period, or once the lot has been collected (whichever is earlier), the lot will be entirely at the buyer's risk.
買家須知

拍賣規定（包括有限保證）
本目錄後部分刊載了拍賣規定和有限保證。競投人士應閱讀有關章節，以了解於拍賣會購買任何貨品之條款。

估價
估價是根據類似貨品於近期之拍賣會取得之成交價，以及考慮拍賣品之狀況、稀有程度、品質及出處而定之。估價於拍賣會舉行前已訂定，但亦有修訂之可能。買家不應將估價視為實際成交價或預測。估價不包括買家應支付予佳士得之酬金。若目錄內出現“估價待詢”時，請聯絡我們的專家索取詳細資料。

底價
底價是賣方設定之不公開之最低售價，即拍賣品將不會以低於底價出售。底價不會超過估計售價之下限。不受底價限制之拍賣品的標題為紅色及在拍賣品編號旁有“*”符號作為註記。

買家支付之酬金
佳士得將向買家收取酬金，酬金費率為每件拍賣品成交價首港幣600,000元之25%，及逾港幣600,000元以上至港幣1,200,000元部份之20%；若成交價超過港幣1,200,000元之部分則以12%計算。

高額拍賣品競投
高額拍賣品即佳士得亞洲二十世紀及當代藝術晚間拍賣之所有拍賣品及其他類別拍賣低估價為港幣8,000,000元或以上之拍賣品。除非另行議定，只有已完成高額拍賣品預先登記之準買家方可參與競投高額拍賣品。

書面競投
書面競投是準買家以書面委託佳士得在不超過其指定金額之下競投拍賣品。佳士得之人員將參考底價，盡力以其估價進行競投。如佳士得就同一拍賣品收到兩個或以上競投價相同的書面競投，則該拍賣品將歸於於書面競投最先送抵佳士得之買家。拍賣官可直接於拍賣台上執行書面競投，並指明為“不在場競投”書面競投表格附於本目錄內，亦可於任何佳士得辦事處，或於佳士得網 christies.com 索取。

在沒有更高叫價的情況下，對不設底價的拍賣品所提交的不在場投標，會以售前低估價大約50%成交，但是若該投標價低於售前低估價的50%，則以該投標價成交。

電話競投
準買家可在拍賣會進行時透過電話競投。該項服務須於拍賣會開始前至少24小時與佳士得競投部確認，電話為+852 2978 9910。若需要以英語外的其他語言進行競投，須於拍賣會前至少24小時預先安排。電話競投將可被錄音。以電話競投即代表準買家同意書面競投之對話將被錄音。估價低於港幣25,000元之拍賣品將不接受電話競投。佳士得所提供之書面競投及電話競投服務均為方便客戶而設，如因為出現錯誤而未能按委託作出競投，佳士得將不負任何責任。

成功競投
拍賣官下槌即表示對最高競投價之接受，此時買家將對拍賣品承擔所有責任。書面競投之結果將在拍賣結束後以郵遞通知。成功競投人須繳付最高競投價及予佳士得之酬金及其他須繳付之稅項。

競投結果
若欲以口頭方式取得某項拍賣品之拍賣結
付款
所欠款項須於拍賣會結束後 7 天內悉數付清。如果買家欲將拍賣品出口並需用（或可能需要）出口許可證, 這此一付款條件亦適用。

買家在付清所有款項予佳士得香港有限公司, Christie, Manson & Woods Limited，佳士得國際有限公司或其全球各地任何附屬公司、子公司或母公司之後方可取得拍賣品之擁有權，即使在拍賣品已交予買家之情況下亦同。付款方式最好以電匯方式直接轉入佳士得的銀行戶口：

香港上海匯豐銀行
總行
香港中環皇后大道中 1 號
帳號：004-062-305438-001
帳名：Christie’s Hong Kong Limited
收款銀行代號：hSBChkhhhkh

請將匯款指示連同您的姓名及發票號碼一起交予銀行。

本公司雖接受個人支票與公司支票, 但請留意買家須於支票承兌後方可提取拍賣品。如以現金或信用卡支付貨款, 則可立即提取拍賣品。惟本公司恕不接受以一筆或多筆次付款形式以現金或現金等值項目支付港幣 80,000 元或同等價值外幣之款項。本公司接受信用卡付款之上限為港幣 1,000,000 元（每一場拍賣）。惟須有關條件與條款約束。請與佳士得會計部查詢信用卡付款詳情。

買家須注意, 拍賣品之轉讓將不被本公司承認。買家在成功拍得拍賣品後, 須對佳士得負上所有付款責任。查詢有關詳情, 請致電佳士得會計部, 電話為 +852 2978 9963。

若款項是以港幣之外的貨幣繳付，本公司將會向買家收取有關之貨幣兌換費用。該費用包括銀行收費及兌換港幣之手續費。以港幣之外之貨幣付予佳士得之款項, 將以付款當日香港上海匯豐銀行向佳士得所報之外幣牌價兌換成港元，並以佳士得所發出之單據上所列之匯率為準。

務請注意, 佳士得不會接受已註冊的成功投標者以外任何人士之拍品付款。

提運/ 交付/ 提運
付運或提運表格外附於拍賣品後。買家須負責領取拍賣品及安排付運或提運事宜。在款項全數付清後，佳士得可依照買家之要求，為拍賣品安排付運或提運事宜。買家須繳付有關費用。至於需要專業包裝之大型或貴重物品, 我們建議買家预先查詢所需之費用。

