

THE
PAVILION SALE
CHINESE CERAMICS AND WORKS OF ART

古今 | 佳士得

Hong Kong, 5 April 2016

香港 2016 年 4 月 5 日



CHRISTIE'S

佳士得亞洲三十週年

INTERNATIONAL ASIAN ART AUCTIONS

AUCTION CALENDAR 2016

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

16 MARCH

The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part II
NEW YORK

16 MARCH

Fine Chinese Paintings
NEW YORK

17 MARCH

Dongxi Studio: Important Chinese Jade and Hardstone Carvings from a Distinguished Private Collection
NEW YORK

17 MARCH

The Ian and Susan Wilson Collection of Scholar's Objects
NEW YORK

17 & 18 MARCH

Fine Chinese Ceramics and Works of Art
NEW YORK

25 MARCH

First Open
HONG KONG

5 APRIL

The Pavilion Sale – Chinese Ceramics and Works of Art
HONG KONG

15 APRIL

Classical Japanese Art
NEW YORK

10 MAY

Chinese Ceramics and Works of Art
LONDON, KING STREET

11 MAY

Chinese Ceramics, Works of Art and Textiles (Part I)
LONDON, SOUTH KENSINGTON

13 MAY

Chinese Ceramics, Works of Art and Textiles (Part II)
LONDON, SOUTH KENSINGTON

28 MAY

Asian 20th Century and Contemporary Art (Evening Sale)
HONG KONG

29 MAY

Asian 20th Century Art (Day Sale)
HONG KONG

29 MAY

Asian Contemporary Art (Day Sale)
HONG KONG

29 MAY

Chinese Contemporary Ink
HONG KONG

30 MAY

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

30 MAY

30 Years: The Sale
HONG KONG

31 MAY

Fine Chinese Modern Paintings
HONG KONG

1 JUNE

The Imperial Sale
HONG KONG

1 JUNE

Important Chinese Ceramics and Works of Art
HONG KONG

22 JUNE

Art d'Asie
PARIS

14 SEPTEMBER

Fine Chinese Paintings
NEW YORK

15 SEPTEMBER

Fine Chinese Ceramics and Works of Art
NEW YORK

5 OCTOBER

Asobi: Ingenious Creativity
LONDON, KING STREET

6 OCTOBER

The Pavilion Sale – Chinese Ceramics and Works of Art
HONG KONG

8 NOVEMBER

Chinese Ceramics and Works of Art
LONDON, KING STREET

9 NOVEMBER

Chinese Ceramics, Works of Art and Textiles (Part I)
LONDON, SOUTH KENSINGTON

11 NOVEMBER

Chinese Ceramics, Works of Art and Textiles (Part II)
LONDON, SOUTH KENSINGTON

12 NOVEMBER

Japanese Works of Art
LONDON, KING STREET

26 NOVEMBER

Asian 20th Century and Contemporary Art (Evening Sale)
HONG KONG

27 NOVEMBER

Asian 20th Century Art (Day Sale)
HONG KONG

27 NOVEMBER

Asian Contemporary Art (Day Sale)
HONG KONG

28 NOVEMBER

Chinese Contemporary Ink
HONG KONG

28 NOVEMBER

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

29 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

30 NOVEMBER

Important Chinese Ceramics and Works of Art
HONG KONG

14 DECEMBER

Art d'Asie
PARIS

THE PAVILION SALE

CHINESE CERAMICS AND WORKS OF ART

古今 | 佳士得

TUESDAY 5 APRIL 2016 • 2016年4月5日 (星期二)

AUCTION • 拍賣

Tuesday 5 April 2016 • 4月5日 (星期二)

2.00pm (Lots 1-187) • 下午2.00 (拍賣品編號1-187)

Location: The James Christie Room, 22nd Floor, Alexandra House,
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10.30am – 5.30pm

Tuesday, 5 April • 4月5日 (星期二)

10.30am – 12.00pm

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拍賣名稱及編號

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THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

• 1

AN OLIVE-WHITE AND OPAQUE IVORY JADE CONG

EASTERN ZHOU DYNASTY, 7TH-6TH CENTURY BC

The plain, flat sides between two shallow cylindrical collars, the semi-translucent stone of pale olive-tinged white colour with extensive areas of ivory-coloured opaque alteration.

3 in. (7.5 cm.) wide, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 2000



1

東周 玉琮

來源:

紐約安思遠珍藏，入藏於2000年以前

THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

• 2

A LARGE GREYISH-GREEN, BROWN AND OPAQUE BUFF JADE CONG

POSSIBLY EASTERN ZHOU DYNASTY, 6TH CENTURY BC

The broad body with flat, thick-walled sides between circular collars of equal height, the greyish-green stone now with brown and extensive opaque buff alteration.

7 $\frac{7}{8}$ in. (19.7 cm.) high, wood stand

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, acquired in Hong Kong, 1989



2

可能為東周 玉琮

來源:

紐約安思遠珍藏，於1989年購自香港

THE COLLECTION OF ROBERT
HATFIELD ELLSWORTH

•3

AN OLIVE-GREEN AND
RUSSET JADE CONG

POSSIBLY EASTERN ZHOU DYNASTY

The rectangular body with flat sides
between a circular collar at either end,
the semi-translucent stone with russet
markings and areas of opaque, milky russet
colour on one side.

9¾ in. (25 cm) high

HK\$220,000–350,000

US\$29,000–45,000

PROVENANCE:

A. W. Bahr Collection, Weybridge, 1963

Arthur M. Sackler Collections; sold at

Christie's New York, 26 September

2010, lot 975

可能為東周 玉琮

來源:

A. W. Bahr珍藏，入藏於1963年

阿瑟·賽克勒珍藏；紐約佳士得，

2010年9月26日，拍品975號

紐約安思遠珍藏



FINE JADE CARVINGS FROM AN ASIAN FAMILY COLLECTION

亞洲家族珍藏玉石雕刻珍玩

(Lots 拍品 4-16)

The majority of this collection was formed by the grandfather of the current owner, who grew up in a wealthy family in China in the first half of the 20th century. After 1949, he moved first to Taiwan, and later to Europe in the 1960s, where he acquired many of the pieces. The collection has since been passed down within the family to the current owner.

本玉器珍藏大多源自藏家之祖父。他在二十世紀初出身於望族，1949年後輾轉遷往臺灣，後又於1960年代前往歐洲，在當地收得不少藏品。其度藏後於家族中流傳至今。



PROPERTY FROM AN ASIAN FAMILY
COLLECTION

4

A SMALL CELADON AND
RUSSET JADE CARVING OF
A BUFFALO

SONG-MING DYNASTY (960-1644)

Carved in the round as a recumbent
horned buffalo with its rounded eyes and
broad snout finely detailed, and its bushy
tail flicked to one side. The stone is of a
deep celadon tone with russet striations.
2½ in. (6.5 cm.) long

HK\$120,000-150,000

US\$16,000-19,000

宋/明 青褐玉臥牛把件



4

PROPERTY FROM AN ASIAN FAMILY
COLLECTION

5

A YELLOW JADE CARVING
OF A RAM

YUAN-MING DYNASTY (1368-1644)

The stone is carved in the round in the
form of a recumbent ram detailed with
curled grooved horns and its mouth
slightly agape, its head turned back to face
its rear, its legs tucked in beneath the body.
The yellow stone has a slight greenish
tinge with concentrated areas of russet
inclusions.

2½ in. (6.5 cm.) long

HK\$150,000-240,000

US\$20,000-31,000

元/明 黃玉臥羊把件



5



6

PROPERTY FROM AN ASIAN FAMILY COLLECTION

6

A SMALL YELLOW JADE CARVING OF A RAM

SONG-MING DYNASTY (960-1644)

Carved in the round to depict a recumbent ram with its four legs tucked underneath its body, and its horns with stylised spirals resting on its back. The stone is of a greenish-yellow tone with brown russet inclusions.

3 in. (7.8 cm.) long

HK\$80,000-150,000

US\$11,000-19,000

宋 / 明 黃玉羊把件



7

PROPERTY FROM AN ASIAN FAMILY COLLECTION

7

A BLACK AND WHITE JADE CARVING OF TWO DEER

QING DYNASTY, 18TH CENTURY

The stone is carved as two recumbent deer, each turning its head to face the other and grasping a *lingzhi* spray in its mouth, one is carved out of the black part of the stone, and the other out of the white part of the stone.

2¼ in. (5.5 cm.) long

HK\$80,000-150,000

US\$11,000-19,000

清十八世紀 墨白玉巧雕雙鹿銜芝把件



8

PROPERTY FROM AN ASIAN FAMILY COLLECTION

8

TWO SMALL YELLOW JADE VASES

QING DYNASTY (1644-1911)

The first is carved around the globular body with a rope twist design, flanked on the two narrow sides by dragon-mask handles. The other is of flattened baluster form, carved in high relief around the waisted neck with a lively *chilong*, clambering with its head turned toward its long coiled tail.

The highest: 4 in. (11.3 cm.) high

(2)

HK\$120,000-180,000

US\$16,000-23,000

清 黃玉蓋瓶兩件



PROPERTY FROM AN ASIAN FAMILY COLLECTION

9

A PALE CELADON AND RUSSET JADE 'BOYS' WASHER

QING DYNASTY (1644-1911)

The washer with shallow rounded sides rises from three bracket-lobed feet to an incurved rim. It is carved to the exterior with two boys forming the handles, depicted clinging on the rim as if to clamber over to peek into the bowl. The softly polished stone is of a pale celadon tone with russet inclusions.

6¼ in. (16 cm.) across handles

HK\$150,000-250,000

US\$20,000-32,000

清 青玉童子耳洗



10

PROPERTY FROM AN ASIAN FAMILY COLLECTION

10

A RETICULATED PALE CELADON 'DRAGON' BELT PLAQUE

YUAN DYNASTY (1279-1368)

The oval plaque is carved in openwork with two confronting scaly dragons amidst fruit-bearing vines. The semi-translucent stone is of a faint greenish-white tone with areas of dark russet inclusions. 3 in. (7.5 cm.) wide

HK\$40,000-60,000

US\$5,200-7,800

元 青白玉透雕雙龍紋牌



11

PROPERTY FROM AN ASIAN FAMILY COLLECTION

11

A WHITE JADE CARVING OF A *CHILONG*
EARLY QING DYNASTY, 17TH CENTURY

The stone is carved in openwork as a single-horned dragon with a bifurcated tail and a sinuous body supported on four stretched claws. The stone has a pale greyish tone. 2 3/8 in. (6 cm.) long

HK\$60,000-80,000

US\$7,800-10,000

清初 白玉螭龍把件



12

PROPERTY FROM AN ASIAN FAMILY COLLECTION

12

A WHITE JADE 'DRAGON' PENDANT
QING DYNASTY (1644-1911)

Carved in the round as a coiled dragon with its horns, snout and protruding eyes well rendered, and finely detailed with a scallop-rimmed scaly back. The stone is of an even white tone. 2 1/2 in. (6.7 cm.) wide

HK\$80,000-150,000

US\$11,000-19,000

清 白玉龍形珮

PROPERTY FROM AN ASIAN FAMILY
COLLECTION

13

A WHITE JADE CARVING OF
A PHOENIX

QING DYNASTY (1644-1911)

The pebble is carved in the round as a recumbent mythical bird shown perched between two wheels, its wings rendered in upswept curls and long tail feathers curling under its body, detailed further with pronounced clawed feet. The stone is of an even white tone.

3¼ in. (8.5 cm.) long

HK\$80,000-150,000

US\$11,000-19,000

清 白玉天雞把件



13

PROPERTY FROM AN ASIAN FAMILY
COLLECTION

14

A WHITE JADE 'PHOENIX'
PENDANT

QING DYNASTY, 18TH CENTURY

The pendant is carved as a recumbent phoenix with its legs tucked under its body and the head turned backwards towards its upswept tail. The jade is of an even pale greyish-white tone with slight russet veining.

2½ in. (6.5 cm.) long

HK\$60,000-80,000

US\$7,800-10,000

清十八世紀 白玉鳳形珮



14



15

PROPERTY FROM AN ASIAN FAMILY COLLECTION

15
A WHITE JADE PLAQUE

QING DYNASTY (1644-1911)

The plaque is carved in the centre on one side with a rectangular cartouche depicting an aged scholar holding a staff in a landscape with pine trees and a pavilion, the other side with a poetic inscription followed by a Zigang signature. The top is carved on both sides with a pair of stylised dragons and the bottom with scrolls. The semi-translucent stone is of an even white tone.

2½ in. (6.3 cm.) long

HK\$100,000-150,000

US\$13,000-19,000

清 白玉高士圖牌



16 (two views 兩面)

PROPERTY FROM AN ASIAN FAMILY COLLECTION

16
AN INSCRIBED PALE CELADON SNUFF BOTTLE

QING DYNASTY (1644-1911)

The snuff bottle is incised and gilt on one side with narcissus and *lingzhi* emerging from behind a pierced rock underneath a pine tree, the other side with a poetic inscription about a birthday celebration attended by immortals. The stone is of an even tone with a slight greyish-green tinge.

2⅝ in. (6.4 cm.) high, stopper

HK\$80,000-150,000

US\$11,000-19,000

清 青白玉芝仙祝壽鼻煙壺

VARIOUS PROPERTIES

17

A WHITE JADE 'JI KANG'
PLAQUE

QING DYNASTY, 18TH-19TH CENTURY

The rectangular plaque is carved on one side depicting Ji Kang, one of the Seven Sages of the Bamboo Grove, playing the zither, watched over by an attendant; the other side with a poetic inscription eulogising the Seven Sages, followed by the signature Zigang; the top and bottom sections carved with archaistic dragon scrolls. The stone is of an even translucent white tone.

2½ in. (6.2 cm.) long

HK\$150,000-300,000

US\$20,000-39,000

清十八/十九世紀

白玉「嵇康撫琴」牌



17

18

A WHITE JADE PLAQUE

QING DYNASTY, 18TH-19TH CENTURY

The rectangular plaque is carved on one side depicting a scholar reclining against a pine tree reading a book, the other side with a poetic inscription followed by a Zigang signature, the top surmounted by a *taotie* mask on each side. The stone is of an even translucent white tone.

2⅞ in. (5.4 cm.) high

HK\$150,000-300,000

US\$20,000-39,000

清十八/十九世紀

白玉高士圖牌



18



19

19

A WHITE AND RUSSET JADE ARCHER'S RING

QING DYNASTY, 18TH CENTURY

The ring is carved around the exterior with a continuous scene depicting a group of *chilong* flying amidst *lingzhi*-form clouds, cleverly carved out from the russet part of the jade.

1 in. (2.6 cm.) high

HK\$80,000-100,000

US\$11,000-13,000

清十八世紀 白玉雕螭龍紋扳指



20

THE PROPERTY OF A GENTLEMEN

20

A CARVED JADEITE 'DRAGON' BELT HOOK

The stone is finely carved with a characteristic curved shaft terminating in a dragon-head hook, opposite a sinuous *chilong* in openwork. The reverse side is carved with a tab for attachment.

The stone is of a pale apple-green tone.

3¼ in. (8.4 cm.) long

HK\$120,000-150,000

US\$16,000-19,000

翠玉龍紋帶鉤



21

THE PROPERTY OF A GENTLEMEN

21

A JADEITE 'HEHE ERXIAN' PENDANT

The stone is finely carved in the round with the two immortals, *Hehe Erxian*, depicted as two boys, on top of a box, one is holding a stalk of lotus flung over his back. The stone is of an apple-green tone with white mottling.

1¾ in. (4.5 cm.) long

HK\$100,000-150,000

US\$13,000-19,000

翠玉和合二仙珮

VARIOUS PROPERTIES

22

A WHITE JADE PLAQUE

QING DYNASTY (1644-1911)

The rectangular plaque is carved on one side depicting an aged scholar playing the zither underneath a *wutong* tree, the other side with a poetic inscription.

2¼ in. (5.8 cm.) long, box

HK\$180,000-260,000

US\$24,000-34,000

清 白玉「彈秋思」牌



22

23

A LARGE JADEITE 'DRAGON' BELT HOOK

LATE QING DYNASTY

The stone is finely carved with a characteristic curved shaft terminating in a dragon-head hook, opposite two sinuous *chilong* dragons in high relief. The reverse side is carved with a tab for attachment.

The stone ranges from deep verdant-green to pale greenish-white with areas of opaque russet inclusions.

4¾ in. (12 cm.) long

HK\$40,000-60,000

US\$5,200-7,800

晚清 翠玉龍紋帶鉤



23

明
竹刻
牧馬圖
筆筒

康彥斂



FINE JADE CARVINGS AND WORKS OF ART FROM THE DUOSHENGZHAI COLLECTION

多勝齋珍藏中國玉雕及藝術精品

(Lots 拍品 24-56)

The master of the Duoshengzhai Collection was a Taiwanese businessman who developed a passion for Chinese antiques at a young age. He resided in Guangzhou and Tokyo, dealing in Chinese antiques. He moved to Hong Kong in the 1960s and became acquainted with prominent local dealers such as the brothers Poon Hei and Poon Wai; esteemed calligraphers and painters such as Feng Kanghou (1901-1983), Gu Zhanming and Deng Fen (1894-1964).

多勝齋主人為台灣殷實商人，少年時代便對中國古玩產生濃厚興趣，早年曾旅居廣州及日本經營古董生意。六十年代定居香港，並結識本地知名古董商如尊古齋潘熙、潘惠兄弟；嶺南畫家及書法家如馮康侯 (1901-1983)、顧瞻明、鄧芬 (1894-1964) 等。

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

24

A WHITE JADE 'CALDROP' PENDANT
QING DYNASTY, 18TH CENTURY

The pendant is finely carved in openwork depicting two caltrop with scrolling foliage and a prunus blossom. The stone is of an even pale tone.

2½ in. (6.6 cm.) long, stand, box

HK\$50,000-70,000

US\$6,500-9,000

清十八世紀 白玉菱角珮



24

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

25

A WHITE JADE 'PINE TREE' PENDANT
QING DYNASTY, 18TH CENTURY

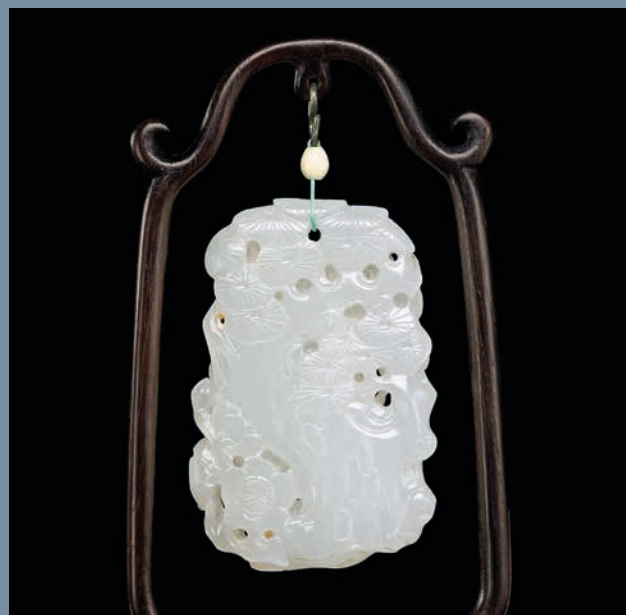
The pendant is well carved and pierced to both sides with a pine tree, on one side detailed with a bamboo and the other with a prunus blossom, both emerging from the base of the tree.

2¾ in. (5.8 cm.) long, stand, box

HK\$60,000-80,000

US\$7,800-10,000

清十八世紀 白玉「歲寒三友」珮



25



26

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

26

A WHITE JADE 'DRAGONFLY' PENDANT

QING DYNASTY, 18TH CENTURY

The irregularly-shaped pebble is carved and pierced on both sides with crabapple flowers growing from a short stem. One side is further worked to depict a dragonfly flying above the flower. The semi-translucent stone is of an even white tone.

2½ in. (6.3 cm.) long, stand, box

HK\$70,000-90,000

US\$9,100-12,000

清十八世紀 白玉鏤雕河清海晏佩



27

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

27

A WHITE JADE 'DRAGON' PENDANT

QING DYNASTY, 18TH-19TH CENTURY

The pendant is carved and pierced as four dragons, their coiling bodies intertwining to form a quatrefoil with their feline heads resting on the borders. The stone is of an even white tone.

