

CLASSICAL CHINESE ART FROM  
THE SUI TO THE SONG DYNASTIES

開元大觀

*Hong Kong, 1 June 2016*

香港 2016 年 6 月 1 日



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# CLASSICAL CHINESE ART FROM THE SUI TO THE SONG DYNASTIES 開元大觀

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Wednesday 1 June • 6月1日 (星期三)

10.30am (Lots 3101-3136) • 上午10.30 (拍賣品編號3101-3136)

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Classical Chinese Art from  
The Sui to The Song Dynasties

開元大觀

# 3101

## AN EXTREMELY RARE IRON-SPOT DECORATED CELADON FIGURE OF A SEATED LION

SOUTHERN DYNASTIES-EARLY TANG DYNASTY, 6TH-7TH  
CENTURY

The lion is seated on a rectangular plinth on its haunches, with front legs braced below the strong muscular chest, the powerful head with bulging eyes, fangs exposed and ears pricked. Each side of the plinth is incised with two stylised lotus blooms within rectangular borders and the top of the plinth is further incised with floral scrolls. It is decorated overall with spots of underglaze iron-brown and covered with a crackle-suffused glaze of greyish-olive tone falling irregularly onto the base.

8 ½ in. (21.6 cm.) high, box

HK\$1,500,000-2,600,000 US\$200,000-340,000

### PROVENANCE

The Dexinshuwu Collection, Taiwan, acquired in 1991

The present lion figure with iron-spot decoration appears to be unique with no other examples published. A closely related iron-spot decorated celadon guardian figure, found in Xianjiahu, Changsha, now housed in the Hunan Museum, is illustrated in *Zhongguo dutu ciqu quanji* (Complete Collection of Ceramic Art Unearthed in China), Beijing, 2008, vol. 13, p. 184. The museum attributes their guardian figure to the Yuezhou ware in Hunan province and dates it to the Tang dynasty (618-907). However, the museum also notes that the iron-spot decoration, first appeared in the Southern Dynasties (420-589), was a decorative feature rarely seen in the Sui/Tang period. Compare also a white-glazed Buddhist lion that is related to the present lot in style in a private collection in Taiwan, illustrated in *Ching Wan Society Twentieth Anniversary Exhibition: Works of Art*, Taipei, 2012, p. 8.

The present example and the Ching Wan Society lion share common features such as the long beard and upright tail. The Hunan museum example has a distinctive horn, which indicates it as a tomb guardian beast rather than a Buddhist lion as is the case with the cited Taiwan example and the present lion. In Buddhism the lion is revered as defender of the Law. The introduction of Buddhism into China was the main influence for the lion motif to become a popular image among bronze, stone and ceramic works of art.

The result of Oxford Authentication thermoluminescence test no. PH 004/546 is consistent with the dating of this lot.

南朝/初唐 青釉點褐彩獅子坐像

### 來源

台灣德馨書屋珍藏，購於1991年  
金華堂珍藏

獅蹲坐於方形臺座上，張口露齒，舌向外吐，兩耳後豎，鬃毛捲曲，尾部上翹。臺座線刻蓮紋及簡化的捲草紋。胎質細膩，胎呈灰色，通體施青釉，加飾褐斑點彩。

本件青釉點彩獅子應為孤例。可比者惟長沙咸嘉湖唐墓出土一件青釉點彩獅面鎮墓獸，現藏湖南省博物館，載於北京2008年出版《中國出土瓷器全集》，卷13，184頁。館方定該件鎮墓獸的窯口為湖南岳州窯，並指出「南朝時湘陰窯（岳州窯前身）開始出現釉下點彩，而至隋唐時反而少見。」

同時期的獅子形象可比台灣私人藏家收藏的一件白瓷獅子坐像，載於2012年臺北出版《清翫雅集廿周年慶收藏展：器物》，第8頁。獅子在佛教中代表佛法的威力，常作為護法獸出現在佛教藝術中。本件青釉點彩獅子造型與六朝佛教雕塑中的獅子十分相近，且坐於蓮紋臺座上，當與佛教有關。

此器經牛津熱釋光測年法檢測（測試編號PH 004/546），證實與本圖錄之定年符合。











PROPERTY FROM THE CHINHUATANG COLLECTION

3102

AN IMPORTANT AND VERY RARE WHITE-GLAZED 'ELEPHANT' CANDLE STAND

SUI-EARLY TANG DYNASTY, 6TH-7TH CENTURY

The candle stand is powerfully modelled as a caparisoned elephant standing foursquare on a rectangular lotus plinth, with its trunk touching the ground and its head wearing an elaborate harness with roundels and leaf-shaped pendants. The rounded back is covered with a circular saddle cloth set with a lotus flower, richly decorated with florettes and bells, all secured with studded straps under the chest, torso and tail, supporting on its back a compressed globular jar covered with a lotus leaf. Emerging from inside the jar are six floral stalks, each supporting a tubular receptacle. It is covered overall with a finely crackled clear glaze with a slight lime-green tinge with the exception of the base revealing the fine white body.

12 in. (30.5 cm.) long, stand, box

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

PROVENANCE

The Dexinshuwu Collection, Taiwan, acquired in 1994

隋/初唐 白釉象形燭臺

來源

台灣德馨書屋珍藏，購於1994年  
金華堂珍藏





fig. 1 *Elephant-shaped Candle Stand*, Chinese, Tang Dynasty (618-906 C.E.). Glazed stoneware, 10 ¼ x 11 ⅝ x 6 ⅞ inches (26 x 29.5 x 17.4 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of Mr. and Mrs. Miller Nichols, 76-7.  
(圖一) 坎薩斯市納爾遜阿特金斯博物館藏品

### 3102 CONTINUED

White-glazed candle stands modelled as large elephants are the rarest and most impressive of early white wares. The present example is distinctive among all other known examples for the sophistication in its modelling and its well-preserved lustrous glaze. The naturalistic depiction of protruding humps on the forehead, wrinkled ears, and clearly defined muscle structure on the legs successfully represents an adult Indian elephant. It is interesting to note the indentations above each side of the elephant's tusks, which seem to deviate from a realistic depiction of an elephant. This feature can also be found on an almost identical piece in the Nelson-Atkins Museum, Kansas City, illustrated in 'Art of Asia Acquired by North American Museums 1976-77', *Archives of Asian Art*, no. 31, 1977-78, p. 122, fig. 22 (fig. 1) and a very similar piece in the collection of Nezu Museum, illustrated in *Tang Pottery and Porcelain*, Tokyo, 1988, no. 22. This unusual depiction can possibly be explained by the iconographic reference to the six-tusk white elephant in Buddhism.

The white elephant is revered in Buddhism as a symbol of strength and high morality. The six-tusk white elephants in particular represent the vehicle of the Bodhisattva Puxian (Samantabhadra) and are associated with the birth of the Buddha Shakyamuni. According to Buddhist tradition, Buddha Shakyamuni's mother Queen Maya, once barren, became pregnant after dreaming of a Bodhisattva riding a six-tusk white elephant entering her womb. The Eastern Wei gazette on Buddhist monasteries, *Luoyang qielan ji*, recorded the Buddhist ritual *xingxiang* (parade of statues) in the Northern Wei capital Luoyang: 'a caparisoned six-tusk white elephant to lift Buddha Sakyamuni into the air. On the 4th day

of the fourth month, the statue is brought out. It is guided by *bixie* and lions and escorted by men swallowing knives and spitting fire. Wherever it stops, the spectators are packed like walls so that people die due to the stampede.' (See Jia E, 'Shuo Han Tang jian baixi zhongde xiangwu', *Wenwu*, Beijing, 1982, vol. 9, p.56) During that period, the *xingxiang* ritual was performed by many monasteries in the fourth month of each year to commemorate the birthday of Buddha Shakyamuni (8th day of the fourth month). (See *ibid*, pp.56-57) The use of caparisoned six-tusk elephants as a mount or a supporting vehicle for a Buddha statue is metaphoric of Shakyamuni's birth story and therefore is central to all the ritual performances in the Buddha's birthday celebration.

The Six Dynasties (220-589 AD) and the Sui Dynasty (581-618 AD) were the pinnacle of Buddhist development in Chinese history. During this period, Buddhism was widely practised from the ruling elite to commoners and as such had a heavy influence on the arts. Lotus, the Buddhist symbol of purity, and of Buddhism in general, was the dominant decorative motif on ceramics of the Northern and Southern dynasties. In fact, the lotus is also the most important motif on the present piece. The elephant is standing on a lotus plinth and six candle holders are set on six lotus blooms growing from the jar. The Bodhisattva Samantabhadra Sutra mentions the six tusks of Samantabhadra's white elephant represent six *pāramitās*, which may explain the number of candle sockets on the elephant's back. The iconography of white elephant and the use of lotus motif on the white-glazed 'elephant' candle stands such as the present example indicate that they were made for actual use in Buddhist rituals, particularly during celebrations of the Buddha's birthday.



fig. 2 White-glazed 'elephant' candle stand, the Meiyintang Collection, image courtesy of the Eskenazi Ltd.  
 (圖二) 唐 白釉象形燭臺 瑞士玫茵堂珍藏

### 3102 CONTINUED

The representation of white elephants in ceramics first appeared possibly in the late 6th century when high-fired white stoneware came to prominence in Northern China. This was an important step forward in Chinese ceramic history. The repertoire of early white wares included both complicated sculptural forms such as the present example and minimalistic forms such as the covered jar found in the tomb of Jiwei in Xian, Shaanxi province (dated to 610 AD), illustrated in Masahiko Sato and Gakuji Hasebe, *Ceramic Art of the World*, vol. 11: Sui and Tang dynasties, pl. 10. The technological advancement and sophistication of early white ceramics indicate a high status of these wares. The most famous of the kilns producing early white wares were those of Xing in Hebei province (modern day Lincheng), Xiangzhou in Henan province (modern day Anyang), and Gongxian also in Henan. The exact kiln for the present elephant candle stand has yet to be identified as none of these cited kiln sites as yet yielded shards that can be related to this group. Nevertheless this magnificent 'elephant' candle stand has all the qualities we would expect of a religious ware intended for important aristocrats or the imperial family.

Except for the Nelson-Atkins Museum and the Nezu examples cited above, there are only three other candle stands of this type,

with the elephant carrying a jar with six lotus flowers. A very similar example was exhibited in *Ceramic Sculpture from Han to Tang China*, Eskenazi Ltd., New York, 1997 and now in the Meiyintang Collection housed in the Rietberg Museum, Zurich, discussed and illustrated by Regina Krahl in *Chinese Ceramics from the Meiyintang Collection*, London, 2006, Catalogue, no. 1184 (fig. 2). The others with foliate-bordered saddle cloths and oval plinth are in the Shanghai Museum, published in *Wenwu* (Cultural Relics), 1957, no. 8, p. 73; and from the Goldschmidt Collection, illustrated in Otto Kümmel, *Jörg Trübner zum Gedächtnis. Ergebnisse seiner letzten chinesischen Reisen*, Berlin, 1930, pl. 74 and was sold at Sotheby's New York, 19 September 2001, lot 96. The Goldschmidt Collection included another closely related white elephant candle stand, but with a figure of foreigner clasping the single lotus-shaped socket, illustrated *ibid.*, pl. 75 and sold at Sotheby's New York, 24 March 1998, lot 571. Other elephant candle stands of similar dating are much smaller and more stylised. Compare two such pieces illustrated in the *Treasures from the Rietberg Museum*, New York, 1980, Catalogue, no. 46 and fig. 46a.

The result of Oxford Authentication thermoluminescence test no. PH 015/234 is consistent with the dating of this lot.





## 3102 CONTINUED

此件象形燭臺塑造生動，裝飾華美，釉色盈潤，是早期白瓷中極其珍罕的煌煌巨製。其以寫實的手法再現了亞洲象隆起的額頭，褶皺的耳朵，以及腿部肌肉結構等特徵，刻畫細緻入微。更為特殊的是，這件象形燭臺的象牙上方各加刻有兩道凸線。此一特徵亦可見於坎薩斯市納爾遜阿特金斯博物館收藏的一件與本件拍品幾乎一致的象形燭臺（圖一），發表於「Art of Asia Acquired by North American Museums 1976-77」，《Archives of Asian Art》，第31期，1977-78年，122頁，圖22以及東京根津美術館藏一例，載於1988年東京出版《唐磁：白磁、青磁、三彩》，編號22，或與佛教中的六牙白象有關。

白象在佛教中象徵擁有大勢卻性善柔和的高貴品格。六牙白象是普賢菩薩之座騎，更與佛祖釋迦牟尼「乘象入胎」的故事相關。法苑珠林十四千佛篇引因果經云：「爾時菩薩欲降母胎，即乘六牙白象發兜率宮，無量諸天作諸妓樂，燒眾名香，散天妙華，隨菩薩滿虛空中，放大光明，普照十方，以四月八日明星出時，降神母胎」。東魏楊銜之在其《洛陽伽藍記》一書中追述北魏洛陽的「行象」活動時說：「作六牙白象負釋迦在虛空中。莊嚴佛事，悉用金玉。工作之異，難可具陳。四月四日，此像常出，辟邪師子導引其前。吞刀吐火，騰驤一面；綵幢上索，詭譎不常。奇伎異服，冠於都市。像停之處，觀者如堵，迭相踐躐，常有死人。」所謂「行象」就是佛教信徒於每年四月舉行的盛會，慶祝釋迦牟尼佛誕辰日（四月八日）。以六牙白象負釋迦在虛空中象徵著菩薩乘六牙白象騰空而來，正念入胎的故事，因此是整個佛誕日慶典中最核心的一種儀式。

六朝至隋代佛教昌盛，伽藍遍立。上至王公貴胄，下至平民百姓，無不信佛。而佛教信仰也在當時的藝術中打下了深刻的印記。南北朝時期瓷器上最重要的裝飾母題蓮紋即為佛教中象徵聖潔的標誌。蓮紋在本件象形燭上亦占有顯著地位，本件六牙白象立於蓮花座上，背馱一扁圓罐置於一小蓮花上，罐上有一片荷葉，內生出六枝蓮花承托燭座。《普賢觀經》說六牙白象之六牙表六度，即布施、持戒、忍辱、精進、禪定、般若這六種通向彼岸的方法，象背上蓮

花和燭臺之數似也有契合六度之寓意。北齊《玉燭寶典》有載：「四月七日，京師諸像皆來此寺，尚書祠曹錄像凡有一千余軀。」說明佛誕日慶典除行象外還有將城中諸像集中供奉的傳統。本品很有可能就是當時在佛誕日慶典中於佛前燃燭供奉所用的。

儘管象早在商周時期的藝術中就有所表現，然而以陶瓷製作白象在隋朝以前是可望而不可及的。蓋因早期瓷器的胎釉中皆有不同程度的鐵含量，導致無法燒造純淨的白瓷。至公元六世紀，高溫燒造的白胎透明釉瓷器在北方首次出現，其中製作精良者已與後世科學定義的瓷器（porcelain）無異，為陶瓷史上里程碑式的重大突破。值得一提的是，高溫白瓷在創燒之初就已經具備了高度發達的器形和紋飾。隋白瓷的器形兼備諸如本件象形燭臺這樣的複雜雕塑和諸如西安隋大業六年姬威墓出土蓋罐那樣以線條取勝，不假藻飾的極簡器形。技術的先進性和藝術語言的豐富性顯示了隋代白瓷的崇高等級。

除上述納爾遜阿特金斯博物館以及根津美術館藏兩例外，同類背馱六朵蓮花承燭座的象形燭台在全世界公私收藏中僅見其它三例：倫敦埃斯肯納齊行曾展出一例，現藏瑞士玫瑰堂，著錄於Regina Krahl著，2006年倫敦出版，《玫瑰堂藏中國陶瓷》，圖錄編號1184（圖二）；其餘二件相似的象形燭臺的蓮花座為橢圓形，鞍鞞飾有花邊，包括上海博物館藏一例，載於《文物》，1957年，第8期，73頁；以及Goldschmidt舊藏一例，出版於Otto Kummel著，1930年柏林出版，《Jörg Trübner zum Gedächtnis. Ergebnisse seiner letzten chinesischen Reisen》，圖74，是例後於紐約蘇富比拍賣，2001年9月19日，拍品編號96。Goldschmidt舊藏有另一件象形燭台，背負一胡人抱柱，上承蓮花形燭座，見前揭書，圖75，該例後於紐約蘇富比，1998年3月24日拍賣，拍品編號571。另有一類尺寸較小、細節較少的白釉象形燭臺，可參照1980年紐約出版《Treasures from the Rietberg Museum》，圖錄編號46及46a，前者藏於蘇黎世Rietberg博物館，後者為大英博物館收藏。

此器經牛津熱釋光測年法檢測（測試編號PH 015/234），證實與本圖錄之定年符合。





3103

**A WHITE-GLAZED HUMAN-FORM VESSEL, ZUN**

SUI-EARLY TANG DYNASTY, 6TH-7TH CENTURY

The vessel is modelled in the form of a kneeling foreigner, with characteristic almond-shaped eyes, prominent nose, and high cheek bones. He is dressed in a long coat and a helmet-like hat, holding in his arms a leather sack with a flower-shaped mouth. It is covered overall with a finely crackled clear glaze with a pale greenish tinge.

13 <sup>5</sup>/<sub>8</sub> in. (34.5 cm.) high, box

**HK\$400,000-600,000**

**US\$5,000-78,000**

PROVENANCE

A Hong Kong private collection, acquired in 1986

Vessels of this type represent foreigners of various ethnic types, demonstrating the diversity and cosmopolitan nature of the population of Tang dynasty China. A closely related vessel in the shape of a foreigner with mustache and combed hair was found in the tomb of Duan Boyang, dated to the second year of Qianfeng (667), illustrated in the *Zhongguo chutu ciqi quanji* (Complete Collection of Ceramic Art Unearthed in China), Beijing, 2008, vol. 15: Shaanxi, p. 22.

隋/初唐 白釉胡人形尊

來源

香港私人收藏，入藏於1986年

隋唐帝國海納百川式的包容與大度可見於當日來到中國經商、定居、學習的不同種族不同信仰的外國人士。如本件白釉胡人形尊的一類胡人形陶瓷器就體現了這種高度國際化的社會狀態。陝西省西安市唐乾封二年(667年)段伯陽墓出土有一件類似的白釉人形壺，載於北京2008年出版《中國出土瓷器全集》，卷15，22頁。









VARIOUS PROPERTIES

# 3104

## A RARE *SANCAI*-GLAZED 'FLORAL MEDALLION' JAR

TANG DYNASTY (618-907)

The ovoid jar is applied to the sides with three large, crisply moulded flowerhead medallions overlapping a double grooved band on the high shoulder. It is covered with a green, amber and cream-splashed glaze beginning below the amber-glazed neck and everted rim and falling irregularly on the lower body to expose the pale buff body.

11  $\frac{3}{4}$  in. (30 cm.) high

HK\$1,800,000-2,600,000 US\$240,000-340,000

### PROVENANCE

A Japanese private collector, acquired in Hong Kong in 1998  
Sold at Christie's New York, 26 March 2003, lot 197

A number of *sancai*-glazed ovoid jars with similarly moulded flowerhead medallions are found in a number of important collections. Compare the jar in the Museum of Oriental Ceramics, Osaka, which is registered as an Important Art Object, illustrated in *Mayuyama, Seventy Years*, Vol. 1, Tokyo, 1976, no. 226 (fig. 1); and another jar in the collection of the Art Institute of Chicago, illustrated by J. Mayuyama (ed.), *Chinese Ceramics in the West*, Tokyo, 1960, p. 5, no. 5. Another comparable jar of similar size but with the moulded medallions reserved on a green-glazed background, is illustrated by Masahiko Sato and Gakuji Hasebe, *Sekai toji zenshu*, Vol. 11, Tokyo, 1976, p. 48, no. 33.

The result of Oxford thermoluminescence test no. 666x55 (April 1994), is consistent with the dating of this lot.