買家可於提取拍賣品時索取運輸文件之資料。查詢詳情，請致電佳士得物流部, 電話 +852 2978 9914。

出口/ 進口許可證
在拍賣時售出之物件可能受香港出口法令及其他國家進口法令之限制。買家應在出口前確定是否須取得出口許可證。許可證不獲發放或因申請許可證造成之延遲均不能作為撤回或撤銷合同的理由或延遲付款之理由。

佳士得可在買家要求下向買家提供詳細的出口規定，並代為申請出口許可證。然而，佳士得不保證出口許可證將獲發放。進口國當地法律可能會限制某些物件之進口或禁止某些物件於進口國內之轉售。欲知詳情，請致電佳士得會計部, 電話為 +852 2978 9914。

延遲提取/ 貯存
佳士得可協助買家安排拍賣品之貯存及付運事宜。拍賣完畢後, 所有拍賣品將隨即存於倉庫。本公司將不另收取貯存費用。惟買家若於拍賣後 35 天內仍未取回拍賣品，佳士得將向買家收取貯存費，每月之貯存費將按每件拍賣品收取，並須提前支付。貯存期不足一個月者，亦須繳付整月貯存費。

珠寶 / 鐘錶：每月每件港幣 800 元
其他（不包括洋酒 *）：每月每件港幣 1500 元

* 有關洋酒之貯存費及提取事宜，詳情請參閱洋酒圖錄目錄冊。

儲存費並不包括其他額外費用, 如保險和運輸費。其他額外費將會另行收取。

對於買家於拍賣品移送倉庫後, 原安排於本公司辦事處接收其拍賣品之要求，本公司享有酌情權，惟在有限情況下於本公司辦事處接收拍賣品，但需收取每件拍賣品港幣 600 元行政費。

保险
拍賣完畢後，佳士得將為售出之拍賣品提供最多為期 7 天之保險。7 天期滿後或自提取時起（以較早者計算），拍賣品之風險將全由買家承擔。

本條款如有任何詮釋上的問題，一概以英文版本為準。
It's easy to buy at Christie’s

Read this simple guide to buying at auction. If you have more questions, information can be found in the ‘Buying at Christie’s’ and ‘Conditions of Sale’ sections at the back of the catalogue, or you can call us to inquire.

1. Browsing

Browsing our catalogues is a great way to discover more about what’s coming up in future sales; alternatively check the website at christies.com where you can see all lots free of charge. Once the sale is on view, visit our salerooms.

Make the most of your browsing:

DESCRIPTIONS
cover basic catalogue information: size, date and age, medium, type, attribution, quantity and so on.

ESTIMATES
are given for all lots and can be based on prices recently paid at auction for comparable property. They take into account rarity, condition, quality and provenance.

TALK TO OUR SPECIALISTS
who will always be happy to discuss the item in greater details.

CONDITION REPORTS
are available on request. These supplement the catalogue description and provide guidance on the item’s condition.

VIEW THE LOT PERSONALLY
We would always recommend coming to the auction preview and looking at an item for yourself. (This is not applicable to wine.)

2. Bidding

There are four ways to buy, offering you convenience and flexibility whether you are able to attend the auction in person or not:

IN THE SALEROOM
you will experience the buzz, drama and fun of bidding in a live auction. To bid in person just register at least 24 hours in advance of the sale. If you haven’t bid with us before you’ll need to bring some form of identification such as an identity card or passport.

CHRISTIE’S LIVE
is our online bidding service and allows you to see and hear the auction in progress giving you a real time link into the saleroom direct from your PC, Mac or Android device. All you have to do is click to bid wherever you are. Visit christies.com to find out more.

TELEPHONE BIDDING
enables you to talk directly to a Christie’s staff member in the auction itself. He or she will relay progress back to you and, on your instruction, bid on your behalf. Please arrange a telephone line at least 24 hours before the sale.

To organize a telephone bid, please call Bids Office at +852 2978 9910 or ask at the registration desk on your visit to the saleroom.

WRITTEN BIDS
are great if you cannot attend the auction or are not available to participate either online or on the telephone. A written bid is simply your maximum bid.

To find out more about written bids and how to place them refer to the written bid form at the back of the catalogue or just call our Bids Office on +852 2978 9910.

3. Paying & Taking It Home

Once you have paid for your purchase, delivery can be arranged.

HOW MUCH YOU WILL PAY
If you are successful you will pay the hammer price plus buyer’s premium on each lot, together with any additional applicable charges. The buyer’s premium is:

• 25% of the first HK$600,000 of the hammer price
• Plus 20% of the excess of the hammer price above HK$600,000 up to and including HK$12,000,000
• Plus 12% of any amount in excess of HK$12,000,000
• Or 22% of the hammer price of each lot for Wine

There is a ‘Buying at Christie’s’ guide at the back of the catalogue. If you still have any questions please call our Accounts Department on +852 2978 6870.

STORAGE
Purchased lots will initially be held for collection at the saleroom at no charge, after which they will be transferred to the warehouse. If purchases are not collected within 35 days after the sale, a monthly storage charge will be imposed.