2 in. (5 cm.) wide, stand, box

HK\$40,000-60,000

US\$5,200-7,800

清十八/十九世紀 白玉四龍佩



28

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

28

A PALE CELADON JADE COVER

QING DYNASTY, 18TH CENTURY

The domed cover is surmounted by a short finial with slightly flaring sides. The stone is of an even white tone with a slight greenish-white tinge with some very minor russet inclusions.

4⅝ in. (11.8 cm.) diam., stand, box

HK\$60,000-80,000

US\$7,800-10,000

清十八世紀 青白玉蓋

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

29

A WHITE JADE 'ARCHAISTIC BIRD' PENDANT

QING DYNASTY, 18TH CENTURY

The pendant is well carved as a bird with its head turned backwards, legs tucked under the body, the long defined wing feathers curling upwards and in its mouth grasping a floral sprig. The semi-translucent stone is of an even white tone. 2 in. (5.4 cm.) high, stand, box

HK\$200,000-300,000

US\$26,000-39,000

清十八世紀 白玉天雞牌



29

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

30

A WHITE JADE 'PHOENIX' PENDANT

QING DYNASTY, 18TH-19TH CENTURY

The pendant is carved and pierced to depict a phoenix grasping a *lingzhi* spray in its beak, its wings and tail plumage finely detailed with incised lines and legs tucked neatly underneath the body. The stone is of an even white tone.

2 1/4 in. (5.8 cm.) high, stand, box

HK\$80,000-120,000

US\$11,000-16,000

清十八/十九世紀

白玉鳳啣靈芝珮



30



31

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

31

A WHITE JADE BELT BUCKLE

QING DYNASTY (1644-1911)

The buckle is carved to the upper surface depicting scholars enjoying tea on a sampan floating down the river, admiring the tall cliffs above them. The reverse is carved with two hooks; one depicting a *taichi* symbol and the other a dragon head. The stone is of an even tone with a pale celadon tinge.

3 in. (8 cm.) wide, stand, box

HK\$50,000-80,000

US\$6,500-10,000

清 白玉「月白風清」帶扣



32

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

32

A WHITE JADE BELT BUCKLE

The buckle is carved with a convex shape with two hooks to the reverse; one depicting a pomegranate and the other a cicada. The stone is of an even tone with a pale celadon tinge.

3¼ in. (8.4 cm.) wide, stand, box

HK\$60,000-80,000

US\$7,800-10,000

白玉多子壽考帶扣

PROPERTY FROM THE DUOSHENGZHAI
COLLECTION

33

A WHITE JADE 'PEACH AND
BAT' GROUP

QING DYNASTY, 18TH CENTURY

The group is finely carved as two peaches borne on a leafy, gnarled branch, and with two bats shown depicted flying above the fruit. The semi-translucent stone is of an attractive even white tone.

2½ in. (6.2 cm.) wide, stand, box

HK\$150,000-250,000

US\$20,000-32,000

清十八世紀 白玉福壽雙全把件



33

PROPERTY FROM THE DUOSHENGZHAI
COLLECTION

34

A WHITE JADE 'DOUBLE-
GOURD' PENDANT

QING DYNASTY, 19TH CENTURY

The pebble is carved in the form of a double-gourd emerging from an intertwining vine bearing broad leaves and smaller double-gourds. The stone is of an even white tone.

2½ in. (6.5 cm.) long, stand, box

HK\$50,000-80,000

US\$6,500-10,000

清十九世紀 白玉瓜瓞綿綿珮



34



35

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

35
A WHITE JADE HAIR ORNAMENT

QING DYNASTY (1644-1911)

The hair pin is carved to one side with alternating stylised characters of *fu* and *shou* roundels, ('prosperity' and 'longevity'). One end is carved with a floral form terminal. The stone is of an even white tone with a pale celadon tinge.

10½ in. (16.6 cm.) long, stand, box

HK\$40,000-60,000 US\$5,200-7,800

清 白玉福壽雙全扁方



36

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

36
TWO WHITE JADE CARVINGS

QING DYNASTY (1644-1911)

The first is a hair pin of slender arching form, carved to one end with a dragon-head terminal. The second is carved in the round as a recumbent mythical animal, modelled with bulging eyes, a snout-like nose and a single horn. Both stones are of an even white tone with some minor opaque and russet inclusions.

Largest: 4½ in. (11.5 cm.) long, box

HK\$50,000-70,000 US\$6,500-9,000

清 白玉龍首髮簪及白玉瑞獸把件



37

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

37
TWO WHITE JADE CARVINGS

QING DYNASTY (1644-1911)

The first is plainly carved as a compressed circular box and cover. The second is a snuff bottle of slightly tapering ovoid shape, carved to the narrow sides with lion mask and fixed ring handles.

Largest: 3¼ in. (8.3 cm.) high, box

HK\$50,000-70,000 US\$6,500-9,000

清 白玉鼻煙壺及圓蓋盒

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

38

A PALE CELADON JADE CARVING OF A GOOSE

QING DYNASTY, 18TH CENTURY

The stone is carved in the round as a stylised goose with the head turned backward resting gently above the plump body detailed with plumage. The semi-translucent stone is of a pale even celadon tone.

2½ in. (6.5 cm.) long, stand, box

HK\$40,000–60,000

US\$5,200–7,800

清十八世紀 青白玉鵝形把件



38

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

39

A WHITE JADE CARVING OF A FINGER CITRON

QING DYNASTY, 19TH CENTURY

The pebble is well carved in the round as a finger citron with 'fingers' emerging from a leafy branch curling around the sides of the fruit. The stone is of a pale greenish-white colour.

2½ in. (6.6 cm.) high, stand, box

HK\$40,000–60,000

US\$5,200–7,800

清十九世紀 白玉佛手把件



39

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

40

TWO WHITE JADE PENDANTS

QING DYNASTY (1644-1911)

One pendant is carved and pierced to depict an endless knot. The other is carved as a flower basket containing a lotus bloom and a pomegranate fruit, all mounted together on a wooden stand. The semi-translucent stones are of an even white tone.

5¼ in. (13.7 cm.) high overall, stand, box

HK\$60,000–80,000

US\$7,800–10,000

清 白玉花籃牌及盤長牌一套



40



41

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

41
A WHITE JADE
RETICULATED PENDANT
QING DYNASTY, 18TH CENTURY

The pendant is carved and pierced in the form of a disc decorated on both sides with a geometric pattern and further carved with four rodents clambering on the narrow sides. The disc encloses a movable central section comprised of several intertwining reticulated rings.
2 1/8 in. (5.5 cm.) high, stand, box

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

清十八世紀 白玉活玲瓏子辰佩



42

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

42
A WHITE JADE 'MAKARA'
PENDANT
QING DYNASTY, 18TH-19TH CENTURY

Of flattened form, the pendant is carved and pierced as an archaic makara. The sinuous body is elegantly coiled with its scales and mane finely incised and detailed behind curled horns. The stone is of an even white tone.

3 in. (7.9 cm.) wide, box

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

清十八/十九世紀 白玉摩羯佩

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

43

A WHITE JADE 'PHOENIX' PLAQUE

QING DYNASTY, 18TH CENTURY

The flattened plaque is well carved and pierced to the centre with a *bi* disc, enclosed by a pair of confronted archaic phoenix on the border. The semi-translucent stone is of an even white tone. 3½ in. (9.4 cm.) long, stand, box

HK\$500,000–700,000

US\$65,000–90,000

清十八世紀 白玉夔鳳璧形珮





44

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

44
A WHITE JADE QUATREFOIL WASHER

QING DYNASTY, 18TH CENTURY

The washer is delicately carved with shallow four-lobed sides rising from a recessed base to a conforming rim. The semi-translucent stone is of an even white tone.

3³/₄ in. (9.5 cm.) long, stand, box

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

清十八世紀 白玉海棠式洗



45

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

45
A WHITE JADE 'CHILONG' SEAL

The seal of oval section is carved to the upper surface in high relief and openwork with a *chilong* that is clambering over the edge of one side. The seal face is carved with a two-character inscription.

1¹/₂ in. (4 cm.) wide, stand, box

HK\$50,000-70,000 US\$6,500-9,000

白玉螭龍鈕印

印文：髯公

劉忠儒，號髯公（1893-1938），《新天津報》之創辦人。



46

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

46
TWO MINIATURE WHITE JADE CARVINGS

QING DYNASTY (1644-1911)

The first is of a white jade *jue*-form tripod vessel, carved with dragon-head handles and raised on three tapering legs. The second is of a small, well carved tripod censer with a globular body, flanked on both sides with dragon-form handles and supported on three tapering legs. Both stones are of an even white tone.

Largest: 2¹/₂ in. (6 cm.) high, stand, box

HK\$50,000-70,000 US\$6,500-9,000

清 白玉袖珍爵及鬲

PROPERTY FROM THE DUOSHENGZHAI
COLLECTION

47

A PALE CELADON JADE
'CHILONG' SEAL

QING DYNASTY

The seal of oval section is carved to the upper surface in high relief with intertwining *chilong* facing head to tails above swirling *ruyi*-form clouds. The seal face is uncarved. The semi-translucent stone is of an even tone with a slight pale celadon undertone.

2¼ in. (6 cm.) wide, stand, box

HK\$180,000-250,000

US\$24,000-32,000

清 青白玉螭龍鈕印



47

PROPERTY FROM THE DUOSHENGZHAI
COLLECTION

48

A WHITE JADE INK STONE

QING DYNASTY (1644-1911)

The oval ink stone is carved at one end with a shallow well below a broad leaf. The stone is of an even white tone with a pale celadon undertone.

4 in. (10 cm.) long, stand, wood box

HK\$60,000-80,000

US\$7,800-10,000

清 白玉硯



48



49

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

49
A GROUP OF FIVE 'BAIFURONG' SEALS

Variously carved with different mythical animal-form finials, the stones are of a creamy-beige tone.

The tallest: 2¼ in. (5.8 cm.) high, box

HK\$60,000-80,000 US\$7,800-10,000

白芙蓉印五方

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

50
THREE 'DULING' SEALS

Comprised of a pair of soapstone seals, each carved to the exterior in low relief with a dragon flying amidst swirling clouds, the stone of a creamy-beige tone; and the other of rectangular section, surmounted by a mythical beast-form finial, the stone of deep honey tone suffused with reddish inclusions.

The tallest: 3¾ in. (9.6 cm.) high, box

HK\$60,000-80,000 US\$7,800-10,000

杜陵石印三方



50

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

51
FOUR SOAPSTONE SEALS

Each of rectangular section with plain seal faces, two surmounted by a recumbent buffalo and boy; another carved to the exterior in low relief with a phoenix flying amidst clouds; and the fourth carved with a leafy branch. The materials are of a creamy-beige tone with lighter inclusions.

The tallest: 3 in. (7.8 cm.) high, box

HK\$60,000-80,000 US\$7,800-10,000

壽山石印四方



51

PROPERTY FROM THE DUOSHENGZHAI
COLLECTION

52

A BAMBOO 'HORSE
BATHING' BRUSH POT

QING DYNASTY, 18TH CENTURY

The brush pot is carved in relief around
the exterior with a scene depicting a
groom washing a horse.

5½ in. (14 cm.) high, box

HK\$30,000-50,000

US\$3,900-6,500

清十八世紀 竹雕浴馬圖筆筒



52

PROPERTY FROM THE DUOSHENGZHAI
COLLECTION

53

A WHITE JADE BAMBOO-
FORM WRIST REST

QING DYNASTY (1644-1911)

The wrist rest is carved in the form of one
section of a bamboo stem with scroll-
form ends and carved to the top in low
relief with several leafy bamboo stems and
further *lingzhi* sprays. The stone is of a pale
even tone.

4½ in. (11.5 cm.) long, stand, box

HK\$30,000-50,000

US\$3,900-6,500

清 白玉雕竹形臂攔



53



54

PROPERTY FROM THE DUOSHENGZHAI
COLLECTION

54
A CARVED BOXWOOD FIGURE
OF JI GONG
EARLY 20TH CENTURY

The figure is finely carved with a smiling expression, wearing a double-peaked cap, loose flowing robes exposing his chest with emaciated ribs. He is depicted further holding a gnarled staff and wearing one rope sandal, leaving the other foot bare. The slightly polished wood is of a honey tone.

4¼ in. (11 cm.) high, stand, box

HK\$50,000-70,000 US\$6,500-9,000

民國早期 黃楊木雕濟公擺件



55

PROPERTY FROM THE DUOSHENGZHAI
COLLECTION

55
AN INSCRIBED DEHUA WATER
POT
MING DYNASTY, 17TH CENTURY

The vessel is potted with a tall circular foot rising to a compressed globular body, incised on the exterior with a five-character inscription, covered with an even glaze of pale ivory tone.

4⅞ in. (12.5 cm.) diam., wood stand, box

HK\$50,000-80,000 US\$6,500-10,000

晚明 德化白釉水丞

銘文：探指羣生酒。

PROPERTY FROM THE DUOSHENGZHAI COLLECTION

56

A GILT-BRONZE SEATED FIGURE OF THE
MEDICINE BUDDHA

QING DYNASTY, 18TH CENTURY

The Buddha is seated in *dhyanasana* on a double-lotus base, with the right hand extended in *varadamudra*, holding a single myrobalan fruit between the thumb and index finger. The figure wears layered monk's robes that fall in crisp, elegant folds around the body. The face is finely cast with a serene expression, and the hair is dressed in tight curls below the *ushisha*.
10½ in. (26.7 cm.) high, stand, box

HK\$150,000–200,000

US\$20,000–26,000

清十八世紀 鑲金銅藥師佛坐像



THE PROPERTY OF AN ASIAN PRIVATE
COLLECTION

•57
AN OPENWORK WHITE JADE
HANGING VASE AND COVER

The vase is meticulously pierced and carved with a quatrefoil body with openwork panels on both broader sides, flanked on either side with a pair of dragon and phoenix in high relief connected by scrolls with loose rings, fitted with a cover surmounted by a dragon scroll, with two chains issuing from the pheonix heads terminating in a plaque pierced with *kui* dragons. The translucent stone is of an even tone with a slight celadon undertone. 11 $\frac{3}{4}$ in. (30 cm.) high, wood stand, box

HK\$80,000-120,000

US\$11,000-16,000

白玉鏤雕蓮紋龍鳳耳吊瓶



VARIOUS PROPERTIES

58

A PAIR OF WHITE JADE
PEACH-FORM WASHERS

QING DYNASTY (1644-1911)

Each washer is thinly carved in the shape of a peach, carved in relief on the exterior with curled leaves terminating at a branch to form the handle, with a bird atop the branch tucking its beak at the rim, its eyes inlaid with purple paste beads. The semi-translucent stone has areas of milky mottling and faint russet veins.

3½ in. (8.9 cm.) long, box (2)

HK\$100,000-150,000

US\$13,000-19,000

清 白玉桃形鳥耳洗一對



58

59

A PALE CELADON JADE
ROPE-TWIST BANGLE

LATE QING DYNASTY

The bangle is carved as two strands twisted together, the stone is of an even, translucent tone with a pale greenish-white tinge.

3 in. (7.8 cm.) diam.

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE:

A European private collection, acquired by the 1960s

晚清 青白玉繩紋手鐲

來源:

歐洲私人收藏，入藏於1960年代或以前



59



60

A CARVED WHITE JADE CENSER AND
COVER

QING DYNASTY (1644-1911)

The rectangular censer with rounded corners is carved on the body with a horizontal band of *kui* dragon scroll, flanked on either side with a C-shaped handle surmounted by a dragon head. The cover is carved with a band of archaic scroll.

5⁷/₈ in. (14.8 cm.) wide, box

HK\$200,000-400,000

US\$26,000-52,000

清 白玉雕夔龍紋蓋爐

61

A DING-TYPE WHITE-GLAZED VASE,
YUHUCHUNPING

NORTHERN SONG-JIN DYNASTY (960-1234)

The pear-shaped vase is elegantly potted with a short foot rising to a slender neck and flared mouth, covered with a white glaze that continues inside the neck, with the exception of the unglazed foot exposing the pale white biscuit body.

11 in. (27.9 cm.) high, box

HK\$80,000-120,000

US\$11,000-16,000

北宋/金 定窯系白釉玉壺春瓶





62

62

A QINGBAI EWER AND COVER

SOUTHERN SONG DYNASTY (1127-1279)

The ewer is potted with straight sides supported on a broad foot ring rising to a slanted shoulder and tubular neck, applied to the shoulder with a gently curved spout and upright strap handle; the cylindrical cover is surmounted by a mythical beast-form finial, all covered with a clear pale bluish-white glaze pooling at the recesses.

8¼ in. (21 cm.) high, box

HK\$90,000-150,000

US\$12,000-19,000

南宋 青白釉執壺連瑞獸鈕蓋

63

A LARGE AND FINELY MOULDED DING 'LOTUS' DISH

NORTHERN SONG-JIN DYNASTY (960-1234)

With shallow rounded sides, the interior is finely moulded with a central medallion of lotus plants and water weeds encircled by a narrow band of key fret and an outer band of peony scroll, all below a double bow-string band, covered inside and out with a glaze of ivory tone continuing over the shallow ring foot to cover the base and pooling on the exterior in olive-toned tears, with copper rim mount.

11⅞ in. (30.1 cm.) diam., Japanese double wood boxes

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

US\$130,000-190,000

PROVENANCE:

A Japanese collection, 1960s

Kochukyo, Ltd., Japan

Hirano Kotoken, Ltd., Japan

An important private Japanese collection

北宋/金 定窯印荷塘牡丹紋大盤

來源:

1960年代日本珍藏

日本壺中居

日本平野古陶軒

日本重要私人收藏





64

64

A CARVED YAOZHOU CELADON
'LOTUS' BOWL

NORTHERN SONG DYNASTY (960-1127)

The bowl is potted with flared sides rising from a narrow short foot to a lipped rim, moulded with a raised horizontal rib underneath the mouth, carved boldly on the interior with a lotus stalk with blossom and broad leaf, covered overall with a glossy glaze of olive-green tone, the unglazed foot exposing the russet-grey body. 7½ in. (19.1 cm.) diam., box

HK\$60,000-80,000 US\$7,800-10,000

北宋 耀州窯青釉刻蓮紋盤

65

A MOULDED YAOZHOU
CELADON CHRYSANTHEMUM-
SHAPED DISH AND A QINGBAI
LOBED EWER

NORTHERN SONG DYNASTY (960-1127) AND
SOUTHERN SONG DYNASTY (1127-1279)

The Yaozhou dish is thinly potted with fifteen petals rising from a flat base with a countersunk disc in the centre, carved to the centre of the interior with a single peony bloom, each lobe carved with a further stylised petal, covered with a glossy glaze of deep olive-green tone. The ewer is potted with lobed sides, carved with a keyfret band around the mouth. The chrysanthemum-shaped cover is applied with a small loop for suspension. The cover and ewer are covered with a clear glaze of bluish-green tinge, the base unglazed revealing the fine white body. 3¾ in. (9.5 cm.) diam.; 3¾ in. (9.7 cm.) high, box (2)

HK\$30,000-50,000 US\$3,900-6,500

北宋 耀州窯印牡丹紋菊瓣小盤、
南宋 青白釉瓜棱式執壺



65

66

A CIZHOU WHITE-RIMMED
MARBLED BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl with rounded sides is raised on a short foot ring, the marbled ware is applied with a plain creamy-white slip on the mouth rim, all covered in a clear glaze.

3½ in. (8.9 cm.) diam., box

HK\$40,000-60,000 US\$5,200-7,800

北宋/金 磁州窯絞胎盃



66

67

A JIZHOU PAINTED 'FLORAL'
JAR AND COVER

SOUTHERN SONG DYNASTY (1127-1279)

The compressed globular body of the jar is painted in dark-brown slip against the buff body with a horizontal band comprising two opposite cartouches, one enclosing a lotus blossom, the other with a camellia bloom, separated by cresting waves, all below a band of overlapping petals on the shoulder and above line borders around the foot; the cover is also painted in dark-brown slip with stylised lotus stalks surmounted by a pointed loop finial, all painted areas liberally covered with a clear glaze.

7½ in. (19 cm.) diam., box

HK\$60,000-80,000 US\$7,800-10,000

南宋

吉州窯白地褐花開光花卉圖蓋罐



67



68

68

A QINGBAI CUP STAND

SOUTHERN SONG DYNASTY (1127-1279)

The stand is finely potted with a circular cup with gently rounded sides surmounting a circular flange above a tall cylindrical foot, covered inside and out with a clear finely crackled glaze of greenish-white tone, the unglazed base exposing the fine white body. 4½ in. (11.3 cm.) diam., box

HK\$80,000-120,000

US\$11,000-16,000

南宋 青白釉盞托



69

69

A SET OF QINGBAI STEM CUP AND CUP STAND

SOUTHERN SONG DYNASTY (1127-1279)

The cup is potted with rounded sides and a straight rim supported on a splayed foot; the stand is potted in the form of an inverted cup surmounting a circular stepped flange supported on a slightly splayed foot and punctuated underside. Both are covered inside and out with a clear crackled glaze of pale greenish-white tone pooling to an aquamarine colour at the recesses, the unglazed undersides revealing the fine white body.