## 唐 三彩貼花寶相花紋罐

### 來源

日本私人藏家，於1998年購自香港  
紐約佳士得，2003年3月26日，拍品197號

同類三彩寶相花紋罐可比安宅英一舊藏一件，現藏大阪市立東洋陶瓷美術館，被列為日本重要美術品，著錄於東京1976年出版《龍泉集芳》，第一集，編號226（圖一）；以及芝加哥藝術學院博物館藏一件，載於繭山順吉編，1960年東京出版，《歐米蒐藏中國陶瓷圖錄》，第5頁，編號5。另可比一件綠釉寶相花紋罐，載於1976年小學館出版《世界陶瓷全集11：隋唐》，48頁，編號33。

此器經牛津熱釋光測年法測試（測試編號 666x55，1994年4月），證實與本圖錄之定年符合。



fig. 1 *Sancai*-glazed ovoid jars, registered as an Important Art Object in Japan, collection of the Museum of Oriental Ceramics, Osaka, illustrated in *Mayuyama Seventy Years*, Tokyo, 1976  
（圖一）唐 三彩貼花寶相花紋罐 日本重要美術品  
大阪市立東洋陶瓷美術館藏





# 3105

## A RARE LARGE SANCAI-GLAZED 'GOOSE' TRIPOD DISH

TANG DYNASTY (618-907)

The shallow, circular dish is finely potted resting on three short, pad feet, crisply incised and decorated on the flat interior with a central roundel of a goose in flight encircled by radiating lotus leaves and foliate tendrils, picked out in blue, amber and green glazes, the *cavetto* is resist-decorated in cream against an amber and green ground which extends to the exterior and feet, stopping irregularly around the base revealing the buff body.

11 ¼ in. (28.6 cm.) diam., box

HK\$1,000,000-2,000,000 US\$130,000-260,000

### PROVENANCE

Acquired from Wui Po Kok Antique Co., Hong Kong, 6 May 1987

A number of *sancai* dishes of the same design, decorated with geese against a resist-decorated ground can be found in major museum collections, including one in the Tokyo National Museum Collection, illustrated in *Illustrated Catalogues of Tokyo National Museum- Chinese Ceramics*, Tokyo, 1965, pl. 100; another in the Idemitsu Collection, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 33; one from the collection of Dr. Gustaf Lindberg, exhibited in Venice in 1954 *Exhibition of Chinese Art*, catalogue no. 326; one from the Royal Ontario Museum (acquisition no. ROM\_2005\_3840\_1); one from the Victoria and Albert Museum, illustrated by Margaret Medley, *T'ang Pottery & Porcelain*, London, 1981, pl. 32. On p. 41 of *T'ang Pottery & Porcelain*, Medley notes that 'It is almost certainly silver with traced decoration that is the source for the impressed designs on the offering-trays, dishes and wrist rests'.

Compare also to a dish of the same type, exhibited in *The Silk Road, Treasures of Tang China*, The Empress Place Museum, Singapore, 1991, catalogue p. 97.

A variation of this dish includes those decorated with the same *sancai* goose motif but against a plain cream ground with a rounded rim, such as a dish in the Metropolitan Museum of Art, New York included by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989 (2nd ed.), p. 65, pl. 57; and one in the Freer Gallery of Art, illustrated by Medley, *op. cit.*, pl. 31.

## 唐 三彩鴻雁荷葉紋三足盤

### 來源

匯寶閣古美術，香港，1987年5月6日

此盤中心刻劃鴻雁展翅飛翔於三朵白雲間，旁飾荷葉及浪花，生動活潑，釉色流淌自然，明艷多彩，應是仿照金銀器形制而造。同類例子分佈於各大重要博物館，包括一件藏東京國立博物館，著錄於1965年東京出版《東京國立博物館圖版目錄- 中国古陶磁篇》，圖版100號；一件藏日本出光美術館，著錄於1987年東京出版《出光美術館藏品圖錄- 中国陶磁》，圖版33號；一件為Dr. Gustaf Lindberg珍藏，1954年展出於威尼斯中國藝術品展覽，圖錄圖版326號；一件藏加拿大皇家安大略博物館(館藏編號ROM\_2005\_3840\_1)；一件藏英國維多利亞阿伯特博物館，載於Margaret Medley著1981年倫敦出版《T'ang Pottery & Porcelain》，圖版32號。

有一件用色、紋飾及大小均與本器一樣的例子，另1991年於新加坡The Empress Place Museum（亞洲文明博物館前身）展覽，見展覽圖錄《The Silk Road, Treasures of Tang China》，97頁。

亦見其他飾飛雁紋的三彩盤類型，顏色配搭略有不同，有的折沿，有的圓口，如紐約大都會博物館藏一件白地三彩鴻雁蓮葉紋盤，著錄於S. Valenstein著1982年紐約出版《A Handbook of Chinese Ceramics》，圖版57號。



# 3106

## A LARGE SANCAI-GLAZED FIGURE OF A CAPARISONED HORSE

TANG DYNASTY (618-907)

The cream-glazed horse is naturalistically modelled standing on a rectangular base, with the mane, tail and hooves highlighted in amber glaze. The head is gracefully curved to the left, with a green textured saddle blanket and foliate-shaped plaques detailed with moulded toads suspending from the trappings.

27 in. (68.5 cm.) high

HK\$6,000,000-8,000,000 US\$780,000-1,000,000

### PROVENANCE

An English private collection, acquired in Hong Kong in the 1980s

唐 三彩馬

來源

英國私人收藏，於1980年代購自香港





## 3106 CONTINUED

The present *sancai* horse is exceptionally well-modelled, revealing the technical accomplishment and stylistic maturity of Chinese ceramic sculpture at the peak of the Tang dynasty. This breed of magnificent horses was imported from Ferghana, Central Asia and was immortalised in Chinese literature and the visual arts. The horse itself was a potent image during the vigorous expansion of the Tang 'golden age'. In style and subject matter, the present horse with *sancai* or 'three-colour' glaze was developed during the sixth century when Tang artisans experimented with *sancai* glazes, creating a lively spectrum of blue, green, amber, and yellow over a creamy-white ground. The distribution of glaze on this current horse displays an unusually high degree of control.

*Sancai* horses of such imposing size are extremely rare and the most prized among collectors. Elaborately caparisoned and standing foursquare with its head gracefully turned to the left, bulging eyes, mouth agape and ears alert, the sculpture successfully imparts a sense of realism and subtle movement. A comparable horse also naturalistically modelled with its head elegantly turned and mouth agape was sold at Christie's New York, 21 March 2002, lot 103. Another example of similar size is in the Tokyo National Museum, illustrated in *Mayuyama, Seventy Years*, vol. 1, Tokyo, 1976, no. 198.

The present horse is further distinguished by its detailed animal-form trappings and simulated fur blanket, which adds a refined finish to the beautiful, cream-glazed body. The moulded trappings hang pendent leaf-form plaques enclosing a recumbent toad. Whilst the motif of the toad is rarely seen on appliqué, the importance of the toad can be found in Daoist philosophies dating to the Western Jin dynasty (265-317). It is recorded in the *Tong Xuan Jing* written by the Daoist philosopher Wang Cheng Wen (230-302), that a toad-like talisman offers protection from evil and harm during battle. The depiction of the toad on trappings appears on several examples of important *sancai* horses, such as one found in the Idemitsu Museum of Art, Tokyo, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 50. Another comparable example with similar trappings can be found on a *sancai* horse sold at Christie's New York, 24 March 2004, lot 139.

The simulated fur blanket on the present horse is also a very unusual feature. Similarly rendered saddle blankets with moulded florettes studs also appear on a horse of almost identical size in the Royal Ontario Museum, Toronto, Canada (fig. 1). This horse and the present lot were possibly made from the same group, both similarly sculpted in a splendid style capturing the animal's spirited movement, and distinguished only by the colour of the manes, tail, body, and the form of their trappings.

本件三彩馬造型生動、釉彩華美，其引項顧首之瞬間動態充分彰顯了盛唐雕塑的高超技藝。此件三彩馬的造型源於中亞的Ferghana馬，即廣為人知的「汗血寶馬」。有唐一代武功昭隆、四夷賓服，疆域曾一度西至蔥嶺，西北達巴爾喀什湖，西域的良駒寶馬做為戰利品或貢品來到中原，成為了帝唐國強大軍事力量的基石以及貴族彰顯地位的象徵。

三彩馬如本品之體量、氣度者頗為罕見。其優雅的動態，張嘴嘶鳴的細節，以及華美的鞍具更顯珍罕。可比一匹近似的顧首張嘴馬，售於紐約佳士得，2002年3月21日，拍品103號。東京國立博物館藏有另一件近似例，載於《龍泉集芳》，東京，1976年，第一集，編號198。

本品鞍具上的裝飾細節亦十分精彩。馬鞍上覆蓋的織物刻畫流暢，有迎風飄揚之感，上飾之羽毛裝飾更加增添了富麗之美感。多倫多皇家安大略博物館藏有一件飾相同羽毛織物，型態、尺寸類似之三彩馬，與本品或為一對，僅鬃毛色彩有別。（圖一）而馬絡帶下垂的每個葉形裝飾中都有一隻匍匐的蟾蜍。《太平御覽》卷九百二十九引西晉道家王長文（230-302年）《通玄經》曰：“蟾蜍辟兵”。馬具上飾蟾蜍紋蓋取其避兵之意也。此類蟾蜍紋馬具可見於幾件館藏的重要例子，如東京出光美術館藏的一件三彩馬，載於《出光美術館藏品圖錄：中國陶磁》，東京，1987年，圖錄編號50；以及紐約佳士得2004年3月24日拍賣的一例，拍品139號。



fig. 1 A *sancai*-glazed horse.  
With permission of the Royal Ontario Museum ©ROM  
(圖一) 三彩馬 多倫多皇家安大略博物館藏品







# 3107

## A RARE YUE CELADON EWER

LATE TANG DYNASTY, 9TH-10TH CENTURY

The ewer is finely potted with an ovoid body rising from a short foot rising to a trumpet mouth, applied to one side with an octagonal tubular spout, the other side with a conjoined strap handle connecting the neck and body, covered overall with a satin-silk glaze of yellowish-olive tone.

7  $\frac{7}{8}$  in. (20 cm.) high, box

HK\$800,000-1,200,000      US\$110,000-160,000

### PROVENANCE

Acquired in Japan in 1993

Ewers of this type were first made in the Yue kilns during the mid-Tang period, and functioned as wine vessels. An almost identical example is in the collection of Shanghai Museum, currently on display at the museum. Another similar Yue ewer but of smaller size (14.3 cm. high) and of slightly stouter form, is in the collection of the Palace Museum, illustrated in *Zhongguo meishu quanji - taoci (zhong)*, Shanghai, 1988, pl. 63 (fig. 1).

晚唐 越窯青瓷執壺

來源

1993年購於日本

此類越窯執壺始見於唐中期，為酒器用品。上海博物館藏一件尺寸及器形與本器非常相似的例子，現展覽於館內展示廳。另可參考一件尺寸較小的相似例，器身較寬，現藏於故宮博物院，著錄於1988年上海出版《中國美術全集 - 陶瓷(中)》，圖版63號(圖一)。

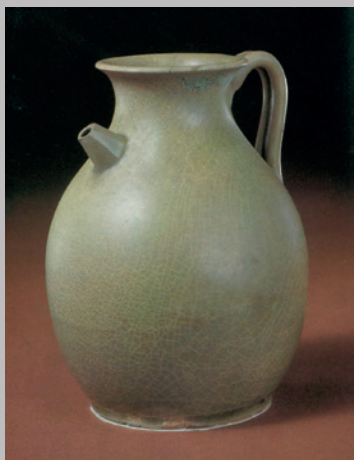


fig. 1 Collection of Palace Museum, Beijing  
(圖一) 故宮博物院藏品



base  
底部





3108

**A VERY RARE INSCRIBED XING WHITE-  
GLAZED 'DAYING' BOWL**

TANG-FIVE DYNASTIES (618-960)

The bowl is well potted with slightly rounded sides rising from a flat base. It is covered overall with an opaque white glaze with a faint bluish tinge, the base incised with two characters, *da ying*.

6 ½ in. (16.6 cm.) diam., box

HK\$400,000-600,000

US\$52,000-78,000

**PROVENANCE**

An Asian Private Collection, acquired in Hong Kong in 1996

唐/五代 邢窯「大盈」款茶甌

來源

亞洲私人藏家，於1996年購自香港



Xing ware was the best quality white-glazed ceramic of the Tang dynasty (618–907 AD), particularly those inscribed with *ying*, *da ying*, and *han lin* marks as these were tribute wares to the court. Lu Minghua in his article ‘Xingyao ying zi ji dingyao yang ding kao’, *The Shanghai Museum Journal* No. 4, 1987, p. 259, suggests that the character *ying* refers to the *Bai bao da ying ku* (the Imperial Repository of a Hundred Treasures). This repository is believed to have been established in the Kaiyuan period (713–741 AD) 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). It is therefore reasonable to surmise that Xing wares were designated for the *Bai bao da ying ku*, were inscribed with *ying* and *da ying* marks.

A few *ying*-marked Xing wares were found in archaeological excavations in Xi’an, including a ewer with a 13th year of Dazhong (859 AD) date inscribed in ink found in the Qinglong Temple, illustrated in *Zhongguo chutu ciqi quanji* (Complete Collection of Ceramic Art Unearthed in China), Beijing, 2008, vol. 15, p. 26, and five covered ewers with five accompanied dishes found in the site of Xingchangfang of Tang Chang’an (Xi’an), published in *Wenwu* (Cultural Relics), 2003, no. 12, pp. 81–88.

Xing wares with *da ying* marks are extremely rare. Only some shards inscribed with this mark have been published, including one found in the construction site of the Fenghao Road in Xi’an and further ten were found in the old city of Xingtai, Hebei province, illustrated in Quan Kuishan, ‘Tang wudai shiqi dingyao chutan’, *Palace Museum Journal*, 2008, no. 4, p. 52, fig. 14. From the base and remnant piece it appears that they are of the same shape as the present bowl. It has been mentioned that this form with a flat base predates pieces with *ying* mark which is abbreviated from the characters, *da ying* (see *ibid.* p. 52).

邢窯是唐代盛極一時的白瓷名窯，而邢窯中帶有「大盈」、「盈」以及「翰林」字款的製品更是進貢朝廷的宮廷內用瓷器。成書於約開元二十六年的《大唐六典》卷三記載：「河北道貢……恆州春羅孔雀等羅、定州兩窠絲綾、懷州牛膝、洺博魏等州平紬、邢州瓷器」。由此可知，早在開元、天寶年間，邢州就曾向朝廷進貢瓷器。據上海博物館陸明華考證，邢窯「盈」字款瓷器與百寶大盈庫有關。（見陸明華，「邢窯“盈”字及定窯“易定”考」，《上海博物館集刊第四期》，1987年，259頁）《舊唐書·食貨志》有載：「開元中……楊崇禮為太府卿，清嚴善勾剝，分寸錙銖，躬親不厭……，又于鉆進計，奮身自為戶口邑役使，徵剝財富，每歲進錢百億，實貨稱是，云非正額租傭，使入百寶大盈庫，以供人主宴私賞賜之用」。可見百寶大盈庫於開元年間設立，是用於儲藏皇帝個人財貨的內庫。而在素胎上刻有「大盈」、「盈」字款的瓷器就是為百寶大盈庫定燒，供天子宴饗、賞賜之用的內用瓷器。

近年來，在西安市的考古工作中曾發現刻少量「盈」字款的瓷器，例如1992年在青龍寺遺址發現的一件帶大中十三年（859年）墨書紀年的「盈」字款執壺殘件，見北京2008年出版《中國出土瓷器全集》，卷15，26頁出土；以及2002年在唐長安城新昌坊發現的五件「盈」字款執壺以及五件「盈」字款花口盤，發表於文物2003年第12期，81–88頁。

相較之下，刻寫「大盈」字款的邢窯瓷器更為珍罕。目前發表的例子僅見殘片，例如西安市灃鎬路工地採集的一片盃底以及河北省邢台市舊城區發現的十餘片，見權奎山，「唐五代時期定窯初探」，《故宮博物院院刊》，2008年第四期，52頁，圖十四。根據底足和殘餘部份分析，上述十幾件「大盈」字款殘片的器形都是和本件拍品類似的餅足盃。有學者指出，這些器物的時代應早於「盈」字款器物，「盈」字款是由「大盈」字款簡化而來的，見前揭書，52頁。



(two views 兩面)

# 3109

## A SUPERB AND RARE INSCRIBED DING PENTAFOIL DISH

FIVE DYNASTIES (907-960)

The dish is delicately potted with rounded sides flaring from the short foot ring to a rim neatly pared into five pointed petals. It is covered overall with a lustrous clear glaze inside and out with the exception of the foot revealing the fine white porcelain body. The centre of the base is inscribed with the character *guan*.

5  $\frac{3}{8}$  in. (13.6 cm.) diam., box

HK\$2,800,000-3,500,000    US\$370,000-450,000

五代 定窯「官」字款五瓣花式盤





Five Dynasties (907-960) is considered as one of the most important transitional periods in Chinese art history. In order to avoid political chaos, many literati artists became hermits and lived their reclusive lives in the mountains where they sought inspiration from nature. The genre of landscape painting, which was so esteemed in later periods was perfected during that period. The quest for nature also affected ceramic art in the Five Dynasties. Various flower-shaped forms were created by both Northern and Southern kilns. In the Ding kilns, quatrefoil dishes and mallow-shaped dishes were widely produced, and yet the pentafoil dish with its sides modelled as naturalistic flower petals such as the present lot is extremely rare. Two very similar *guan*-marked pentafoil dishes found in the hoard attributed to the late Tang Dynasty at Huoshaobi village, Xi'an city are illustrated in *Zhongguo chutu ciqu quanji* (Complete Collection of Ceramic Art Unearthed in China), Beijing, 2008, vol. 15, pp. 94 and 97. Also compare two *guan*-marked trefafoil dishes found in the same hoard, illustrated in *ibid*, pp. 95 and 96.

During the late Tang to Five Dynasties period, Ding replaced Xing wares to become the best quality white-glazed ceramics. It was during this period that, Ding wares started to receive patronage from the court. According to the ceramic scholar Quan Kuishan, the character *guan* refers to the Taiguanshu under the Guanglusi, which was the Imperial Household responsible for dietary and beverage supply at court, see Quan Kuishan, 'Tang wudai shiqi dingyao chutan', *Palace Museum Journal*, 2008, no. 4, p. 50. As such it is possible that the *guan*-marked Ding wares were commissioned by the Taiguanshu and used by the ruling household.

五代 (907-960) 是中國藝術史上最重要的轉型期，就繪畫而論，其主題從晉唐注重歷史故事、帝王、畜獸的傳統轉入了山水和花鳥的新境界。這一追尋自然主義的時代風尚也在很大程度上改變了瓷器的面貌。以本件「官」字款五尖瓣口盤為代表的一批花口器在南北方主要窯口中流行，成為了最具時代特徵的器形。定窯中的花口器形以四瓣花口盤、五瓣葵口盤等淺刻花口的產品為大宗。如本件拍品這樣忠實表現花形的深刻五尖瓣口盤則極為罕見。目前僅在西安市北郊火燒壁村窖藏中出土的一批「官」字款定窯器中發現有近似例，其中兩件與本拍品極其相似的定窯「官」字款五尖瓣口盤發表於北京2008年出版《中國出土瓷器全集》，卷15，94及97頁；另可比同一窖藏中發現的兩件定窯「官」字款三尖瓣口盤，載於前揭書95及96頁。

晚唐五代，定窯取代邢窯成為了首屈一指的白瓷窯口，相應而來的是官方對定窯白瓷的青睞。本件「官」字款五尖瓣口盤製作規範，燒造精良，顯然是一件官瓷。據陶瓷史學者權奎山研究，「官」字為當日官府機構光祿寺下屬的太官署的簡稱，「官」字款瓷器為太官署的定燒瓷，見權奎山「唐五代時期定窯初探」，《故宮博物院院刊》，2008年第四期，50頁。另據上海博物館陸明華介紹，《曲陽縣志》中記載後周顯德四年的一通碑記上有「使押衙銀青光祿大夫檢校太子賓客殿中使御史充龍泉鎮使鈐轄瓷窯商稅務使馮翱」之內容，這位從三品高官充任的瓷窯商稅務使一職當兼有為官方督陶之使命，見陸明華，「邢窯“盈”字及定窯“易定”考」，《上海博物館集刊第四期》，1987年，261頁。在這一背景下定窯生產出像本件五尖瓣口盤這樣的精品就不足為奇了。









(four views 四面)

# 3110

## A VERY RARE LARGE DING DISH-MOUTHED VASE

FIVE DYNASTIES-NORTHERN SONG DYNASTY, 10TH CENTURY

The vase is elegantly potted with an ovoid body tapering to a short splayed foot, surmounted by a bamboo-shaped neck flaring to a dish-shaped mouth. It is covered overall with a clear ivory-white glaze of even tone, with exception of the unglazed foot exposing the white biscuit body.