DELIVERY
We can help you with all your transport requirements whether local deliveries or international freight. Please call our Art Transport Department on +852 2978 9914.
參與拍賣 輕而易舉

依照下列步驟，輕鬆參與佳士得拍賣。詳情請參閱附於拍賣圖錄的「買家須知」及「業務規定」或聯絡佳士得查詢。

1. 瀏覽拍品

佳士得拍賣圖錄介紹最新拍賣訊息；佳士得網站 christies.com 詳載所有拍品資料供免費瀏覽。拍賣前請親臨拍賣會場參觀預展。

掌握拍品資料：

- 描述
留意拍品的基本資料，如尺寸、創作時間、創作媒介、類型、作者、數量等。

- 估值
估值按近期同類物品的拍賣成績，以及拍品的珍罕度、狀況、品質與來源而釐定。

專家面談
預約面談，向佳士得專家了解拍品詳情。

品相報告
佳士得備有品相報告可供索閱。品相報告補充刊載於拍賣圖錄的拍品資料，並提供拍品狀況的詳細描述。

親身觀賞
親臨佳士得預展或拍賣會場觀賞拍品。（不適用於名酒拍賣。）

2. 參與競投

佳士得提供四種靈活而簡便的途徑，讓買家無論能否親臨拍賣會場皆可參與競投：

- 現場競投
在拍賣前不少於 24 小時辦理登記，即可親身參與競投，感受拍賣現場的熱烈氣氛。首次參與競投的準買家，請於登記時出示身份證、護照或駕駛執照等身份證明文件以及地址證明。

- 網絡競投
利用 Christie's LIVE 實時競投服務於網上參與拍賣，拍賣場現況與競投過程即時更新，無論身處何地，只需按鍵即可出價。請登入佳士得網站了解詳情。

- 電話競投
佳士得職員於拍賣現場以電話即時轉述競投過程，並按指示代為出價。請於拍賣開始前最少 24 小時提交可用以競投的電話號碼。請親臨拍賣中心或致電投標部+852 2978 9910 將電話競投登記。

- 書面競投
書面競投服務為無法親臨拍賣現場、又未能於網上或以電話參與競投的買家而設，只需於拍賣前指定最高競投金額，佳士得職員將按指示代為出價。請參閱附錄於拍賣圖錄的書面競投表格，或致電+852 2978 9910 向投標部查詢書面競投詳情。

3. 付款及提取

佳士得可為已付款的拍品安排提貨或付運。

應繳費用
成功投得拍品的買家，須支付每件拍品的成交價、買家應付酬金，以及任何適用稅項與額外費用。買家應付酬金的計算方法為：

- 每件拍品成交價首港幣 600,000 元的 25%
- 加港幣 600,000 元以上至港幣 12,000,000 元部份的 20%
- 加港幣 12,000,000 元以上部份的 12%
- 名酒拍賣的買家應付酬金為每件拍品成交價的 22%

詳情請參閱附錄於拍賣圖錄的「買家須知」，或致電 +852 2978 6870 向計部查詢。

儲存
拍賣後拍品可於拍賣現場提取，其後將存於倉庫以待提取，不另收費。

拍品若於拍賣後 35 天內仍未提取，佳士得將按月收取儲存費。詳情請參閱拍賣圖錄。

付運
佳士得可為已付款的拍品安排提貨或付運。詳情請參阅附錄於拍賣圖錄的「業務規定」或致電 +852 2978 9914 與運輸部聯絡。
CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice contain all the terms on which Christie’s and the seller contract with the buyer. They may be amended by posted notices or oral announcements made during the sale. By bidding at auction the bidder agrees to be bound by these terms.

1. CHRISTIE’S AS AGENT
Except as otherwise stated Christie’s acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. BEFORE THE SALE
(a) Examinations of property
Prospective buyers are strongly advised to examine personally any property in which they are interested, before the auction takes place. Condition reports are usually available on request. Neither Christie’s nor the seller provides any guarantee in relation to the nature of the property apart from the Limited Warranty in paragraph 6 below. The property is otherwise sold “as is”.

(b) Catalogue and other descriptions
Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice which appear after the catalogue entries. All statements by us in the catalogue entry for the property or in the condition report, or made orally or in writing elsewhere, are statements of opinion and are not to be relied on as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by us of any kind. References in the catalogue entry or the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose. Except as set forth in paragraph 6 below, neither Christie’s nor the seller is responsible in any way for errors and omissions in the catalogue, or any supplemental material.

(c) Buyer’s responsibility
Except as stated in the Limited Warranty in paragraph 6 below, all property is sold “as is” without any representation or warranty of any kind by Christie’s or the seller. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue entry.

3. AT THE SALE
(a) Refusal of admission
Christie’s has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding
Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in persons. Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references and we may also require such deposits as we deem appropriate as a condition of allowing prospective buyers to buy.

Unless otherwise agreed, only prospective buyers who have completed the High Value Lot pre-registration may bid for High Value Lots. Prospective buyers who wish to bid for any High Value Lots should complete the High Value Lot pre-registration before the auction.

(c) Bidding as principal
When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer’s premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie’s before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie’s, and that Christie’s will only look to the principal for payment.

(d) Absentee bids
We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it.

(e) Telephone bids
If a prospective buyer makes advance arrangements with us prior to the commencement of the sale, we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failing to do so or for errors and omissions in connection with telephone bidding.

(f) Currency converter
At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter and we do not accept liability to bidders who use the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images
At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image and we do not accept liability for such errors.

Christie’s reserves the right to video tape and record proceedings at any auctions. Any personal information obtained will be held in confidence by Christie’s but may be used or shared with our affiliates and marketing partners for customer analysis purposes and to help us to tailor our services to buyer requirements. Any buyer who does not wish to be video-taped may make arrangements to make a telephone bid in accordance with paragraph 3(e) above.

(h) Reserves
Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which a lot cannot be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the red tile and the symbol • next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller.

The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bids.

With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at 50% of the low pre-sale estimate for the lot. In the absence of a bid at that level, the auctioneer will proceed backwards in his or her discretion until a bid is recognised, and then continue up from that amount. Absentee bids will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate.