The cup 2¾ in. (7.1 cm.) high; the stand 5⅝ in. (14.4 cm.) diam., box

HK\$30,000-50,000 US\$3,900-6,500

南宋 青白釉高足盃連盞托一套

70

AN INCISED YUE EWER AND COVER

NORTHERN SONG DYNASTY (960-1127)

The globular body is divided into six panels by vertical raised ribs, incised on each panel with a stylised floral bloom below stylised petals and above a cloud scroll, applied to the shoulders with a gently curved spout and upright arched handle. The cover with a double-bud finial is similarly shaped with six panels divided by raised ribs. All are covered with a glossy clear glaze of greyish-green tone, the underside with spur marks. 9 $\frac{1}{8}$ in. (23.1 cm.) overall height, box

HK\$280,000-350,000

US\$37,000-45,000

北宋 越窯青釉刻花出筋帶蓋執壺





71



72

71

A LONGQUAN CELADON LOTUS-FORM DISH
SOUTHERN SONG DYNASTY (1127-1279)

The dish with shallow flared sides rising from a short foot is moulded on the exterior with a band of upright lotus petals, covered inside and out with a thick unctuous glaze of pale sea-green tone with the exception of the foot ring.

6 $\frac{3}{8}$ in. (16.2 cm.) diam., box

HK\$ 100,000-150,000

US\$ 13,000-19,000

南宋 龍泉青釉蓮瓣盤

72

A JIAN 'OIL SPOT' BLACK-GLAZED TEA BOWL AND A JIZHOU TORTOISE SHELL-GLAZED TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The Jian bowl is potted with deep sides rising to an indented rim, covered inside and out with a lustrous brown glaze suffused with russet 'oil spots'. The glaze ends irregularly around the foot to expose the dark grey stoneware body. The Jizhou bowl has wide flaring sides rising to an everted rim, covered inside and out with a dark brown glaze decorated with milky-russet splashes simulating tortoise shell, stopping above the foot revealing the light buff body.

5 in. (12.6 cm.) diam. and 5 in. (12.5 cm.) diam., box (2)

HK\$ 80,000-120,000

US\$ 11,000-16,000

南宋 建窯油滴盤、
南宋 吉州窯玳瑁斑盤

73

A CARVED LONGQUAN CELADON PEAR-SHAPED VASE, YUHUCHUNPING
YUAN-EARLY MING DYNASTY

The pear-shaped body is decorated with a band of foliate meander, the undulating leafy stem bearing lotus blossoms, above a band of upright petals. The slightly tapering neck is carved further with a band of *myi* below leaf lappets and flanked by a pair of mythical beast-head handles with large fixed rings, all below a flaring rim and covered overall with a glaze of soft sea-green tone. 9 in. (22.8 cm.) high, Japanese wood box

HK\$90,000-150,000

US\$12,000-19,000

元/明 龍泉青釉刻花環耳瓶



73

74

A LONGQUAN CELADON PEAR-SHAPED VASE, YUHUCHUNPING
SOUTHERN SONG DYNASTY (1127-1279)

The pear-shaped body is supported on a slightly flaring foot rising to a tapering slender neck and applied with a pair of mythical beast-form handles with large fixed rings. The neck, shoulder and mid-section are encircled by raised bow-string bands, all above upright petals and covered overall with an even light olive green glaze.

10³/₄ in. (27.2 cm.) high, box

HK\$100,000-200,000

US\$13,000-26,000

南宋 龍泉青釉龍首環耳瓶



74



75

THE PROPERTY OF A GENTLEMAN

75
A RUSSET-GLAZED RICE
MEASURE

JIN-YUAN DYNASTY (1115-1368)

The unglazed exterior is incised with a fine network of lines simulating basket weave, applied to the shoulder with a band of bosses splashed with alternating white and brown glazes; the interior is covered with a lustrous black and russet glaze, extending to the outer mouth rim. The narrow base is flat.

3⁷/₈ in. (10 cm.) wide, box

HK\$50,000-80,000

US\$6,500-10,000

金/元 褐釉鼓釘柳斗罐



76

THE PROPERTY OF A GENTLEMAN

76
A WHITE-RIMMED BLACK-
GLAZED BOWL AND A JIZHOU
TIXI-STYLE BOWL

NORTHERN SONG DYNASTY (960-1127) AND
SOUTHERN SONG DYNASTY (1127-1279)

The conical white-rimmed bowl stands on a short foot ring, and is covered on the inside and out with a lustrous black glaze stopping just above the foot, exposing the pale grey stoneware body, all below a neat wide band of white glaze around the rim; the Jizhou bowl is painted in a cream colour with *ruyi*-heads surrounding a central flowerhead on the interior simulating *tixi* lacquer, on the exterior with russet specks simulating tortoise shell, all against a dark brown glaze; the foot is unglazed revealing the buff body.

4³/₄ in. (12.2 cm.) diam., box;

4⁵/₈ in. (11.7 cm.) diam., box (2)

HK\$60,000-80,000 US\$7,800-10,000

北宋 白覆輪盤、
南宋 吉州窯仿剔犀如意雲紋盤



77



78

THE PROPERTY OF A GENTLEMAN

77

A CIZHOU BLACK-GLAZED AND A CIZHOU
WHITE-GLAZED LAMP STAND

NORTHERN SONG-JIN DYNASTY (960-1234)

The black-glazed vessel is potted with a wide circular flange surmounting a columnar body, above a two-tiered stepped foot, covered with a dark-brown glaze stopping above the bottom tier of the foot, exposing the pale russet-brown body; the smaller white-glazed vessel is similarly potted with a wide circular flange above the cup-shaped holder, surmounting a spreading foot, covered with a finely crackled clear glaze above white slip, stopping above the splayed foot, exposing the buff ware.

3 $\frac{3}{8}$ in. (9.2 cm.) high; 2 $\frac{5}{8}$ in. (6.7 cm.) high, box

HK\$40,000-60,000

US\$5,200-7,800

北宋/金 磁州窯黑釉燈及白釉燈

THE PROPERTY OF A GENTLEMAN

78

A SMALL GREEN JUN CENSER AND A
GREEN JUN BOX AND COVER

JIN-YUAN DYNASTY (1115-1368)

The bombe-shaped body of the censer is supported on three cabriole feet rising to a waisted neck and everted rim, covered with a thick crackled celadon glaze of sea-green tone, with the exception of the interior and feet. The circular box and cover are covered inside and out with a glossy crackled glaze of deep sea-green tone, the rims left unglazed revealing the brownish-grey body.

1 $\frac{7}{8}$ in. (4.7 cm.) high, box; 2 $\frac{1}{2}$ in. (6.4 cm.) diam., box (2)

HK\$50,000-70,000

US\$6,500-9,000

金/元 鈞窯青釉三足小爐及鈞窯青釉小蓋盒



THE PROPERTY OF A GENTLEMAN

79
THREE DING-TYPE WHITE-
GLAZED CIRCULAR BOXES
AND COVERS

NORTHERN SONG DYNASTY (960-1127)

The first two circular boxes are each finely potted with straight sides tapering down to a protruding circular flat base, fitted with a slightly domed cover; the third box potted with a countersunk base and a slightly domed cover. All are covered with a transparent pale ivory-toned glaze, the unglazed rims and bases exposing the fine white body.

The largest: 3 in. (7.6 cm.) diam., box (3)

HK\$80,000-150,000

US\$10,000-20,000

北宋 定窯系白釉小蓋盒三件

VARIOUS PROPERTIES

80
A XING FOLIATE-RIM DISH

FIVE DYNASTIES (907-959)

The dish has rounded sides rising from a short foot ring to a lipless rim crisply cut into five pairs of rounded petals, covered inside and out with a bluish-white glaze with the exception of the unglazed foot exposing the white biscuit body.

6³/₈ in. (16.5 cm.) diam., box

HK\$80,000-100,000

US\$11,000-13,000

PROVENANCE:

A Japanese private collection, acquired in the 1990s

LITERATURE:

Kuro to Shiro-Soji, Tokyo, 2015, pl. 11

五代 邢窯葵口盤

來源:

日本私人收藏，入藏於1990年代

著錄:

《黑と白～宋磁～》，東京，2015年，圖版11

81
A DING FOLIATE DISH

FIVE DYNASTIES (907-960)

The dish is potted with shallow rounded sides that flares to a foliate rim divided into five bracket-lobes each centred with a sharp point. It is covered inside and out with a transparent glaze of yellowish-ivory tone.

6¹/₄ in. (16.4 cm.) diam., brocade box

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE:

A Japanese private collection, acquired in the 1990s

LITERATURE:

Kuro to Shiro-Soji, Tokyo, 2015, pl. 14

五代 定窯菱花口盤

來源:

日本私人收藏，入藏於1990年代

著錄:

《黑と白～宋磁～》，東京，2015年，圖版14



80



81

AN INSCRIBED XING WHITE-GLAZED 'YING' SHALLOW BOWL

FIVE DYNASTIES (907-960)

The bowl is of shallow conical shape, the slightly rounded sides rising from a *bi* foot to a lipped rim, all under an opaque white glaze with a faint turquoise tinge, the base incised with the character *ying*.

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

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE:

A Japanese private collection, acquired in the 1990s

Wang Changqi in his article ('Xi'an shi chutu "Hanlin", "ying" zikuan Xing yao baici guan', *Wenwu*, 2002, vol. 4, pp. 83-83) offers the suggestion that *ying* refers to the *Bai bao da ying ku* (the Imperial Repository of a Hundred Treasures). This is believed to have been

established in the Kaiyuan period (AD 713-741) of the Tang dynasty, and was a treasury for the personal use of the emperor (mentioned in the *Jiu Tangshu* and the *Xin Tangshu* - the Old History of the Tang dynasty and the New History of the Tang dynasty, respectively). Certainly Xing wares were used at the Tang court and were presented to the Emperor as tribute, so it is possible that some Xing wares, specifically designated for the Emperor's personal collection, could have been inscribed in this way.

五代 邢窯白釉壁足淺盃 「盈」字楷書刻款

來源:

日本私人收藏，入藏於1990年代

根據王長啟的文章「西安市出土『翰林』、『盈』字款邢窯白瓷罐」(《文物》2002年四期83-84頁)，邢窯器上之「盈」字款，有可能是指唐代開元時代成立的宮廷機構「百寶大盈庫」，為唐代帝皇儲存金銀珍寶之庫房。



83

A SMALL CARVED DING 'LOTUS'
DISH

NORTHERN SONG DYNASTY (960-1127)

The dish is potted with a bevelled foot and flaring sides and is freely carved to the interior with a single lotus spray with combed details. It is covered overall with a warm ivory glaze with the exception of the unglazed mouth rim exposing the white biscuit body.
4½ in. (11.5 cm.) diam., box

HK\$60,000-80,000 US\$7,800-10,000

PROVENANCE:

A Japanese private collection, acquired in the 1990s

LITERATURE:

Kuro to Shiro-Soji, Tokyo, 2015, pl. 20

北宋 定窯刻蓮紋小盤

來源:

日本私人收藏，入藏於1990年代

著錄:

《黑と白～宋磁～》，東京，2015年，圖版20



83

84

A SMALL CARVED DING
'DAYLILY' DISH

NORTHERN SONG DYNASTY (960-1127)

The dish has angled sides rising from a flat base to a slightly flaring rim. The interior is skillfully carved and combed to depict a single daylily sprig, adorned with sketchily carved leaves. It is covered overall in a pale ivory glaze.
4½ in. (11.5 cm.) diam., brocade box

HK\$60,000-80,000 US\$7,800-10,000

PROVENANCE:

A Japanese private collection, acquired in the 1990s

LITERATURE:

Kuro to Shiro-Soji, Tokyo, 2015, pl. 19

北宋 定窯刻萱草紋小盤

來源:

日本私人收藏，入藏於1990年代

著錄:

《黑と白～宋磁～》，東京，2015年，圖版19



84

85

FOUR SMALL DING FOLIATE-RIMMED
DISHES

NORTHERN SONG DYNASTY (960-1127)

Each dish is formed with shallow flaring sides rising to a six-lobed foliate rim, supported on a slightly concave base. It is covered overall in an attractive pale glaze with a yellowish-ivory tinge. 4 in. (10.2 cm.) diam., brocade box (4)

HK\$ 100,000-200,000

US\$ 13,000-26,000

PROVENANCE:

A Japanese private collection, acquired in the 1990s

LITERATURE:

Kuro to Shiro-Soji, Tokyo, 2015, pl. 25

北宋 定窯葵口小盤四件

來源:

日本私人收藏，入藏於1990年代

著錄:

《黑と白～宋磁～》，東京，2015年，圖版25



86

A YAOZHOU CELADON HEXAFOIL DISH

FIVE DYNASTIES (907-960)

The dish is thinly potted with slightly rounded sides rising from a low circular foot to a hexalobed rim, covered overall with a pale celadon glaze of greyish-olive tone. The base has three elliptical spur marks.
7¼ in. (18.5 cm.) diam., box

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE:

A Japanese private collection, acquired in the 1990s

五代 耀州窯青釉葵口盤

來源:

日本私人收藏，入藏於1990年代



86 (base)



86

87

A DING PETAL-LOBED DISH

FIVE DYNASTIES (907-960)

The sides of the dish are moulded as eight petals flaring towards a conforming rim, all supported on a short ring foot surmounted by a broad base. It is covered inside and out with a lustrous ivory glaze.
6½ in. (16.5 cm.) diam., brocade box

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE:

A Japanese private collection, acquired in the 1990s

LITERATURE:

Kuro to Shiro-Seji, Tokyo, 2015, pl. 12

五代 定窯花口盤

來源:

日本私人收藏，入藏於1990年代

著錄:

《黑と白～宋磁～》，東京，2015年，圖版12



87

88

A XING WHITE-GLAZED BOWL

FIVE DYNASTIES (907-960)

The bowl is potted with straight sides rising from a thick circular foot to a slightly everted mouth, the interior divided into four lobes by four vertical flanges in white slip, covered overall with an opaque white glaze with the exception of the foot and the partially glazed base.
5¼ in. (13.3 cm.) diam., box

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE:

A Japanese private collection, acquired in the 1990s

五代 邢窯白釉盃

來源:

日本私人收藏，入藏於1990年代



88

A XING GREEN SPLASH-GLAZED EWER AND A 'PHOENIX' COVER

TANG DYNASTY (618-907)

The ewer has an ovoid-shaped body with a raised central ridge, supported on a tall spreading foot with a flattened knob in between, the long neck with dish-shaped mouth is applied with a double-strand handle, the cover is moulded as a phoenix's head with incised plumage, all splashed with green glaze on a white slip ground.

16³/₄ in. (42 cm.) high overall, box

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

US\$110,000-160,000

PROVENANCE:

Collection of Masuda Takashi (1848-1938), a renowned Japanese entrepreneur, acquired during the late Meiji to early Showa period
A Japanese private collection, acquired in the 1990s

A green splash-glazed ewer of similar form but with a cover in the form of a dragon's head was found in a Tang dynasty cargo recovered from the Java Sea southeast of Singapore in 1998 and is now housed in the Asian Civilizations Museum, Singapore, illustrated and discussed by Rosemary Scott, 'A Remarkable Tang Dynasty Cargo', *Transactions of the Oriental Ceramic Society*, vol. 67, 2002-2003, pp. 13-26. According to the Asian Civilizations Museum, this cargo can be dated to around AD 830s.

唐 邢窯綠彩鳳首執壺

來源:

日本實業家益田孝 (1848-1938) 珍藏，入藏於明治末年/昭和時代初

日本私人收藏，入藏於1990年代

長頸，卵腹，雙股束帶形曲柄，下承葫蘆頭式喇叭狀高圈足，蓋作鳳首狀，通體施綠色彩斑。

1998年發現於爪哇海水域的「黑石號」沉船貨品中有一件器形與本拍品相近的綠彩高足龍首壺，現藏於新加坡亞洲文明博物館，見蘇玫瑰著，'A Remarkable Tang Dynasty Cargo'，載於《Transactions of the Oriental Ceramic Society》，卷67，2002至2003年，13至26頁。該沉船的年代大致可定為晚唐，公元830年左右。



90

A PAIR OF SMALL MOULDED
YAOZHOU CELADON
OCTAGONAL DISHES

NORTHERN SONG DYNASTY (960-1127)

Each dish is moulded on the interior with a single spray of lotus. It is covered inside and out with an olive-green celadon glaze stopping in an irregular line revealing the pale grey body on the countersunk base.

4³/₈ in. (11.3 cm.) diam., brocade box (2)

HK\$40,000-60,000 US\$5,200-7,800

PROVENANCE:

A Japanese private collection, acquired in the 1990s

北宋

耀州窯青釉印蓮紋八方小盤一對

來源:

日本私人收藏，入藏於1990年代



90



91

91

A PAIR OF DING-TYPE CUPS AND CUP
STANDS

SONG DYNASTY (960-1279)

Each cup has rounded sides rising from a spreading foot to an everted rim, each cup stand is potted in the form of a dish with an everted rim raised on a broad, flared pedestal foot with pierced cloud-shaped designs and centered by a raised platform shaped like an inverted cup, all covered with a white glaze.

4³/₈ in. (10.8 cm.) high overall, box (2)

HK\$120,000-200,000 US\$16,000-26,000

PROVENANCE:

A Japanese private collection, acquired in the 1990s

LITERATURE:

Kuro to Shiro-Soji, Tokyo, 2015, pl. 28

宋 定窯系盞托連盃一對

來源:

日本私人收藏，入藏於1990年代

著錄:

《黑と白～宋磁～》，東京，2015年，圖版28

92

A YAOZHOU BROWN
GLAZE AND WHITE
SLIP-DECORATED DISH
TANG DYNASTY (618-907)

The dish is potted with flaring sides rising from a slightly recessed base, decorated with blackish-brown glaze forming abstract floral sprays on a white slip within a pentagonal border of glaze continuing over the rim to form another pentagon on the exterior atop further white slip. 5 $\frac{5}{8}$ in. (14.3 cm.) diam., box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE:

A Japanese private collection,
acquired in the 1990s

LITERATURE:

Kuro to Shiro-Soji, Tokyo, 2015,
pl. 2

唐 耀州窯白地褐彩盤

來源:

日本私人收藏，入藏於1990年代

著錄:

《黑と白～宋磁～》，東京，
2015年，圖版2



92



93

93

A SMALL YAOZHOU
BROWN GLAZE
AND WHITE SLIP-
DECORATED JAR
TANG DYNASTY (618-907)

The jar is potted with a compressed body rising from a short foot ring to a lipped rim. The body is decorated with a band of oval-shaped patterns below a band of trefoils, all in brown glaze reserved on a white slip ground. 3 $\frac{1}{4}$ in. (8 cm.) high, box

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE:

A Japanese private collection,
acquired in the 1990s

LITERATURE:

Kuro to Shiro-Soji, Tokyo, 2015,
pl. 1

唐 耀州窯白地褐彩小罐

來源:

日本私人收藏，入藏於1990年代

著錄:

《黑と白～宋磁～》，東京，
2015年，圖版1

94

A CIZHOU BLACK-GLAZED TRUNCATED
MEIPING

NORTHERN SONG DYNASTY (960-1127)

The vase is potted with a narrow countersunk base rising to broad rounded shoulders and a columnar neck underneath an everted galleried rim, covered inside and out with a glossy dark brown glaze thinning to mushroom at the rims, with the exception of the foot and part of the base revealing the pale grey buff body.

7 $\frac{3}{4}$ in. (19.8 cm.) high, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE:

A Japanese private collection, acquired in the 1990s

北宋 磁州窯黑釉梅瓶

來源:

日本私人收藏，入藏於1990年代



94

55

95

A SMALL LONGQUAN CELADON SCREEN-FORM INCENSE HOLDER

YUAN-EARLY MING DYNASTY, 14TH-15TH CENTURY

Moulded in the form of a miniature rectangular table screen with a seated monk on one side, the other side with a columnar tube for the placement of incense sticks, covered overall with a thick glaze of sea-green tone, with the exception of the foot.
3 $\frac{3}{8}$ in. (8.6 cm.) high, Japanese wood box

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE:

Mitsui Family Collection

元/明初 龍泉青釉插屏式香插

來源:

日本三井家族珍藏



95

96

A LARGE CARVED AND MOULDED LONGQUAN CELADON TRIPOD CENSER

MING DYNASTY, 15TH-16TH CENTURY

The compressed censer is supported on three animal-mask supports, and is carved freely with a floral scroll between two narrow registers of flower-head-form bosses. The censer is covered overall with a glaze of yellowish-olive green tone, with the exception of the unglazed centre and base.
15 in. (38.1 cm.) diam.