11  $\frac{3}{8}$  in. (28.8 cm.) high, Japanese wood box

HK\$2,000,000-3,000,000 US\$260,000-390,000

### PROVENANCE

An important Japanese private collection, acquired in the late 1980s

### EXHIBITED

Tokyo National Museum, *Chinese Ceramics Special Exhibition*, 12 October-23 November 1994, Catalogue, no. 140

### LITERATURE

Tokyo National Museum, *Chinese Ceramics Special Exhibition*, Tokyo, 1994, p. 97

五代/北宋 定窯盤口瓶

### 來源

重要日本私人珍藏，入藏於1980年代末

### 展覽

東京國立博物館，《中國的陶磁：特別展》，1994年10月12日至11月23日，圖錄編號140

### 著錄

東京國立博物館，《中國的陶磁：特別展》，東京，1994年，97頁



base  
底部





## 3110 CONTINUED

The present vase is a very rare example of the early Ding wares produced in Quyang county. Compare the present lot to a similar Ding vase, but with a less tapered body, exhibited and illustrated in *Principal Wares of the Song Period from a Private Collection*, Eskenazi Ltd., London, 2015, Catalogue, no. 2. Compare also a white-glazed vase of similar form but with a spout, illustrated in *Zhongguo chutu ciqu quanji* (Complete Collection of Ceramic Art Unearthed in China), Beijing, 2008, vol. 3: Hebei, p. 75.

It is interesting to note that bamboo was a popular decorative element in early Ding wares. A highly important Ding *kundika* vase found in the Jingzhongyuan monastery, Dingzhou city, has a bamboo-shaped neck similar to the neck of the present vase, illustrated *ibid*, p. 110. A circular box and cover carved with grooves to the exterior in imitation of bamboo was also found in the Jingzhongyuan monastery, illustrated *ibid*, p. 108.

瓶盤口，竹節狀頸，溜肩，上腹圓鼓，下腹斜收，圈足外侈。白胎，細膩堅致，通體施牙白色釉。

本盤口瓶為定窯早期製品。同類定窯盤口瓶十分罕見，可參照倫敦埃斯肯納齊，2015年展覽，《Principal Wares of the Song Period from a Private Collection》，圖錄編號2。另可比較一件五代白瓷注壺，器形與本品相近，惟器身一側有流，頸部竹節紋亦不甚清晰，發表於北京2008年出版《中國出土瓷器全集》，卷3，75頁。值得注意的是，竹節紋為定窯早期重要的裝飾母題。1969年河北省定州市北宋至道元年（995年）淨眾院塔基地宮出土的定窯刻花龍首有流淨瓶頸部便飾有與本件盤口瓶相似的竹節紋，見前揭書，110頁。同出於淨眾院塔基地宮的一件筒形盒亦飾有竹節紋，見前揭書108頁。





# 3111

## A RARE DING CHRYSANTHEMUM-SHAPED WASHER

NORTHERN SONG DYNASTY (960-1127)

The washer is elegantly potted with fluted walls rising from the flat base to twelve petal lobes, covered overall with a thin lustrous glaze of pale ivory tone with the exception of the tip of each lobe, thinning slightly around the rim of the base.

6 ¼ in. (15.8 cm.) diam., box

HK\$2,400,000-4,000,000    US\$320,000-520,000

### PROVENANCE

A Japanese private collection, acquired in the 1990s

### LITERATURE

*Kuro to Shiro -Soji-*, Tokyo, 2015, pl. 22

北宋 定窯菊瓣洗

### 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22







### 3111 CONTINUED

During the Song dynasty vessels made in chrysanthemum form became popular in a number of media, including silver, lacquer, and fine ceramics. A small number of Song dynasty chrysanthemum-form dishes are preserved, such as the Southern Song *Guan* dish from the Xiunesi kiln in the collection of National Palace Museum, Taipei. Although this cited example is potted with a short ring foot and fired on spurs, it shares the same number of lobes and is formed in a very similar proportion to the current dish, see *Catalogue of the Special Exhibition of Sun Dynasty Kuan Ware*, Taipei, 1989, no. 93

洗十二瓣花口，淺腹，平底。通體內外施白釉，釉面呈淡牙色，白中微閃青，每瓣頂端無釉，露胎處淨白堅細。

有宋一代，材質各異的菊瓣器皿甚為盛行，從金屬、漆至陶瓷俱可見其蹤影。清宮舊藏中為數不多的宋代菊瓣盤中，有一件南宋修內司官窯盤，其雖俱圈足並以支釘燒成，但在造型及比例上與此例幾乎如出一轍，罕見地同作十二瓣，現藏台北故宮博物院，著錄於《宋官窯特展》圖版93號。



(three views 三面)

THE PROPERTY OF AN IMPORTANT ASIAN COLLECTOR

3112

A FINE CARVED DING 'LOTUS' DISH  
NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The dish is delicately potted with angled flaring sides supported on the short ring foot, freely carved on the interior with lotus blossoms and a serrated lotus leaf. It is covered overall with a glaze of even ivory-white tone, and bound with a thin metal band on the mouth rim.

8 1/8 in. (20.7 cm.) diam., box

HK\$1,500,000-2,000,000 US\$200,000-260,000

PROVENANCE

Sold at Christie's London, 8 December 1986, lot 232  
Sold at Sotheby's New York, 23 March 2011, lot 513

北宋 定窯劃花蓮紋折腰盤

來源

倫敦佳士得，1986年12月8日，拍品232號  
紐約蘇富比，2011年3月23日，拍品513號



base  
底部





## 3112 CONTINUED

The present dish is a classic example of the fine Ding ware of the Song dynasty, ranking among the 'Five Great Wares' and greatly admired by the Imperial court. The form with an angular profile is one that provided a significant test for its potter, particularly when combined with carved decorations. In order to achieve the sharp junction between the base and sides, the thrown dish had to be placed over a wooden form and pressed down to achieve the sharp junction. This process was rendered more difficult because the decoration had already been carved into the interior of the dish and risked being squashed in the forming process. It is a measure of the potter's skill that the decoration remains crisp and distinct, and the current bowl stands as a testimony to such artistry, demonstrating a synergy of elegant form and fluid design.

An almost identical Ding dish from the Palace Museum, Beijing is illustrated in *Selection of Ding Ware: The Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012, pp. 154-155, no. 60. Another Ding dish of very similar form and design is in the National Palace Museum, Taipei, illustrated in Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the collection of the National Palace Museum*, Taipei, 2014, pp. 88-89, no. II-42. Two undecorated Ding dishes of this form were found in the M26 in the Lü family cemetery, illustrated in *Yishi tongdiao: Shanxi Lantian lüshi jiazū mudi chutu wenwu* (Different World Same Tones: Cultural Relics from the Shaanxi Lantian Lü Family Cemetery), Beijing, 2013, pp. 146-149, nos. 50-51. Archeologists surmised that the M26 should have belonged to Lü Yishan, son of Lü Dajun (1030-1082), see *ibid.*, pp. 14-15.

此器造型規整，秀麗典雅，釉色均勻，白中帶牙黃。花卉紋線條簡潔有力，似是任意揮灑的作品，陶匠運刀尤如運筆寫意，加上定窯白釉特有的溫潤晶瑩，使紋飾更顯得典貴優雅。

北京故宮博物院有一件器形及紋飾與本拍品相同的例子，著錄於2012年北京出版《定瓷雅集：故宮博物院珍藏及出土定窑瓷器萃萃》，圖版60號。另一件相同例子藏國立故宮博物院，見2014年台北出版《定州花瓷：院藏定窯系白瓷特展》，圖版II-42號。

另可參考兩件器形與本器一樣但無紋飾的定窯盤，出土於陝西藍田呂氏家族墓地M26，著錄於2013年北京出版《異世同調-陝西省藍田呂氏家族墓地出土文物》，圖50-51號。



(two views 兩面)



VARIOUS PROPERTIES

3113

A DING-TYPE BROWN-GLAZED  
*MEIPING*

SONG-JIN DYNASTY, 12TH-13TH CENTURY

The *meiping* is potted with a slender tapering body, covered overall with a thin brownish-olive glaze which stops below the everted mouth rim and continues down over the projecting foot rim. The mouth and the interior are covered with a clear glaze.

8  $\frac{5}{8}$  in. (21.9cm.) high, box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Offered at Christie's New York, 20 September 2002,  
lot 291

宋/金 定窯系褐釉梅瓶

來源

曾於香港佳士得2002年9月20日拍賣，拍品291號





3115

A RARE DING MOULDED 'CHILONG' DISH  
JIN DYNASTY (1115-1234)

The dish is potted with gently rounded sides rising from a countersunk base, crisply moulded with a coiled *chilong* amidst leafy pomegranate scrolls, the well with a band of cloud scrolls below a keyfret band, covered with a clear ivory-toned glaze. The mouth is mounted with a metal ring.

5 <sup>5</sup>/<sub>8</sub> in. (14.3 cm.) diam., box

HK\$260,000-400,000

US\$34,000-52,000

A Ding dish with identical moulded design is in the National Palace Museum, Taipei, illustrated in *Decorated Porcelains of Dingzhou: White Ding Wares from the collection of the National Palace Museum*, Taipei, 2014, cover and pp. 172-173, no. II-112. The author notes that this design is very similar to a dish mould dated to the 24th year of Dading (1184), found in Beizhen, Quyang city, see *ibid*, p. 173.

金 定窯印花螭舞石榴紋盤

國立故宮博物院藏有一件金代定窯印花螭舞石榴碟，其紋飾與本品如出一轍，見載蔡玫芬，《定州花瓷-院藏定窯系白瓷特展》，台北，2014年，封面及172-173頁，編號II-112。據作者所述，此種紋飾與曲陽北鎮所出大定二十四年（1184）「甲辰」款的印模十分相似，見前揭書，173頁。

# 3116

## A RARE MOULDED DING 'TORTOISE AND CRANE' DISH

JIN DYNASTY (1115-1234)

The centre of the dish is moulded with a crane with its head backward-turned looking at a tortoise in a garden landscape with pierced rock and bamboo. The cavetto is decorated with a band of shaped panels, each enclosing a flowerhead and a butterfly, below a band of keyfret patterns. It is covered inside and out with a pale white glaze continuing over the narrow foot to cover the base.

5 1/8 in. (13.2 cm.), diam., box

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

In Chinese tradition, tortoise and crane are symbols of longevity. The presence of both animals on the present dish could be seen as a wish for longevity and such pieces are very suitable for a birthday celebration. It seems that this rare design only appears on two other Ding dishes, both with moulded chrysanthemum petals in the well and leaf-shaped rim: one in the collection of the Bureau of Cultural Relics of Quyang city, illustrated in *Zhongguo taoci quanji* (Compendium of Chinese Ceramics), Tokyo, 1981, vol. 9, no. 107; and the other was sold at Christie's New York, 24 March 2004, lot 150 (fig. 1).

### 金 定窯印花龜鶴紋盤

龜、鶴同為象徵長壽的動物，本器心所飾龜鶴紋具有龜鶴齊壽之意，當為祝壽所定製的定窯紋飾。龜鶴紋在定窯中極為罕見，見諸出版的例子除本品外僅有兩例，皆出現於花口盤中：一件藏於河北省曲陽縣文物保管所，載於《中國陶瓷全集9：定窯》，東京，1981年，編號107，另一件於紐約佳士得拍賣，2004年3月24日，拍品150號（圖一）。



fig. 1  
(圖一)







3117

A SMALL JUN BLUE-GLAZED BUBBLE BOWL

NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The bowl has rounded sides rising to an incurving rim, supported on a short unglazed foot. It is applied with a thick crackled glaze of sky-blue tone, thinning to mushroom on the rim.

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

HK\$500,000-700,000

US\$65,000-91,000

北宋/金 鈞窯藍釉小盃

THE PROPERTY OF AN ASIAN COLLECTOR

3118

A LARGE JUN SKY-BLUE GLAZED BOWL

NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY

The bowl is well potted with deep rounded sides rising from a ring foot to a slightly inverted rim. It is covered overall with an opaque glaze of milky lavender blue suffused with a pale crackle and thinning to mushroom at the rim.

8  $\frac{3}{8}$  in. (21.2 cm.) diam.

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

US\$110,000-160,000

PROVENANCE

Eskenazi Ltd., London, no. C1306

A European private collection; sold at Christie's Hong Kong, 1 June 2011, lot 3501

北宋/金 鈞窯天青釉大盃

來源

埃斯肯納齊，倫敦，編號C1306

歐洲私人珍藏，於香港佳士得拍賣，2011年6月1日，拍品3501號









# The Zhanggongxiang 'douqing' celadon dish

Lü Chenglong



fig. 1  
(圖一)

Measuring 20.6 cm. long and 14 cm. wide, the dish is moulded with shallow rounded sides rising to an everted rim with canted corners and a beaded edge, covered overall with a *douqing*, 'pea-green' glaze with the exception of the four tiny oval spur marks on the base. The exquisite potting, well-structured form, and the crackle-suffused 'pea-green' glaze all merge to impart a sense of serenity and elegance. Based on the examination of the form, body material, and glaze, the current dish appears to have been made by the Zhanggongxiang kilns in Ruzhou city, Henan province, between the late Northern Song and Jin periods.

In 2000, archaeologists discovered a kiln site at the intersection of Zhongdajie and Zhanggongxiang in the southeastern part of Ruzhou city in Henan province, which was subsequently named the Zhanggongxiang kilns.<sup>1</sup> Preliminary exploration reveals the area of the central kiln site to be approximately 3,600 m<sup>2</sup> in size, buried almost entirely underneath modern residential districts and thoroughfares. Between 2000 and 2004, the Henan Provincial Archaeological Institute conducted surveys and excavations on selected areas of the kiln site totalling 189 m<sup>2</sup> in size, uncovering furnaces, workshops (fig. 1), tools (fig. 2) and close to 10,000 shards. On 20-22 May 2004, the Chinese Ceramics Society and the Henan Provincial Cultural Relics Bureau co-held a symposium titled *New Discoveries from Zhanggongxiang kilns in Ruzhou, and Huangye kilns in Gongyi*, propelling Zhanggongxiang kilns into the limelight which hitherto has garnered ever-increasing attention.

The city of Ruzhou was renowned for celadon production during the Northern Song period. Kiln sites located in Ruzhou that had been scientifically excavated include the Zhanggongxiang kilns, the Donggou kilns, and the Qingliangsi kilns in Baofeng County. The central zone of the Qingliangsi kilns is where the handed-down Ru wares were produced. Most scholars agree that these

# 張公巷窯豆青釉長方 委角折沿盤

呂成龍



fig. 2  
(圖二)

盤呈長方形，長20.6釐米、寬14釐米。敞口，折沿，四角均向裡委，淺弧腹，平底。折沿周邊起整齊窄邊。內、外滿施豆青色釉。外底留有四個略呈橢圓形細小支燒釘痕。作工考究，造型規整，釉面勻淨，釉呈豆青色，釉面開細碎紋片，給人以清新淡雅之美感。從造型和胎、釉特徵看，此長方盤應為北宋末至金代河南省汝州市張公巷窯產品。

2000年，考古工作者在今河南省汝州市區東部偏南的中大街與張公巷交匯處發現一處古瓷窯遺址（被命名為“張公巷窯”）經初步探查，窯址中心區面積約3600平方米，基本都壓在居民區和城區道路下。2000~2004年河南省文物考古研究所對窯址局部進行了勘探和正式考古發掘，發掘面積189平方米，揭露出窯爐、作坊遺址（圖一），獲得窯具（圖二）、瓷片標本等近萬件（片）。2004年5月20日至22日，中國古陶瓷學會和河南省文物管理局聯合在鄭州市主辦了“汝州張公巷窯、鞏義黃冶窯考古新發現專家研討會”，此後，張公巷窯逐漸被人們所認識和重視。

北宋時期的汝州是著名的青瓷產地，目前已發現並經過正式考古發掘的古瓷窯有張公巷窯、東溝窯和位於今寶豐縣清涼寺村的古瓷窯（被命名為“清涼寺窯”）等。清涼寺窯的中心燒造區即傳世汝窯瓷器的產地。對於傳世汝窯瓷器，學者們一致認為燒造於北宋徽宗時期。但對於張公巷窯的燒造年代，目前學術界看法不一。張公巷窯與清涼寺窯地理位置相近，兩窯相距大約20公里。從實物資料看，兩窯產品既有聯繫又有差異。在器物造型方面，有些造型是兩窯所各自特有的，有些造型則是兩窯所共有。在釉色方面，汝窯青瓷以淡天青色釉為主（圖三），而張公巷窯青瓷則以豆青色釉為主

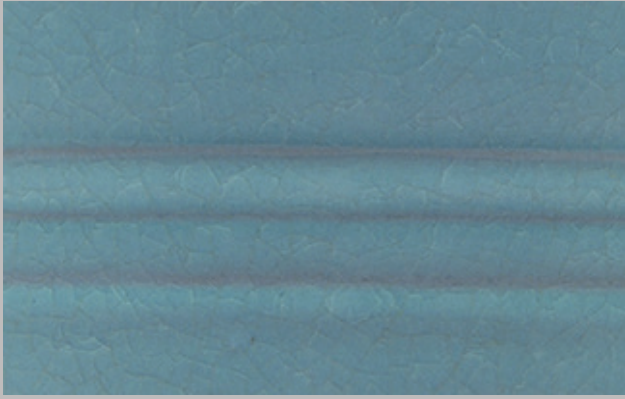


fig. 3  
(圖三)



fig. 4  
(圖四)

were made during the Huizong reign (1100-1125) of Northern Song dynasty, though opinion differs on the time of production of the Zhanggongxiang kilns. The two kiln sites are a mere 20 km apart, and the wares produced are closely related to each other while bearing notable differences. In terms of the forms, some are shared by both kilns while a few are only unique to one. As for the colour of the glaze, Ru wares are dominated by a pale sky-blue glaze (fig. 3), while the Zhanggongxiang celadon are primarily characterised by a pea-green colour (fig. 4).

A group of scholars have observed a strong influence of Ru wares on the Zhanggongxiang vessels, particularly in terms of forms and firing technique. As similar influence of Ru wares is also evident on vessels from the Laohudong kilns, Hangzhou, which have been regarded by some scholars as the Official Xiuneisi Kilns of the Southern Song court, a number of them have thus propounded the possibility of Zhanggongxiang kilns being the Official Kilns of the Northern Song court. Another group of scholars hold a different view, and have suggested the time of production of the Zhanggongxiang kilns to be either between Jin and Yuan, or between the late Northern Song and early Yuan periods, and that the kilns were producing wares for the local government.

The types of vessels uncovered from Zhanggongxiang include bowls, dishes, saucers, basins, washers, ewers, vases, censers, cup stands, stackboxes, pillows and covers. Types that are commonly found amongst Ru wares such as alms bowls, boxes, and tripod censers with moulded bow-string patterns, have not been discovered amongst Zhanggongxiang wares, possibly as a result of the limited size of the excavation.

