



IMPORTANT CHINESE
RHINOCEROS HORN CARVINGS
FROM THE SONGZHUTANG
COLLECTION

松竹堂珍藏 - 重要犀角雕刻

Tuesday 27 May 2008

CHRISTIE'S

INTERNATIONAL ASIAN ART, ANTIQUITIES AND AFRICAN AND OCEANIC ART AUCTIONS

AUCTION CALENDAR

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

13 MAY
CHINESE CERAMICS AND WORKS OF
ART INCLUDING EXPORT
LONDON, KING STREET

14 MAY
JAPANESE ART & DESIGN
LONDON, KING STREET

15 MAY
CHINESE & JAPANESE WORKS OF ART
LONDON, SOUTH KENSINGTON

20 MAY
ASIAN ART
AMSTERDAM

24 MAY
SOUTHEAST ASIAN MODERN &
CONTEMPORARY ART
HONG KONG

24 MAY
ASIAN CONTEMPORARY ART
(EVENING SALE)
HONG KONG

24 MAY
CHINESE 20TH CENTURY ART
(EVENING SALE)
HONG KONG

25 MAY
CHINESE 20TH CENTURY ART
(DAY SALE)
HONG KONG

25 MAY
ASIAN CONTEMPORARY ART
(DAY SALE)
HONG KONG

26 MAY
FINE CHINESE MODERN PAINTINGS
HONG KONG

26 MAY
MASTERWORKS OF CHINESE PAINTINGS
FROM THREE IMPORTANT PRIVATE
COLLECTIONS
HONG KONG

26 MAY
FINE CHINESE CLASSICAL PAINTINGS &
CALLIGRAPHY
HONG KONG

27 MAY
MAGNIFICENT CLOCKS FOR THE
CHINESE IMPERIAL COURT FROM THE
NEZU MUSEUM
HONG KONG

27 MAY
ELEGANCE AND ARTISTRY: TREASURES
FROM A PRIVATE COLLECTION
HONG KONG

27 MAY
THE IMPERIAL SALE
HONG KONG

27 MAY
IMPORTANT CHINESE RHINOCEROS
HORN CARVINGS FROM THE
SONGZHUTANG COLLECTION
HONG KONG

27 MAY
IMPORTANT CHINESE CERAMICS &
WORKS OF ART
HONG KONG

3 JUNE
ART ISLAMIQUE ET TABLEUX
ORIENTALISTES
PARIS

4 JUNE
ANTIQUITIES
NEW YORK

10 JUNE
ART AFRICAIN ET OCÉANEN
PARIS

11 JUNE
SOUTH ASIAN MODERN &
CONTEMPORARY ART
LONDON

11 JUNE
ART D'ASIE
PARIS

16 SEPTEMBER
SOUTH ASIAN MODERN &
CONTEMPORARY ART
NEW YORK

16 SEPTEMBER
INDIAN & SOUTHEAST ASIAN ART
NEW YORK

17 SEPTEMBER
IMPORTANT CHINESE SNUFF BOTTLES
FROM THE J & J COLLECTION, PART V
NEW YORK

17 SEPTEMBER
FINE CHINESE CERAMICS & WORKS OF
ART
NEW YORK

18 SEPTEMBER
JAPANESE & KOREAN ART
NEW YORK

6 OCTOBER
ISLAMIC TEXTILES & WORKS OF ART
LONDON, SOUTH KENSINGTON

7 OCTOBER
ANTIQUITIES
LONDON, SOUTH KENSINGTON

7 OCTOBER
ART OF THE INDIAN & ISLAMIC WORLD
LONDON, KING STREET

4 NOVEMBER
CHINESE CERAMICS AND WORKS OF
ART INCLUDING EXPORT
LONDON, KING STREET

5 NOVEMBER
JAPANESE ART & DESIGN
LONDON, KING STREET

6 NOVEMBER
JAPANESE WORKS OF ART
LONDON, SOUTH KENSINGTON

7 NOVEMBER
CHINESE WORKS OF ART
LONDON, SOUTH KENSINGTON

25 NOVEMBER
ASIAN ART
AMSTERDAM

29 NOVEMBER
SOUTHEAST ASIAN MODERN &
CONTEMPORARY ART
HONG KONG

29 NOVEMBER
ASIAN CONTEMPORARY ART
(EVENING SALE)
HONG KONG

29 NOVEMBER
CHINESE 20TH CENTURY ART
(EVENING SALE)
HONG KONG

30 NOVEMBER
CHINESE 20TH CENTURY ART
(DAY SALE)
HONG KONG

30 NOVEMBER
ASIAN CONTEMPORARY ART
(DAY SALE)
HONG KONG

1 DECEMBER
FINE CHINESE MODERN PAINTINGS