HK\$60,000-80,000

US\$7,800-10,000

明十五/十六世紀 龍泉青釉刻纏枝花卉紋三足爐



96

97

A FINE AND RARE LONGQUAN
CELADON 'SANSKRIT' DISH

YUAN-EARLY MING DYNASTY, 14TH-15TH
CENTURY

The dish is sturdily potted with angled sides rising from a circular foot to the flared rim, carved on the interior with a Sanskrit character within a circular single-line border, covered inside and out with a thick lustrous glaze of deep sea-green tone, with the exception of a ring on the base revealing the body.

6¾ in. (17.1 cm.) diam., Japanese wood box

HK\$180,000-250,000

US\$24,000-32,000

EXHIBITED:

The Kuboso Memorial Museum of Arts, *Sensei Bansei to Ryusenyo no Seiji* (Sensei Bansei Longquan Celadon), Izumi, 5 October to 24 November 1996, Catalogue, no. 98

元/明初 龍泉青釉刻梵文盤

展覽:

和泉市久保惣記念美術館，《千声万声と龍泉窯の青磁》，大阪，1996年，編號98



97

98

A LONGQUAN CELADON TRIPOD
CENSER

SOUTHERN SONG DYNASTY (1127-1279)

The compressed body is raised on three conical supports and surmounted by a cylindrical neck rising to the flat, everted rim, with three narrow flanges beginning at a slight ridge on the shoulder and trailing down each leg. The censer is covered overall with a soft green glaze of even tone ending at the bottom of the legs to expose the pale grey ware fired orange.

6¼ in. (16 cm.) diam., box

HK\$300,000-500,000

US\$39,000-65,000

EXHIBITED:

Longquan Ware: Chinese Celadon Beloved of the Japanese, Aichi Prefectural Ceramic Museum, 21 January to 31 March 2012; Hagi Urugami Museum, 23 June to 23 August 2012, Catalogue no. 40

南宋 龍泉窯青釉鬲式爐

展覽:

《日本人的愛した中国陶磁龍泉窯青磁展》，愛知県陶磁資料館，2012年1月21日-3月31日；山口県立萩美術館、浦上記念館，2012年6月23日-8月23日，圖錄圖版 40號



98

A RARE BLUE AND WHITE 'FRUIT AND FLOWER' HEXAFOIL BOWL

XUANDE SIX-CHARACTER MARK IN UNDERGLAZE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1426-1435)

The interior of the shallow widely-flaring conical bowl is painted in rich blue tones with a medallion enclosing a fruiting and flowering peach below individual sprays of lotus, camellia, chrysanthemum and other flowers around the lobed rim. The exterior is painted with fruiting sprays of grapes, pomegranate, longyan, peach, persimmon and lychee above individual floral sprays and a classic scroll around the foot.

8 $\frac{7}{8}$ in. (22.7 cm.) diam., box

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

US\$110,000-160,000

PROVENANCE:

Carl Alfred Jensen (1886-1953), Denmark

Carl Alfred Jensen was a Danish engineer who worked for the Great Northern Telegraph Company in Denmark. He was stationed in various cities in China with his family between 1911 and 1927.

Similar examples from important public and private collections have been published, including one in the Palace Museum collection, Beijing, illustrated in *Blue and White Porcelain with Underglazed Red (I)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2000, p. 159, no. 151; two in the National Palace Museum, Taipei, one is illustrated in *Catalogue of a Special Exhibition of Hsuan-te Period Porcelain*, Taipei, 1980, pl. 36, the other in the *Catalogue of the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, p. 178-179, pl. 62, one from the Percival David Foundation, now housed at the British Museum, and illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 6, Tokyo, 1982, pl. 88; one in the Freer Gallery of Art, included in *ibid.*, vol. 9, pl. 102; one in the Shanghai Museum of Art, illustrated by Lu Minghua in *Mingdai guanyao ciqu*, Shanghai, 2007, fig. 3-34; one in the Capital Museum, Beijing and illustrated in *Shoudu Bowuguan cangci xuan*, Beijing, 1991, pl. 97; one in the Jingdezhen Ceramic Museum and published in *Keitokuchin jiki*, Kyoto, 1982, pl. 38 bottom; one included in the Asian Art Museum of San Francisco, illustrated by He Li, *Chinese Ceramics, A New Comprehensive Survey*, New York, 1996, fig. 403; one published in the *Asia Society Handbook of the Mr. and Mrs. John D. Rockefeller 3rd Collection*, New York, 1982, pl. 73; and another one formerly in the Ataka Collection, which was included in the Oriental Ceramic Exhibition, 1979, and illustrated in the Catalogue, no. 102.

Compare also with bowls of this pattern sold at auction: the first from the collections of Mr and Mrs R.H.R. Palmer and Jingguangtang, sold at Christie's Hong Kong, 3 November 1996, lot 546; from the Ira and Nancy Koger collection, sold at Sotheby's New York, 27 November 1990, lot 6; from the Su Lin An collection sold at Sotheby's Hong Kong, 10 October 1995, lot 315; from The Manno Museum, Osaka, Japan, sold at Christie's Hong Kong, 31 May 2010, lot 1856; and a bowl formerly in the Meiyintang Collection, was sold at Sotheby's Hong Kong, 5 October 2011, lot 12.

明宣德 青花折枝花果紋葵口盃

雙圈六字楷書款

來源:

丹麥 Carl Alfred Jensen (1886-1953)

Carl Alfred Jensen為丹麥工程師，曾任職於丹麥Great Northern Telegraph Company，於1911至1927年被派駐中國各城市工作。

此器造型源自宋器，清雅雋秀，裝飾精巧，紋飾豐富，鮮明生動。宣德青花盃，《清檔》中或稱「宣窯青花白地葵花大饒碗」及「宣窯青花白地葵瓣饒碗」，如乾隆元年「七月十三日，司庫劉山久來說太監胡世傑交宣窯青花白地葵花大饒碗十六件隨錦匣兩件」；乾隆四年三月二十一日，「七品首領薩木哈，催總白世秀來說首領開其里交……宣窯青花白地葵瓣饒碗一件……傳旨：著認看等次。欽此。」

近似例見諸於世界著名博物館及私人收藏：如北京故宮博物院所藏一例，載於2000年香港出版《青花釉裏紅〈上〉》，圖版151號；兩件藏台北故宮博物院，其一刊於1980年出版《明宣德瓷器特展目錄》，圖版36號，另一載於1998年出版《明代宣德官窯菁華特展圖錄》，圖版62號；一藏大英博物館大維德基金會，著錄於1982年東京出版《東洋陶瓷大觀》第6冊，圖版88號；一藏華盛頓弗利爾美術館，見前揭書第9冊，圖版102號；一藏上海博物館，見2007年上海出版陸明華著《明代官窯瓷器》圖3-34；一藏三藩市亞洲藝術博物館，見賀利著1996年紐約出版《Chinese Ceramics, A New Comprehensive Survey》圖403號；一為洛克斐勒三世暨夫人收藏，著錄於1982年紐約亞洲協會出版《Handbook of the Mr. and Mrs. John D. Rockefeller 3rd Collection》圖版73號；一為日本安宅英一舊藏，刊於1979年出版《安宅コレクション東洋陶磁展》，圖版102號。

亦見近似例經拍賣：如經Parlmer及靜觀堂先後收藏的一例，其於香港佳士得1989年1月17日拍賣，拍品編號567；Koger伉儷舊藏一例，於紐約蘇富比1990年11月27日拍賣，拍品編號6；蘇林庵舊藏一例，於香港蘇富比1995年10月10日拍賣，拍品編號315；日本大阪萬野博物館舊藏一例，2010年5月31日於香港佳士得拍賣，拍品編號1856；及先後由John F. Woodthorpe、Frederick M. Mayer及玫茵堂遞藏的一件，2011年10月5日於香港蘇富比拍賣，拍品編號12。





(two views 兩面)



100



101



THE PROPERTY OF A GENTLEMAN

100

A PAIR OF BLUE AND WHITE 'DRAGON AND PHOENIX' BOWLS

LATE MING DYNASTY

Each bowl is finely painted on the exterior in underglaze blue with a dragon and phoenix divided by a flaming pearl and stylised clouds. The interior is decorated with a central medallion enclosing a four-clawed dragon. The base is inscribed with an apocryphal Chenghua six-character mark in underglaze blue within a circle.

5¾ in. (14.7 cm.) diam., boxes

(2)

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE:

Sold at Sotheby's Hong Kong, 26 November 1980, lot 226

晚明 青花龍鳳呈祥盃一對

來源:

香港蘇富比, 1980年11月26日, 拍品226號

THE PROPERTY OF A GENTLEMAN

101

A FINE PAIR OF BLUE AND WHITE 'PHOENIX' BOWLS

DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

Each bowl is well potted with steep rounded sides. It is finely painted on the exterior in underglaze blue with four stylised phoenix divided by four blooms and scrolling foliage.

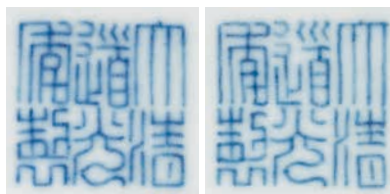
9¼ in. (23.5 cm.) diam., boxes

(2)

HK\$120,000-280,000

US\$16,000-36,000

清道光 青花鳳穿花紋盃一對 六字篆書款



101 (marks)



102



103

THE PROPERTY OF A GENTLEMAN

102

A PAIR OF BLUE AND WHITE 'FLORAL' DISHES

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

Each dish is finely painted in underglaze blue to the interior central medallion with four large blossoms and continuous leafy vines, below a band of peonies on the well. The reverse is similarly decorated with dense foliage.

7⁷/₈ in. (20 cm.) diam. box (2)

HK\$260,000-350,000 US\$34,000-45,000

PROVENANCE:

Sold at Christie's Hong Kong, 8 October 1990, lot 795

清雍正 青花纏枝花卉紋盤一對

雙圈六字楷書款

來源:

香港佳士得, 1990年
10月8日, 拍品795號



102 (marks)

THE PROPERTY OF A GENTLEMAN

103

A FINE PAIR OF BLUE AND WHITE 'DRAGON' DISHES

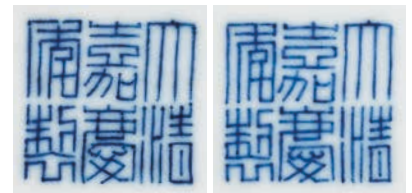
JIAQING SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1796-1820)

Each dish is vividly painted in underglaze blue to the interior central medallion with a five-clawed dragon amidst flames, in pursuit of a flaming pearl. The reverse is similarly decorated with two striding dragons chasing flaming pearls.

6³/₄ in. (17.1 cm.) diam., box (2)

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

清嘉慶 青花龍戲珠紋盤一對 六字篆書款



103 (marks)



104

THE PROPERTY OF A GENTLEMAN

104

A FINE INCISED GREEN-GROUND
AUBERGINE-ENAMELLED 'DRAGON' BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN
A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The exterior is finely incised and enamelled in aubergine with a pair of scaly dragons amidst clouds in pursuit of flaming pearls, striding above crashing waves breaking against stylised rocks, all against an emerald-green enamel ground.

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

HK\$380,000-450,000

US\$50,000-58,000

清康熙 綠地紫彩龍戲珠紋盤 雙圈六字楷書款

THE PROPERTY OF A GENTLEMAN

105

AN UNDERGLAZE BLUE AND COPPER RED
'IMMORTALS' DISH
YONGZHENG SIX CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The dish is finely painted to the exterior in underglaze blue with the Eight Daoist Immortals, all reserved on a ground of breaking waves picked out in copper-red. The interior central medallion is decorated with Shoulao and a deer on a similar wave ground below underglaze blue scrolling clouds.

6 in. (15.3 cm.) diam., box

HK\$50,000-80,000

US\$6,500-10,000

清雍正 青花釉裏紅羣仙圖盤 雙圈六字楷書款



104 (mark)



105 (mark)



105

THE PROPERTY OF A GENTLEMAN

106

A FINE *DOUCAI* FLORAL BOWL

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The bowl is finely enamelled to the exterior with six stylised upright flower sprays encompassed by a floral scroll, below a band of trefoils against a yellow ground at the rim. The interior is decorated with a further floral spray encircled by a band of florettes and petals within arching trefoils.

6 in. (15.3 cm.) diam., box

HK\$100,000–150,000

US\$13,000–19,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 20 May 1986, lot 112

清道光 鬥彩花卉紋盤 六字篆書款

來源:

香港蘇富比, 1986年5月20日, 拍品112號



106 (mark)



107 (mark)



106



107

THE PROPERTY OF A GENTLEMAN

107

A *WUCAI* 'DRAGON AND PHOENIX' BOWL

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The bowl is enamelled on the exterior with two dragons in pursuit of a flaming pearl, alternating with descending long-tailed phoenix, all amidst meandering leafy scrolls. The interior is further decorated with a central medallion enclosing a dragon in pursuit of a flaming pearl.

5³/₄ in. (14.8 cm.) diam., box

HK\$80,000–150,000

US\$11,000–19,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 26 November 1980, lot 397

清道光 五彩龍鳳呈祥盤 六字篆書款

來源:

香港蘇富比, 1980年11月26日, 拍品397號



108



108 (mark)

THE PROPERTY OF A GENTLEMAN

109

A YELLOW-GROUND AUBERGINE AND GREEN-ENAMELLED
'DRAGON' DISH

DAOGUANG SIX-CHARACTER SEAL MARK IN
AUBERGINE ENAMEL AND OF THE PERIOD
(1821-1850)

The dish is finely incised and enamelled to the interior central roundel in aubergine and green with two five-clawed dragons contesting a flaming pearl. The exterior is further decorated with four cranes separated by stylised clouds, all reserved on a rich yellow ground.

5½ in. (14 cm.) diam., box

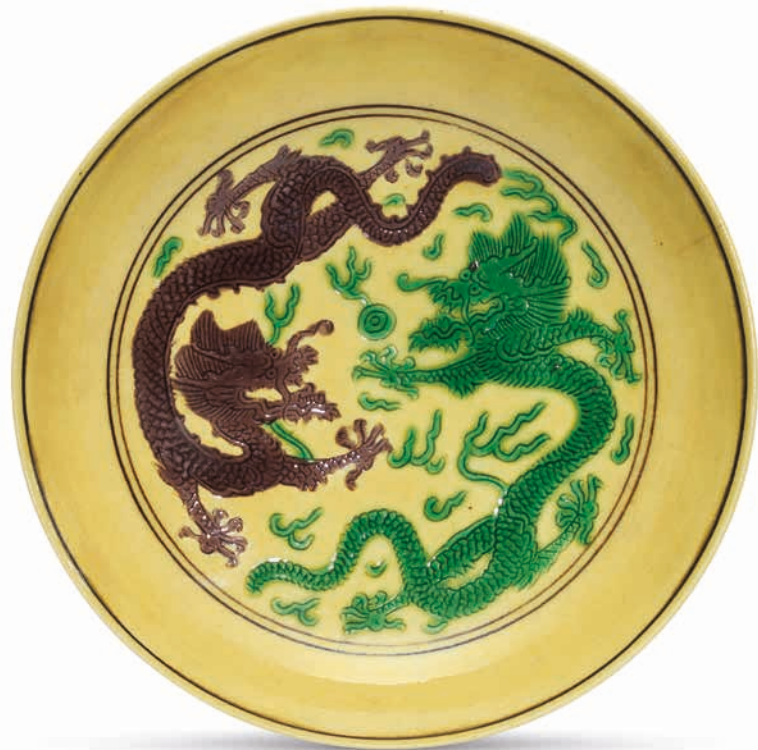
HK\$ 120,000-180,000

US\$ 16,000-23,000

清道光 黃地紫綠彩龍戲珠紋盤
紫彩六字篆書款



109 (mark)



109

THE PROPERTY OF A GENTLEMAN

108

A FINE RUBY-GROUND *FAMILLE ROSE*
'LANTERN' MEDALLION BOWL

DAOGUANG SIX-CHARACTER SEAL MARK IN
UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The bowl is finely enamelled and gilt with the *fengdeng*, the 'Harvest of Abundance', within four medallions divided by floral sprays reserved on a *graviata* ruby ground. The interior is painted in underglaze blue with four be-ribboned canopied flasks, surrounding a central medallion radiating four flowering plants alternating with insects suspending bejewelled *ruyi*-heads.

5¾ in. (14.7 cm.) diam., box

HK\$ 120,000-180,000

US\$ 16,000-23,000

PROVENANCE:

Sold at Christie's Hong Kong, 1 October 1991,
lot 1019

清道光

裏青花外胭脂紅地粉彩軋道開光五穀豐登盤
六字篆書款

來源:

香港佳士得, 1991年10月1日, 拍品1019號

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

110

A COPPER-RED GLAZED VASE, *MEIPING*
QING DYNASTY, 18TH CENTURY

The vase is covered on the exterior with a red glaze of deep raspberry tone with an 'orange peel' texture. The interior and mouth rim are covered with a transparent glaze.

8½ in. (21.6 cm.) high

HK\$240,000-350,000

US\$32,000-45,000

PROVENANCE:

Sold at Christie's New York, 4 June 1992, lot 327

清十八世紀 霽紅釉梅瓶

來源:

紐約佳士得，1992年6月4日，拍品327號





111

PROPERTY FROM A PRIVATE COLLECTION

• 111

A RARE LARGE LANGYAO BRUSH POT

QING DYNASTY, 18TH CENTURY

The sturdily potted, cylindrical brush pot is covered on the exterior with a crackled glaze of dark crushed-strawberry colour. The glaze on the interior is suffused with dark crackles.

7¾ in. (19.8 cm.) high

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

清十八世紀 郎窯紅釉筆筒

VARIOUS PROPERTIES

112

A RED-GLAZED BOTTLE VASE

QING DYNASTY, 18TH CENTURY

The vase is sturdily potted with a pear-shaped bulbous body supported on a circular foot rising gradually to a long slender neck, applied to the exterior with a rich glossy glaze of deep crimson tone, thinning to white at the rim, the interior and base covered with a crackled opaque white glaze.

11½ in. (28.4 cm.) high, box

HK\$40,000-60,000

US\$5,200-7,800

清十八世紀 紅釉膽瓶



112

113

A *FLAMBE-GLAZED VASE, FANGHU*
INCISED TONGZHI SIX-CHARACTER MARK AND OF THE PERIOD
(1862-1874)

The vase is moulded with a peach-shaped panel on each side. It is covered in a rich flambé glaze of bright red tone, streaked with purple and thinning to pale blue at the extremities.

11⁷/₈ in. (30.2 cm.) high, box

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE:

Douglas J. K. Wright Ltd., London

Sold at Sotheby's London, 13 July 2005, lot 210 (one of two)

Sold at Bonhams Hong Kong, 27 May 2012, lot 6 (one of two)

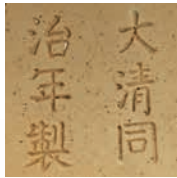
清同治 窯變釉方壺 六字楷書刻款

來源:

Douglas J. K. Wright Ltd., 倫敦

倫敦蘇富比, 2005年7月13日, 拍品210號 (其中之一)

香港邦瀚斯, 2012年5月27日, 拍品6號 (其中之一)



113 (mark)



113

114

A *FLAMBE-GLAZED VASE, FANGHU*
INCISED GUANGXU SIX-CHARACTER MARK AND OF THE
PERIOD (1875-1908)

The vase is moulded with a peach-shaped panel on each side. It is covered in a rich flambé glaze of dark red tone, streaked with purple.