Scientific analyses have shown a clear difference in the body material and glaze composition between the Zhanggongxiang wares and Qingliangsi Ru wares, most notably being the high concentration of alumina, and the low concentration of iron and titanium in the body of the former, which may have been a contributing factor to its thinner potting and lighter body colour. The concentration of silica in the glaze is higher in Zhanggongxiang wares, while the concentrations of iron, magnesium and calcium are all lower in Zhanggongxiang wares.



fig. 5  
(圖五)

(圖四)。目前一部分學者認為張公巷窯青瓷在造型和燒造工藝上均受到汝窯影響，由於位於今杭州鳳凰山麓的南宋老虎洞窯（有學者認為是文獻記載的“南宋修內司官窯”）也明顯受到汝窯影響，因此有學者認為，從汝窯到張公巷再到老虎洞窯，由三者關係或可推論張公巷窯即北宋官窯。也有一部分學者持不同見解，認為張公巷窯的年代為金、元時期或北宋末至元初，從產品特徵看，該窯帶有一定官方性質，應屬於為一般官府燒造瓷器的窯場。

目前所見張公巷窯青瓷的造型有盃、盤、碟、盆、洗、壺、瓶、熏爐、盞托、壘子、枕、器蓋等。汝窯青瓷中常見的鉢、盒、凸弦紋三足樽等，在張公巷窯青瓷中尚未發現，這或許與張公巷窯遺址發掘面積的局限性有關。

科技工作者對汝州市張公巷窯青瓷和寶豐縣清涼寺村汝窯青瓷進行測試分析後發現，二者胎、釉的化學組成存在較明顯差異。主要表現在：張公巷窯青瓷胎的化學組成呈現高鋁低鐵、鈦特徵，這可能是張公巷窯青瓷胎體可以做的相對較薄和胎體顏色較淺的原因之一。在釉中硅含量方面，張公巷窯青瓷釉高於清涼寺村汝窯青瓷釉；在釉中鋁、鎂和鈣含量方面，張公巷窯青瓷釉均低於清涼寺村汝窯青瓷釉。







fig. 6  
(圖六)

A broken biscuit rectangular dish with canted corners (fig. 5) was discovered from the Ru kiln sites in Qingliangsi, Baofeng County, Henan Province in 2012, which measures 23.6 cm. long and 2.5 cm. high, and is now in the collection of the Henan Provincial Institute of Archaeology. A fragment of a similar biscuit Ru dish is in the collection of Lin Jun (fig. 6). According to Zhao Hong, researcher at the Henan Provincial Institute of Archaeology, no finished example of this type has been discovered at the Ru kiln sites, and even biscuit ones are limited in number.<sup>2</sup> If one takes contraction during firing into account, using 10% as the rate in the calculation, the Qingliangsi biscuit Ru dish would have been 20.7 cm. long and 13.5 wide after firing, which is almost the same size as the current dish. As Ru kilns produced official wares and were pre-eminent at the time, it is highly probable that the current dish was made in imitation of its Ru counterparts.

The function of this type of rectangular dishes remains uncertain, though it is possible that they could have been used as trays for wine cups, possibly holding two of them at the same time. This form was perpetuated throughout the later dynasties, and can be found on lacquer wares and porcelain of the Ming and Qing periods (figs. 7, 8).

The current dish is the only known example of this form from the Zhanggongxiang kilns. It has been well preserved and the colour of the glaze is finely controlled. As it is remarkably similar in form and size to the biscuit Ru dish, it serves as an important witness to the inter-relatedness of these two renowned kiln sites.

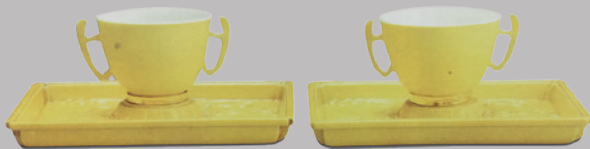


fig. 7  
(圖七)



fig. 8  
(圖八)

2012年河南省平頂山市寶豐縣大營鎮清涼寺村汝窯遺址曾出土一件素燒長方委角折沿盤殘器(圖五),高2.5釐米,長23.6釐米,寬15釐米。現藏河南省文物考古研究院。林俊先生也藏有清涼寺村汝窯遺址出土的這種素燒長方委角折沿盤殘片(圖六)。據河南省文物考古研究院研究員趙宏先生介紹,目前尚未見到清涼寺村汝窯遺址出土這種盤的成器,出土素燒件也不多,如果按百分之十的收縮率計算,清涼寺汝窯素燒長方委角折沿盤掛釉燒成後長20.7釐米、寬13.5釐米,與張公巷窯豆青釉長方委角折沿盤的大小基本一致。鑒於汝窯的宮廷性質和影響力,由此可推測張公巷窯豆青釉長方委角折沿盤造型應是模仿汝窯產品。

至於這種長方委角折沿盤的用途,推測可能屬於酒盞托盤,一個盤中可同時放兩件酒盞。這種長方形盤的造型,對後世中國工藝美術品的造型產生過重要影響,在明、清漆器和瓷器中均可見到它的影子(圖七、圖八)。

此件豆青釉長方委角折沿盤是目前僅見的一件張公巷窯此種造型的作品,而且保存完好,釉色純正,故頗顯彌足珍貴。因目前在清涼寺村汝窯遺址也發現了與此長方委角折沿盤造型相同、燒成後大小也應基本一致的素燒器,因此,此件作品堪稱研究汝窯與張公巷窯關係的珍貴實物資料。

<sup>1</sup> Guo Musen, 'Ruyaoishi Zhanggongxiangyao ciqi chubu yanjiu', Sun Xinmin et al. (ed.), *Beisong Guanyao yu Ruyao Zhanggongxiang zhenshang*, Changcheng Publishing House, 2009

<sup>2</sup> See Palace Museum, Lü Chenglong (ed.), *Selection of Ru Ware of the Palace Museum's Collection and Archaeological Excavation*, The Forbidden City Publishing House, 2015

<sup>1</sup> 郭木森:《汝州市張公巷窯瓷器初步研究》,載孫新民等主編:《北宋汝官窯與汝州張公巷窯珍賞》,長城出版社,2009年。

<sup>2</sup> 參見故宮博物院編、呂成龍主編:《汝瓷雅集——故宮博物院珍藏及出土汝窯瓷器薈萃》,故宮出版社,2015年。







# 3119

## AN IMPORTANT AND EXCEPTIONALLY RARE RUZHOU CELADON RECTANGULAR DISH

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The rectangular dish is finely moulded with shallow rounded sides rising from a flat base to a wide everted rim with canted corners. The rim, the interior and the base are accentuated by raised borders. It is covered overall with a lustrous crackle-suffused glaze of bluish-green tone with the exception of the four 'sesame-seed' spur marks on the base.

8 1/8 in. (20.6 cm.) long, box

HK\$8,000,000-12,000,000

US\$1,100,000-1,600,000

### PROVENANCE

The Shuzhengzhai Collection, acquired from a Japanese Collector in the late 1990s

### LITERATURE

Henan Institute of Cultural Relics and Archaeology, *Ceramics Art Unearthed from the Ru Kiln Site and Zhanggongxiang Kiln Site*, Beijing, 2009, pp. 150 and 200

A celadon bowl in the British Museum (**fig. 1**), known as the 'Alexander bowl' after William Cleverly Alexander (1840-1916), a great patron of the arts and a significant Chinese art collector at the turn of the 20th century, has been suggested to be from the Zhanggongxiang kilns.

北宋 汝州張公巷窯青瓷長方盤

### 來源

述鄭齋珍藏，於1990年代晚期購自日本藏家

### 著錄

河南省文物考古研究所，《汝窯與張公巷窯出土瓷器》，北京，2009年，150頁及200頁

國內外公私收藏中的張公巷窯作品僅知一例，為大英博物館所藏之「亞歷山大盃」（圖一）。此盃原為英國銀行家及藝術收藏家威廉·克萊爾利·亞歷山大(1840-1916)之舊藏，由其後人贈予大英博物館。張公巷窯未經發掘前，館方認為此盃為汝窯系作品。康蕊君曾撰文討論此盃，見「亞歷山大盃及北宋官窯之諸問題」，《Orientations》，1993年，24冊，頁72-75。文中提到：「自其胎釉及工藝觀之……此盃無疑為宋瓷中佼佼者……釉色青綠略灰，入手滑膩，開片猶如冰裂」。此文發表時張公巷窯尚未被發掘，但康氏卻已於文中推論亞歷山大盃做為北宋官窯製品的可能性。張公巷窯是否即為北宋官窯至今尚無定論，但其細膩的胎質、晶瑩剔透的釉光和精緻的裝燒工藝，無疑展現了其優異或甚至超乎汝窯的品質。宋人對於「美」不懈的追求由此可見，而其對「美」的體會之深刻，更體現出了一種超越年代、地緣的永恆價值。一件藝術品的最高成就，莫過於此。



fig. 1 The 'Alexander bowl', ©The Trustees of the British Museum  
(圖一)「亞歷山大盃」，大英博物館藏品



(two views 兩面)



VARIOUS PROPERTIES

3120

A SMALL NORTHERN 'OIL SPOT' BLACK-GLAZED BOWL

NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

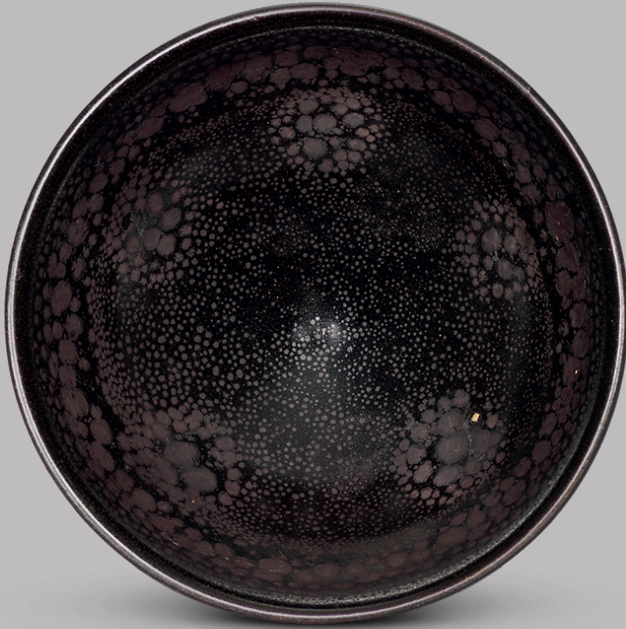
The bowl is delicately potted with rounded sides, covered inside and out in a lustrous black glaze falling irregularly above the foot. The interior is decorated with five roundels of large purplish silver 'oil spots' against a dense ground of fine 'oil spots', all below a band of large 'oil spots'. The exterior is with a band of large 'oil spots' above a dense pattern of fine 'oil spots'.

3 ¼ in. (8.4 cm.) diam., box

HK\$80,000-150,000

US\$11,000-19,000

北宋/金 黑釉油滴小盞



3120

3121

A CARVED YAOZHOU BOWL

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The interior is carved to the centre with a leafy stem bearing a single six-petalled blossom surrounded by combed waves, covered overall in an olive-green glaze with the exception of the foot and base dressed in brown.

5 ¾ in. (13.6 cm.) diam., Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

John Sparks, Ltd., London

Mayuyama, Tokyo, 24 July 2012

北宋 耀州窯刻花盃

來源

John Sparks, Ltd., 倫敦'

繭山龍泉堂, 東京, 2012年7月24日



3121





3122

A CARVED YAOZHOU 'RHINOCEROS'  
DISH

NORTHERN SONG-JIN DYNASTY (960-1234)

The dish is carved to the interior with a diamond-shaped cartouche enclosing a recumbent rhinoceros gazing up at a full moon, encircled by scrolls beneath the well, covered inside and out with a glossy olive-green glaze pooling at the recesses, the base and foot unglazed.

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

HK\$ 120,000-150,000

US\$ 16,000-19,000

PROVENANCE

My Gallery, Hong Kong, 2000

北宋/金 耀州窯刻犀牛望月圖盤

來源

有明堂，香港，2000年

# 3123

## A RARE GREEN-GLAZED CIZHOU SGRAFFIATO 'PEONY' VASE

NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The well-balanced baluster body is supported on a high splayed foot and with a tall tapering neck ending on a wide rolled-out everted rim, delicately carved and incised with two large peony blooms borne on leafy stems, all above a band of overlapping petals at the base.

11 in. (31 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

### PROVENANCE

Acquired by a European collector from Kusaka Shogado, Tokyo, in the 1930s and thence by descent

Sold at Christie's London, 12 May 2009, lot 153

Green-glazed Cizhou vases of this shape and decoration are extremely rare. Most known examples have the same peony decoration rendered in black slip, while the current vase is carved through white slip and covered with a translucent green glaze. The only known other example also decorated with white peony motifs under a green glaze is illustrated in *Mayuyama Seventy Years*, vol. 1, Tokyo, 1976, pl. 556, registered as an Important Art Object (fig. 1).

Other green-glazed Cizhou vases decorated with peony in black slip include one in the Linyushanren Collection, exhibited in *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Christie's Hong Kong, 2012, pl. 52; one from the Museum Yamoto Bunkakan, illustrated in *Mayuyama Seventy Years*, *op. cit.*, pl. 557; one illustrated in *Sekai toji zenshu*, vol. 12, Tokyo, 1977, p. 242, fig. 237; one from the Idemitsu Museum of Art, Tokyo, illustrated in *Chinese Ceramics in the Idemitsu Museum Collection*, Tokyo, 1986, pl. 117; and one in the Baur Collection, Geneva, illustrated in J. Ayers, *The Baur Collection, Chinese Ceramics I*, Switzerland, 1968, pl. A78.

CIRAM Scientific Analysis Certificate no. 0714-OA-207R is consistent with the dating of this lot.

北宋/金 磁州窯綠釉剔花牡丹紋瓶

### 來源

歐洲私人珍藏，於1930年代購自日本東京日下尚雅堂，後於家族中流傳

倫敦佳士得，2009年5月12日，拍品153號

磁州綠釉剔花瓶極為罕有，而在已知例子當中，幾乎全部都是綠地剔黑花品種，如本瓶般以白剔花襯托綠釉的作品目前所知只有一件，同樣飾牡丹紋，被收錄在1976年東京出版的《龍泉集芳》第一集，圖版556號，被註冊為日本重要美術品（圖一），可見本拍品之稀有度及重要性。

另可參考數件磁州綠地黑花瓶，器形與紋飾與本瓶一樣，惟牡丹紋為黑剔花，一件為臨宇山人珍藏，被註冊為日本重要美術品，2012年展於香港佳士得《古韻天成：臨宇山人宋瓷珍藏展覽》，圖版52號；另一件藏大和文華館，著錄於《龍泉集芳》第一集，圖版557號；一件著錄於1977年東京出版《世界陶磁全集》，卷12，圖237號；一件藏出光美術館，著錄於1986年東京出版《出光美術館藏品圖錄 - 中国陶磁》，圖版117號；一件藏瑞士鮑氏珍藏，見1968年日內瓦出版《The Baur Collection, Chinese Ceramics I》，圖版A78號。

此器經CIRAM科技測試（測試編號 0714-OA-207R），證實與本圖錄之定年符合。

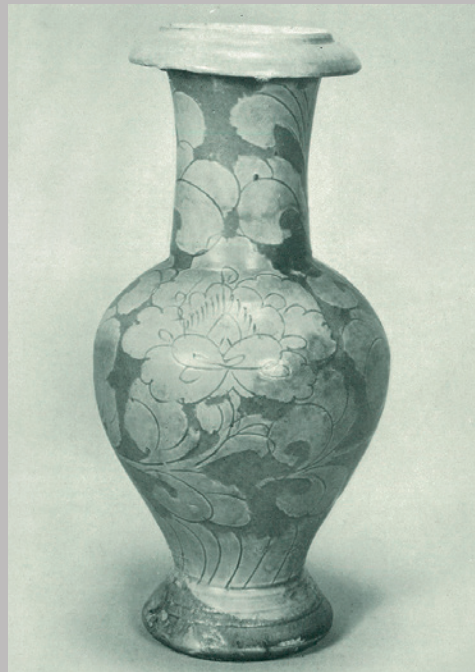


fig. 1 Green-glazed Cizhou Sgraffiato Vase, registered as an Important Art Object in Japan, illustrated in *Mayuyama Seventy Years*, Tokyo, 1976

（圖一）宋 磁州窯綠釉剔花瓶日本重要美術品







3124

A HENAN RUSSET-SPLASHED BLACK  
GLAZED CONICAL TEA BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The finely potted bowl with widely flared sides is covered on the interior with a lustrous black glaze and decorated with russet splashes. The exterior is applied with a plain russet glaze, thinning to a blackish-brown colour near the mouth rim and ending above the exposed buff biscuit foot.

4  $\frac{3}{4}$  in. (12.1 cm.) diam., box

HK\$300,000-500,000

US\$39,000-65,000

北宋/金 河南黑釉褐斑茶盞

3125

A CIZHOU *SGRAFFIATO* PEAR-SHAPED  
VASE, YUHUCHUNPING

NORTHERN SONG DYNASTY (960-1127)

The elegantly potted vase is carved through the blackish-brown glaze to the buff body with a wide band enclosing floral stems, set within borders of stylised scrolls at the neck and near the base.

11  $\frac{7}{8}$  in. (30.2 cm.) high, Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

William Doyle Galleries, New York, 31 March 1998, lot 566

北宋 磁州褐釉剔花玉壺春瓶

來源

William Doyle Galleries, 紐約, 1998年3月31號, 拍品566號



# An Imperial Guan ware brush washer

Rosemary Scott

*International Academic Director Asian Art*

This exceptional Guan ware brush washer is part of the remarkable history of imperial ceramics in the Southern Song period. Fine Guan wares, which were made for the court of the Southern Song emperors, also reflect the aesthetic traditions of the Northern Song court. They belonging to a group of wares so highly esteemed by successive generations of connoisseurs that they were to influence the ceramics made for the Chinese imperial court well into the Qing dynasty.

In ceramics, when referring to the aesthetics of the Northern Song court, it is the Emperor Huizong 徽宗 (r. 1100-1126), who had the most significant impact. Indeed, rather than being remembered as a particularly competent emperor, to a greater extent he is known as a collector, artist and aesthete. His legacy to the arts of China was an important one that ranges from the publication of illustrated records of his collection of antiques, to the contemporary art commissioned for his court and temples. The artistic links between Huizong and the Southern Song court are particularly significant for the discussion of Guan wares, since it was the refined imperial tastes of the Emperor Huizong, as exemplified by the Ru wares 汝窯 made for his court, which largely provided the inspiration for the 官窯 Guan wares made for the court of the Southern Song emperors.

Under attack from the Jurchen invaders the Emperor Huizong abdicated in January AD 1126. He was succeeded by his son, 趙桓 Zhao Huan, who ruled as Emperor Qinzong 欽宗 until March 1127, when he too abdicated, having surrendered to the Jurchen in January of the same year. In May 1127 both former emperors were forcibly taken by the Jurchen invaders to the latter's tribal home in Manchuria. The loss of the north was not the end of the Song dynasty, however. Huizong's ninth son 趙構 Zhao Gou had been sent in December 1126 to the Jin headquarter in north China to try and negotiate some kind of peace settlement, but instead he was persuaded by his officials to lead a military resistance to the invaders. Having managed to evade capture by the Jin, he avoided being taken north with his father, brother, and thousands of other members of the court. Following his brother's abdication in March, Zhao Gou declared himself emperor in June 1127, at what was then known as the Song's southern capital at 應天府 Yingtianfu (modern 商丘 Shangqiu) in Henan province. He would become known as Emperor Gaozong 高宗.