(i) Auctioneer’s discretion
The auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

(j) Successful bid and passing of risk
Subject to the auctioneer’s discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot but not its title (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE
(a) Buyer’s premium
In addition to the hammer price, the buyer agrees to pay to us the buyer’s premium together with any applicable tax and charges. The buyer’s premium is 25% of the first HK$600,000 of the hammer price of each lot, plus 20% of the excess of the hammer price above HK$600,000 up to and including HK$12,000,000 plus 12% of any sum in excess of HK$12,000,000.

(b) Payment and passing of title
Immediately following the sale, the buyer must provide us with his or her name and permanent address and, if so requested, details of the bank from which payment will be made. The buyer must pay the full amount due (comprising the hammer price, buyer’s premium and any applicable taxes) not later than 4:30pm on the seventh calendar day following the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due from the buyer to Christie’s, Christie, Manson & Woods Limited, Christie’s International plc or its affiliates, subsidiaries and parent companies worldwide have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

Any deposit held by Christie’s will be applied to settle any amounts due (including hammer price, buyer’s premium, accrued handling charges, late payment fees and taxes) by a buyer, or a company affiliated with the buyer, on whose behalf the buyer is bidding to Christie’s, Christie, Manson & Woods Limited or to Christie’s International plc, or any of its affiliates, subsidiaries or parent company worldwide and will not be refunded to the buyer.
(c) Collection of purchases
We shall be entitled to retain items sold until all amounts due to Christie’s, to Christie, Manson & Woods Limited or to Christie’s International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, competing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie’s shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within thirty-five calendar days from the date of the sale unless otherwise agreed between us and the buyer. Otherwise, a monthly storage charge will be imposed per lot basis and payable in advance.

(d) Packing, handling and shipping
Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot, we are not responsible for the acts or omissions of third parties whom we might retain for these purposes. Similarly, where we may suggest other handlers, packers or carriers if so requested, we do not accept responsibility or liability for their acts or omissions.

(e) Export/Import licence
It is the buyer’s sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall not justify the recession of any sale nor any delay in making bill payment for the lot. Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment within seven days nor our right to charge interest or storage charges on late payment. If the buyer requests to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(f) Remedies for non payment
If the buyer fails to make payment in full in good cleared funds within the time required by paragraph 4(b) above, we shall be entitled in our absolute discretion to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available to us by law):
(i) to charge interest at such rate as we shall reasonably decide;
(ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
(iii) to cancel the sale, and, without prejudice to any other remedies, hold the defaulting buyer liable for any losses and damages suffered by Christie’s, including the Buyer’s premium and reasonable costs and expenses incurred by Christie’s, which may be deducted from any money or deposit held by Christie’s;
(iv) to resell the property publicly or privately on such terms as we shall think fit;
(v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
(vi) to set off against any amounts which we, Christie, Manson & Woods Limited, or Christie’s International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
(vii) where several amounts are owed by the buyer to us, to Christie, Manson & Woods Limited or to Christie’s International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any a mount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;
(viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
(ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain or sell such property as collateral security for such buyer’s obligations to us and to the seller;
(x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (v) above, the defaulting buyer’s liability for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under a paragraph (v) above, the buyer acknowledges that Christie’s shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(g) Failure to collect purchases
Where purchases are not collected within thirty-five days from the date of the sale, whether or not payment has been made, we shall be permitted to charge the buyer a monthly storage per lot basis and payable in advance. The items only are released after payment in full has been made of removal, storage, handling, insurance and any other costs incurred, together with payment of all other amounts due to us.

5. EXTENT OF CHRISTIE’S LIABILITY
We agree to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 6 below. Apart from that, neither the seller nor we, nor any of our officers, employees or agents, are responsible for the correctness of any statement of whatever kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Except as stated in paragraph 6 below, neither the seller, ourselves, our officers, employees or agents, 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, provenance, importance, medium, provenance, exhibition history, literature or historical relevance. Except as required by local law, none of any kind whatsoever is excluded by this paragraph.

6. LIMITED WARRANTY
Subject to the terms and conditions of this paragraph, Christie’s warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term “author” or “authorship” refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie’s. Christie’s warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie’s is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

(i) It does not apply (a) where the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) where correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property; or (c) in respect of Specialist Sections of Art and Chinese Calligraphy and Paintings where 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 which prove to be a forgery and to refund the amount paid to the buyer in accordance with the terms of this Clause 6, provided that the buyer notifies us in writing within twelve months from the date of the auction that in his/her view the property concerned is a forgery, and the buyer is able to provide evidence satisfactory to us that the property is indeed a forgery, in accordance with Clause 6(v) below.

(ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie’s when the lot was sold at auction.

(iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.

(iv) The buyer’s sole and exclusive remedy against Christie’s and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie’s nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.

(v) The buyer must give written notice of claim to us within five years from the date of the auction, or in the case of Southeast Asian Modern and Contemporary Art, or Chinese Calligraphy and Paintings, 12 months from the date of the auction. It is Christie’s general policy that Christie’s shall have the right to require the buyer to obtain the
written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.

(vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

7. COPYRIGHT
The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

8. SEVERABILITY
If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

9. DATA COLLECTION
In connection with the operation of our auction business, we will need to seek personal information from you or obtain information about you from third parties (e.g. credit checks from banks). Such information will be processed and kept by us in confidence, but may be shared with our affiliates to assist us in providing you with a complete range of services, for customer analysis and to help us to tailor our services to buyer requirements. Some of your personal data may also need to be shared with third party service providers (e.g. shipping or storage companies) for your benefit. By participating in our auction, you agree to all previously stated disclosure. Further details are explained in our Privacy Policy which you can consult and download from our website at http://www.christies.com. If you wish to access or correct your personal data, please contact our client services officer at enquiryhk@christies.com.