11⁷/₈ in. (30.2 cm.) high, box

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE:

Douglas J. K. Wright Ltd., London

Sold at Sotheby's London, 13 July 2005, lot 210 (one of two)

Sold at Bonhams Hong Kong, 27 May 2012, lot 6 (one of two)

清光緒 窯變釉方壺 六字楷書刻款

來源:

Douglas J. K. Wright Ltd., 倫敦

倫敦蘇富比, 2005年7月13日, 拍品210號 (其中之一)

香港邦瀚斯, 2012年5月27日, 拍品6號 (其中之一)



114 (mark)



114

67



115

THE PROPERTY OF A GENTLEMAN

115

A PAIR OF CARVED
CELADON-GLAZED
'BAJIXIANG' BARREL-FORM
STANDS

QING DYNASTY, 18TH CENTURY

Each is of barrel form, carved around the sides with the *Bajixiang*, 'Eight Buddhist Emblems' tied with ribbons amidst cloud scrolls, between bands of *nuyi*-heads, the top is carved with swirling clouds pierced with a coin motif in the centre, all covered with a lustrous glaze of soft celadon tone. 7³/₈ in. (18.7 cm.) high, wood stands (2)

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE:

Sold at Sotheby's Hong Kong,
4 November 1997, lot 1538

清十八世紀

豆青釉刻八吉祥紋鼓墩式座一對

來源:

香港蘇富比, 1997年11月4日,
拍品1538號

ANOTHER PROPERTY

116

A LARGE MOULDED
CELADON-GLAZED 'PEONY
SCROLLS' JAR

QING DYNASTY, 18TH-19TH CENTURY

The ovoid vessel is moulded with an overall design of peonies and scrolling foliage between bands of *nuyi* heads to the shoulders and stylised lappets to the base. 12⁵/₈ in. (32 cm.) high, box

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE:

The Y.C. Chen Collection; sold at
Christie's London, 17 May 2013, lot 1335

清十八/十九世紀

粉青釉印纏枝牡丹紋罐

來源:

陳玉階珍藏; 倫敦佳士得, 2013年5月
17日, 拍品1335號



116

THE PROPERTY OF A GENTLEMAN

•117

A *GUAN*-TYPE CRACKLE-GLAZED LOBED BOWL

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

The bowl is formed with deep rounded lobed sides, supported on a short straight foot. The glaze is of a creamy bluish-grey tone with irregular crackles.

4⁵/₈ in. (11.7 cm.) diam.

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE:

Sold at Christie's London, 14 May 2013, lot 250

清乾隆 仿官釉葵口盃 四字篆書款

來源:

倫敦佳士得, 2013年5月14日, 拍品250號



117

VARIOUS PROPERTIES

118

A FINE *GUAN*-TYPE GLAZED VASE, *FANGHU*

GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

The rectangular vase is raised on a short foot and has a pair of lug handles applied to the neck. Each side is moulded with a peach-shaped panel. It is covered overall with a thick lustrous glaze of bluish-grey tone suffused with a broad network of russet crackles.

12 in. (30.6 cm.) high, box

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE:

Sold at Sotheby's Hong Kong, May 1994, lot 116

The Estate of William and Jennifer Shaw; sold at Sotheby's New York, 11 September 2012, lot 55

清光緒 仿官釉方壺 六字楷書款

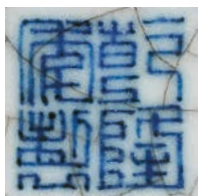
來源:

香港蘇富比, 1994年5月, 拍品116號

William及Jennifer Shaw伉儷珍藏; 紐約蘇富比, 2012年9月11日, 拍品55號



118



117 (mark)



118 (mark)

119

A LARGE BLUE AND WHITE 'PHEASANT AND PEONY' JAR

KANGXI PERIOD (1662-1722)

The ovoid body is painted in delicate shades of blue depicting a large pheasant perched on a jagged rock amidst clusters of peony blossoms and bamboo stems, all between double-line borders, below a band of pendent lappets on the neck. The base is unglazed.

14¼ in. (36.2 cm.) high, Japanese wood box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

A Japanese private collection, acquired in the 1940s

清康熙 青花雉雞牡丹圖大罐

來源:

日本私人收藏，入藏於1940年代



120

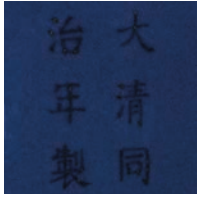
A BLUE-GLAZED CONG-SHAPED VASE
TONGZHI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1862-1874)

The vase is potted with a rectangular body of archaic form with characteristic circular foot ring and mouth rim, applied with a pair of moulded elephant-heads with a mock ring-handle, covered in a lustrous, dark violet-blue glaze.
11 $\frac{5}{8}$ in. (29.5 cm.) high, box

HK\$40,000-60,000

US\$5,200-7,800

清同治 藍釉象耳琮式瓶 六字楷書款



120 (mark)



120

THE PROPERTY OF A LADY

121

A GILT-DECORATED POWDER BLUE-GROUND
'DRAGON' VASE

GUANGXU SIX-CHARACTER MARK IN IRON RED AND OF THE
PERIOD (1875-1908)

The vase is covered to the exterior in a rich powder-blue glaze and painted in gilt with a pair of five clawed dragons striding above waves in pursuit of a 'flaming pearl'.

17 $\frac{1}{8}$ in. (43.3 cm.) high

HK\$50,000-80,000

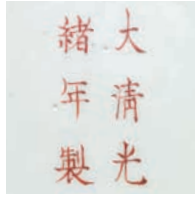
US\$6,500-10,000

PROVENANCE:

Sheung Kai Hong (1893-1960) and by descent to the present owner

清光緒 藍地描金雙龍戲珠紋橄欖瓶
礬紅六字楷書款

來源：
此器為常啓康
(1893-1960年)
珍藏，後於家族中
流傳至今。



121 (mark)



121

71



122

PROPERTY FROM A PRIVATE COLLECTION

• 122

A BLUE AND WHITE 'NARRATIVE' SHALLOW BOWL

KANGXI PERIOD (1662-1722)

The dish is decorated with a scene from the 'Romance of the Western Chamber', *Xi Xiang Ji*, depicting the scene at the Buddhist Pu Jiu temple where Zhang Sheng meets Cui Yingying and her mother, surrounded by Buddhist monks playing instruments before an altar. Inscribed with a two-line inscription describing the scene. The underside base is inscribed with an apocryphal Jiajing six-character mark.

6 $\frac{3}{8}$ in. (16.1 cm.) diam., box

HK\$70,000-90,000

US\$9,100-12,000

EXHIBITED:

China Institute in America, New York, *Chinese Ceramics of the Transitional Period 1620-1683*, 21 October 1983-29 January 1984
Kimball Art Museum, Fort Worth, Texas, *Chinese Ceramics of the Transitional Period 1620-1683*, 26 May-26 August 1984

LITERATURE:

S. Little, *Chinese Ceramics of the Transitional Period 1620-1683*, New York, 1984, no. 54

The inscription reads *Zhong sheng Fo Hao, ban tian feng yu sa song shao*, which has been translated by S.I. Hsiung, *The Romance of the Western Chamber (Xi Xiang Ji)*, New York, 1968, p. 42, to read:

'The ringing of the bell, and the invocation to Buddha;
Are like a sudden storm of wind and rain among the pine trees.'

清康熙 青花西廂記故事圖盤

ANOTHER PROPERTY

123

A SET OF FOUR SMALL BLUE AND WHITE 'PHOENIX AND BAMBOO' CONICAL BOWLS

KANGXI PERIOD (1662-1722)

Each bowl is finely decorated in pencilled style with a phoenix in flight opposite two bamboo stems, each spilling over from the exterior to the interior. There is an apocryphal Chenghua mark to each of the underside base.

4 in. (10.2 cm.) diam.

(4)

HK\$100,000-150,000

US\$13,000-19,000

清康熙 青花鳳鳴在竹斗笠盃四件

THE PROPERTY OF A GENTLEMAN

124

A BLUE AND WHITE OGEE DISH

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

The dish is well painted with a stylised six-petalled flowerhead within the sunken central medallion encircled by a classic scroll around the stepped sides, and with the *Bajixiang* on the widely flaring cavetto. The exterior is decorated with five bats, *wufu*, in flight above a sea of cresting waves crashing against four tall rocky outcrops from which grow *lingzhi* fungus amidst the Eight Treasures.

9 in. (23 cm.) diam., box

HK\$300,000-450,000

US\$39,000-58,000

PROVENANCE:

Erik Akerlund (b. 1871), a well-known Swedish dentist and art collector
Sold at Christie's Hong Kong, 30 May 2012, lot 4176

清乾隆 青花八吉祥壽山福海折腰盤 六字篆書款

來源:

瑞典著名牙醫兼藝術品收藏家Erik Akerlund (生於1871年)
香港佳士得, 2012年5月30日, 4176號



123



124 (mark)

124



THE PROPERTY OF A GENTLEMAN

125

TWO WUCAI 'DRAGON AND PHOENIX'
BOWLS

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

Each bowl is enamelled on the exterior with two two scaly five-clawed dragons in pursuit of the flaming pearl, alternating with descending long-tailed phoenix, all amidst meandering leafy scrolls and below a band with the Eight Buddhist Emblems, *bajixiang*, divided by *ruyi* elements. The interior is decorated with a central medallion enclosing a five-clawed dragon in pursuit of the flaming pearl.

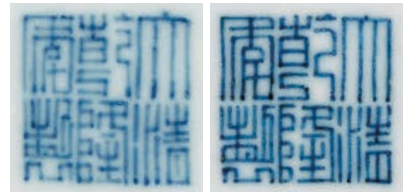
5⁷/₈ in. (15 cm.) diam., box

(2)

HK\$180,000-350,000

US\$24,000-45,000

清乾隆 五彩龍鳳呈祥盤兩件 六字篆書款





126

A PAIR OF UNDERGLAZE-BLUE AND IRON-RED DECORATED 'DRAGON' DISHES

DAOGUANG *GENGXU* CYCLICAL DATE IN IRON RED, CORRESPONDING TO 1850 AND OF THE PERIOD

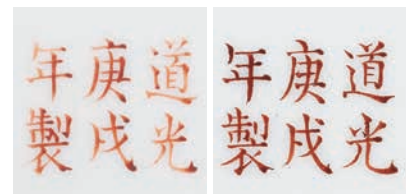
Each dish is potted with shallow rounded sides, enamelled on the interior in iron red with a leaping five-clawed dragon embracing a flaming pearl amidst underglaze-blue clouds, the exterior similarly decorated with two red scaly dragons pursuing flaming pearls amidst cloud scrolls in blue. The base is inscribed in iron red with a six-character Daoguang *gengxu* date.

6 $\frac{3}{8}$ in. (16.1 cm.) diam. (2)

HK\$180,000-260,000

US\$24,000-34,000

道光庚戌年 (1850) 青花礬紅龍戲珠紋盤一對
礬紅彩《道光庚戌年製》楷書款





127

127

A FINE BLUE AND WHITE 'EIGHT IMMORTALS' BOWL

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The bowl is decorated on the exterior with the Eight Daoist Immortals shown with their attributes standing amidst vapour atop a wave border. The centre of the interior is decorated with the Three Star Gods under a tall pine tree.

5⁷/₈ in. (15 cm.) diam., box

HK\$80,000-150,000

US\$11,000-19,000

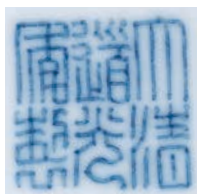
PROVENANCE:

Sold at Sotheby's Hong Kong, 24 November 1987, lot. 80

清道光 青花八仙過海紋盤 六字篆書款

來源:

香港蘇富比, 1987年11月24日, 拍品80號



127 (mark)



128

128

A BLUE AND WHITE 'SEA CREATURES' BOWL

GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1875-1908)

The bowl is painted in soft, inky-blue tones on the exterior with an assortment of mythical beasts such as the winged dragon, winged fish, *qilin* and winged elephant gambolling amongst finely pencilled waves and clouds, all below a keyfret band on the rim; the interior decorated with a medallion enclosing a leaping winged dragon above cresting waves.

8³/₈ in. (21.2 cm.) diam.

HK\$60,000-80,000

US\$7,800-10,000

清光緒 青海獸紋盤 雙圈六字楷書款



128 (mark)



129



130

129

A PAIR OF BLUE AND WHITE 'NARCISSUS' WINE CUPS

TONGZHI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1862-1874)

Each thinly potted cup is painted on two sides, each side with a cluster of narcissus blossoms emerging from rocks, all between single-line borders encircling the mouth and foot.

2¼ in. (5.6 cm.) diam.

(2)

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE:

A Japanese private collection, acquired in the early 20th century

清同治 青花「水仙」花神盃一對 六字楷書款

來源:

日本私人收藏, 入藏於二十世紀初



129 (marks)

130

A PAIR OF BLUE AND WHITE 'NARCISSUS' WINE CUPS

TONGZHI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1862-1874)

Each thinly potted cup is painted on two sides, each side with a cluster of narcissus blossoms emerging from rocks, all between single-line borders encircling the mouth and foot.

2¼ in. (5.7 cm.) diam.

(2)

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE:

A Japanese private collection, acquired in the early 20th century

清同治 青花「水仙」花神盃一對 六字楷書款

來源:

日本私人收藏, 入藏於二十世紀初



130 (marks)



131



131 (mark)

THE PROPERTY OF A GENTLEMAN

131

A WUCAI 'DRAGON AND PHOENIX' BOWL

GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

The bowl has deep, rounded sides flaring slightly to the rim, and the exterior is decorated with two phoenix descending between green and iron-red dragons pursuing flaming pearls amidst flower sprigs, below a band of Buddhist Emblems alternating with *myi* heads joined by a blue line. The interior is decorated with a medallion of an iron-red dragon leaping in pursuit of a flaming pearl. 5⁵/₈ in. (14.4 cm.) diam.

HK\$80,000-100,000 US\$11,000-13,000

PROVENANCE:

Edward Hykes, who worked for Standard Oil in Shanghai in the late 19th century
Ralph M. Chait Galleries

清光緒 五彩龍鳳呈祥盤

六字楷書款

來源:

Edward Hykes舊藏，其於十九世紀末任職於標準石油公司中國上海總部
紐約Ralph M. Chait Galleries



132

THE PROPERTY OF A GENTLEMAN

132

A FINE PAIR OF WHITE-GROUND FAMILLE ROSE WALL VASES

QING DYNASTY, 19TH CENTURY

Decorated in mirror-image, each baluster vase is enamelled with a cascading branch bearing peach blossoms and leaves in two shades of green, all against a creamy-white ground incised in *graviata* with feathery scrolls and flanked on the shoulder with a pair of blue elephant-head handles.

7¹/₈ in. (18 cm.) high (2)

HK\$50,000-80,000 US\$6,500-10,000

PROVENANCE:

Sold at Christie's Hong Kong, 30 May 2006, lot 1473

清十九世紀

白地軌道粉彩桃花紋壁瓶一對

來源:

香港佳士得，2006年5月30日，拍品1473號

VARIOUS PROPERTIES

133

A FAUX BOIS AND GRISAILLE-
DECORATED 'LANDSCAPE' DRUM-
SHAPED STAND

LATE QING-REPUBLIC PERIOD

The ovoid stand is finely enamelled to simulate burlwood on the top and underside base, embellished with gilt bosses in imitation of drum nails, delicately painted in *grisaille* in the middle with a continuous scene depicting a tranquil riverscape detailed with figures and dwellings amidst tree-strewn rolling mountains on the embankment, one side pierced with two apertures for ventilation. The underside base is reserved with an apocryphal Qianlong reign mark in underglaze blue.

5¼ in. (13.4 cm.) high

HK\$50,000-100,000

US\$6,500-13,000

清末/民國 仿木紋釉墨彩山水圖鼓形擺件



133

134

A FAMILLE ROSE 'BUTTERFLY' BOTTLE
VASE

XUANTONG SIX-CHARACTER MARK IN IRON RED AND OF
THE PERIOD (1908-1911)

The vase is finely enamelled with a multitude of butterflies within decorative borders and with a band of lotus and *Shou* characters on the shoulder.

15¼ in. (38.8 cm.) high

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE:

Sold at Sotheby's New York, 14 September 2011, lot 416

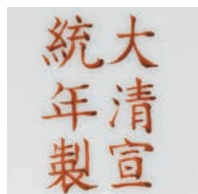
清宣統 粉彩百蝶紋賞瓶 礬紅六字楷書款

來源:

紐約蘇富比, 2011年9月14日, 拍品416號



134



134 (mark)

PROPERTY FROM A DISTINGUISHED
AMERICAN PRIVATE COLLECTION

135

A BLUE GLASS LEYS JAR,
ZHADOU

QING DYNASTY, 18TH-19TH CENTURY

The vessel has a compressed globular body rising from a low foot to a widely flared trumpet mouth. The glass is of an even turquoise colour.

8 in. (20.3 cm.) diam.

HK\$20,000-30,000

US\$2,600-3,900

PROVENANCE:

Sold at Christie's London, 8 June 2004,
lot 398

清十八 / 十九世紀 藍玻璃渣斗

來源:

倫敦佳士得，2004年6月8日，
拍品398號



135

PROPERTY FROM A DISTINGUISHED
AMERICAN COLLECTION

136

A SMALL YELLOW GLASS
VASE

LATE QING DYNASTY

The tall cylindrical neck rises from a high-shouldered tapering body to a slightly flaring rim. The opaque glass of an even egg-yolk tone. The base is incised and gilded with an apocryphal Qianlong mark within a square.

6½ in. (16.6 cm.) high

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE:

Sold at Christie's New York, 30 May
1991, lot 92

晚清 黃玻璃小瓶

來源:

紐約佳士得，1991年5月30日，
拍品92號



136



137

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

137

AN OLIVE-GREEN GLASS BOTTLE VASE

QING DYNASTY, 18TH CENTURY

The bulbous body is raised on a spreading foot with a slightly recessed base that rises to a tall cylindrical neck. The opaque glass is thickly blown and the olive-green colour is of an even tone. The underside base with an apocryphal Qianlong four-character mark.

11 in. (28 cm.) high

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

Sold at Christie's New York, 1 June 1990, lot 115

清十八世紀 豆綠玻璃直頸瓶

來源:

紐約佳士得, 1990年6月1日,
拍品115號



138

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

138

A TRANSLUCENT BLUE GLASS BOTTLE VASE

QING DYNASTY, 18TH CENTURY

The tall thick-walled cylindrical neck rises from a rounded shoulder above a slightly tapered hexagonal body. The corners of the facets are softly rounded and raised on a shallow foot of conforming outline. The translucent glass is of a deep, brilliant cobalt blue tone.

12 in. (30 cm.) high

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE:

Sold at Christie's New York, 27 November 1991, lot 77

清十八世紀 寶石藍透明玻璃六稜瓶

來源:

紐約佳士得, 1991年11月27日,
拍品77號



139

VARIOUS PROPERTIES

139

A YIXING TEA POT

DAOGUANG PERIOD (1821-1850)

The tea pot is potted with rounded sides rising to angled shoulders and applied with a short curved spout and a c-shaped handle on opposite ends, resting on a concave base incised with a seal mark. The flattened cover has a beaded edge with a stepped centre supporting the finial.

4⁷/₈ in. (12.5 cm.) long

HK\$40,000-60,000

US\$5,200-7,800

清道光 朱泥壺

底款：「明月清風酒一船」



139 (inscription)

140

A YIXING TEA POT

SIGNED SHAO JUNGEN, MID-QING PERIOD

The tea pot is finely potted with a globular body, a curved spout and a c-shaped handle, resting on a recessed base impressed with a maker's mark, Shao Jungen. The gently sloped cover is surmounted by a knob finial.

6⁷/₈ in. (15.5 cm.) long

HK\$50,000-80,000

US\$6,500-10,000

清中期 邵俊根製宜興紫砂壺



140 (mark)



140

141

A YIXING TEA POT

MID-QING PERIOD

The tea pot has a pear-shaped body, a curved spout and a c-shaped handle, resting on a slightly concave base incised with a two-line poetic inscription. The domed cover is surmounted by a knob finial. The finial, rim of the dome, the tip of the spout and the mouth of the tea pot are plated in gold.