Under further threat from the Jin, Emperor Gaozong fled to 臨安 Lin'an (modern Hangzhou) in south-eastern Zhejiang province, where he established his 'travelling palace' in 1129. It was this move south, known euphemistically as 'crossing the river', that caused later scholars to distinguish the Northern Song and the Southern Song periods. In the eighth year of 紹興 the Shaoxing

# 南宋 官窯葵瓣洗

蘇玫瑰

亞洲藝術部資深學術顧問

是次拍賣的官窯洗精美絕倫，充份體現了南宋御瓷的輝煌成就。此外，這批特為南宋宮廷燒造的官窯佳瓷，亦承襲了北宋宮廷的審美趣味。它們深受歷代藏家推崇，對後世的御瓷燒造影響深遠，時至清代仍方興未艾。

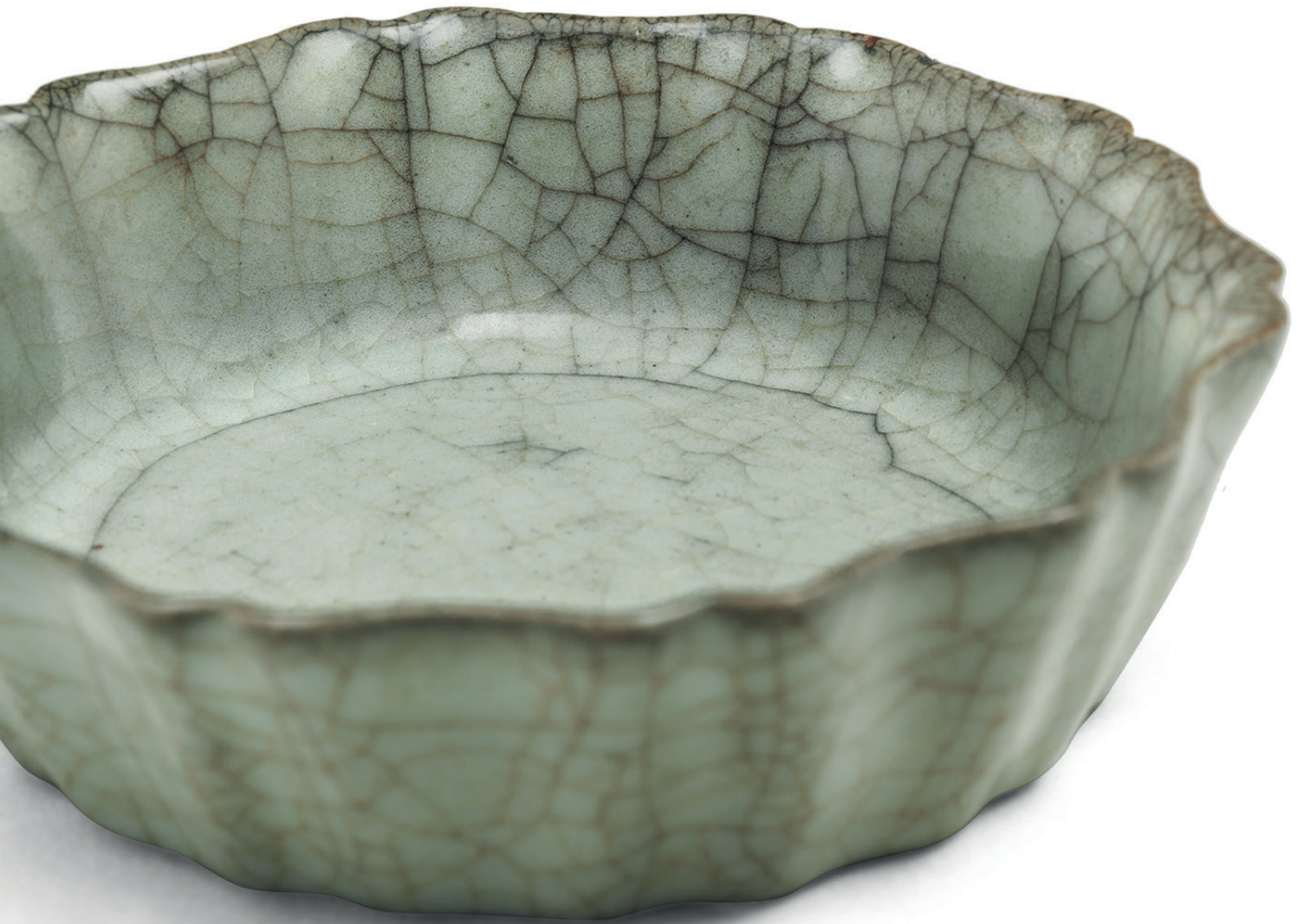
在陶瓷史上，只要論及北宋美學，影響力之大首推宋徽宗 (1100-1126年在位)。誠然，徽宗最為人津津樂道的並非其為君之道，反而是他的收藏、藝術和美學造詣。他曾命人為其古董珍藏刊印圖錄，更諭令製成各式宮室廟宇用器，凡此種種，堪稱中國藝術史上的豐功偉績。若要探討官窯瓷器，徽宗與南宋宮廷藝術之間的淵源亦不容忽視，因為徽宗朝中用器的典雅風格（例如為其燒造的汝窯御瓷），正是南宋官窯御瓷的主要參照對象。

由於金軍大舉進犯，徽宗於公元1126年1月遜位，其子趙桓登基為欽宗。欽宗於1127年1月向女真求和，同年3月被廢。1127年5月，徽欽二宗被擄至東北金都。此時華北雖然失守，但宋代仍氣數未盡。1126年，徽宗第九子趙構曾出使華北金營議和，途中經朝臣多番勸諫，終起兵抗金。他避過金軍的重重追捕，亦逃脫了其父兄及數千宗室及官兵被押解至北方的命運。欽宗於1127年3月被廢，其弟趙構於同年6月在河南應天府（今商丘）稱帝，是為宋高宗。

由於金國節節進逼，宋高宗退守浙江東南的臨安（今杭州），並於1129年在當地設置「行宮」。是次南遷美其名曰「渡江」，後世學者則視之為北宋與南宋的分水嶺。紹興八年（1138年），宋高宗定都臨安，稱之為「行都」，可見宋室仍懷着有朝一日光復華北、重回開封舊都的願望。臨安皇城建於鳳凰山北麓山腳處。

宋室南渡之後偏安杭州，此時北方窯口的製品不再唾手可得，而他們南下時亦無法攜帶太多器物。此外，金軍1127年北歸途中，亦掠走了不計其數的宮廷奇珍。早年為宋徽宗燒造的汝窯名瓷雖馳名海內，但在南宋宮廷定然供不應求。更重要的是，陶瓷器物雖然不是北宋宮廷禮器的主流，但由於青銅器不敷應用，這意味着南宋朝廷可能要用陶瓷禮器取而代之。為此，朝廷亟待物色新的窯口，燒造宮中祭祀和常用精瓷。尤須一提的是，官窯遺址的出土文物中也有陶瓷禮器。這固然可歸功於徽宗好古博雅的遺風，以及他為青銅文物珍藏（大多數被金軍在開封洗劫一空並帶回北方）所出版的圖譜，但部份精製瓷觚、瓷壺及瓷簋，很可能是南宋宮室為替代青銅祭器而燒造的代用品。





reign (1138) Lin'an was officially designated Emperor Gaozong's 'temporary residence', reflecting the hope that one day the Song would regain northern China and the court would move back to the northern capital at Kaifeng. The Lin'an imperial palace was built on the lower slopes of Phoenix Hill on the northern side.

When the Song court 'crossed the river', that is fled to Hangzhou, the products of the northern kilns were no longer available to its members, and by all accounts they were unable to bring many vessels with them on their journey south. Huge quantities of Song imperial treasures had also been taken by the Jin troops when they returned to their northern homeland in 1127. The famous and revered Ru wares made for the Northern Song Emperor Huizong would have been in short supply at the Southern Song court. It is also worth bearing in mind that while ceramic vessels were not the main type used in imperial ritual during the Northern Song period, the lack of vessels in materials such as bronze meant that the Southern Song court probably had to replace some ritual vessels with ceramic wares. Thus new kilns to provide fine ceramics for both ritual and daily use by the court had to be found. It is significant that a number of objects in the form of ritual vessels have been found at the Guan kilns. In part this would have been archaism in response to Emperor Huizong's interest in antiquities and the publication of the illustrated catalogues of his ancient bronze collection, much of which had been removed from Kaifeng and taken north by the Jurchen. It is also probable that some of these fine ceramic *gu*, *lei*, and *gui* were used by the Southern Song court in ritual, in place of bronze vessels.

Not surprisingly, the first impulse of the Southern Song court appears to have been to try to have official ceramics made at the Yue ware 越窯 kilns, which had long been established in Zhejiang province and had found favour at the northern court in the early Song period. However, this does not seem to have been a success, and in around 1144 imperial kilns were specifically set up in Hangzhou. Two kiln sites producing Guan (official) wares are mentioned in the texts. One of these is the 郊壇下 Jiaotankia (Beneath the Sacrificial Altar) kiln, which was located by archaeologists on 烏龜山 Wuguishan (Turtle Hill) in the suburbs of Hangzhou in the 1930s. Several periods of excavation were undertaken, culminating in a sustained and thorough examination and excavation of the site in the 1980s. However, an earlier kiln is mentioned in literature, and has traditionally been credited with the finest Guan ware: this is the 修內司 Xiuneisi (The Palace Maintenance Office) kiln, which was not located until 1996.

A famous reference to the Xiuneisi kiln appears in similar form in both the 說郛 *Shuofu*, compiled by 陶宗儀 Tao Zongyi (1316-1403), but published after his death, quoting the Southern Song writer 顧文薦 Gu Wenjian's 負暄雜錄 *Fuxuan zalu* (Miscellaneous Records from Under the Sun), and the 輟耕錄 *Chuogeng lu* (Idle Notes), also by Tao Zongyi, quoting another Southern Song author, 葉寔 Ye Zhi's 坦齋筆衡 *Tanzhai biheng* (Notes from the Tranquil Study):

"After the capital was transferred across the river, Shao Chengzhang was placed in charge of production in the Rear Park, which came to be known as the Shao Bureau and carried on the traditions of the old capital. A kiln was established under the Xiuneisi to make green wares, called *neiyao* [inner ware], made using fine clay moulds to produce an exquisite ware. The colour is clear and translucent, and they are greatly valued today. Later another kiln was set up at Jiaotankia, but the wares made there could not be compared with those from the old kiln".



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



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

起初，南宋朝廷應屬意越窯燒製官瓷，這是因為浙江越窯歷史悠久，北宋初年其製成品在宮中風行一時，所以此舉堪稱意料中事。奈何最後的成果未如理想，故杭州官窯終於在1144年正式成立。史籍曾提及兩個官窯，一處為郊壇下官窯，考古學家早於1930年代已確定其窯址位於杭州市郊烏龜山。其後，該址曾多次進行發掘工作，其中又以1980年代的檢測和發掘最曠日持久、鉅細無遺。但除此之外，文獻中還提到一個年代更早的窯口，即修內司官窯，但其窯址要到1996年始有定論。雖然如此，大家一直視之為極品官瓷的出處。

關於修內司窯，最膾炙人口的記述來自陶宗儀 (1316-1403年) 的兩本著作，但二者內容大同小異：其一是陶氏編修及身後出版的《說郛》，書中引述了南宋作家顧文薦《負暄雜錄》的記載；其二是《輟耕錄》，其引文來自南宋葉寔著作《坦齋筆衡》：「中興渡江，有邵成章提舉後苑，號邵局，襲故京遺制，置窯於修內司，造青器，名內窯，澄泥為花，極其精製，釉色瑩澈，為世所珍，後郊壇下別立新窯，比舊窯大不侔矣。」中國的考古學家現已在老虎洞找到了修內司窯遺址，該處距鳳凰山南宋皇城北面城牆不足一百米。

上述關於修內司窯成立的記載，後世文獻多有提及，但據現



Chinese archaeologists have now found the site of the Xiuneisi kiln at 老虎洞 Laohudong (Tiger Cave) less than 100 metres from the northern wall of the imperial palace of the Southern Song emperors on Phoenix Hill.

In reference to this much quoted text regarding the setting up of the Xiuneisi kiln, a modern scholar, Sha Menghai, has discovered that, although the eunuch 邵成章 Shao Chengzhang was an official under the Huizong emperor (AD 1101-25), he was dismissed from office, exiled to 南雄州 Nanxiongzhou, and did not return to the court (沙孟海 Sha Menghai, 南宋官窯修內司窯址問題的商榷 'Nan Song guanyao Xiuneisi yao zhi wenti de shangque' (On the Question of the Site of the Southern Song Xiuneisi Guan Ware Kiln), *Kaogu yu Wenwu*, 1985, no. 6.) He was therefore unlikely to have been responsible for the imperial kiln in the Southern Song period. Traditionally, however, it has been assumed that the Xiuneisi kiln was set up before that at Jiaotianxia, and did produce the higher quality ware. This seems to be born out by comparisons made between some of the pieces surviving in museum collections and the material excavated from the Laohudong and Jiaotianxia kilns.

A map of the Southern Song Imperial Palace on Phoenix Hill in Hangzhou, was included in a gazetteer, 咸淳臨安志

'Gazetteer of Lin'an during the Xianchun Period', commissioned by the Southern Song Emperor Duzong (宋度宗 1265-74), and compiled by 潛說友 Qian Shuoyou. On this map, near the north eastern wall of the palace, two groups of four characters appear. These characters read 修內司營 Xiuneisi ying, which should roughly translate as Xiuneisi camp, but could also translate as Xiuneisi administration. The position of these areas ties in quite well with the position of the Laohudong kiln and with the descriptions of the location of the Xiuneisi kiln found in literature. During excavations carried out at Laohudong between 1996 and 2002 five strata have been excavated - the top stratum being modern, the second dating to the Yuan dynasty, the third and fourth dating to the Southern Song and the fifth dating to the Northern Song period. The excavated ceramics from the two Southern Song strata conform to the descriptions found in literature of Xiuneisi Guan wares.

The *Fuxuan zalu* by Gu Wenjian notes that, in addition to being very fine, some of the Guan wares made at the Xiuneisi kiln had 'claw-marks' and 'purple mouth and iron foot' *zikou tiezu* 紫口鐵足. This latter feature is due to the use of dark, iron rich, clay which is revealed when the foot of a vessel is wiped clean of glaze to allow the vessel to be fired standing on its foot, and which shows through where the glaze runs thin at the rim of the mouth. It is also stated in *Fuxuan zalu* that the very refined ceramics from the Xiuneisi kiln were rather similar to the pieces made at the Ru kilns (Gu Wenjian, *Fuxuan zalu*, juan 18, Han Fen Lou edition). These remarks are reiterated in the 格古要論 *Gegu yaolun* (Essential Criteria of Antiquities) by 曹昭 Cao Zhao published in AD 1388 (Published in translation with facsimile of the Chinese text by Sir Percival David as *Chinese Connoisseurship: The Ko Ku Yao Lun, The Essential Criteria of Antiquities*, London, 1971), which says of Guan wares:

"... those made at Song Xiuneisi are of fine, smooth clay, are blue with a pinkish hue and uneven tone, they have 'crab's claw' crackle, purple mouth and iron foot, and at best their colour is the same as Ru wares.' These features, including the link with Northern Song Ru wares, have been found in the ceramics excavated from

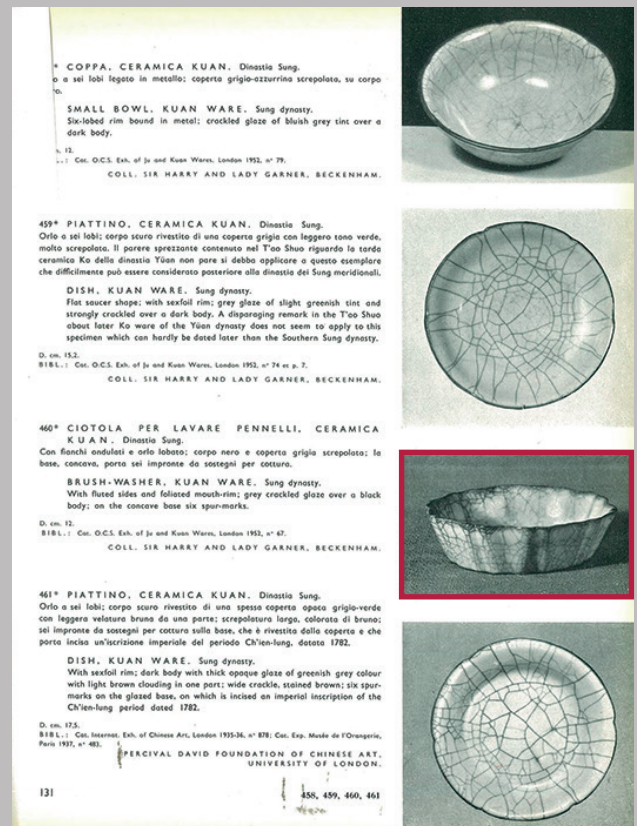


fig. 3 The current lot illustrated in the 1954 Venetian exhibition catalogue *Mostra d'arte Cinese* (圖三) 本拍品著錄於 1954 年威尼斯展覽圖錄

代學者沙孟海考證，內侍邵成章雖於徽宗 (1101-25年) 朝中任官，但被罷免後流放至南雄州，自此不曾還朝，詳見沙孟海於《考古與文物》1985年6號刊發表的〈南宋官窯修內司窯址問題的商榷〉。由此推論，邵成章不可能是開辦南宋官窯的功臣。但一直以來，學者皆假定修內司窯的成立早於郊壇下窯，而且其作品確實勝於後者。我們若比較一下館藏文物，以及老虎洞與郊壇下窯的出土標本，似乎亦與此說相符。

潛說友曾奉南宋度宗 (1265-74年) 之命編撰《咸淳臨安志》，書中載有一幅杭州鳳凰山南宋皇城圖。圖中近宮牆東北面，有兩處書「修內司營」四字，修內司以「營」為編制，亦軍亦工。圖中所示方位，亦與老虎洞位置及文獻中記述的修內司窯址大致吻合。1996至2002年期間，老虎洞出土了五個地層，最上層為近代遺存，第二層為元代遺存，第三及第四層的斷代為南宋，第五層為北宋。至於兩個南宋地層的出土陶瓷，皆符合文獻中關於修內司官窯器物的描述。

顧文薦在《負暄雜錄》中指出，出自修內司窯的官瓷除了做工精妙，部份還有「蟹爪紋」和「紫口鐵足」。就立燒而成的器物，窯燒前必須擦掉器足的釉料，以致含鐵豐富的深色胎土外露，此乃「鐵足」；另外，口沿因流釉而釉層偏薄，胎土隱約外露，故名「紫口」。《負暄雜錄》還提到，修內司窯的精製陶瓷與汝瓷如出一轍，詳見顧文薦《負暄雜錄》卷十八（涵芬樓



the Southern Song strata at the Laohudong kiln site, and apply to the current washer.