10. LAW AND JURISDICTION
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.
業務規定
（包括有限保證）

本業務規定與重要通告，以及目錄編列方法之說明內，已包括所有佳士得與賣家及買家之協定條款。上述條款可以在拍賣期間以公告或口頭通知的方式作出更改。在拍賣會中競投即表示競投者同意受上述條款的約束。

1. 佳士得作為代理人
除另有條文訂明外，佳士得為賣家的代理人。拍賣品的成交合約，則為買家與賣家之間的合約。

2. 拍賣之前

（a）鑑定拍賣品
本公司鄭重建議準買家於拍賣進行之前親自檢查及鑑定其有興趣競投之物品。本公司常會有物品狀況報告可供索閱。除在下文第 6 段所提及的有限保證外，佳士得及賣家不會對買家就拍賣品的性質作出任何保證，而拍賣品亦是以其拍賣時的「現狀」出售。

（b）目錄及其他說明
本公司之目錄編列方法之說明，已登載於目錄後之重要通告及編列目錄方法之說明中。本公司在關於拍賣品之目錄或在物品狀況報告內之所有陳述，或另行之口頭或書面陳述，均屬意見之表述，而不應依據為事實之陳述。此陳述並不構成本公司任何形式之任何陳述、保證或責任承擔。目錄或物品狀況報告中所提及之有關瑕疵及修復，只作為指引，而應由競投者或具備有關知識之代表親自檢查。未有提及此等資料，亦不表示拍賣品全無瑕疵或未經修復；而如已提及特定瑕疵，亦不表示其他瑕疵。拍賣品之估價，不應被依此為拍賣品會成功拍賣之價格，或作其他不合常理用途。除非在下文第 6 段所列，佳士得及賣家不對目錄或任何補充資料中的任何錯誤或遺漏負責。

（c）買家之責任
除在下文第 6 段有限保證訂明外，所有財產均以其「現狀」拍賣，佳士得及買家均不就此作出任何陳述或保證。買家有責任查明並了解有關拍賣品之狀況及目錄所提及之事項，並且確定自己對此感到滿意。

3. 拍賣之時

（a）拒絕入場
佳士得有絕對之決定權拒絕任何人士進入拍賣場地、參與拍賣，亦可拒絕接受任何競投。

（b）競投之前作出登記
有意在拍賣場內參與競投的準買家可於拍賣舉行前親先在網上登記，或於競投當日拍賣舉行前 30 分鐘親臨拍賣場辦理登記。

4. 拍賣之後

（a）買家支付之酬金
買家支付成交價外，同意支付予本公司酬金及任何適用之稅項及費用。酬金費率為每件拍賣品成交價首港幣 600,000 元之 25%，及逾港幣 600,000 元至港幣 12,000,000 元，部分之 20%；若成交價超過港幣 12,000,000 元之部份則以 12% 計算。

（b）付款及所有權的轉移
成功拍賣後，買家需立即向本公司提供其姓名及永久地址，如有需要，亦須提供支付銀行之詳情。買家須於拍賣日期後第七個日曆
在天的下午四時半前悉數支付所付款項（包括成交價、買家需支付之酬金，以及任何適用之稅項）。即使買家希望將拍賣品出口，並需要或可能需要出口許可證，此一條款亦適用。縱使在本公司已將拍賣品交給買方的情況下，買方仍未能就拍賣品取得所有權，直至買家就欠本公司、Christie, Manson & Woods Limited，或佳士得國際有限公司或其全球各地任何附屬公司、子公司或母公司之款項悉數支付為止及為純淨現金。

(c) 領取已購拍賣品

本公司有權保留已成功拍賣之拍賣品，直至買家就欠本公司、Christie, Manson & Woods,或佳士得國際有限公司或其全球各地任何附屬公司、子公司或母公司在任何其他交易中欠下買家之款項悉數支付且為純淨現金，及直至買家已履行本公司在獨有決定權利下訂定之任何其他未盡義務，為免存疑，包括完成本公司可能要求進行的任何反洗黑錢或反恐怖主義財務審查，使本公司滿意。如買家未能完成任何反洗黑錢或反恐怖主義財務審查，使本公司滿意，佳士得將有權取消其購買拍賣品之權利。

(d) 包裝、處理及運送

儘管本公司在處理、包裝及運送已購拍賣品時盡一切適當努力小心處理，本公司不會對就此而聘請的第三方之行為或遺漏負責。同樣地，本公司不會負責或承擔因應要求而建議其他的處理員、包裝員及運送員之行為及遺漏引致的任何責任。

(e) 出口 / 入口許可證

如已購得之拍賣品未有在成功拍賣後 35 天內領取，則不論是已付款與否，本公司將向買方收取每月之儲存費。儲存費將按每件拍賣品收取，並須提前支付。而只在所引致之貯存、搬運、保險及任何其他費用，連同欠本公司之所有其他款項付清後，方可領取已購拍賣品。