HONG KONG

1 DECEMBER
FINE CHINESE CLASSICAL PAINTINGS &
CALLIGRAPHY
HONG KONG

2 DECEMBER
IMPORTANT CHINESE CERAMICS &
WORKS OF ART
HONG KONG

9 DECEMBER
ART AFRICAIN ET OCÉANEN
PARIS

9 DECEMBER
ANTIQUITIES
NEW YORK

10 DECEMBER
ANCIENT JEWELRY
NEW YORK

16 DECEMBER
ART D'ASIE
PARIS

17 DECEMBER
ART ISLAMIQUE ET TABLEUX
ORIENTALISTES
PARIS

IMPORTANT CHINESE RHINOCEROS HORN CARVINGS FROM THE SONGZHUTANG COLLECTION

松竹堂珍藏 - 重要犀角雕刻

Tuesday 27 May 2008

AUCTION

Tuesday 27 May 2008
2.30 pm (Lots 1701-1735)

To be held at:

Convention Hall

Hong Kong Convention and Exhibition Centre

No 1 Harbour Road Wanchai Hong Kong

Tel: +852 2521 5396

Fax: +852 2845 2646

VIEWING

HONG KONG, Hong Kong Convention and Exhibition Centre

Thursday, 22 May, 10.30 am - 6.00 pm

Friday-Monday, 23-26 May, 10.30 am - 6.30 pm

AUCTIONEER

Hugh Edmeades

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **SONGZHUTANG-2610**

AUCTION RESULTS

UK: +44 (0)20 7627 2707

HK: +852 2521 5396

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Lot 1719

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Lot 1726



IMPORTANT CHINESE
RHINOCEROS HORN CARVINGS
FROM THE SONGZHUTANG
COLLECTION

(LOTS 1701-1735)

松竹堂珍藏 - 重要犀角雕刻
(拍品1701-1735)

FOREWORD

There have been few collectors as passionate about rhinoceros horn carvings as Mr. Thomas Fok. He has studied the subject for over 30 years, and has been an avid collector for most of that time. Mr Fok's interest in traditional Chinese medicine was his first introduction to the field as the horns are known to have potent medicinal properties. Initially, the horns were acquired for medicinal purposes. However, upon seeing the exquisite skill demonstrated by master craftsmen who worked this precious material in the Ming and Qing dynasties, Mr. Fok became enchanted, and began to travel all over the world to study as many examples as possible, and to acquire unique specimens for his collection. Today, the Songzhutang collection is one of the most comprehensive collections of rhinoceros horn carvings in private hands and the first collection of this caliber to be presented at auction.

We are honoured to be offering the Songzhutang collection as part of our Spring auction series in Hong Kong. A portion of the proceeds of the sale will go to helping impoverished minority school children in rural areas in China.

綜觀藝術品收藏市場，汲汲於收藏犀角雕刻者，其志之誠，鮮有人能及霍滿棠先生。霍先生潛心研究此道，迄今已逾三十載，但他對犀角雕刻的熱忱，卻始終如一。想當年，霍先生熱衷於研究傳統中醫藥，而犀角正是一種具神奇療效的珍貴藥材，所以霍先生當初收集犀角，僅着眼於其醫藥用途。然而，眼見明清巧匠在這種珍貴材質上，極盡鬼斧神工之妙，霍先生對犀角雕刻亦興趣日濃，並四處訪尋佳作，足跡遍布世界各地：一方面盡量觀摩實例，另一方面亦盡其所能，把獨當一面的精品納入其私人珍藏。時至今日，松竹堂儼然已是最具規模的私人犀角雕刻珍藏之一。以是次專拍所見，其藏品之精，在拍賣市場上確為首見。