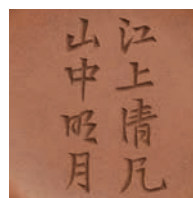
4¹/₂ in. (11.5 cm.) long

HK\$40,000-60,000

US\$5,200-7,800

清中期 宜興梨式紫砂壺

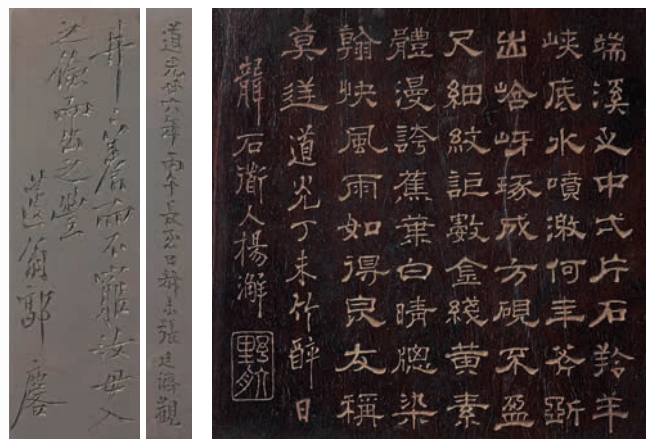
底款：「江上清風，山中明月。」



141 (inscription)



141



(side inscriptions 邊款)

(inscription on box 盒蓋銘文)

142

A 'JING'-SHAPED INSCRIBED DUAN INK STONE

QING DYNASTY (1644-1911)

The square ink stone is carved on the smoothly polished grinding surface with four raised border lines, forming a *jing* character.

One side is inscribed with a poetic inscription, followed by the signature Guo Lin; another side is inscribed with an inscription, followed by a 26th year of Daoguang date, corresponding to 1846, followed by the signature Zhang Tingji.

4⁷/₈ in. (12.5 cm.) long

HK\$ 50,000-80,000

US\$ 6,500-10,000

清 端石井田硯

硯盒題識：端溪之中式片石，羚羊峽底水噴激，何年斧斲出岢呀，琢成方硯不盈尺，細紋詎數金線黃，素體漫誇蕉葉白，晴總染翰快風雨，如得泉友稱莫逆。道光丁未竹醉日，龍石道人楊澗。

硯邊款：井，井養而不窮，汝母入之儉而出之豐。覆翁郭慶。

道光廿六年丙午長至日，叔未張廷濟觀。

楊澗（1781-1850），原名海，字竹唐，號龍石，江蘇吳江松陵人，為清代著名金石家、篆刻家。葉銘在其《再續印人小傳》中評價其“善篆刻，為江南第一名手”。

郭慶（1767-1831）字祥伯，號頻伽，因右眉全白，又號白眉生、郭白眉，一號邃庵居士、苧蘿長者。江蘇吳江人。遊姚鼐之門，尤為阮元所賞識。工詞章，善篆刻。

張廷濟（1768-1848），浙江嘉興縣（今嘉興市）人，原名汝林，字順安，又字作田、說舟，號叔未，晚年號眉壽老人。著名金石學家、收藏家，著有《清儀閣古器物文》等。



(marks)

143

A SET OF FOUR IMPERIAL INK CAKES

QIANLONG PERIOD (1736-1795)

Each of irregular flattened form, finely moulded in shallow relief, the first decorated on one side with a long tailed phoenix, its wings embracing a recessed oval cartouche, inscribed with the characters *yu mo*, 'Imperial Ink', picked out in gilt, repeated on the reverse side inscribed with the characters, *lai yi*; the second ink is moulded with a gabled architecture on a fenced terrace on one side, the reverse side inscribed with the characters *yu mo*, 'Imperial Ink' and *lun ge*, above a square seal, all picked out in gilt; the third inkcake is moulded with two dragons contesting flaming pearls, the reverse side moulded with characters *long de*, 'Virtue of Dragon' above a square seal; and the fourth inkcake is inscribed with the characters *yu mo*, 'Imperial Ink' on one side and *neidian qingmei*, 'Light Soot Colour of the Inner Court', on the other side, all picked out in gilt.

5⁷/₈ in. (15 cm.) long, the largest, box

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE:

Collection of Long Yun (1884-1962)

清乾隆 御墨一組四件

來源:

龍雲 (1884-1962) 舊藏

款識: 大清乾隆年製, 養性殿珍藏。(龍德)

大清乾隆年製, 長春園精造。(內殿輕煤)

大清乾隆年製。(綸閣)

大清乾隆年製。(來儀)

龍雲 (1884-1962) 譜名登雲, 字志舟。雲南昭通人, 彝族人, 族名納吉烏梯。是中華民國初期滇軍將領, 亦是割據西南的軍閥, 號稱雲南王, 曾任雲南省主席、軍事參議院院長、戰略顧問會副主任。



144

144

BAO DONG (19TH CENTURY)

PORTRAIT OF A LADY

Fan leaf, mounted and framed, ink and colour on gold paper

17 x 51.5 cm. (6¾ x 20¼ in.)

Inscribed and signed, with one seal of the artist and one illegible seal

Dated late spring, *renzi* year (1852)

Dedicated to Xue Lan

One collector's seal

HK\$22,000-32,000

US\$2,900-4,100

清 包棟 馮小青像 設色金箋
扇面鏡框 一八五二年作

題識：（明馮小青詩九首不錄）。壬子（1852年）春暮摹小青象並錄其作為雪蘭四兄法正。包棟。

鈐印：包棟、一印漉漫

藏印一方

•145

SHEN QUAN (1682-1760)

DEER

Album leaf mounted as a hanging scroll, ink and colour on paper

With two seals of the artist

4⅞ x 7 in. (12.5 x 17.9 cm.)

HK\$30,000-50,000

US\$3,900-6,500

Shen Quan, with style name Nanping, was a Zhejiang painter active during the early Qing dynasty, known for his accomplishments in realistic rendering of birds and flowers, animals and humans. His works were particularly influential among the painters in Edo-period Japan.



145

清 沈銓 鹿 設色紙本 冊頁面立軸

鈐印：南、蘋

沈銓（1682-1760），字衡之，號南蘋，清初浙江畫家。工花鳥走獸、人物圖，創「南蘋派」寫生畫派，深受日本江戶時代畫家尊崇。



146

146

SHENG SHAOXIAN
(16TH-17TH CENTURY)

CHILDREN PLAYING

Scroll, mounted and framed, ink and
colour on silk

23 x 30.5 cm. (9 x 12 in.)

Inscribed and signed

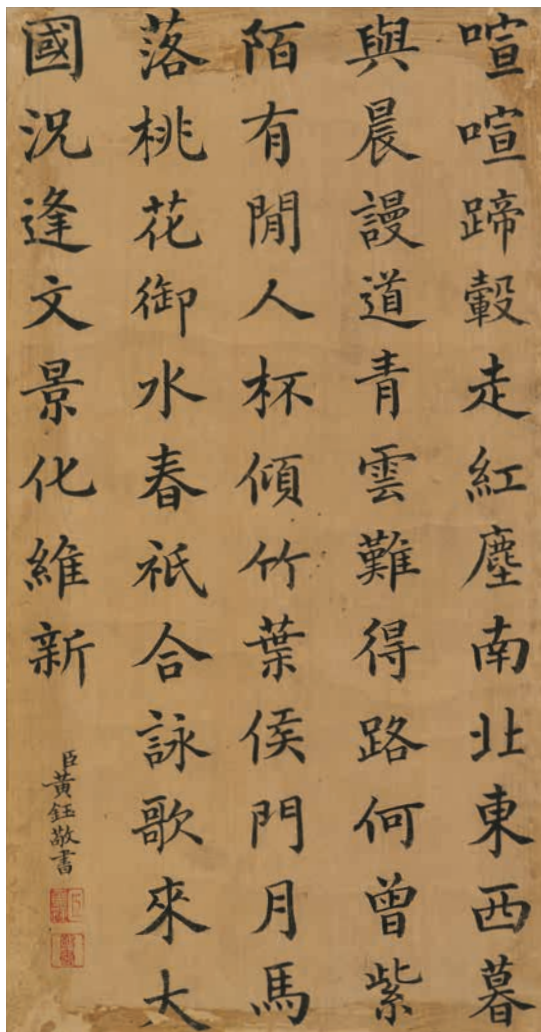
HK\$35,000-55,000

US\$4,600-7,100

明 盛紹先 嬰戲圖
設色絹本 鏡框

題識：□□癸巳春日寫於□□。

註：盛紹先（明），字克振，揚州（今江蘇揚州）人，善畫。



147

147

HUANG YU (19TH CENTURY)

SEVEN-CHARACTER POEM IN STANDARD
SCRIPT

Scroll, mounted and framed, ink on paper

33 x 17 cm. (13 x 6³/₄ in.)

Signed, with two seals of the artist

HK\$26,000-30,000

US\$3,400-3,900

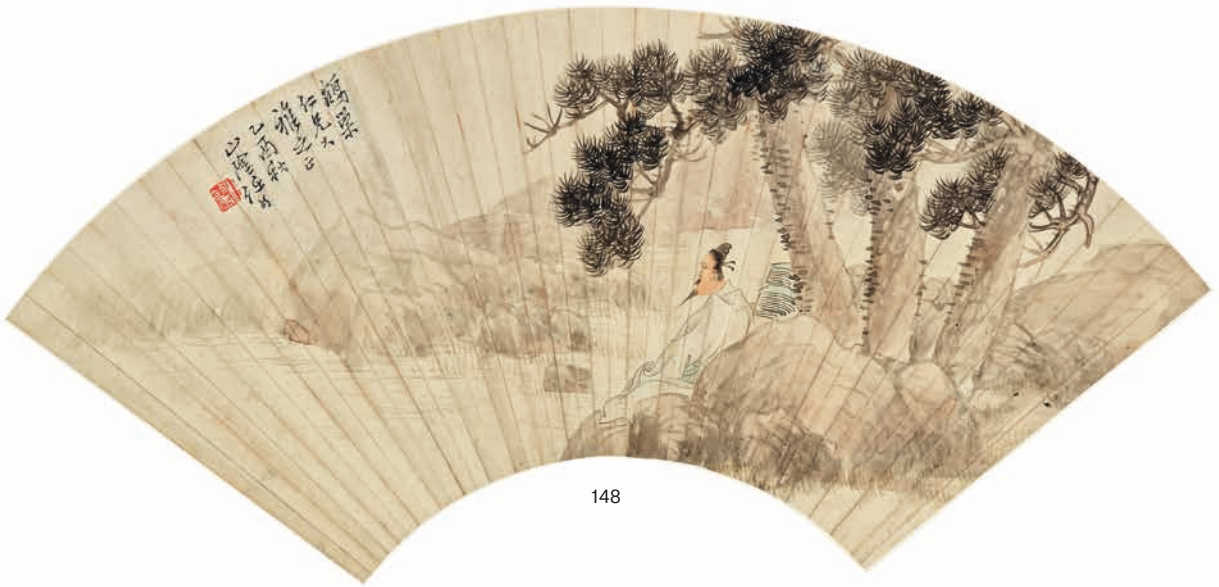
清 黃鈺 楷書七言詩
水墨紙本 鏡框

釋文：

喧喧蹄轂走紅塵，南北東西暮與晨。
謾道青雲難得路，何曾紫陌有閒人。
杯傾竹葉侯門月，馬落桃花御水春。
祇合詠歌來大國，況逢文景化維新。

款識：臣黃鈺敬書。

鈐印：臣黃鈺、敬書



148



149

148

REN YI (1840-1895)

SCHOLAR UNDER PINE

Fan leaf, mounted and framed, ink and colour on paper
18 x 47.5 cm. (7 $\frac{1}{8}$ x 18 $\frac{3}{4}$ in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *yiyou* year (1885)

Dedicated to He Chao

HK\$80,000-100,000

US\$11,000-13,000

清 任頤 松下高士 設色紙本
扇面鏡框 一八八五年作

題識：鶴巢仁兄大雅之正。乙酉（1885年）秋，山陰任頤。

鈐印：任伯年

149

WITH SIGNATURE OF LENG MEI

FIGURES

Two loose album leaves, mounted and framed, ink and colour on silk

Each leaf measures 33 x 28 cm. (13 x 11 in.)

(2)

One leaf signed

HK\$80,000-100,000

US\$11,000-13,000

冷枚（款） 人物 設色絹本 鏡框兩幅

款識：冷枚

• 150

A RARE PAIR OF HUANGHUALI 'FOUR-CORNER'S EXPOSED' OFFICIAL'S HAT ARMCHAIRS, SICHUTOUGUANMAOYI

MING DYNASTY, 17TH CENTURY

The sweeping crest rail supported by the C-shaped splat and elegantly curved back rails which continue through the frame to form the back legs, the attractively shaped arms supported by vertical struts and shaped spandrels, the hard mat seat set within the rectangular frame above plain, beaded aprons and spandrels, the legs joined by stepped stretchers and the footrest above a plain, shaped apron.

41 $\frac{1}{8}$ in. (106.4 cm.) high, 22 $\frac{3}{4}$ in. (57 cm.) wide,

18 $\frac{1}{8}$ in. (46 cm.) deep

(2)

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

US\$370,000-450,000



PROVENANCE:

The Collection of Robert H. Ellsworth, New York,
before 1971

LITERATURE:

R. H. Ellsworth, *Chinese Furniture: Hardwood Examples
of the Ming and Early Ch'ing Dynasties*, New York, 1971,
p.109, pl. 2 and 2a

A. Juliano, "Robert H. Ellsworth Treasures the East,"
Architectural Digest, October 1985, p. 106

明十七世紀 黃花梨四出頭官帽椅一對

來源:

紐約安思遠珍藏，入藏於1971年以前

著錄:

安思遠，《中國傢具：明清硬木傢具實例》，
紐約，1971年，109頁，圖版2及2a

A. Juliano, 「Robert H. Ellsworth
Treasures the East」，
《Architectural Digest》，
1985年10月，106頁



THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

•151

A SET OF FOUR LARGE *HUANGHUALI*
SQUARE WAISTED CORNER-LEG STOOLS,
FANGDENG

QING DYNASTY, 18TH CENTURY

Each with attractively beaded and thumb-grooved frame above a narrow plain waist and similarly grooved beaded aprons and legs, framing thin aprons and spandrels carved in openwork as simplified archaic scroll.

19⁵/₈ in. (49.8 cm.) high, 24¹/₂ in. (62.2 cm.) square (4)

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

PROVENANCE:

C. P. FitzGerald (1902-1992) Collection, Canberra, Australia
The Collection of Robert H. Ellsworth, New York, before 1971

LITERATURE:

R. H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, p. 200, pls. 111 and 111a

A. Juliano, "Robert H. Ellsworth Treasures the East," *Architectural Digest*, October 1985, p. 106



清十八世紀 黃花梨方凳一套四張

來源：

澳洲堪培拉C. P. FitzGerald (1902-1992) 珍藏
紐約安思遠珍藏，入藏於1971年以前

著錄：

安思遠，《中國傢具：明清硬木傢具實例》，紐約，1971
年，200頁，圖版111及111a

A. Juliano, 「Robert H. Ellsworth Treasures the East」,
《Architectural Digest》，1985年10月，106頁





VARIOUS PROPERTIES

152

A PAIR OF PORCELAIN-
INLAID CALLIGRAPHIC
PANELS

QING DYNASTY, 18TH-19TH CENTURY

The rectangular panels are each inlaid with seven large porcelain characters in cursive script to form a couplet. Each column is followed by two square seals, one reading *Cheng Qin Wang*, 'Prince Cheng', and the other, *Yijin Zhai yin* 'Seal of Yijin Zhai', all reserved on a brown textured background within hardwood frames.

47¼ X 7⅞ in. (120 x 20 cm.) (2)

HK\$100,000-150,000

US\$13,000-19,000

Yijin Zhai is the name of the studio belonging to the Qianlong Emperor's eleventh son, Prince Cheng (1752-1823).

清十八/十九世紀

褐漆地嵌瓷書法掛屏一對

款識：

小樓刻燭聽春雨

冰壺玉鑑懸清秋

鈐印：成親王、詒晉齋印

永瑆（1752-1823），號少廠，一號鏡泉，別號詒晉齋主人，乾隆帝第十一子，封成親王。工書畫，與翁方綱、劉墉、鐵保並列，著有《聽雨屋集》、《詒晉齋集》、《詒晉齋集》、《倉龍集》。

153

A HUANGHUALI THREE-TIERED PICNIC BOX, THE QING DYNASTY (1644-1911)

Of rectangular shape, comprising a cover and a shallow upper hardwood tray above three stacked trays, held on a base frame with two side posts flanked by standing spandrels and joined at the top by a rounded square handle. The base frame and handle are reinforced by brass mounts. 8¾ in. (22.3 cm.) high, 14 in. (35.6 cm.) wide, 7⅝ in. (19.3 cm.) deep

HK\$ 100,000-150,000

US\$ 13,000-19,000

清 黃花梨三層提盒



153

THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

• 154

A LARGE HUANGHUALI AND BURLWOOD BRUSH POT, BITONG

QING DYNASTY, 17TH-18TH CENTURY

Of large, subtly waisted cylindrical form tapering slightly towards the base, the richly textured burlwood sides set between thick *huanghuali* borders. 9½ in. (24.2 cm.) diam.

HK\$ 70,000-90,000

US\$ 9,100-12,000

PROVENANCE:

The Collection of Robert Hatfield Ellsworth

清十七/十八世紀

黃花梨鑲瘿木大筆筒

來源:

紐約安思遠珍藏



154



(back 底部)

THE PROPERTY OF A LADY

155

A CONFUCIUS-STYLE LACQUERED QIN,
NAMED WANGHESONG

QING DYNASTY (1644-1911)

The *qin* is waisted along two ends of the body, the upper surface is gently convex and the underside is pierced with two sound holes, termed as the 'Dragon Pool' and 'Phoenix Pond'. The name of the *qin* is inscribed above the 'Dragon Pool', *Wanghesong*, 'Pines among a myriad of valleys', flanked by a poetic inscription followed by a date corresponding to 1913 and the name of the studio *Zhongzhengtang* where the *qin* was last repaired.
47 $\frac{1}{4}$ in. (120 cm.) long

HK\$100,000-200,000

US\$13,000-26,000

清 仲尼式「萬壑松」琴

琴背銘文：

(一) 龍池上方刻「萬壑松」三字

(二) 龍池兩側有草書詩文一聯三行，隨有「黃帝紀年四千六百十有一年(1913)六月己卯修於黃中正堂」諸字及篆書印(經磨不清)一枚



(two views 兩面)

156

A RARE MOTHER-OF-PEARL-
INLAID BLACK LACQUER
STATIONERY CHEST

QING DYNASTY, 18TH-19TH CENTURY

The chest is inlaid with finely carved mother-of-pearl set against a black lacquer ground on the upper surface to depict a garden scene, in which two groups of scholars are admiring the moon. The front side is decorated with figures at leisure on a garden terrace under a full moon, the other sides with various floral sprays. The front facing panel is removable to reveal four fitted drawers underneath a shallow tray.

8⁷/₈ in. (22.5 cm.) high, 11¹/₈ in. (28.1 cm.) wide, 8 in. (23 cm.) deep, Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

清十八 / 十九世紀

黑漆嵌螺鈿賞月圖小箱

THE PROPERTY OF A GENTLEMAN

157

A PAIR OF *HUALI* PEDESTALS

MID-QING DYNASTY

Each with a single panel top set within the square frame above rectangular cartouches enclosing *Shou* roundels, above shaped aprons carved with archaic scrolls, the whole raised on thick legs of square section joined by stretchers, each with a single shelf raised on shaped aprons carved with keyfrets.

34½ in. (87.5 cm.) high, 17¼ in. (44 cm.) wide, 17¼ in. (44 cm.) deep

HK\$100,000–200,000

US\$13,000–26,000

清中期 花梨架几案子一對



VARIOUS PROPERTIES

158

AN ARCHAISTIC SILVER-INLAID BRONZE VASE, *HU*

QING DYNASTY (1644-1911)

The vase is crisply cast and decorated to the body with *taotie* masks with bulging eyes, below a border of *taotie* masks on the neck, which is flanked by a pair of beast-form handles. The spreading pedestal foot is further encircled by a band of confronting dragons. 8½ in. (22 cm.) high, Japanese wood box

HK\$30,000-50,000

US\$3,900-6,500

清 銅嵌銀仿古獸面紋壺



158

159

AN ARCHAISTIC BRONZE ZUN

QING DYNASTY (1644-1911)

The vase is of archaic *zun* shape with a square-section body, applied with two dragon-form handles, each side is cast with *taotie* masks and upright leaves on a *leiwen* ground. The inside of the rim and the base cast with an inscription in archaic script. 14¼ in. (36.4 cm.) high, Japanese wood box

HK\$80,000-120,000

US\$11,000-16,000

清 銅仿古饕餮紋尊



159



160

160

A BRONZE 'QILIN' CENSER AND COVER

MING DYNASTY, 16TH CENTURY

The sturdy beast is heavily cast standing foursquare, its head modelled with bulging eyes and a broad, flat nose; the mouth agape to reveal its set of sharp teeth; all below pricked ears and a single horn. The ridged spine forms part of a detachable cover above the opening on its back.