5. 佳士得之法律責任

本公司同意在下文第 6 段有限保證中所列出之情況下退還購買款項。除此之外，不論買家或本公司，或本公司任何僱員或代理人，對任何拍賣品就任何種類的陳述，或對任何其他說明之誤差，無論是以書面或口頭形式，或有任何拍賣品之任何缺陷，均不負有任何責任。除在下文第 6 段訂立，買家、本公司、本公司之僱員或代理人均不就任何拍賣品有關其商業價值、是否適合某特定用途、或其其他說明、大小、質量、狀況、創作年份、真實性、罕有程度、重要性、媒介、出處、展覽、歷史、刊物或歷史的關聯等作出任何陳述、保證、擔保或承擔任何責任。除非當地的法律要求，任何種類之任何擔保，均包含在本段之內。

6. 有限保證

在符合本段條文規限之下，佳士得保證在拍賣日起後的五年期間，任何在此目錄以大楷標題（即整個標題均為大楷）形容（包括於拍賣場內對有關拍賣品之說明作出更改的通告）作者或物品出處的拍賣品為真實的。"作者"或"出處"乃指有關拍賣品的創作人或指有關物品的創作時期、文化或來源。以上意思即是佳士得只會對以大楷標題形容及列出之物項作出保證。佳士得有權不對任何拍賣品作出任何陳述、保證、擔保或承擔任何責任。除非當地的法律要求，任何種類之任何擔保，均包含在本段之內。

(b) 領取已購拍賣品

若有條件本公司保留已拍賣得標之拍賣品，直至買家就欠本公司、Christie, Manson & Woods Limited，或佳士得國際有限公司或其全球各地任何附屬公司、子公司或母公司在任何其他交易中欠下買家之權利，費用由買家負責，費用將按月收取並須提前支付。

(g) 未有領取已購拍賣品

如已購得之拍賣品未有在成功拍賣後 35 天內領取，則不論是已付款與否，本公司將向買方收取每月之儲存費。儲存費將按每件拍賣品收取，並須提前支付。而只在所引致之貯存、搬運、保險及任何其他費用，連同欠本公司之所有其他款項付清後，方可領取已購拍賣品。
當代藝術以及中國書畫拍賣品之交易；已付之款項則根據佳士得業務規定第 6 條之規定退還予買家，但買家必須在拍賣日起 12 個月內向本公司提供證據，證實該拍賣品為膺品（按以下佳士得業務規定第 6(v) 條的定義）。
(ii) 保證中的利益不可予以轉讓及只能應用於拍賣品在拍賣時由佳士得發出之單據之原本買家。
(iii) 原本買家必須仍然擁有拍賣品及並未將其任何利益予以第三者。
(iv) 買家所能向佳士得及賣家取得之唯一而排他性的補償為取消該項拍賣及取回原本已付拍賣品的金額，而這補償亦將取代所有其他可行的補償方法。佳士得及賣方均不會就任何額外、意外或隨之而起的損失、及所損失的利潤或利息負上責任。
(v) 買家必須在拍賣自日起五年內提交書面要求通知，如拍賣品為東南亞現代及當代藝術或中國書畫拍賣品則須於拍賣日起 12 個月內以書面通知。此乃佳士得的政策及在佳士得決定是否就保證而取消拍賣時，佳士得有權要求買家提交為佳士得及買家所接受之兩位就這方面的專家的書面意見。
(vi) 買家必須交回與拍賣時狀況相同的拍賣品給佳士得拍賣行。

7. 版權
所有由佳士得或為佳士得在目錄中與拍賣品有關之製作之一切影像、圖示與書面材料之版權，無論何時均屬佳士得的財產。未經本公司事先書面同意，買家或任何人均不得使用。佳士得及賣家均沒有陳述及保證買方就投得的財產取得任何拍賣品或其他複製的權利。

8. 可分割性
如本業務規定之任何部份遭任何法院認定為無效、不合法或不能執行，則該部份可不予理會，而本業務規定之其他部份在法律許可之最大範圍內須繼續有效及可強制執行。

9. 資料搜集
就經營本公司的拍賣業務方面，本公司需要向閣下搜集個人資料或向第三方索取有關閣下的資料（例如向銀行索取信用審核）。這些資料會由本公司處理並且保密，惟有關資料有可能提供給本公司分部，以協助本公司為閣下提供完善之服務。為閣下的利益，本公司亦可能需要向第三方服務供應商（例如船運公司或存倉公司）提供閣下的部分個人資料。閣下參與本公司的拍賣，即表示閣下同意上述所述。有關隱私政策詳情可從我們的網頁 http://www.christies.com 瀏覽及下載。如閣下欲獲取或更改個人資料，請與客戶主任聯絡（電郵：enquiryhk@christies.com）。

10. 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，均受香港法律管限及由香港法律解釋。

本條款如有任何詮釋上的問題，一概以英文版本為準。
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25/03/13
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CWOA Corr Date:

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Building on the success of the inaugural Christie’s Art Forum in 2012, Christie's Hong Kong is pleased to announce a curated series of exclusive events for Spring 2013, including seminars and discussions conducted by specialists, as well as various gallery tours. As the lead international auction house, Christie’s is dedicated to provide collectors and our clients with ample opportunities and knowledge on appreciating art and creating a magnificent collection.