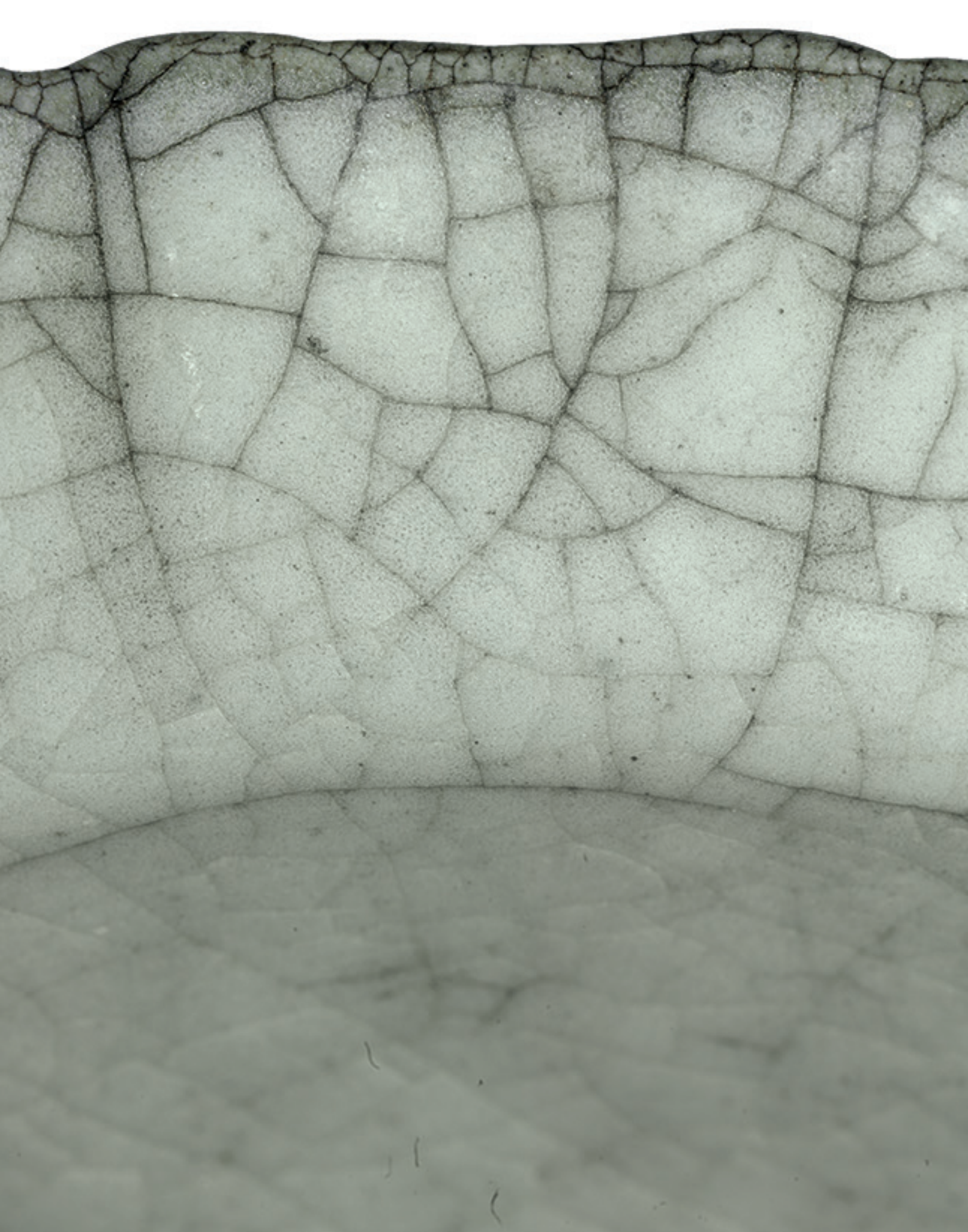
Petal-lobed washers, such as the current example, seem to have been made in several versions at the Guan kilns during the Southern Song and the Yuan dynasties – some having six lobes, some eight lobes, some, like the current vessel, ten lobes, and some twelve lobes. All appear to have completely glazed feet and have been fired on spurs. A number of washers of this type have been excavated at the Laohudong Xiuneisi kiln and an eight-lobed example was published in *Hangzhou Laohudong yaozhi ciqi jingxuan*, Beijing, 2002, no. 123. Two ten-lobed Guan ware washers in the collection of the Palace Museum, Beijing have been published (illustrated *Porcelain of the Song Dynasty (II)*, The Complete Collection of Treasures of the Palace Museum – 33, Hong Kong, 1996, p. 22, no. 17 (fig. 1) and p. 25, no. 20 (fig. 2)). A further ten-lobed Guan washer formerly in the collection of Sir Alan and Lady Barlow, and now in the Ashmolean Museum, Oxford, was included in the exhibition *Ju and Kuan Wares*, held in London in 1952, illustrated in *Transactions of the Oriental Ceramic Society, 1951-1952, 1952-1953*, vol. 27, London, 1954, pl. 4, no. 72. A further ten-lobed Guan washer, formerly in the collection of Severance and Greta Millikin, is now in the collection of the Cleveland Museum of Art. These ten-lobed washers were all fired on five spurs, which have left corresponding marks on their glazed bases. The National Palace Museum, Taiwan, also has in its collection a ten-lobed Guan ware washer, which, like the current example, has six spur marks on its base (illustrated *Kuan Ware of the Southern Sung Dynasty*, Book I (part 2), Hong Kong, 1962, no. 41). A six-lobed washer of this type is in the collection of the Palace Museum, Beijing (illustrated *Porcelain of the Song Dynasty (II)*, The Complete Collection of Treasures of the Palace Museum – 33, *op. cit.* p. 24, no. 19). Three more eight-lobed Guan washers are in the collection of Sir Percival David – accession numbers PDF 30, A53 and A54. One of these, accession number PDF A53, is illustrated in *Song Ceramics – Objects of Admiration*, London, 2003, pp. 96–7. This washer, along with PDF A54, has 6 spur marks on the base, while the smaller vessel, PDF 30, was fired on five spurs and is illustrated in *Illustrated Catalogue of Ru, guan, Jun, Guangdong and Yixing Wares in the Percival David Foundation of Chinese Art*, Revised Edition, London, 1999, p. 29, and p. 60. Two eight-lobed Guan washers, both with six spur marks on the base, are illustrated in *Kuan Ware of the Southern Sung Dynasty*, Book I (part 2), *op. cit.*, nos. 39 and 40. Another smaller washer, with twelve-lobes, from the collection of Sir Alan Barlow, is currently on loan to the Ashmolean Museum, Oxford. This washer was fired on five spurs.

The current beautiful Guan ware washer has a particularly successful glaze and well defined crackle. It was formerly in the collection of Sir Harry and Lady Garner, and was included in the 1952 exhibition *Ju and Kuan Wares*, organised by the Oriental Ceramic, see *Transactions of the Oriental Ceramic Society, 1951-1952, 1952-1953*, vol. 27, London, *op. cit.*, no. 67. This washer was also included in the famous 1954 Venetian exhibition *Mostra d'arte Cinese*, held to celebrate the hepta-centenary of the birth of Marco Polo, and is illustrated in the exhibition catalogue, p. 131, no. 460. (fig. 1)

本)。曹昭1388年著成《格古要論》，書中對官窯瓷器亦持相同的看法：「宋修內司燒者，土脈細潤，色青帶粉紅，濃淡不一，有蟹爪紋，紫口鐵足，色好者類汝窯。」就此，可參閱大維德爵士譯註本《Chinese Connoisseurship: The Ko Ku Yao Lun, The Essential Criteria of Antiquities》，書內附中文摹本（倫敦：1971）。上述特徵（包括北宋汝瓷的傳承），既見諸於老虎洞窯址南宋地層出土的陶瓷，亦適用於是次拍賣的官窯洗。

南宋和元代官窯似乎曾燒造多款近似本拍品的棱口洗，它們或開六棱或八棱，或像本拍品呈十棱，多者甚至有十二棱。這類作品的器底均施滿釉，並用支釘燒造。老虎洞修內司窯曾出土數件近似例，其中一例為八棱洗，圖見《杭州老虎洞窯址瓷器精選》編號123（北京：2002）。北京故宮博物院藏兩例十棱官窯洗，發表於《故宮博物院藏文物珍品大系33：兩宋瓷器（下）》頁22編號17（圖一）及頁25編號20（圖二）（香港：1996）。巴婁爵士伉儷亦珍藏一例十棱官窯洗，現已納入牛津大學艾希莫林博物館，它曾於1952年倫敦【*Ju and Kuan Wares*】展覽中亮相，圖見《東方陶瓷學會會刊》1951-1952年、1952-1953年27號刊圖版4編號72（倫敦：1954）。另有一例十棱官窯洗為米禮肯伉儷舊藏，現為克里夫蘭美術館珍藏。這批十棱官窯洗俱用五根支釘窯燒而成，故足底釉面有五個相應的支釘痕。台灣國立故宮博物院亦珍藏一例十棱官窯洗，其底部有六個支釘痕，與本拍品如出一轍，圖見《故宮藏瓷：南宋官窯（一）》下冊編號41（香港：1962）。北京故宮珍藏一例近似六棱洗，圖見前述著作《故宮博物院藏文物珍品大系33：兩宋瓷器（下）》頁24編號19。此外，大維德爵士曾珍藏三件八棱官窯洗，其登錄號為PDF 30、A53及A54。其中一例（PDF A53）圖見《*Song Ceramics – Objects of Admiration*》頁96-7（倫敦：2003）。此洗與PDF A54器底均有六個支釘痕，而較小的一例（PDF 30）則有五個支釘痕，圖見《*Illustrated Catalogue of Ru, Guan, Jun, Guangdong and Yixing Wares in the Percival David Foundation of Chinese Art*》（修訂本）頁29及頁60（倫敦：1999）。傳世品中尚有二例八棱官窯洗，兩者器底均有六個支釘痕，圖見前述著作《故宮藏瓷：南宋官窯（一）》下冊編號39及40。巴婁爵士亦珍藏一例器型較小的十二棱瓷洗，現外借予牛津大學艾希莫林博物館展出。此洗是用五根支釘支燒而成。

是次拍賣的官窯洗佳妙無比，其釉色格外出眾，且紋片縱橫交織。它源自賈納爵士伉儷舊藏，曾亮相於東方陶瓷學會1952年舉辦的【*Ju and Kuan Wares*】展覽，圖見前述著作《東方陶瓷學會會刊》1951-1952年、1952-1953年27號刊編號67（倫敦）。早於1954年，威尼斯為慶祝馬可·波羅七百年誕辰，曾舉行著名的【*Mostra d'arte Cinese*】展覽，本拍品也是展品之一，圖見展覽圖錄頁131編號460（圖三）。







#### PROPERTY FROM THE ESTATE OF DR. MORTIMER D. SACKLER

Dr. Mortimer D. Sackler KBE possessed a lifelong dedication to helping others. Whether in his pharmaceutical research or the gifts he made to institutions across the globe, Dr. Sackler strove to create a more vibrant and inspired world.

Born in 1916 to immigrant parents, Mortimer Sackler studied medicine in the United States and Britain before joining his brothers, Arthur and Raymond, in co-founding New York's Creedmoor Institute for Psychobiologic Studies, where the Sacklers were pioneers in psychiatric research, pursuing treatments for mental health issues.

In 1952, Mortimer and Raymond Sackler acquired the small Manhattan firm Purdue Frederick Company. In the years to come, the Sacklers grew Purdue Pharma into a world leader in research and development, and fostered a culture of innovation that transformed the wider industry.

Mortimer Sackler was “unusual as a patron,” noted London's *Daily Telegraph*, “because of the genuine interest he took in each of the astonishing number of projects he promoted.” Together with his wife, Dame Theresa Sackler, and in collaboration with his brothers, Dr. Sackler came to make an indelible mark on the landscape of modern philanthropy. Recipients of the collector's financial support and leadership included London's National Gallery of Art; the New York Metropolitan Museum of Art; the Guggenheim Museum, New York; the Serpentine Gallery; Tate; Oxford and Cambridge Universities; and eponymous medical research centers in cities such as London, Glasgow, Brighton, Edinburgh, Tel Aviv, New York, and Boston. His philanthropic vision reflected a polymathic mind: from the restoration of the Henry VII Chapel at Westminster Abbey to contemporary architect John Pawson's bridge at Kew Gardens, Dr. Sackler was committed to illuminating both the past and the present.

The recipient of numerous awards, Mortimer Sackler was named an Officer of the Legion of Honour in 1997, and an Honorary Knight Commander of the Most Excellent Order of the British Empire in 1999. Today, the Sackler name remains synonymous with extraordinary philanthropy and public service—a spirited legacy that continues to grow through the ongoing work of the Sackler family.

#### 賽穆叻醫生藏品

賽穆叻 (Mortimer D. Sackler) 醫生、爵士，畢生以助人為樂，惠澤製藥研究領域，造福各地機構學府，致力築構更具活力的世界，啟迪後人。

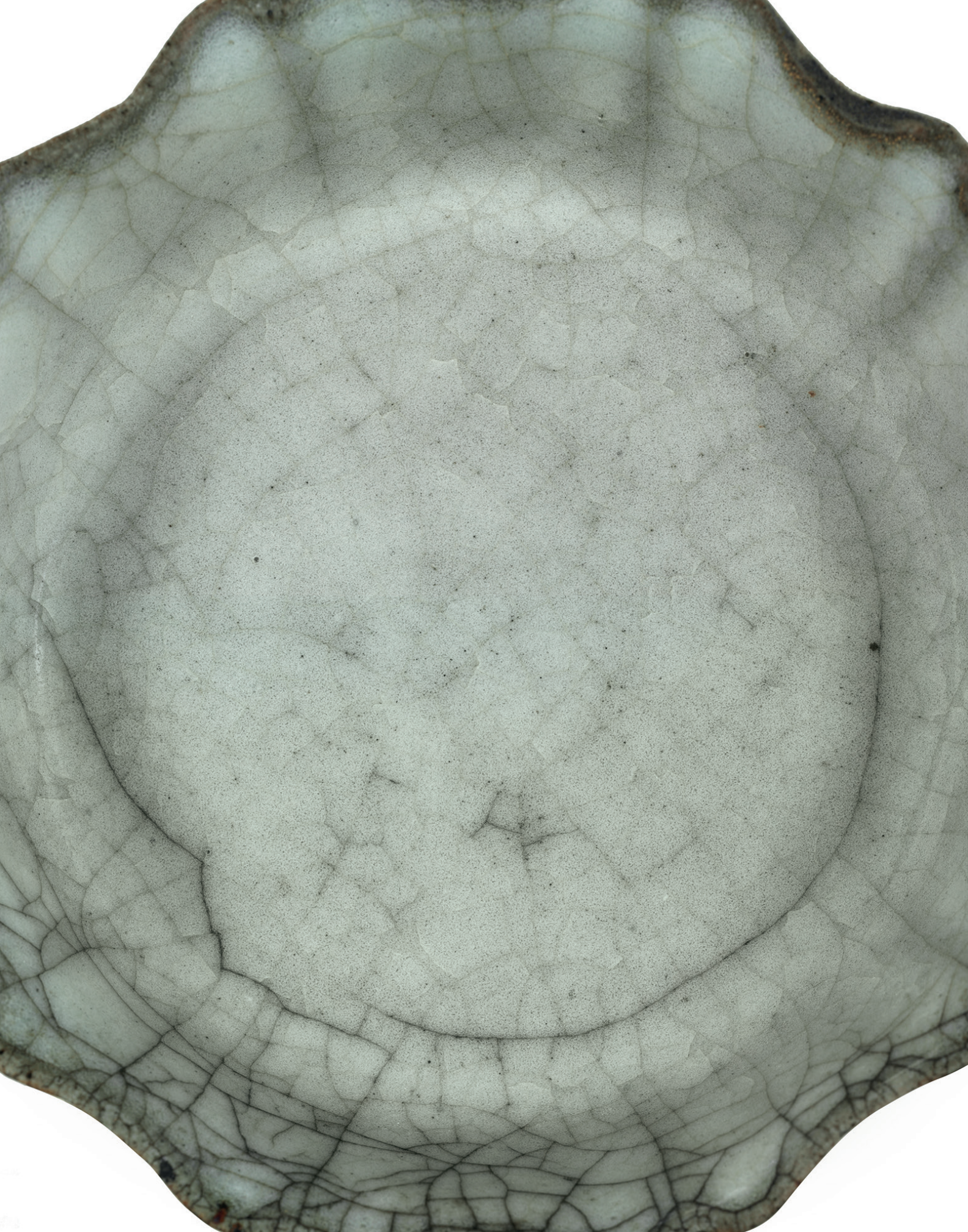
賽氏生於1916年，為移民家庭後裔，於美國及英國修讀醫學，及後偕同兄弟亞瑟 (Arthur) 及雷蒙 (Raymond) 在紐約創辦克里德莫爾心理學研究中心 (Creedmoor Institute for Psychologic Studies)，遂成精神病理研究先驅，專為精神健康問題鑽研療法。

1952年，賽氏及雷蒙收購了當時在曼哈頓規模尚小的普渡非特列公司 (Purdue Frederick Company)。往後數年，賽氏兄弟把業務發展成譽滿全球的普渡藥業 (Purdue Pharma)，成為研究及發展方面的翹楚，推崇革新文化，令業界渙然一新。

倫敦《每日電訊報》曾經以「與眾不同的贊助人」形容賽氏，皆因「其策動的計劃儘管紛繁如鯽，他都每必全情投入。」賽氏與妻子杜麗莎·賽克勒 (Theresa Sackler) 女爵士及兄弟行善無間，為現代慈善事業記下不可或缺的一筆。受惠於其善款及指導的對象眾多，涵蓋倫敦國家美術館 (National Gallery of Art)、紐約大都會博物館 (Metropolitan Museum of Art)、紐約古根漢美術館 (Guggenheim Museum)、蛇形畫廊 (Serpentine Gallery)、泰特美術館 (Tate)、牛津及劍橋大學，以及多所同名醫學研究中心，遍及倫敦、格拉斯哥、布萊頓、愛丁堡、特拉維夫、紐約及波士頓。身為一位大慈善家，賽氏視野遼闊、學問淵博，從其涉足領域可見一斑：遠至西敏寺內亨利七世教堂 (Henry VII Chapel) 的修復，近及當代建築師約翰·包笙 (John Pawson) 為邱園 (Kew Gardens) 設計的石橋，反映賽氏古今同攬，為點亮人文光譜，任重而道遠。

賽氏一生屢得殊榮，先後於1997及1999年獲頒發法國榮譽軍團勳章軍官勳位 (Officer of the Legion of Honour) 及大英帝國最優秀勳章爵級司令勳位 (Honorary Knight Commander of the Most Excellent Order of the British Empire)。時至今日，賽氏尊名家喻戶曉，已成慈善偉業及公益服務的代名詞。賽氏家族創下不朽傳奇，其灼灼光華，將隨繼往開來的善舉而永續流芳。







PROPERTY FROM THE ESTATE OF DR. MORTIMER SACKLER

3126

A HIGHLY IMPORTANT AND EXTREMELY RARE GUAN MALLOW-SHAPED BRUSH WASHER

SOUTHERN SONG DYNASTY (1127-1279)

The brush washer is potted with ten lobes, each in the shape of a mallow petal, flaring from a slightly recessed base with six spur marks, covered overall with a thick pale bluish glaze suffused with a dense network of russet crackles thinning on the mouth rim.

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

HK\$30,000,000-40,000,000  
US\$3,900,000-5,200,000

PROVENANCE

Sir Harry (1891-1977) and Lady Garner, Beckenham, UK  
Dr. Mortimer D. Sackler (1916-2010)

EXHIBITED

The Oriental Ceramic Society, *Ju and Kuan Wares*, London, 12 November to 13 December 1952, Catalogue, no.67  
Palazzo Ducale, Venice, *Mostra d'arte Cinese*, 1954, Catalogue, no. 460

Sir Harry Garner (1891-1977) was a distinguished mathematician, scientist, scholar and collector of Asian art. Born in Leicestershire, Sir Harry joined the Royal Aircraft Establishment at Farnborough in 1916 after graduating from Cambridge University. He later became Chief Technical Officer of the Marine Aircraft Experimental Establishment at Felixstowe as well as Chief Scientist to the Ministry of Supply, and helped design the Supermarine aircraft. Aside from his remarkable achievements in the science, Sir Harry was also notable for his scholarship in Asian art. His many publications, including *Oriental Blue and White* (1954), *Chinese and Japanese Cloisonné Enamels* (1962) and *Chinese Lacquer* (1979), were widely read by students first initiated into the field. He had also formed a substantial collection of Asian art encompassing ceramics, cloisonné and lacquer, many of which were donated to the British Museum and the Victoria and Albert Museum; the rest sold through Bluett's after he passed away. Legend has it that Sir Harry purchased two Ru cupstands for as little as £2.10 and donated them separately to the British Museum and the Victoria and Albert Museum.