10¼ in. (6.3 cm.) long, Japanese wood box

HK\$30,000-50,000 US\$3,900-6,500

明十六世紀 銅麒麟薰爐

THE PROPERTY OF A GENTLEMAN

161

A PAIR OF GILT-SPLASHED BRONZE TRIPOD CENSERS

QING DYNASTY, 18TH-19TH CENTURY

Each censer is of compressed globular form, with two *chilong* with bifurcated tails applied to the rim forming the loop handles, the body splashed in gilt in contrast to the dark patina, the base cast with an apocryphal Xuande six-character mark.

7½ in. (19 cm.) across the handles (2)

HK\$300,000-400,000 US\$39,000-52,000

PROVENANCE:

The Fryers Collection of Chinese Art

Sold at Sotheby's London, 24 October 1967, lot 36

Sold at Christie's London, 18 May 2012, lot 1108

Dr Gordon Fryers (1922-2008) and Dr Rosemary Fryers (1922-1994) moved to Singapore in 1946 after qualifying as doctors, where they made their first purchases of Chinese art and continued to develop a keen interest in Chinese art and culture.

清十八/十九世紀
灑金銅螭龍耳三足爐一對

來源:

Gordon Fryers 伉儷珍藏
倫敦蘇富比, 1967年10月24日,
拍品36號
倫敦佳士得, 2012年5月18日,
拍品1108號



161





162

VARIOUS PROPERTIES

162

A BRONZE FIGURE OF A DAOIST IMMORTAL
MING DYNASTY, 16TH CENTURY

The immortal is vividly modelled seated with his legs outstretched, wearing a cap and long flowing robes; grasping a double gourd in one hand and a cup in the other.

2¼ in. (5.8 cm.) high

HK\$20,000-30,000

US\$2,600-3,900

明十六世紀 銅酒仙把件

163

A CLOISSONNE ENAMEL GU-SHAPED VASE
QING DYNASTY, 18TH CENTURY

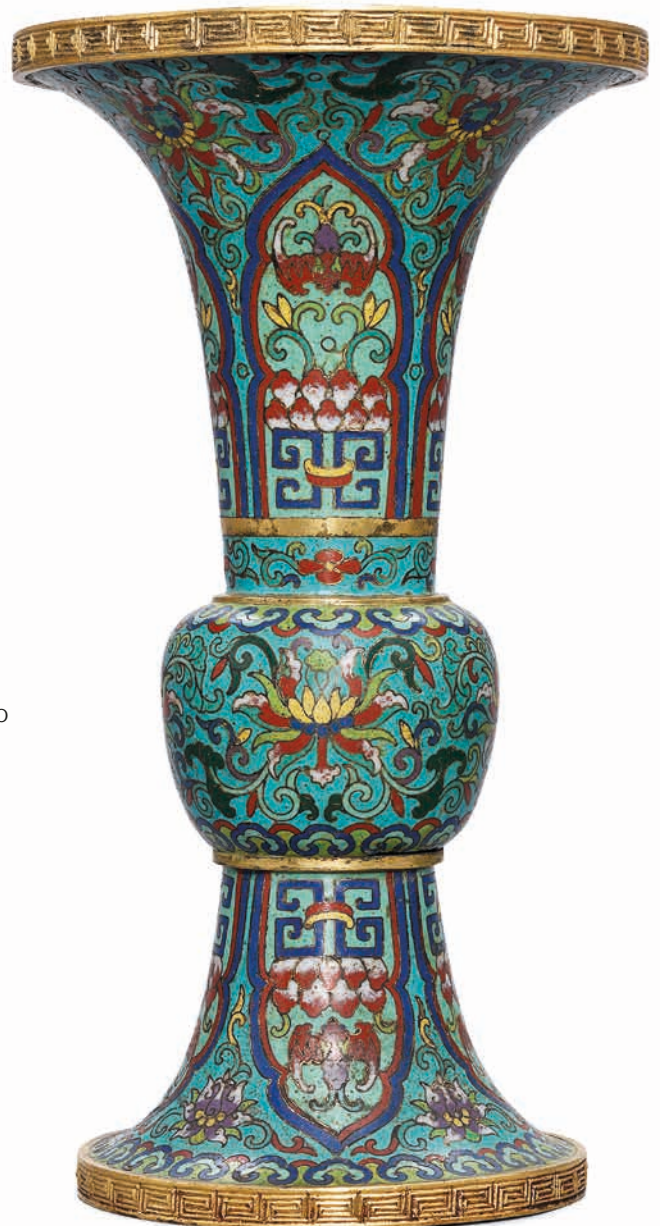
The globular mid-section is decorated in multi-coloured enamels with a band of lotus blossoms borne on scrolls, the trumpeting neck and flaring foot with bands of blades enclosing lotus petals, bats and keyfrets, divided by further lotus sprays, all on a bright turquoise ground. The inner mouth rim is enamelled with a further broad band of lotus scroll. The gilt-bronze rims on the mouth and foot are cast with keyfret chains.

12½ in. (31.9 cm.) high

HK\$100,000-150,000

US\$13,000-19,000

清十八世紀 掐絲琺瑯纏枝蓮紋觚式瓶





164



165



166

164

A CARVED BAMBOO BRUSH POT

QIANLONG PERIOD (1736-1795)

The cylindrical exterior is delicately carved to depict a scholar seated on a raft steered by an oarsman and accompanied by an attendant, all below gnarled pine trees and rocky cliffs. It is inscribed further with a poetic inscription followed by the signature Qian Daxin.

5¾ in. (14.7 cm.) high, box

HK\$ 120,000-180,000

US\$ 16,000-23,000

清乾隆 竹雕高士觀瀑圖筆筒

款識：白雪陽春期蘇者，高山流水感知音。
乙卯伏日為慎亭先生鑒，大昕。

165

A RETICULATED BAMBOO BRUSH POT

LATE MING DYNASTY

The brush pot is delicately carved and pierced with a continuous scene depicting a literati gathering in a wooded landscape, below gnarled pine trees and bamboo.

6¼ in. (16 cm.) high, box

HK\$ 80,000-120,000

US\$ 11,000-16,000

晚明 竹雕竹林七賢圖筆筒

•166

A CARVED CINNABAR LACQUER
'THREE FRIENDS OF WINTER' BRUSH
AND COVER

MING DYNASTY, 16TH CENTURY

The shaft and cover are both similarly carved depicting long-tailed birds amidst clusters of bamboo, prunus and pine emerging from jagged rocks, forming the motif 'Three Friends of Winter'.

10 7/8 in. (25.7 cm.) long, Japanese wood box

HK\$30,000-50,000 US\$3,900-6,500

EXHIBITED:

Toyama Sencha-do Exhibition, Toyama Prefecture Hall,
24 March - 24 April 1968, Catalogue, pl. 123

明十六世紀 剔紅歲寒三友紋筆

展覽:

《富山縣煎茶道展》，富山縣民會館，1968年3月
24日至4月24日，圖錄圖版123號



167

167

TWO BAMBOO BRUSH POTS

QING DYNASTY, 18TH CENTURY

One brush pot is carved in relief of different depths to depict the Han dynasty figures Liu Chen and Ruan Zhao finding their way through the deep wooded forest in the Tiantai Mountain, the other brush pot is carved and pierced with a continuous scene depicting a literati gathering.

5 3/4 in. (14.8 cm.) high; 6 1/2 in. (16.7 cm.) high (2)

HK\$50,000-70,000 US\$6,500-9,000

清十八世紀 竹雕「劉阮入天台」筆筒及
竹透雕文會圖筆筒

168

AN INSCRIBED AND CARVED
BAMBOO 'PRUNUS' WRIST REST

QING DYNASTY (1644-1911)

The upper arched surface is delicately carved in shallow relief with prunus blossoms; and further inscribed with an inscription.

8 in. (20.3 cm.) long, Japanese wood box

HK\$30,000-50,000 US\$3,900-6,500

清 竹雕梅紋臂攔

款識:

古人尚能愛花，不死生，常事不須愁。庚午冬至後
三日於梅林書屋，竹軒作。



168



169



170

169

TWO CARVED CINNABAR LACQUER BOXES
AND COVERS

MING DYNASTY (1368-1644)

One is carved on the circular cover with lychee fruits hanging from leafy branches against a floral diaper ground, the pattern extending to the rounded sides. The other of square shape is carved with a butterfly hovering above a floral bloom, the sides of the box and cover crisply carved with keyfret pattern. Largest: 2¼ in. (6 cm.) wide, Japanese wood box (2)

HK\$70,000-90,000

US\$9,100-12,000

明 剔紅仙臺香盒及剔紅荔枝紋香盒

170

A CARVED CINNABAR LACQUER
HEXALOBED BOX AND COVER

QING DYNASTY, 18TH CENTURY

The cover of elongated hexalobed form is carved with a cartouche of conforming shape in the centre depicting an aged scholar accompanied by his attendant in a fenced garden looking over a lotus pond. The sides of the cover and box are carved with ogival cartouches enclosing florette-diaper divided by the *Bajixiang*, 'Eight Buddhist Emblems'. The interior and base are lacquered black.

6½ in. (15.7 cm.) long

HK\$80,000-120,000

US\$11,000-16,000

清十八世紀 剔紅賞蓮圖瓣式蓋盒



171

AN ALOESWOOD FORMATION

The wood formation is irregularly shaped with a broad base and pointed top, trimmed to leave the densely formed dark and fragrant resin.

5½ in. (14 cm.) long, 93 g, Japanese wood box

HK\$30,000–50,000 US\$3,900–6,500

沉香擺件 (93克)

171



172

AN ALOESWOOD ROSARY
WITH PEWTER BOX

LATE QING DYNASTY

The rosary, *shou chuan*, is formed with eighteen aloeswood beads, one end with a coral double-gourd form bead suspending a jadeite pendant and terminating in two jadeite pear-shaped toggles, the other with a coral circular bead.

The rosary 11¼ in. (28.5 cm.) long

HK\$120,000–180,000

US\$16,000–23,000

晚清 沉香手串連錫盒

172



173

173

A RETICULATED AMBER
'POMEGRANATE' PENDANT
QING DYNASTY, 18TH-19TH CENTURY

The translucent material of deep brownish-red tone is carved and pierced with pomegranate fruits borne on intertwining branches, some split open to reveal the seeds inside, one side carved with a long-tailed bird utilising the dark opaque part of the material.

2 in. (5.2 cm.) long, box

HK\$80,000-120,000

US\$11,000-16,000

清十八/十九世紀 琥珀榴開百子珮



174

174

AN AMBER CARVING OF DONG
FANGSHUO
EARLY QING DYNASTY

The irregularly shaped boulder is carved with the immortal Dong Fangshuo reclining on a pierced rock from which emerge *lingzhi* fungi and peach fruits, his one hand holding a peach branch, the other hand holding a peach, accompanied by bats clambering on the rock.

3⁵/₈ in. (9.1 cm.) high, wood stand, box

HK\$150,000-240,000

US\$20,000-31,000

清初 琥珀東方朔擺件

THE PROPERTY OF A GENTLEMAN

175

A SMALL CARVED AMBER
'LOTUS' WASHER

QING DYNASTY (1644-1911)

The washer is shaped as a lotus leaf with a downturned rim, carved in relief on the exterior with a cluster of lotus flower, pod and arrowhead, all against a network of incised leaf veins. The material is of a transparent deep russet tone.

2¼ in. (5.4 cm.) wide, stand, box

HK\$26,000-32,000 US\$3,400-4,100

清 琥珀雕蓮紋小筆洗



175

ANOTHER PROPERTY

176

AN AMBER CARVING OF A BOY
AND QILIN

QING DYNASTY (1644-1911)

Carved as a young boy holding a *ruyi* flung across his back in one hand, the other hand grasping a bundle containing a book, astride a two-horned *qilin* standing foursquare, its scales and curly mane finely detailed. The material is of a transparent orange-brown tone.

3 in. (7.6 cm.) long, wood stand

HK\$30,000-50,000 US\$3,900-6,500

清 琥珀麒麟送子擺件



176



177

△•177

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

SIGNED WANG XISAN, DATED AUTUMN OF XINHA1 YEAR
CORRESPONDING TO 1971

The snuff bottle is inside-painted on one side with figures
in a landscape, the other side with a bird perched on rocks,
accompanied with an inscription, signed and dated with one seal.
2½ in. (5.3 cm.) high, stopper

HK\$ 10,000-15,000

US\$ 1,300-1,900

PROVENANCE:

Y.F. Yang, Hong Kong, acquired prior to 1981
The Stan Barden Collection of Snuff Bottles

辛亥年 (1971) 王習三作內畫玻璃鼻煙壺

來源:

香港Y.F. Yang, 入藏於1981年以前
Stan Barden鼻煙壺珍藏



178

ANOTHER PROPERTY

178

A FINE BLUE AND WHITE 'DRAGON' SNUFF BOTTLE

MID-QING DYNASTY

The flattened globular body is painted around with a striding scaly
five-clawed dragon pursuing a flaming pearl above cresting waves,
contested by another dragon half-submerged in waves, all amidst
cloud scrolls and flames. The base is inscribed with a Qianlong
reign mark in seal script in a line.

2½ in. (5.6 cm.) high

HK\$ 30,000-50,000

US\$ 3,900-6,500

清中期 青花雙龍戲珠紋鼻煙壺



178 (mark)



179 (part 部份)



180 (part 部份)

THE PROPERTY OF AN ASIAN COLLECTOR

•179

A GROUP OF THIRTY INSIDE-PAINTED AND
AMBER SNUFF BOTTLES

(30)

HK\$40,000-60,000

US\$5,200-7,800

內畫鼻煙壺及琥珀鼻煙壺三十件

THE PROPERTY OF AN ASIAN COLLECTOR

•180

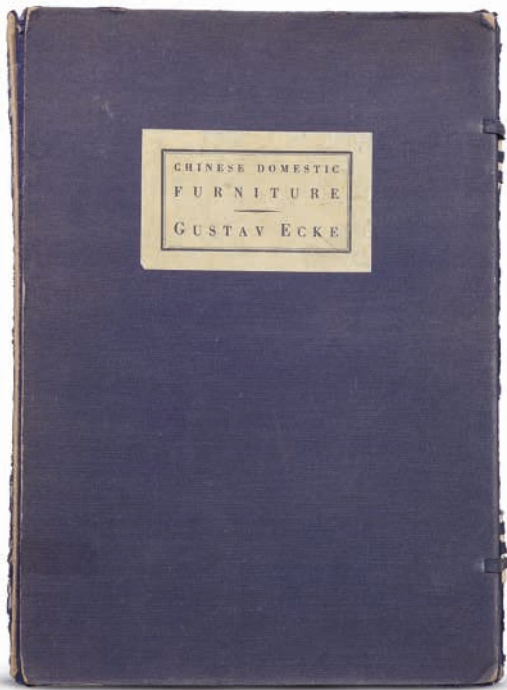
A GROUP OF THIRTY PORCELAIN SNUFF
BOTTLES

(30)

HK\$120,000-240,000

US\$16,000-31,000

瓷胎鼻煙壺三十件



181

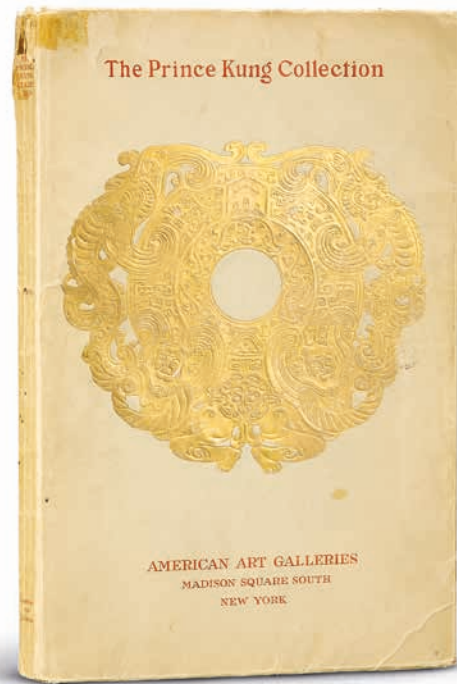
THE PROPERTY OF A GENTLEMAN

•181
ECKE, GUSTAV. *CHINESE DOMESTIC FURNITURE*. BEIJING: PEKIN HENRI VETCH, 1944

Folio (380 x 265mm.). 161 uncoloured plates illustrating 122 pieces. Unstitched as issued, the set contained in original blue cloth box with printed paper labels. One of 200 copies

HK\$200,000-400,000 US\$26,000-52,000

1944年出版 艾克名著《中國花梨傢具圖考》



182

ANOTHER PROPERTY

•182
ILLUSTRATED CATALOGUE OF THE REMARKABLE COLLECTION OF THE IMPERIAL PRINCE KUNG OF CHINA

NEW YORK, 1913

In its original wrapping with numerous black and white illustrations and English descriptions.

HK\$80,000-140,000 US\$11,000-18,000

1913年 紐約出版
《恭親王府藏品專拍圖錄》一冊



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A GROUP OF IMPORTANT PUBLICATIONS ON CHINESE CERAMICS AND ENAMELS

The group comprises the exhibition catalogues *The Arts of the Ming Dynasty*, London: The Arts Council of Great Britain and Oriental Ceramic Society, Exhibition 15 November - 14 December 1957; Regina Krahl (ed. John Ayers), *Chinese Ceramics in Topkapi Saray Museum, Istanbul: A Complete Catalogue* (vols. I, II, III), London, 1986; Hugh Moss, *By Imperial Command: An Introduction to Ch'ing Imperial Painted Enamels* (2 volumes), Hong Kong, 1976. (6)

HK\$50,000-70,000

US\$6,500-9,000

重要中國瓷器及藝術品刊物共6冊

《The Arts of the Ming Dynasty》展覽圖錄，倫敦東方陶瓷學會，1957；Regina Krahl 著(John Ayers編)，《Chinese Ceramics in Topkapi Saray Museum, Istanbul: A Complete Catalogue》(3冊全)，倫敦，1986；Hugh Moss 著，《By Imperial Command: An Introduction to Ch'ing Imperial Painted Enamels》(2冊全)，香港，1976。



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THE PROPERTY OF A GENTLEMAN

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TWO SETS OF CATALOGUES OF THE GEORGE EUMORFOPOULOS COLLECTION

R.L. Hobson, *The Catalogue of the George Eumorfopoulos Collection of Chinese, Korean and Persian Pottery and Porcelain, Vols. I-VI*, London, 1925-1928 (with a duplicate copy of Vol. V); W Perceval Yetts, *The Catalogue of the George Eumorfopoulos Collection of Chinese and Korean Bronzes, Sculpture, Jades, Jewellery and Miscellaneous Objects, Vols. I-III*, London, 1928-1932. (10)

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE:

Sold at Christie's London, 9 December 1991, lot 76

喬治·歐默福普洛斯珍藏圖錄兩套

包括R.L. Hobson著《The Catalogue of the George Eumorfopoulos Collection of Chinese, Korean and Persian Pottery and Porcelain》，6冊全，倫敦，1925-1928（第五冊有一複本）；W Perceval Yetts著，《The Catalogue of the George Eumorfopoulos Collection of Chinese and Korean Bronzes, Sculpture, Jades, Jewellery and Miscellaneous Objects》，3冊全，倫敦，1928-1932。

來源：

倫敦佳士得，1991年12月9日，拍品76號

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A COMPLETE SET OF PORCELAIN OF THE NATIONAL PALACE MUSEUM

PUBLISHED BY CAFA COMPANY LIMITED, HONG KONG, 1961-1969

HK\$50,000-70,000

US\$6,500-9,000

(33)

1961至1969年出版

《故宫藏瓷》全套33册全

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A GROUP OF IMPORTANT PUBLICATIONS ON ANCIENT CHINESE BRONZES AND ANTIQUITIES