今年春季，霍先生將委託香港佳士得公開拍賣松竹堂的犀角雕刻藝術品，我們對此深感榮幸。更可喜的是，部分拍賣收益將用於資助中國偏遠山區貧困學童的教育費。是次佳士得能適逢其會，共襄善舉，以助霍先生一臂之力，確是難能可貴。謹藉此函，聊表謝忱。



Edward Dolman

CHIEF EXECUTIVE OFFICER, CHRISTIE'S
佳士得國際行政總裁



INTRODUCTION

THOMAS FOK

Rhinoceros horn has, since ancient times, been regarded as the most precious of materials. Carvings from it are considered national treasures and have always been extremely hard to find. Of extant Chinese rhinoceros horn carvings, early examples are known such as an uncarved rhinoceros horn cup and personal adornments dating to the Tang dynasty in the collection of Shoso-in, Nara, Japan. As the rhinoceros has long been extinct in China, their horns arrived as tribute from foreign nations, and were carved by Chinese craftsmen. The high regard for this material can be seen illustrated by the depiction of an envoy holding a rhinoceros horn in the legendary image of Baman Xianbao, meaning "Eight Barbarians Paying Tribute".

In the last three decades, I have searched far and wide for antiques and treasures that satisfied my liking. Of my three major collecting interests, jades, ceramics and rhinoceros horn carvings, the last have always topped the list. These are the ones that I have handled more often and for which I have conducted extensive research. I consider these carvings as valued treasures and spectacular works of art.

My initial knowledge of rhinoceros horn carvings was rudimentary and my emphasis was on quantity rather than quality. As such, I once owned over a hundred rhinoceros horn cups. After years of research and hands-on experience, I came to realise that I needed to rectify my selection criteria, i.e. to focus on quality instead. Since then, I have strived towards excellence and all subsequent works collected have been chosen with great care. I re-examined the quality of my existing collection and have tried to diversify in terms of form and design. Some extremely fine examples, such as the figure of Maitreya and a group depicting Zhang Qian seated in his log boat floating down a river, are works that I have acquired in recent years. The sixty or so pieces in my existing collection of rhinoceros horn carvings are indeed the jewels in the crown, each having distinctive artistic merits in terms of subject matter and decoration and most bear signatures or inscriptions by renowned contemporaneous carvers. In my opinion, these fine works of art mark the peak of an important era in my career of collecting rhinoceros horn carvings.

With the fast growth of the market for antiques in recent years, the art of rhinoceros horn carving has become increasingly valued, attracting new collectors and sending prices for rhinoceros horn vessels to rapid new heights. As a result, many items that have been kept over a period of time in private collections have reappeared at auction and sold repeatedly, conveying a false impression that there is a sudden increase in the number of extant rhinoceros horn vessels. However, my research over the years has put the total figure of these vessels in the collections of major museums and private collectors at about 1,300, and those auctioned in the past three decades at no more than 600! Even if there are a number of unpublished examples, the estimated total number of extant rhinoceros horn works is still less than 4,000. This scarcity, increased by the traditional use of rhinoceros horns for medicinal purposes over thousands of years in China, explains why well-preserved rhinoceros horn carvings of the finest craftsmanship are extremely rare nowadays.

In recent years, my regular business trips to mainland China have made me acutely aware of the predicament facing many poverty-stricken school children in its northwestern regions and remote mountainous areas. In order to help these children to the best of my abilities, I have decided to offer my most prized collection of rhinoceros horn carvings for sale at auction. Proceeds from sale will be donated to the Songzhutang Foundation, and will be used for charitable purposes. Even though I have chosen to part with these beloved pieces, my enthusiasm for researching and appreciating the art of rhinoceros horn carving will never fade. I do hope all aficionados in this field will contribute in preserving these cultural relics and to keep alive this extraordinary form of traditional art.