**EVENTS**

**WEDNESDAY, 22 MAY**

**CELEBRATING THE PAST, BUILDING THE FUTURE: COLLECTING IN THE 21ST CENTURY**

**PANELISTS:**
- Ms. Kataoka Mami - Chief Curator, Mori Art Museum, Japan
- Mr. Martin Bethenod - Pinault Foundation
- Mr. Huang Jian - Long Museum, China

**MODERATOR:**
- Ms. Jiang Luyang - Vice President, Head of Corporate Communications, Christie’s Asia

**THURSDAY, 23 MAY**

**COMMERCE & CREATIVITY: AN ARTIST’S JOURNEY THROUGH THE ART WORLD TODAY**

**PANELISTS:**
- Mr. David Tang - Collector
- Ms. Catherine Kwai - Gallerist
- Mr. Dan Galai - Co-Founder of Artist Pension Trust
- Ms. Ingrid Dudek - International Senior Specialist, Asian Contemporary Art, Christie’s

**MODERATOR:**
- Ms. Mimi Brown - Founder and Director of Spring Workshop

**SATURDAY, 25 MAY**

**CHINESE CONTEMPORARY INK: THE ART OF PERCEPTION - CONVERSATION WITH THE ARTISTS**

**SPEAKERS:**
- Mr. Zheng Chongbin
- Mr. Qin Feng

**A TWELVE-HUNDRED YEAR PASSION: CHINESE CERAMICS IN JAPAN**

**SPEAKER:**
- Ms. Rosemary Scott, International Academic Director, Christie’s

**ANDY WARHOL IN CHINA AND ASIA**

**SPEAKER:**
- Mr. John Good, Senior Vice President, International Director of Post-War & Contemporary Art, Christie’s

**QING DYNASTY CLOISONNÉ ENAMEL**

**SPEAKER:**
- Ms. Zhang Rong

**INDEPENDENT WATCH MAKERS AND THE INVENTIONS OF GREUBEL FORSEY**

**SPEAKER:**
- Mr. Stephen Forsey, Co-Founder of Greubel Forsey

**SUNDAY, 26 MAY**

**CHINESE CONTEMPORARY INK: THE ORIGIN**

**SPEAKER:**
- Mr. Wucius Wong

**THURSDAY – SUNDAY, 23-26 MAY**

**DAILY GALLERY TOURS OF INTERNATIONAL HIGHLIGHTS**

**TIME:** 10:30 – 11:00 AM

**THE OLD MASTER PAINTING GALLERY TOUR: POUSSIN, BOUCHER, FRAGONARD: GREAT FRENCH PAINTERS OF THE 17TH AND 18TH CENTURIES**

**SPEAKER:**
- Mr. Paul Raison, Deputy Chairman, Old Master and British Paintings, Christie’s

**TIME:** 3:00 – 3:30 PM

**PRIVATE SALES: ANDY WARHOL**

**SPEAKER:**
- Mr. John Good, Senior Vice President, International Director of Post-War & Contemporary Art, Christie’s

For further details or registration: +852 2978 6744

eventshk@christies.com
THE YIQINGGE COLLECTION OF CHINESE CERAMICS

WEDNESDAY 29 MAY 2013
AT 12:00 NOON

CODE NAME:  YIQINGGE
SALE NUMBER:  3220
LOT NUMBER:  2001-2036

Sale Address (23 – 29 May):
Convention Hall,
Hong Kong Convention and Exhibition Centre,
No. 1 Harbour Road, Wanchai, Hong Kong
Tel: +852 2978 9910
Fax: +852 2973 0136

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BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10% subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

HK$1,000 to HK$2,000 by HK$100s
HK$2,000 to HK$3,000 by HK$200s
HK$3,000 to HK$5,000 by HK$500s
HK$5,000 to HK$10,000 by HK$1,000s
HK$10,000 to HK$20,000 by HK$2,000s
HK$20,000 to HK$30,000 by HK$5,000s
HK$30,000 to HK$50,000 by HK$10,000s
HK$50,000 to HK$100,000 by HK$25,000s
HK$100,000 to HK$200,000 by HK$50,000s
HK$200,000 to HK$300,000 by HK$100,000s
HK$300,000 to HK$500,000 by HK$200,000s
HK$500,000 to HK$1,000,000 by HK$500,000s
Above HK$1,000,000 at auctioneer's discretion.

The auctioneer may vary the increments during the course of the auction at his or her discretion.

With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at 50% of the low pre-sale estimate for the lot. In the absence of a bid at that level, the auctioneer will proceed backwards in his or her discretion until a bid is recognised, and then continue up from that amount. Absentee bids will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate.

I request Christie’s, without legal obligations of any kind on its part, to bid the following Lots up to the price given on this form.

I understand that if my bid is successful the “purchase price” payable will be the sum of the “final bid” and a “premium” at the following rates (See Conditions of Sale 4a and 4b): 25 per cent of the first HK$600,000 of the Hammer Price of each lot, plus 20 per cent of the excess of the Hammer price above HK$600,000 up to and including HK$12,000,000 plus 12 per cent of any sum in excess of HK$12,000,000. All bids shall be treated as offers made on the Conditions of Sale printed in the catalogue. I also understand that Christie’s provides the service of executing bids on behalf of clients for the convenience of clients and that Christie’s will not be held responsible for failing to execute bids.

If identical written bids are received for the same Lot, the written bid received first by Christie’s will take precedence.

The auctioneer will usually only accept bids for High Value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. The High Value Lot Registration Form should be sent to the Bids Department at the address shown in this form or by fax at +852 2973 0136. I understand that if I have not completed the High Value Lot pre-registration before sale I will not be permitted to bid for High Value Lots.

If you are not successful in any bid and do not owe any Christie's Group Company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. Please make sure that you provide your bank details in the High Value Lot Registration Form.

A Bidder’s Details

Account No.
Client Name
Contact Number
Fax No. (Important)
Invoicing Name
Invoicing Address

☐ I confirm that the address held in Christie’s records on today’s date is my current address.
☐ If you do not want to receive your invoice by email, please tick.