Comprises Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, D.C. and Massachusetts, 1987; two sets of Jessica Rawson, *Western Zhou Ritual Bronze from the Arthur M. Sackler Collections (Vols. IIA and IIB)*, Washington, D.C. and Massachusetts, 1990; John Ellerton Lodge, *A Descriptive and Illustrative Catalogue of Chinese Bronzes: Acquired During the Administration of John Ellerton Lodge (Smithsonian Institution, Freer Gallery of Art, Oriental Studies No. 3)*, Smithsonian Institution, Freer Gallery of Art, 1946; Sueji Umehara, *Kan sangoku Rikuchō kinenkyō zuzetsu*, Kyoto, 2nd ed., 1984; Sueji Umehara, *Shina Kandai kinenmei shikki zuzetsu*, Kyoto, 2nd ed., 1984; Sueji Umehara, *Shina kogyoku zuroku*, Kyoto, 2nd ed., 1984; Sueji Umehara, *Zōtei Rakuyō Kin-son kobo shūei*, Kyoto, 2nd ed., 1984; Sueji Umehara, *Kanan An'yō ibutsu no kenkyū*, Kyoto, 2nd ed., 1984; Sueji Umehara, *Hankin no kokogakuteki kosatsu*, Kyoto, 2nd ed., 1984; Sueji Umehara, *Sengokushiki dōki no kenkyū*, Kyoto, 2nd ed., 1984. (13)

HK\$50,000-70,000

US\$6,500-9,000



重要中國古代青銅器及文物書籍共13冊

包括Robert W. Bagley, 《Shang Ritual Bronzes in the Arthur M. Sackler Collections》, 華盛頓/麻省, 1987; Jessica Rawson, 《Western Zhou Ritual Bronze from the Arthur M. Sackler Collections (Vols. IIA and IIB)》, 華盛頓/麻省, 1990 (共兩套); John Ellerton Lodge, 《A Descriptive and Illustrative Catalogue of Chinese Bronzes: Acquired During the Administration of John Ellerton Lodge (Smithsonian Institution, Freer Gallery of Art, Oriental Studies No. 3)》, Smithsonian Institution, Freer Gallery of Art, 1946; 梅原末治, 《漢三國六朝紀年鏡圖說》, 京都, 1984 (再版); 梅原末治, 《支那漢代紀年銘漆器圖說》, 京都, 1984 (再版); 梅原末治, 《支那古玉圖錄》, 京都, 1984 (再版); 梅原末治, 《洛陽金村古墓聚英》增訂版, 京都, 1984 (再版); 梅原末治, 《河南安陽遺物の研究》, 京都, 1984 (再版); 梅原末治, 《柘禁の考古学的考察》, 京都, 1984 (再版); 梅原末治, 《戰國式銅器の研究》, 京都, 1984 (再版)。



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THE PROPERTY OF A GENTLEMAN

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A GROUP OF AUCTION CATALOGUES

This group comprises 518 auction catalogues from multiple categories from various sale sites at Christie's and Sotheby's including Important Chinese Ceramics and Works of Art; Chinese Decorative Arts; Fine Chinese Snuff Bottles; Fine Chinese Export Porcelain and Enamels; Tribal Art also Tibetan, Nepalese, Indian and South-East Asian Art; Fine Japanese Works of Art; Fine English Furniture; Old French Furniture and Porcelain etc, the earliest catalogue dating to 1927 and the latest dating to 1972. (518)

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

重要拍賣圖錄共518冊

包含佳士得及蘇富比歷年拍賣圖錄, 包括不同拍賣地點提供的多項藝術品類別, 例如中國瓷器及藝術品、中國出口瓷、中國鼻煙壺、日本藝術品、歐洲家具、南亞及東南亞藝術品等。此中最早的出版日期為1927年, 最遲為1972年。



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any

estimates as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +852 2978 6870 or fax +852 2760 1767.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid

Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **•** next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVETM) may show bids in some other major currencies as well as Hong Kong dollar. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last

bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$800,000, 20% on that part of the **hammer price** over HK\$800,000 and up to and including HK\$15,000,000, and 12% of that part of the **hammer price** above HK\$15,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else. If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the

named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition report** or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

- (ii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$500,000 per auction sale. You must complete a CNP authorisation form which you can get from our Client Services Department. You must send a completed CNP authorisation form by fax to +852 2973 0111 or by post to the address set out in paragraph (d) below. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Client Services Department, whose details are set out in paragraph (d) below.

- (iii) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Client Services Department only (subject to conditions).

- (iv) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

- (v) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Client Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Client Services Department by phone on +852 2760 1766 or fax on +852 2973 0111.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 7th day following the date of the auction, even if you have not collected the **lot** by this date.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 7% a year above the HIBOR rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

(a) You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full but you do not collect the **lot** within 35 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the **lot** is still at our saleroom; or

(ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs, including but not limited to the storage charge in (iii) below;

(iii) 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\$850 administration (minimum charge).

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +852 2978 9914. See the information set out at www.christies.com/shipping or contact us at arttransporthongkong@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +852 2978 9914. See the information set out at www.christies.com/shipping or contact us at arttransporthongkong@christies.com.

(b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the

African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol **ψ** in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **~** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or

assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise

of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

authentic : a genuine example, rather than a copy or forgery of;

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the **hammer price**.

catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical **condition** of a **lot**.

due date : has the meaning given to it paragraph F1(a).

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

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

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

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

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

UPPER CASE type : means having all capital letters.

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

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- (b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

- (a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- (b) 在本目錄條目或**狀況**報告中提及**狀況**不同於對**狀況**的完整描述，圖片可能不會清晰展示**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

- (a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- (b) 拍賣之前的檢視免費向公眾開放。在拍賣

之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

- (a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零件。我們不能**保證**任何錶的任何個別零件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- (b) 收藏家等級的錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- (c) 大多數的腕錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的腕錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。
- 手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

B. 登記競投

1. 新競投人

- (a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
- (i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照），如果身份證明文件上沒有顯示，您當前的住址證明（如：當前的公共事業費賬單或銀行對賬單）。
- (ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，以及董事和受益股東的文件證明。
- (iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的信用部：+852 2978 6870 或傳真為 +852 2760 1767。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。

4. 代表他人競投

如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會能夠安排人員協助電話

競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 www.christies.com 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用•標記。**底價**不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

4. 競投

拍賣官接受以下競投：

- 拍賣會場參與競投的競投人；
- 從電話競投人，通過 Christie's Live™ (如第 B6 部分所示) 透過網絡競投的競投人；
- 拍賣之前提交佳士得的書面競投 (也稱為不在場競投或委託競投)。

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。拍賣官不會特別指明此乃代表賣

方的競投。拍賣官不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低端估計**開始，然後逐步增加 (競投價遞增幅度)。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板 (Christie's Live™) 可能會以港幣及其它主要貨幣來展示競投。任何兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤 (人為或其它)，遺漏或故障，佳士得並不負責。

8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 800,000 元之 25%；加逾港幣 800,000 元以上至港幣 15,000,000 元部分之 20%；加逾港幣 15,000,000 元以上之 12% 計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其其在法律上有權這麼做；
- 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項** (詳見以下第 F1(a) 段定義) 的金額。賣方不會就閣下利潤

上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品** (我們的“**真品保證**”)。如果在拍賣日後的五年內，您使我們滿意您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。

業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- 我們在拍賣日後的 5 年內提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本目錄描述第一行 (“**標題**”) 以**大階字體**註明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料 (包括**標題**以外的大階字體註明) 作出任何保證。
- 真品保證**不適用於**有保留標題**或有**保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄描述**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，**標題**符合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- 真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在原本買方在拍賣日與申索之日持續擁有該**拍賣品**才適用。保證中的利益不可以轉讓。
- 要申索**真品保證**下的權利，您必須：
 - 在拍賣日後 5 年內，向我們提供書面的申索通知並提供詳情，包括完整的佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預

期存款或利息、成本、賠償金或其他賠償或支出承擔責任。

- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期14天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：

(a) 此額外**保證**不適用於：

- (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
- (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
- (iii) 沒有標題的書籍；
- (iv) 沒有標明**估價**的已出售**拍賣品**；
- (v) 目錄中表明售出後不可退貨的書籍；
- (vi) **狀況**報告中或拍賣時公告的瑕疵。

(b) 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。

(k) 東南亞現代及當代藝術以及中國書畫。

真品保證並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起12個月內以書面通知本公司有關**拍賣品**為贗品並能按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上E2(h)(iii)規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

(a) 拍賣後，您必須立即支付以下**購買款項**：

- (i) **成交價**；和
- (ii) **買方酬金**；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後7個日曆天內悉數付清（“**到期付款日**”）。

(b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

- (i) 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中1號
銀行編號：004
賬號：062-305438-001
賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKHHHKH
- (ii) 信用卡

在乎合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限

制。如要以“持卡人不在場”(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣500,000元之付款。您必須填妥CNP授權表格，該表格可向我們索取。請將已填妥之CNP授權表格以傳真(+852 2973 0111)或以郵寄方式發送到以下(d)段的地址。CNP付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的客戶服務部獲取，詳情列於以下(d)段：

- (iii) 現金
本公司每年只接受每位買方總數不超過港幣80,000元之現金付款（須受有關條件約束）；
- (iv) 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；
- (v) 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，客戶服務部（地址：香港中環遮打道18號歷山大廈22樓）。電話
- (e) 如要瞭解更多信息，請聯繫客戶服務部。電話+852 2760 1766；傳真：+852 2973 0111。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起計7日後，即使買方在此日期前仍未提取**拍賣品**。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在F5段的權利以及法律賦予我們的其它權利或補救辦法）：

- (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的銀行同業拆息7%的利息；
- (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
- (iii) 代不履負責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
- (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；

(vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；

(vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；

(viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和

(ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上F4段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

1. 提取

您在全數付清所有款項後，必須在拍賣日後7天內提取**拍賣品**。

(a) 在未全數付清所有款項之前，您不可以提取**拍賣品**。

(b) 如果您已全數付清**拍賣品**的款項，但並未在拍賣後的35個日曆日之內提取**拍賣品**，除非另有書面約定，我們可以將**拍賣品**出售並在扣除欠我們的倉儲費用及任何欠下我們及**佳士得集團**公司的其它費用後，將**拍賣品**銷售所得支付給您。

2. 倉儲

(a) 如果您在拍賣後的7日之內仍未提取**拍賣品**，我們或我們委任的代理人可以：

- (i) 若**拍賣品**仍在我們的拍賣室，我們將收取倉儲費用。
- (ii) 選擇將**拍賣品**移送到倉庫並向您收取所有有關運輸和倉儲費用，包括並不限於以下第(iii)段的倉儲費。
- (iii) 買方若於拍賣後35天內仍未提取**拍賣品**，佳士得將向買方收取倉儲費，每月之倉儲費將按每件**拍賣品**收取，並須提前支付。儲存期不足一個月者，亦需繳付整月倉儲費。
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

* 有關洋酒之倉儲費及提取事宜，詳情請參閱洋酒圖錄目錄冊。

倉儲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。

對於買方於拍賣品移送倉庫後，欲安排於本公司辦事處提取其拍賣品之要求，本公司享有酌情權，允許在有限情況下在本公司辦事處提取拍賣品，但需收取每件拍賣品港幣 850 元行政費（最低收費）。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得藝術品運輸部，電話：+852 2978 9914；請見 www.christies.com/shipping 網站或發郵件至 arttrransporthongkong@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。

許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得藝術品運輸部，電話：+852 2978 9914。請見 www.christies.com/shipping 網站或發郵件到：arttrransporthongkong@christies.com。


(b) 含有受保護動物物料的拍賣品

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及巴西玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(c) 美國關於非洲象牙的進口禁令

美國禁止非洲象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) 含有緬甸寶石的拍賣品

含有源於緬甸的紅寶石或翡翠的**拍賣品**，可能被禁止進口美國；為方便美國準買方，該類**拍賣品**註有  標記以供識別。若物件含有源於緬甸的其他類型寶石（例如藍寶石等），如是在緬甸以外地區鑲嵌或組裝成的珠寶，並能證實乃非暫時性的（暫時性指例如是僅以繩子束縛等），則有可能獲准進口美國。


(e) 源自伊朗的拍賣品

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(f) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(g) 鐘錶

(i) 本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以  符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我

們對這些**保證**不負有任何責任。

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；或 (ii) 賣方、本公司、本公司之僱員或代理人均無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。

(c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

(d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

(e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在 Christie's Live™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使

用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它佳士得集團公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及**價款**都可在 www.christies.com 上查閱。銷售總額為**成交價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

真品：以下所述的真實作品，而不是複製品或贗品：

- 拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- 拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- 拍賣品**在**標題**被描述為某**來源**，則為該**來源**的作品；
- 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc 及其子公司及集團的其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估值**為兩者的中間點。

成交價：拍賣官接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“有保留標題”的意思。

底價：**拍賣品**不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale • Buying at Christie's.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定•買方須知”一章的最後一頁。

◦ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定•買方須知第 H2(b) 段。

Ψ **拍賣品**含有來自緬甸或者不確定地區的翡翠和紅寶石。請參閱業務規定•買方須知第 H2(d) 段。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◊ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊.

The third party will be remunerated in exchange for accepting this risk based on a fee on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid and where it does so, and is the successful bidder, it will not receive a fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see [http://www.christies.com/ financial-interest/](http://www.christies.com/financial-interest/) for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, CALLIGRAPHY, PAINTED CERAMIC AND WORKS OF ART

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Sealed ..."

In Christie's qualified opinion the work has a signature/seal which in our opinion is that of the artist.

"With signature ..."/"With seal ..."

In Christie's qualified opinion the work has a signature/seal which is not that of the artist.

"Dated..."

In Christie's qualified opinion, the work is so dated and in our opinion was executed at about that date.

"With date..."/

In Christie's qualified opinion, the work is so dated but was not in our opinion executed at that date.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

FOR CHINESE PORCELAIN AND WORKS OF ART

1. A piece catalogued with the name of a period, reign or dynasty without further qualification was, in Christie's 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 Christie's 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 Christie's 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 Christie's qualified opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").

5. Where no date, period, reign or mark is mentioned, the lot is, in Christie's qualified opinion, of uncertain date or 19th or 20th century manufacture.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

△: 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 △ 符號以資識別。

◦ 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ◦ 號以資識別。

◦◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投。第三方因此承諾競投該拍賣品，如果沒有其它競投，等三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中注以符號 ◦◆ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，會收取基於成交價計算的的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，則不會收取任何酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就拍賣品銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

利益方的競投

如果競投人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委託拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和 / 或通知我們其競投該拍賣品的意願。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、書法、手繪瓷器及中國工藝

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

* 「認為是…之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

* 「…之創作室」及「…之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

* 「…時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

* 「跟隨…風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

* 「具有…創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

* 「…複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

* 「簽名…」及「款識…」

指以佳士得有保留之意見認為，某作品由有藝術家的簽名 / 款識。

* 「附有…簽名」、「附有…款識」

指以佳士得有保留之意見認為，某作品有某藝術家的簽名 / 款識應不是某藝術家所為。

* 「日期…」

指以佳士得有保留之意見認為，某作品的日期是如此註明及約於該日期完成。

* 「附有…之日期」

指以佳士得有保留之意見認為，某作品的日期是如此註明，但並非於該日期完成。

* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述之拍賣品。

有關陶瓷及中國工藝拍賣品之規定

1. 編入目錄之作品註明某時期、統治時期或朝代之名稱而沒有其他保留意見，即是以佳士得有保留之意見認為，該作品於所註明之時期、統治時期或朝代或其後之短時間內創作（例如：「明朝花瓶」）。

2. 作品註明屬某時期、統治時期或朝代「之風格」，以佳士得有保留之意見認為，該作品大概乃在所述時期、統治時期或朝代內製成之複製品或仿製品（例如：「明朝風格花瓶」）。

3. 作品註有「款識及該時期」，以佳士得有保留之意見認為，該作品乃款識所示之時期之作品（例如：「康熙六字款及該時期作品」）。

4. 只有款識而沒有註明「該時期」之作品，以佳士得有保留之意見認為，雖然該作品附有款識，但可能非該款識時期之作品，（例如「康熙六字款」）。

5. 沒有註明日期、時期、統治時期或款識之作品，以佳士得有保留之意見認為，該作品之創作日期不詳，或屬於十九或二十世紀之作品。

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古今 | 佳士得

二〇一六年 四月五日
星期二 下午二時正

香港中環遮打道 18 號歷山大廈 22 樓
佳士得藝廊

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拍賣品編號: **1-187**

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| 2,000-3,000 港元 | 200 港元 |
| 3,000-5,000 港元 | 200, 500, 800 港元 (例 4,200, 4,500, 4,800 港元) |
| 5,000-10,000 港元 | 500 港元 |
| 10,000-20,000 港元 | 1,000 港元 |
| 20,000-30,000 港元 | 2,000 港元 |
| 30,000-50,000 港元 | 2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元) |
| 50,000-100,000 港元 | 5,000 港元 |
| 100,000-200,000 港元 | 10,000 港元 |
| 200,000-300,000 港元 | 20,000 港元 |
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| 500,000-1,000,000 港元 | 50,000 港元 |
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- The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. I understand that if I have not completed the high value lot pre-registration before the auction I will not be permitted to bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

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

Invoice will be sent by email. Please tick if you do NOT wish to receive your invoice by email.

Name Signature Date

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投標者登記表格

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

個人名義競投: 本人 代理人 (姓名)

授權書及身份證明文件 (如適用): 現附上 在佳士得記錄上 / 已提供

公司名義競投: 本人是 (姓名和職位)

授權書及身份證明文件 (如適用): 現附上 在佳士得記錄上 / 已提供

客戶編號

客戶名稱

商業登記編號

客戶地址 室 樓層 座

大廈 / 屋苑

街道

城市 / 區 郵區編號

縣 / 省 / 州 國家

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上; 付款資料於拍賣會完結後將不能更改, 請確定以上資料確實無誤

國家及地區代碼 電話號碼 電郵地址

B 身份證明文件及財務證明

如閣下未曾於佳士得競投或託售拍賣品, 請提供以下文件之副本。個人: 政府發出附有相片之身份證明文件 (如國民身份證或護照), 及 (如身份證明文件未有顯示現時住址) 現時住址證明, 如公用事業帳單或銀行月結單。公司客戶: 公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件, 由公司董事或法人按公司規定簽署及 (若有) 蓋有公司章的競投授權書, 以及列出所有董事及股東的公司文件。其他業務結構, 如信託機構、離岸公司或合夥公司: 請與信用部聯絡, 以諮詢閣下須提供何種資料, 電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投, 請附上閣下本人的身份證明文件, 以及閣下所代表競投人士的身份證明文件, 連同該人士簽署的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品, 及本次擬出價金額高於過往之客戶, 須提供銀行信用證明及 / 或近期的銀行月結單, 亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金, 閣下需與我們聯繫以安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

高額拍賣品競投牌登記:

閣下是否需要高額拍賣品競投號碼牌? 是 否

如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品; 或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品, 必須預先登記領取高額拍賣品競投號碼牌。對於高額拍賣品拍賣官只會接受持有高額拍賣品競投號碼牌的競投者出價。閣下需繳付保證金以領取高額拍賣品競投號碼牌。保證金一般為 (i) 港幣 1,000,000 元; 或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%; 或 (iii) 其他我們不時設定的金額 (以較高者為準)。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。即使閣下已於佳士得其他拍賣登記, 閣下仍需為高額拍賣品按高額拍賣品登記程序進行登記。請於拍賣舉行前至少 48 小時辦理登記, 以確保有充足時間處理閣下的高額拍賣品登記手續。佳士得保留不時更改高額拍賣品登記程序及要求的權利而不作另行通知。

請提供閣下之競投總額:

- 港幣 0 - 500,000 港幣 500,001 - 2,000,000 港幣 2,000,001 - 4,000,000
- 港幣 4,000,001 - 8,000,000 港幣 8,000,001 - 20,000,000 港幣 20,000,000 +

C 拍賣項目登記

- 本人有意競投下列拍賣項目:
- 12569 佳士得名釀: 顯赫私人窖藏系列 (第三部分)
- 12513 First Open | Hong Kong
- 12548 古今 | 佳士得
-

D 提貨及運送安排

請選擇下列提貨及運送安排:

- 本人將親自提取已繳付之拍賣品。
- 請按本人之客戶地址 / 以下地址提供貨運報價。
-

E 聲明

- 本人已細閱載於目錄內之末的業務規定、買方須知、重要通告及目錄編列方法之說明及不接受第三方付款通告, 並同意遵守所有規定。
 - 本人已細閱載於目錄內業務規定之資料搜集條款, 並同意遵守該規定。
 - 拍賣官僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。本人知悉若本人未於拍賣前完成高額拍賣預先登記, 本人將不獲准競投高額拍賣品。
 - 若閣下未能成功競投任何拍賣品, 對佳士得或佳士得公司集團亦無任何欠款, 保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
- 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料, 請於方格內劃上 [✓] 號。閣下可隨時選擇拒收此訊息。
- 如閣下選擇不以電郵方式收取發票, 請於方格內劃上 [✓] 號。

姓名 簽署 日期

佳士得香港有限公司

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