序

犀角自古以來都被視作「物之珍，國之寶」，十分稀罕。傳世的犀角雕刻藝術品中，年代最早的是日本正倉院藏的唐代素身犀角盃和飾物。由於犀牛在中國早已絕種，歷代犀角器的原料均是外國獻來的貢品，從中國古代的八蠻獻寶圖中便有外國來使手捧犀角的形象，可見犀角是何等地珍貴。

三十多年來，跑遍世界各地搜尋心儀的古董文物，其中有玉器、瓷器和犀角；三者比較，犀角在我的收藏系列裏，始終都是排第一位。它是我賞玩最頻繁，付出最多時間研究，同時因應每一隻犀角器獨特的題材，配以合適的紫檀座，是我最鍾愛和欣賞的藝術品。

在收藏初期對犀角雕刻藝術認識一般，較為重量不重質，所以在高峰期曾經擁有超過一百隻犀角盃之多；經過多年的研究和歷練，終於領悟到應該修正篩選的標準：「貴精不貴多」。故此不斷地精益求精、精挑細選，把原有犀角盃的品質重新考量，又增加了各種不同的造型，如彌勒佛、張騫乘槎等，都是我近年收集的精品。目前現存的犀角收藏品共有六十多件，都是我的心愛珍藏。每件都有獨特的優點，包括各式各樣的題材及紋飾，很多還有當代著名雕刻藝術家的款識和詩句，如此總算是完成了收藏犀角雕刻藝術品的一個階段了。

近年文物市場興起，犀角雕刻藝術開始倍受重視，有不少新的收藏家加入收藏犀角器的行列，至令價格飆升，吸引了許多舊藏重現於市場或者重復多次被拍賣，使人錯以為傳世的犀角器數量忽然增加。實際上，經過我多年的統計，包括全球各大博物館和私人收藏的總數大約有一千三百件左右；如果把過去三十年曾經出現在世界各地拍賣的犀角器計其量亦不超過六百件而已！假定把暫時仍未出現的犀角器估計為今日總藏量的一倍，即傳世的犀角收藏品總數可能不到四千件，加上它珍貴的藥用價值，數千年來被用作救急扶危的靈丹妙藥，所以現存完美精工佳作寥寥可數！

近年在中國經商，體會到西北部和偏遠的山區還有很多貧困的學童需要幫助，為了能發揮更大的力量，最終決定把我心愛的犀角雕刻藝術品珍藏捐獻給松竹堂基金會，由基金會公開拍賣。所得款項，大部分捐贈作慈善用途。雖然我忍痛割愛這批珍貴的藏品，但是我對犀角藝術的研究和欣賞的熱忱是不會減退的，謹盼愛好犀角者，好好保護和發揚這項珍貴的文物藝術。

霍滿棠

IN PRAISE OF THE SONGZHUTANG COLLECTION

Angela Chua

Mr Thomas Fok is in many ways a traditional collector whose early exposure to the art of rhinoceros horn carvings was through his family business in traditional Chinese medicine. Since his first introduction to the carvings, his appreciation of ancient Chinese art and culture has turned into a vigorous pursuit of discovery; most notably he has painstakingly pursued its research and carefully gathered information throughout. In his resolute search for exquisite works of art, absolutely no expense was spared. Mr Fok was determined to achieve what he set out to do irrespective of the obstacles.

Mr Fok is a perfectionist in his collecting endeavours. He is meticulous and extremely familiar with the artistry of the carvings, the texture and colour of the material, design and themes, the overall aesthetics and the dating and provenance of the works in his collection. With his single-minded devotion, Mr Fok has succeeded in bringing this extremely rare and precious group of cultural relics to the attention of admirers of ancient Chinese art around the world. Also, he has conducted extensive research by visiting museums worldwide studying various rhinoceros horn carvings and comparing notes with numerous collectors working in the field; pooling information and compiling statistics on extant rhinoceros horn carvings. In Mr Fok's book, *Connoisseurship of Rhinoceros Horn Carving in China*, published in 1999, he generously shared his rich experience and profound thoughts that have been derived from decades of studying rhinoceros horn carvings. This publication has since become one of the most indispensable reference guides for students of rhinoceros horn carvings.

From my own stand point, being a collector is a lifetime's work and the pursuit of collecting is often a lonely one. In view of this, I am all the more grateful that I was fortunate enough to be acquainted with Mr Fok and his family soon after I had started a collection of my own. Thanks to his guidance these many years, my understanding of the art of rhinoceros horn carving has improved considerably, and my selection criteria has become more refined. I am deeply indebted to him for his valuable advice. Mr Fok has been both an inspired mentor and a great friend. According to Confucius, we should only befriend those who are upright and sincere, and those whom we can rely on for an opinion – Mr Fok certainly embodies all those qualities.