南宋 官窯十稜葵瓣洗

洗呈十瓣葵口形，侈口，淺壁，底略凹，有支釘痕跡六枚。通體滿施青釉，釉色勻潤，釉表開細密紋片，口緣釉薄處呈褐色。

來源

Harry Garner爵士及夫人珍藏，貝肯翰姆，英國  
賽穆稼（Mortimer D. Sackler）醫生珍藏

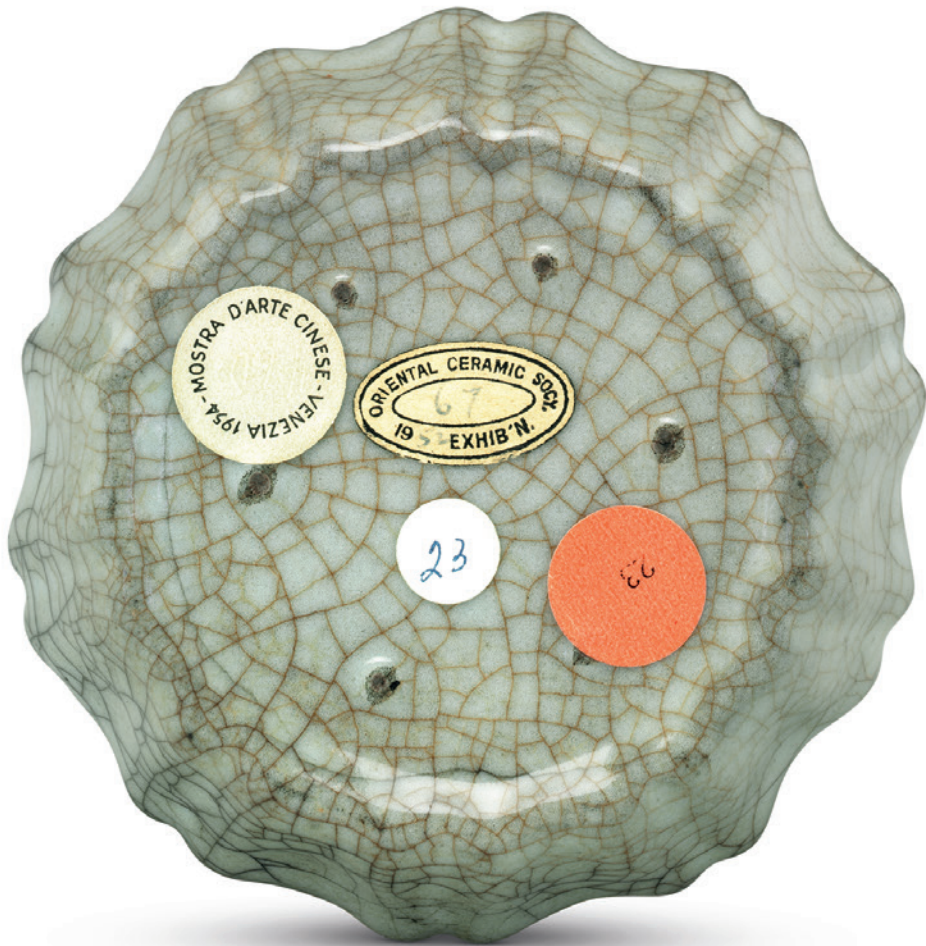
展覽

東方陶瓷學會，《Ju and Kuan Wares》，倫敦，1952年11月12日至12月13日，圖錄編號67  
總督宮，威尼斯，《Mostra d'arte Cinese》，1954年，圖錄編號460

Harry Garner爵士(1891-1977)為傑出數學家、科學家、亞洲藝術品收藏家及學者。生於英國，Garner爵士畢業於劍橋大學，1916年加入皇家空軍，其後曾參與設計新型戰鬥機，並成為軍需部首席科學家。除了超然的科學成就，Garner爵士對亞洲藝術品的研究亦做出重大貢獻。他的著作包括1954年出版的《Oriental Blue and White》、1962年出版的《Chinese and Japanese Cloisonné Enamels》及1979年出版的《Chinese Lacquer》，均是研究亞洲藝術史的莘莘學子之啟蒙讀本。他同時建立其藝術品收藏，網羅瓷器、漆器及掐絲琺瑯等，大部分捐予大英博物館及維多利亞及阿伯特博物館，其餘則在其辭世後透過Bluett賣出。行內流傳Garner爵士曾以低至2.10英鎊的金額買得兩件汝窯盞托，並分別捐贈大英博物館及維多利亞及阿伯特博物館。







MOSTRA D'ARTE CINESE - VENEZIA 1954 - VENEZIA 1954

ORIENTAL CERAMIC SOCIETY  
67  
EXHIB'N.

23

66



(three views 三面)



ANOTHER PROPERTY

3127

A LONGQUAN CELADON TRIPOD CENSER

SOUTHERN SONG DYNASTY (1127-1279)

The compressed body is raised on three slightly splayed, conical legs 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.

4 in. (10 cm.) high, Japanese silver cover, Japanese wood box

HK\$ 1,800,000-2,600,000 US\$ 240,000-340,000

南宋 龍泉青釉鬲式爐





(two views 兩面)

THE PROPERTY OF AN ASIAN COLLECTOR

3128

A LONGQUAN CELADON CONICAL BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with wide flaring sides rising from a small, delicate foot, and is covered overall with a glaze of soft sea-green tone with the exception of the foot rim.

5 in. (12.6 cm.) diam., Japanese wood box

HK\$260,000-350,000

US\$34,000-45,000

南宋 龍泉青釉斗笠盃



VARIOUS PROPERTIES

3129

A SMALL LONGQUAN CELADON BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with rounded sides rising from the small tapered foot to a softly finger-grooved band below the slightly everted rim, with a small convex center to the interior. It is covered overall with a glaze of soft blue-green tone except for the edge of the foot rim where the pale grey ware has burnt orange in the firing.

4 1/8 in. (10.6 cm.) diam., Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

南宋 龍泉窯小盃





# 3130

## A LONGQUAN CELADON 'LOTUS PETAL' BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with deep, rounded sides, carved on the exterior with overlapping petals rising from the foot, and is covered all over with a thick even glaze of pale sea-green tone.

6 7/8 in. (16.9 cm.) diam., Japanese wood box

HK\$200,000-300,000

US\$26,000-39,000

南宋 龍泉窯蓮瓣盃



THE PROPERTY OF AN ASIAN COLLECTOR

3131

A VERY RARE *QINGBAI* SEATED FIGURE OF  
GUANYIN

SOUTHERN SONG DYNASTY (1127-1279)

The smiling figure is shown seated with one leg pendent on a rock base, wearing loosely draped robes falling open in front to expose his chest. His left hand is holding a flower pot and the left hand holding a flower head. The base is covered with a glaze of pale blue tone, except for the figure which is reserved in the biscuit.

7 in. (18 cm.) high, box

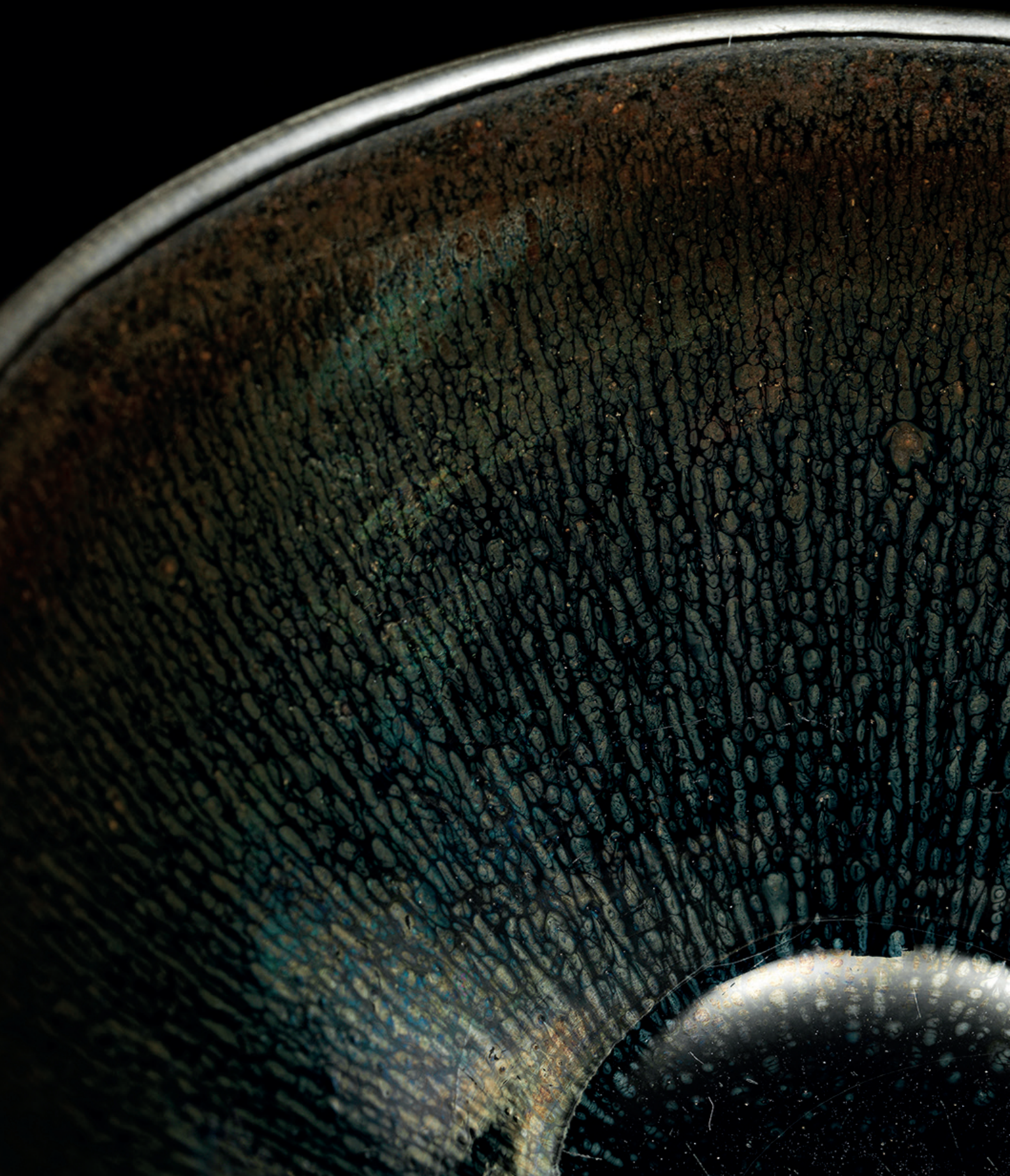
HK\$400,000-600,000

US\$52,000-78,000

南宋 青白釉男相觀音坐像









THE CUNLIFFE JIAN BOWL  
康利夫銀兔毫建盞



VARIOUS PROPERTIES

3132

A SUPERB 'SILVER HARE'S FUR' JIAN TEA BOWL

SOUTHERN SONG DYNASTY (960-1279)

The tea bowl is well potted with deep rounded sides rising from a short foot rim rising to a finger-grooved rim. It is mounted with a silver rim, covered with a thick black glaze finely streaked with iridescent 'silver hare's fur' markings, stopping irregularly above the foot exposing the dark brown body. The mouth rim is mounted with a metal band.

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

HK\$2,000,000-3,000,000 US\$260,000-390,000

PROVENANCE

Michou, 28 April 1949 (L7)

Bluett & Sons, London, 15 June 1949 (L15)

Lord Cunliffe (1899-1963), no. T31

Bonhams London, 11 November 2002, lot 45

EXHIBITED

The Arts Council of Great Britain and The Oriental Ceramic Society, London, *The Arts of the Sung Dynasty*, 16 June – 23 July 1960, no. 196

南宋 建窯銀兔毫盞

盞束口，斜腹下微收，矮圈足。通體施黑釉，在釉面密布銀白色條紋，形似兔毫，並有五彩寶光。

來源

Michou, 紐約, 1949年4月28日(7英鎊)

Bluett & Sons, 倫敦, 1949年6月15日(15英鎊)

康利夫勳爵, 編號T31

倫敦邦瀚斯, 2002年11月11日, 拍品45號

著錄

英國藝術協會暨東方陶瓷學會, 倫敦, 《The Arts of the Sung Dynasty》, 1960年6月16日至7月23日, 編號196



base  
底部





## 3132 CONITINUED

The current bowl was in the collection of Lord Cunliffe (1899-1963), who was one of the greatest Western collectors of Chinese art in the mid-20th century. He was a prominent member of the Oriental Ceramic Society from 1946 and served as the Honorary Keeper of the Oriental Department of the Fitzwilliam Museum, Cambridge, from 1960 until his death. Though he had a preference for simple forms and less decorated pieces, his collection was all encompassing and included fine Shang bronzes, remarkable Song pieces and some of the finest imperial Ming porcelain. With regards to the current bowl, he had noted: "Oscar Raphael had a similar bowl which is now in the Fitzwilliam Museum, Cambridge...it is not quite so brilliant as mine."

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

The formation of patterns on Jian ware bowls depends on the specific oxides of iron that form in firing and to the type of crystals that develop as the glaze cools. The current bowl has a very attractive black glaze with a network of iridescent 'silver hare's furs' streaks, which is one of the rarest patterns amongst Jian bowls, and one of the most desirables prized by connoisseurs. For similar Jian bowls with 'silver hare's furs', compare an example in The Metropolitan Museum of Art, New York, illustrated by Robert Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, pp. 219-220, no. 83, and another sold at Sotheby's London, 11 May 2011, lot 7, the markings on both of these examples exhibit a bluish tinge.

此盞為英國康利夫勳爵 (1899-1963) 舊藏，其為20世紀西方最有影響力的中國藝術品藏家之一。自1946年起活躍於東方陶瓷學會，並於1960年受頒為劍橋大學菲茨威廉博物館東方藝術館榮譽館長。二戰後期其任職於英國皇家空軍，駐於倫敦，偶得閒暇步入了Bluett經營的古董店，購入了他平生第一件的中國古董，開啟了他之後長達二十多年的收藏生涯。康利夫雖對造型及紋飾較為簡潔的器物最為鍾愛，但仍收藏了許多不同種類的器物，年代跨越極廣，包括商代青銅、宋瓷、明瓷、玉器等等。康利夫過世後，英國古董商Bluett & Sons曾為其約600件的藏品進行估價，總額近90,000英鎊。其中三件極為著名的成化宮盃為康利夫於1947年以475英鎊自倫敦古董商Peter Boode處購得。三盃後被分次賣出，之後又幾現拍賣市場，最近的一次為2013年10月8日於香港蘇富比拍賣的秋葵盃。康利夫曾對此建盞做出以下評論：「Oscar Raphael曾有一件類似的建盞，現藏劍橋大學菲茨威廉博物館.....但並沒有我這件來得璀璨。」

宋代飲茶活動高度發展，其中鬪茶文化盛行，由裁判根據盞內茶液泡沫的質量及持久度評選。黑褐盞較能襯托白色茶沫觀察茶色，因此最受歡迎，其中又以紺黑地兔毫盞為貴。北宋蔡襄《茶錄》載：「茶色白，宜黑盞，建安所造者紺黑紋如兔毫，其坯敦厚，焙之久熱難冷，最為要用，出他處者，或薄或色紫，皆不及也。」宋徽宗《大觀茶論》盞項亦有類似說法：「盞色貴青黑，玉毫條達者為上，取其煥發茶采色也。」可見青黑釉地兔毫斑紋盞當時受重視的程度。

建窯黑釉屬高鐵含量的石灰釉，而石灰釉於高溫中容易流淌，釉裏層的氣泡將鐵質帶到釉表，於1250-1350度的高溫下，含鐵質的部分流成斑駁條紋，冷卻時析出晶體，因而形成貌似兔毫的斑紋。由於鐵氧化物在釉中的浮沉及氧化程度不同，會令斑紋的色澤及形態隨之而變，因此每件建窯器均獨一無二。兔毫斑紋見灰色、褐色、銀白色、銀藍色、金黃色及彩色等，其中以彩色最為名貴。此盞釉上斑駁紋路密而不亂，色澤璀璨，銀白中泛彩虹光，實屬難得。近似例可參考美國大都會博物館一例及倫敦蘇富比2011年5月11日拍賣一例，拍品7號，該二例兔毫紋皆呈銀藍色。



(two views 兩面)



# 3133

## A JIAN 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with deep sides rising to a slightly everted finger-grooved rim, covered inside and out with a lustrous black glaze finely streaked with russet 'hare's fur' markings that stops irregularly above the foot exposing the chocolate-brown body. The mouth rim is mounted with metal.

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

HK\$200,000-400,000

US\$26,000-52,000

### PROVENANCE

A Japanese private collection, acquired in the 1990s

### LITERATURE

*Kuro to Shiro - Soji -*, Tokyo, 2015, pl. 8

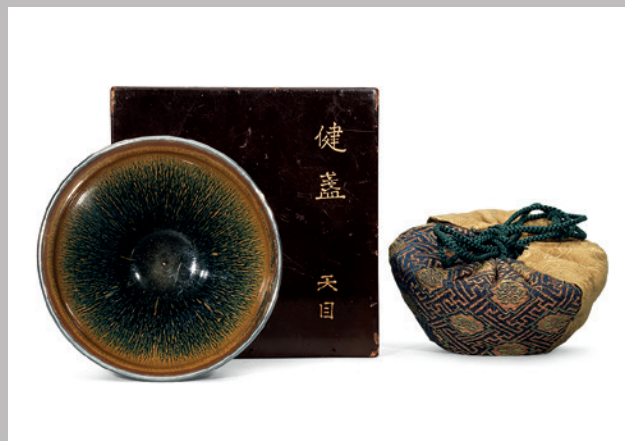
南宋 建窯兔毫盞

### 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8







3134

A SET OF FIVE BROWN HEXAFOIL  
LACQUER DISHES

SOUTHERN SONG DYNASTY (1127-1279)

Each dish has shallow rounded sides rising from a ring foot to a six-lobed rim, bound with metal. The cavetto has six raised lines dividing the six lobes. It is covered in the interior with a red lacquer suffused with fine craquelure, the exterior with dark brown lacquer.

6  $\frac{7}{8}$  in. (17.6 cm.) diam., Japanese wood box (5)

HK\$350,000-550,000

US\$46,000-71,000

PROVENANCE

A Japanese private collection, Kansai, acquired in the 1950s

南宋 紅褐漆六瓣花口盤五件

來源

日本關西私人珍藏，入藏於1950年代



# 3135

## A VERY RARE PAIR OF SILVER *TIXI*-STYLE *MEIPING*

SOUTHERN SONG DYNASTY (1127-1279)

Each of the tapering ovoid body is chased in imitation of *tixi* lacquer with five rows of scroll pattern, separated by three bands of small diamond-shaped pattern and two circle bands, with a band of keyfret pattern on the mouth rim. The surfaces and recessed areas have traces of black lacquer.

18 1/8 in. (20.7 cm.) high., box (2)

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

南宋 銀如意紋梅瓶一對





fig. 1 A silver *meiping* and cover, Southern Song dynasty (1127-1279)  
Collection of the Sichuan Provincial Museum  
(圖一) 南宋 銀梅瓶 四川省博物館藏品

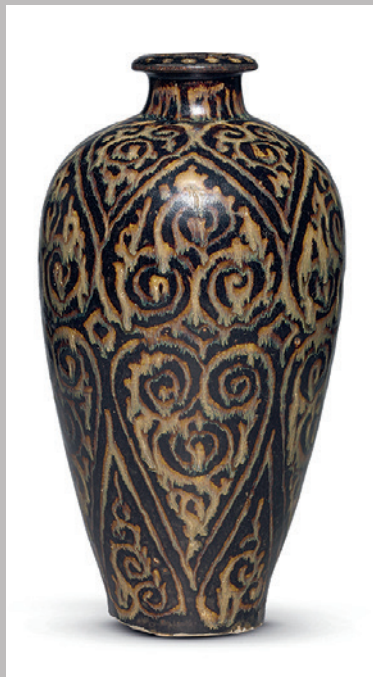


fig. 2 A Jizhou *tixi*-style painted *meiping* Formerly in the Linyushanren  
Collection, sold at Christie's Hong Kong, 2 December 2015, lot 2825  
(圖二) 吉州窯仿剔犀梅瓶 臨宇山人舊藏 於香港佳士得 2015年12月2日  
拍賣·拍品 2825 號

### 3135 CONTINUED

The design on this rare pair of *meiping* is based on the style of *tixi* lacquer. A very similar silver *meiping* and cover, found in 1959 from the cache of a Mosque in the town of Xiaoquan, Deyang, Sichuan province, and now in the Sichuan Provincial Museum, is illustrated by Wang (ed.) in *Zhongxing jisheng: Nan Song fengwu guanzhi*, Beijing, 2015, p. 100 (fig. 1). This successful design also inspired ceramic versions such as the Jizhou *meiping* sold at Christie's Hong Kong, *The Classic Age of Chinese Ceramics - The Linyushanren Collection, Part I*, 2 December 2015, lot 2825. (fig. 2)

A technical examination report by Dr. Pieter Meyers, including stereoscopic examination, X-ray radiography and alloy composition analysis is available upon request, the result is consistent with the dating of this lot.