Email Address

☐ Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie’s group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

B Identity Documents and Financial References

If you have not previously bid or consigned with Christie’s, please attach copies of the following documents:

Individuals: government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation and proof of directors and ownership. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie’s, please attach identification documents for yourself as well as the person/entity on whose behalf you are bidding, together with a signed letter of authorisation from the person/entity.

C Declarations

☐ I have read the “Buying at Christie’s,” “Important Notices and Explanation of Cataloguing Practice” and the “Conditions of Sale” printed in the Sale Catalogue, as well as the “No Third Party Payment Notice” and agree to be bound by them.

☐ I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.

☐ The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. The high value lot registration form should be sent to the bids department at the address shown in this form or by fax at +852 2973 0136. I understand that if I have not completed the high value lot pre-registration before the auction I will not be permitted to bid for high value lots.

☐ If you are not successful in any bid and do not owe any Christie's Group Company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie’s. Please make sure that you provide your bank details to us.
書面競投表格

書面競投表格須於拍賣日前二十四小時遞交客戶服務部。佳士得公司將以傳真確認收到閣下之書面競投表格。若於一個工作天內未收到確認回覆，請重新遞交書面競投表格或致電投標部：電話:+852 2978 9910 傳真:+852 2973 0136

佳士得不接受包括代理人之第三方付款；付款資料於拍賣會完結後將不能更改。

A  投標者資料

客戶編號
姓名
聯絡電話
手提電話
傳真
付款者姓名
付款者地址

本人確認現今於佳士得所記錄之地址為本人現有地址。

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C  聲明

• 本人已細閱載於目錄內之買家須知、重要通告及目錄編列方法之說明、業務規定及不接受第三方付款通告，並同意遵守所有規定。

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C Sale Registration

Please register me for the following sessions  ☐

2020 Fine and Rare Wines  ☐

Asian 20th Century & Contemporary Art (Evening Sale)  ☐

Asian 20th Century Art (Day Sale)  ☐

Asian Contemporary Art (Day Sale)  ☐

Fine Chinese Modern Paintings, Parts i & ii  ☐

Fine Chinese Modern Paintings, Parts i & ii  ☐

Hong Kong Magnificent Jewels  ☐

Important Watches  ☐

In Pursuit of Refinement – Legacy of the YC Chen Collection  ☐

The Yiquingge Collection of Chinese Ceramics  ☐

Reverence and Perfection – Magnificent Imperial Cloisonné Enamels from a Private European Collection  ☐

The Imperial Sale  ☐

Important Chinese Ceramics and Works of Art  ☐

D Declarations

I have read the “Buying at Christie’s”, “Important Notices and Explanation of Cataloguing Practice” and the “Conditions of Sale” printed in the sale catalogue, as well as the “No Third Party Payment Notice” and agree to be bound by them.

I have read the data collection section of the Conditions of Sale printed in the sale catalogue and agree to be bound by it.

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**Asian and Islamic Art**

*Chinese Art, Chinese Paintings and Calligraphy, Indian and Southeast Asian Art, Asian Contemporary Art, Islamic, Japanese Art, Korean Art, Southeast Asian Pictures, and African and Oceanic Art.*

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**Christie's**
Hong Kong Auction Calendar

FINE AND RARE WINES
Sale number: 3202
SATURDAY 25 MAY
11.00 AM & 2.30 PM

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)
Sale number: 3205
SATURDAY 25 MAY
7.00 PM
Viewing: 23-25 May

ASIAN 20TH CENTURY ART (DAY SALE)
Sale number: 3206
SUNDAY 26 MAY
10.00 AM
Viewing: 23-25 May

ASIAN CONTEMPORARY ART (DAY SALE)
Sale number: 3207
SUNDAY 26 MAY
2.30PM
Viewing: 23-25 May

A SPECIAL SELECTION OF ASIAN 20TH CENTURY ART (DAY SALE)
Sale number: 3206
SUNDAY 26 MAY
3.30 PM
Viewing: 23-25 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY
Sale number: 3210
MONDAY 27 MAY
10.00 AM
Viewing: 23-27 May

FINE CHINESE MODERN PAINTINGS, PART I
Sale number: 3211
MONDAY 27 MAY
3.00 PM
Viewing: 23-27 May

FINE CHINESE MODERN PAINTINGS, PART II
Sale number: 3211
TUESDAY 28 MAY
10.30 AM & 2.30 PM
Viewing: 23-27 May

HONG KONG MAGNIFICENT JEWELS
Sale number: 3218
TUESDAY 28 MAY
1.30 PM
Viewing: 23-28 May

IMPORTANT WATCHES
Sale number: 3219
WEDNESDAY 29 MAY
10.00 AM & 2.00PM
Viewing: 23-28 May

IN PURSUIT OF REFINEMENT - A LEGACY OF THE YC CHEN COLLECTION
Sale number: 3216
WEDNESDAY 29 MAY
10.30 AM
Viewing: 23-28 May

THE YIQINGGE COLLECTION OF CHINESE CERAMICS
Sale number: 3220
WEDNESDAY 29 MAY
12.00 NOON
Viewing: 23-28 May

REVERENCE AND PERFECTION - MAGNIFICENT IMPERIAL CLOISONNÉ ENAMELS FROM A PRIVATE EUROPEAN COLLECTION
Sale number: 3217
WEDNESDAY 29 MAY
2.30 PM
Viewing: 23-28 May

THE IMPERIAL SALE IMPORTANT CHINESE CERAMICS AND WORKS OF ART
Sale number: 3213
WEDNESDAY 29 MAY
3.15 PM
Viewing: 23-28 May

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