Recently when I heard that Mr Fok, with the support of his family, was going to donate the rhinoceros horn carvings that he has assembled over the past thirty years, I could hardly believe my ears. Why should Mr Fok relinquish the treasures of which he is so proud? It is later I learned that Mr Fok had decided he had accomplished his mission in collecting rhinoceros horn carvings, and was offering his collection to promulgate Chinese art and culture of rhinoceros horn carving. It seemed to him that he has attained what he had set out to achieve.

In the past few years, through regular visits to mainland China, Mr Fok learned that there remain many poverty-stricken children in outlying regions of China who are deprived of schooling, and he was keen to do something to help them. To further this charitable cause, Mr Fok has decided to donate proceeds from the sale of the rhinoceros horn carvings to the Songzhitang Foundation. The proceeds will hopefully achieve Mr Fok and his family's objective in alleviating poverty and contributing to a better society.

I would therefore like to conclude by taking this opportunity of wishing Mr Fok every success with the forthcoming auction!

松竹堂犀角之美

霍滿棠先生是一位傳統的收藏家，由於家族經營的事業令他早年便有機會接觸到珍貴的犀角藝術品，從此他對中國古代藝術文化由欣賞到追求，由開始搜集到鍥而不捨地鑽研，一絲不苟，一步一腳印，往往為求得一件精品，不惜翱翔萬里，餐風露宿，擲以巨額金錢，志在必得，在所不計。

霍先生對每一件收藏品要求都十分嚴格，雕工講究、質地色澤、造型題材、整體美感及年代出處，分毫掌握有據，件件如數家珍，心無旁騖，使得這種傳世稀罕珍貴無比的中國文化瑰寶，得到世界愛好中國古代藝術人士的關注；同時踏遍全球各地有犀角藏品的博物館搜集資料，尋訪各國的犀角收藏家交流切磋，集思廣益，並統計傳世犀角藝術品的數量，於一九九九年編撰寫成《中國犀角雕刻珍賞》，把他累積數十年對犀角藝術品研究的豐富經驗和心得慷慨地與同好分享，成為當今最具參考價值的犀角雕刻藝術品鑑賞指南。

對我而言，收藏家的路途既漫長又孤獨，幸好於初期收藏的過程中，有緣認識到霍先生和他的家人，一路得到他的指導，大大充實了我對犀角藝術品的知識，提高了我對藏品篩選的準則，使我獲益匪淺，所以我非常感激他！霍先生是我的良師益友，我用「友直、友諒、友多聞」來形容他最貼切不過了。

幾個月前，獲悉霍先生得到家人的同意，把他珍藏卅多年的犀角雕刻品捐贈，當時我完全不敢相信，為什麼霍先生會放棄自己引以為奧的珍藏？後來才明白霍先生覺得自己收藏犀角藝術品的使命已經完成；對於弘揚中國文化以及推廣犀角藝術，亦曾經付出過不少力量，自覺已經達到目標了！

數年來霍先生經常往返大陸，察覺到邊陲貧困的山區有很多失學的兒童，覺得自己責無旁貸，為了持續這項慈善事業，就毅然把整個犀角藏品系列，捐贈予松竹堂基金會，委託佳士得拍賣行公開拍賣，以達成他和家人扶貧助學，回饋社會的心願！

我衷心地預祝他拍賣成功！

蔡劉木蘭

** 1701

A FINE AND RARE SMALL MELON-FORM RHINOCEROS HORN CUP

QING DYNASTY, 18TH CENTURY

Exquisitely carved as half a melon with lobed sides borne on a leafy vine and curling tendrils, with large serrated leaves forming the ring foot and concealing a small melon inside carved in the round, the interior with the gentle lobes of the fruit left undecorated to simulate the skin of the melon, the material of a

lustrous deep walnut brown tone

3 $\frac{3}{16}$ in. (8 cm.) across, wood stand, box

Weight: 1.4 oz. (40 gm.)

HK\$150,000-200,000

US\$20,000-26,000

EXHIBITED 展覽：

Hong Kong Museum of Art, *Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collection in Hong Kong, 2002-2005*

LITERATURE 著錄：

T. Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p. 149, no.99

清中期 犀角鏤雕瓜瓞綿綿小盃

尺寸：寬8公分·木座

重量：40克



1701 continued

Previously sold at Sotheby's New York, 19 September 1998, lot 395.

Compare the present cup with a related but slightly larger rhinoceros horn melon-shaped cup in the Chester Beatty Library, Dublin, illustrated by J. Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pl. 226. Compare also a small melon-form cup from the Arthur M. Sackler and Ruth Dreyfus collections sold at Christie's New York, 1 December 1994, lot 24.

盃身造型如剖半的瓜實，飾以連綿的枝葉和卷藤，足底內立體圓雕一小瓜，刀法流暢，十分精緻。

此盃曾在2002-2005期間展出於香港藝術館《金木水火土：香港文物收藏精品展》。



** 1702

A RARE AND EXQUISTELY CARVED SMALL RHINOCEROS HORN PHOENIX-FORM LIBATION CUP

MING DYNASTY, 17TH CENTURY

Finely carved as a phoenix with its gracefully arched neck lowered to form the handle at one end, grasping a be-ribboned scroll in its beak, delicately carved in shallow relief inside and out with layers of overlapping feathers and curled plumes flanking the neck, its tail issuing from the interior and continuing on to the flat foot, the horn of reddish-brown tone lightening slightly at the rim
2 7/8 in. (7.2 cm.) across, wood stand, box
Weight: 1.6 oz. (45 gm.)

HK\$600,000-800,000

US\$78,000-100,000

EXHIBITED 展覽：

Hong Kong Museum of Art, *Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collection in Hong Kong*, 2002-2005

LITERATURE 著錄：

T. Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p. 238, no. 177 *Art and Collection*, 2001, no. 105

Previously sold at Christie's New York, 2 June 1994, lot 4

明末 犀角鏤雕鳳凰小盃

尺寸：寬7.2公分，木座

重量：45克





1702 continued

器身作鳳凰造型，內外壁皆浮雕捲曲華麗的羽翼及鳳尾，層次分明有序。鳳首下彎，口啣天書，巧琢成盃柄。立雕鳳爪收卷身下，形成盃足。器身精巧，雕工細緻，頗具巧思。

此盃曾在2002-2005期間展出於香港藝術館《金木水火土：香港文物收藏精品展》。

** 1703

A FINELY CARVED LOTUS-LEAF RHINOCEROS HORN LIBATION CUP

MING DYNASTY, 17TH CENTURY

Finely carved as a lotus leaf with an infurled undulating rim and characteristic veining running down the interior and exterior of the cup, supported on knotty stem with sprouting blooms and lotus pods, the intertwined lotus stems at one end forming the handle, the interior carved in high relief with a large crab holding a stalk of rice and millet in its pincers, a praying mantis lurking among the reeds to one side near the handle, the horn of an attractive reddish caramel tone

5¾ in. (14.5 cm.) across, wood stand, box

Weight: 7.4 oz. (211 gm.)

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

US\$110,000-130,000

EXHIBITED 展覽：

Hong Kong Museum of Art, *Metal, Wood, Water, Fire and Earth: Gems of Antiquities*

Collection in Hong Kong, 2002-2005

明末 犀角鏤雕年年和諧盃

尺寸：寬14.5公分，木座

重量：211克





1703 continued

The lotus, one of the Eight Treasures of Buddhism is symbolic of purity and became one of the most popular themes in Rhinoceros horn carving.

The inclusion of a large crab to the interior is also a fairly common theme. The stalk of rice, *he*, held in its pincers is homonymous in Chinese with the word for 'harmony' and together with the crab, *xie*, and the grain, *sui*, they form the rebus *suisui hexie*, 'may you have a harmonious marriage year after year'. The theme is further discussed by J. Chapman, *The Art of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p. 188.

Compare the present cup with one in the Chester Beatty Library Collection, illustrated by J. Chapman, *ibid*, p.166, fig. 207.

器身以一片大蓮葉為主體，飾以三朵蓮花，鏤雕稻禾為盃耳，與蓮莖以綬帶於器底相繫作「一把蓮」式，取其「年年和諧」。造型流暢，色似蜂蜜。由於蓮花出污泥而不染，被喻為品格高尚，是晚明文雅仕偏好的題材。以蓮花為主題製成各種文玩，寓意清高而吉祥。

此盃曾在2002-2005期間展出於香港藝術館《金木水火土：香港文物收藏精品展》。