此對銀梅瓶上的如意雲紋源於剔犀漆器。1959年四川省德陽市孝泉鎮清真寺窖藏出土有一件十分相近的帶蓋如意紋銀梅瓶，現藏四川省博物館，收錄於浙江省博物館，《中興紀勝：南宋風物觀止》，杭州，2015年，100頁（圖一）。這一成功的紋飾設計亦為瓷器所效仿，例如香港佳士得，2015年12月2日，《古韻天成-臨宇山人珍藏（一）》，拍品編號2825（圖二）。

此拍品附有Pieter Meyers博士所做的包括立體鏡檢測、X光片、成分分析等項目的科學檢測報告，檢測結果與此拍品之定年相符合。









3136

## AN IMPORTANT 'HUOLIN' CONFUCIUS-STYLE LACQUERED QIN

SOUTHERN SONG DYNASTY (1127-1279)

The *qin* is of Confucius type, gracefully waisted along two ends of the body, the upper surface gently convex and inlaid with thirteen mother-of-pearl studs, *hui*. The underside has two rectangular sound holes, termed as the 'Dragon Pool' and the smaller as the 'Phoenix Pond'. The name of the *qin* is inscribed above the 'Dragon Pool', *Huolin*, 'The capture of *lin*'. Above the 'Phoenix Pond' is carved a four-character seal mark, *Jinshen Yuzhen*, 'The sound of bronze and echo of jade'. The instrument strings are threaded through seven tasselled tuning pegs, *zhen*. Each string is arranged over the upper surface and tied to either of the two larger pegs, *yanzu*, 'Wild Geese Feet'. The lacquer surfaces are suffused with fine burst ice cracks interspersed with 'snake belly' crackles.

44 5/8 in. (113.7 cm.) long

HK\$6,000,000-8,000,000 US\$780,000-1,000,000

## PROVENANCE

Yiyun Zhai

Yanqin Zhai, acquired prior to 1998

## EXHIBITED

The University Museum and Art Gallery, The University of Hong Kong, *Gems of Ancient Chinese Zithers: Shum's Collection of Ancient Qin from the Last Millenium*, Hong Kong, 14 October - 5 December 1998, no. 12

## LITERATURE

*Gems of Ancient Chinese Zithers: Shum's Collection of Ancient Qin from the Last Millenium*, Hong Kong, 1998, p. 88, no. 12

*Catalogue of Chinese Ancient Qin in Private Collections*, Beijing, 2013, Cat, no. 70

In Confucian philosophy the practice of rituals and music, notably the playing of the *qin*, are inextricably linked to the pursuit of lofty ideals of a learned scholar. The form of the present *qin* is of Confucius style as characterised by its austere shape with simple straight sides, and differs from a type known as *Fuxi* which is rounded on the side closest to the tuning pegs. The style *Fuxi* was named after the mythological king who was reputed to have made the first musical instrument from the wutong tree. In most cases this type of instruments was given poetic names as in this instance, *Huo lin*, 'The capture of *lin*'. *Lin* is a female *qilin*, which is a mythical animal purported to appear only during the reign of a virtuous Emperor or the appearance of a Sage. According to *Book of Han*, the Emperor Wu (r. 141BC-87BC) once captured a white *lin* and composed a song to commemorate the event. The name *Huo lin*, however, is associated with an event recorded in *Records of the Grand Historian*, where a mysterious beast was captured but left to die for it was regarded as inauspicious. Confucius later identified the animal as *lin*, and expressed great sorrow

over people's inability in recognising this virtuous animal, for it reflected the lack of discernment amongst rulers and also pointed to his own lack of recognition in life. A *qin* composition inspired by this event and titled *Huo lin*, is included in *Shenqi mipu*, an anthology of ancient *qin* compositions compiled by Zhu Quan of Ming dynasty, where it is recorded to have been composed by Confucius himself. The name of the current *qin* may reflect the similar life story of one of the previous owners, if not the original owner of this instrument, a life punctuated by disappointment and lack of recognition, as experienced by many of the literati in ancient China.

## 南宋 仲尼式「獲麟」琴

## 來源

移雲齋

硯琴齋，1998年前入藏

## 展覽

香港大學美術館，《古琴薈珍：硯琴齋宋元明清古琴展》，1998年10月14日至12月5日，香港，編號12

## 著錄

《古琴薈珍：硯琴齋宋元明清古琴展》，香港，1998年，圖錄編號12

《中國古琴民間典藏》，北京，2013年，圖錄編號70

全長113.7cm

有效弦長106.2cm

肩闊16.8cm

尾闊12.7cm

仲尼式，蚌徽，黑色間栗殼色漆。琴面渾圓，琴底微隆，通體皆現蛇腹，牛毛和冰裂等斷紋。琴軫、嶽山、承露、焦尾、冠角和雁足等，皆為紫檀木所製。琴底頸處刻有篆書：「獲麟」是為琴名，龍池下刻有一大方粗邊篆印：「金聲玉振」，狀其聲也。

此琴原為移雲齋之舊藏，幾經琴家輾轉割愛，或相互易琴，後歸硯琴齋。

此琴比一般常見宋明琴略短，但其尺寸尤合南宋《楊祖雲琴製》之所記。後世琴家因崇尚琴體寬長之制，此短小制式遂微。楊祖雲活躍於1210年前後，詳見《大音大全集》、《琴書大全》。

此琴名「獲麟」。「麟」同「麟」，為麒麟雌獸。相傳，麒麟只於太平盛世或世有聖人時方才現世。《漢書·武帝紀》謂：「元狩元年，冬十月，行幸雍，祠五畤，獲白麟，作《白麟之歌》。」白麟降世被武帝視為祥瑞之兆，因而作歌詠嘆。《史記》曾記載，魯哀公十四年春，叔孫氏於西狩捕獲一獸，以為不祥將之遺棄而死，孔子得知前往觀看，辨其為麟後落淚曰：「吾道窮矣」，認為麒麟降世卻無人知曉，實世道不興、不幸也，並藉此聯想到自身的懷才不遇。傳世有《獲麟》琴曲，收錄於明朱權《神奇秘譜》，傳為孔子所作。曲分為六段：傷時、西狩、獲麟、長嘆、幽憤、絕筆，將事件發生的過程及孔子感嘆悲憤的情緒以音樂完整又婉轉得表達出來。此琴名為「獲麟」，或許反映了某任琴主相仿的人生歷程。





(two views 兩面)

END OF SALE









# HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR ASIAN 20TH CENTURY & CONTEMPORARY ART EVENING SALE, 30 YEARS: THE SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,000,000, and 20% of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

## ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit [www.christies.com/highvaluelots](http://www.christies.com/highvaluelots).

## 高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得亞洲二十世紀及當代藝術晚間拍賣，三十週年誌慶拍賣：世紀珍藏之所有拍賣品與其他類別拍賣品低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,000,000 元或閣下擬競投全部拍賣品低估總額之 20%（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

## 查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或瀏覽 [www.christies.com/highvaluelots](http://www.christies.com/highvaluelots)。



# 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** (▲ 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** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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(g).

### 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 Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (A) PHONE BIDS

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

## (B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://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](http://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](http://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 3-month HIBOR rate from time to time on the unpaid amount due;

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

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

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

(v) we can take what you owe us over 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.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 35 calendar days following the auction in accordance with paragraphs G(b). In such circumstances paragraph G(b) shall apply.

### 5 KEEPING YOUR PROPERTY

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

### G COLLECTION AND STORAGE

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

(b) If you have paid for the **lot** in full but you do not collect the **lot** within 35 calendar days after the sale, unless otherwise agreed in writing, we may sell the **lot** in any commercially reasonable way we think appropriate. We can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so. 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.

Nothing in this paragraph is intended to limit our rights under paragraph F4.

(c) Without prejudice to paragraph G(b), for paid **lot(s)** from this auction, we are pleased to offer complimentary storage up to and including the thirty-fifth calendar day following the sale. If purchases are not collected by then a monthly storage charge will be imposed, from the thirty-sixth calendar day following the sale for the period whilst

the lot(s) remain stored with us, as below on a per lot basis and is payable in advance.

Jewellery/Watches: HK \$800 per lot

Others (except Wine, Handbags & Accessories\*): HK\$1500 per lot

\*Please refer to Wine and Handbags & Accessories Catalogue respectively 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 fee (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](http://www.christies.com/shipping) or contact us at [arttransporthongkong@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [arttransporthongkong@christies.com](mailto: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](http://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](http://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](http://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](http://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

- 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”。
- 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

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

#### 4. 拍賣之前檢查**拍賣品**

- 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。
- 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

- 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。
- 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，改善的費用由您支付。
- 我們不會為每件拍賣的寶石索取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- 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

- 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
  - 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。
  - 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

- 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：
  - 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）。
  - 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。
  - 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。

- 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

#### 2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910 或電郵至 bidsasia@christies.com

#### 3. 如果您未能提供正確的文件

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

#### 4. 代表他人競投

- 作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
  - 作為隱名委託人的代理人**：如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
    - 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
    - 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
    - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
    - 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。
- 除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

#### 5. 親自出席競投

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

#### 6. 競投服務

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

##### (A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語



外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

### (B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 [www.christies.com/livebidding](http://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](http://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](http://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，我們會為您以低價估價的 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價估價。

### 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，拍賣官通常會以低價估價的 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

競投通常從低於低價估計開始，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”）以大階字體注明的資料作出真品保證。除了標題中顯示的資料，我們不對任何標題以外的資料（包括標題以外的大階字體注明）作出任何保證。
- 真品保證不適用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，標題合乎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。
- 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有瑕疵，在以下條款的規限下，我們將退回已付的購買款項：
  - 此額外保證不適用於：
    - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其不影響文本及圖標完整性的瑕疵；
    - 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；
    - 沒有標題的書籍；
    - 沒有標明估價的已出售拍賣品；
    - 目錄中表明售出後不可退貨的書籍；
    - 狀況報告中或拍賣時公告的瑕疵。
  - 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。
- 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  
在平合我們的規定下，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  
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；
  - (v) 支票  
抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，客戶服務部（地址：香港中環遮打道18號歷山大廈22樓）。
- (e) 如要瞭解更多信息，請聯繫客戶服務部。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三個月銀行同業拆息加7%的利息；
  - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
  - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
  - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
  - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
  - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
  - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
  - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
  - (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第35日起根據G(b)段向您收取倉儲和運輸費用。在此情況下，G(b)段將適用。

### 5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除以上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他**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

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不可以提取拍賣品**）。
- (b) 如果您已經支付全部款項但未能於拍賣後的35個日曆日之內提取**拍賣品**，除非另有書面約定，我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此生的運輸費用和處理費用。如果您取回這樣做，我們將會將**拍賣品**銷售所得在扣除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支付給您。

本段的任何內容不限制我們在F4段下的權利。

- (c) 在不影響G(b)段的原則下，佳士得為本拍賣中所有已付款**拍賣品**提供免費儲存至拍賣後第三十五個日曆日止。惟買家在屆時仍未提取**拍賣品**，佳士得將向買家收取自拍賣後第三十六日曆日起計的倉儲費，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：每件港幣800元  
其他（不包括洋酒，手袋及配飾\*）：每件港幣1500元

\* 有關洋酒及手袋及配飾之倉儲費及提取事宜，詳情請分別參閱洋酒及手袋及配飾目錄目錄冊。

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](http://www.christies.com/shipping) 網站或發郵件至 [arttransporthongkong@christies.com](mailto:arttransporthongkong@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，我們會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](http://www.christies.com/shipping) 網站或發郵件到：[arttransporthongkong@christies.com](mailto:arttransporthongkong@christies.com)。
- (b) **含有受保護動植物材料的拍賣品**  
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及/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（例如猛獁象牙，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) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口到美國。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（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口到美國。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**進口到美國，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**，可能被禁止進口到美國；為方便美國準買方，該類**拍賣品**註有Ψ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），則有可能獲准進口到美國。

#### (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，均不作任何**保證**。在法律容許的最大程度上，所有由法律附加的保證及其他條款，均被排除在本協議外。在E1段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；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在Christie's Live™競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

#### 3. 版權

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

#### 4. 效力

如本協議的任何部份遭任何法院認為無效、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](http://www.christies.com)上找到本公司私隱政策。

#### 8. 棄權

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

#### 9. 法律及管轄權

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

#### 10. [www.christies.com](http://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](http://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](http://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、其子公司及集團的其它公司。

**狀況**：**拍賣品**的物理狀況。

**到期付款日**：如第F1(a)段所列出的意思。

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

**成交價**：拍賣官接受的**拍賣品**最高競投價。

**標題**：如E2段所列出的意思。

**拍賣品**：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

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

**購買款項**：如第F1(a)段的意思。

**來源**：**拍賣品**的所有權歷史。

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

**底價**：**拍賣品**不會以低於此保密底價出售。

**拍賣場通告**：張貼位於拍賣場內的**拍賣品**旁或[www.christies.com](http://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，佳士得的第三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

△: **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

#### ◦ **Minimum Price Guarantees:**

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

#### ◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids.

In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

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/> 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 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。這被稱作**保證最低出售價**。該等**拍賣品**在目錄中於拍賣編號旁註有△符號以資識別。

#### ◆ 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，遺囑委託拍賣的**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...」、「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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Chinese porcelains from New York collection on exhibition at The Metropolitan Museum of Art, ca. 1907

**COLLECTED IN AMERICA:  
CHINESE CERAMICS FROM  
THE METROPOLITAN MUSEUM OF ART**  
美藏於斯 — 大都會藝術博物館珍藏中國瓷器  
*New York, 15 September 2016*

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**CHRISTIE'S**





# 開元大觀

二〇一六年 六月一日  
星期三 上午十時三十分

香港灣仔港灣道 1 號  
香港會議展覽中心會議廳

編號名稱：**白象**  
拍賣編號：**13755**  
拍賣品編號：**3101-3136**

佳士得不接受包括代理人在內之第三方付款；付款資料於拍賣會完結後將不能更改。

參與網絡競投可登入佳士得網站 [www.christies.com](http://www.christies.com)

## 競投價遞增幅度

競投一般由低於**低價估價**開始，通常每次喊價之遞增幅度（競投價遞增幅度）最高為 10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將被調低至下一個喊價金額：

競投價	每次喊價之遞增金額
1,000-2,000 港元	100 港元
2,000-3,000 港元	200 港元
3,000-5,000 港元	200, 500, 800 港元 (例 4,200, 4,500, 4,800 港元)
5,000-10,000 港元	500 港元
10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
200,000-300,000 港元	20,000 港元
300,000-500,000 港元	20,000, 50,000, 80,000 港元 (例 320,000, 350,000, 380,000 港元)
500,000-1,000,000 港元	50,000 港元
1,000,000 港元或以上	拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的**拍賣品**進行競投，直至本表格所列的最高出價。
- 本人知悉如競投成功，本人應付之購買款項為**成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定，買方須知）**。買方酬金費率按每件**拍賣品**成交價首港幣 800,000 元之 25%，加逾港幣 800,000 元以上至 15,000,000 元部份之 20%；加逾港幣 15,000,000 元，超過港幣 15,000,000 元之餘款之 12% 計算。名酒的**買方酬金**是按每件**拍賣品**成交價之 22.5%。
- 本人同意接受本目錄中所列之業務規定的管限。
- 本人理解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。
- 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**低價估價**的 50% 進行競投；如果您的投標價低於**低價估價**的 50%，則以您的投標價進行競投。

本人亦明白，佳士得的書面競投服務為一項向客戶提供的免費服務，佳士得會合理謹慎進行，佳士得不會就任何在佳士得控制的範圍以外產生的損失或賠償負責。

**拍賣結果查詢：+852 2760 1766.**

拍賣官一般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。請將已填妥之高額拍賣品之登記表格電郵 [bidsasia@christies.com](mailto:bidsasia@christies.com) 至投標部。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**佳士得集團**其他公司亦無任何欠款，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。

# 書面競投表格

## 香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。

佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，請重新遞交書面競投表格或聯繫投標部。

電話：+852 2978 9910 電郵：[bidsasia@christies.com](mailto:bidsasia@christies.com)

客戶編號（若適用）

客戶名稱（請用正楷填寫）

地址

郵編

聯絡電話（手提電話）

傳真

電郵

如閣下選擇不以電郵方式收取發票，請於方格內劃上「✓」號。

如閣下不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。

我本人已細閱並理解本書面競投表格及業務規定。買方須知。

簽名

日期

如閣下未曾於佳士得競投或託售**拍賣品**，請附上以下文件之副本。**個人**：政府發出附有相片的身分證明文件（如國民身分證或護照），及（如身分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的身分證明文件，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分證明文件，以及閣下所代表競投人士的身分證明文件，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。

## 請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)



# BIDDER REGISTRATION FORM

Paddle No.

**We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.**

Please complete and sign this form and send it to us by email [registrationasia@christies.com](mailto:registrationasia@christies.com).

## A Bidder's Detail

Personal Account:  Account Holder  Authorised Agent (Name) .....

Authorisation Letter and ID (if applicable):  Attached  In System/previously provided

Company Account:  I am (name and position) .....

Authorisation Letter and ID (if applicable):  Attached  In System/previously provided

Account No. ....

Account Name .....

Business Registration No. ....

Invoice Address Room/Flat ..... Floor ..... Block .....

Building/Estate .....

Street Address .....

City/District ..... Post/Zip Code .....

County/Province/State ..... Country .....

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Country Code ..... Phone No. .... Email .....

## B Identity Documents and Financial References

If you have not previously bid or consigned with Christie's, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, you will need to arrange payment with us. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

### High Value Lots Paddle Registration:

Do you require a High Value Lot ("HVL") paddle?  Yes  No

You will need a HVL paddle if you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; 30 Years: The Sale or (ii) a lot the low estimate of which is HK\$ 8 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1 million or (ii) 20% of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVL deposit using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. Please allow at least 48 hours for processing of your HVL registration. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

Please indicate the bidding level you require:

- HK \$ 0 - 500,000  HK \$ 500,001 - 2,000,000  HK \$ 2,000,001 - 4,000,000
- HK \$ 4,000,001 - 8,000,000  HK \$ 8,000,001 - 20,000,000  HK \$ 20,000,000 +

## C Sale Registration

### Please register me for the following sessions:

- |   |   |
|---|---|
| <input type="checkbox"/> 12570 Finest & Rarest Wines: Direct from Great Estates                 | <input type="checkbox"/> 12550 Fine Chinese Classical Paintings and Calligraphy         |
| <input type="checkbox"/> 12571 Fine & Rare Wines Including a Private Collection of Sine Qua Non | <input type="checkbox"/> 12720 30 Years: The Sale                                       |
| <input type="checkbox"/> 12515 Asian 20th Century & Contemporary Art (Evening Sale)             | <input type="checkbox"/> 12551 Fine Chinese Modern Paintings                            |
| <input type="checkbox"/> 12516 Asian Contemporary Art (Day Sale)                                | <input type="checkbox"/> 12573 Hong Kong Magnificent Jewels                             |
| <input type="checkbox"/> 12517 Asian 20th Century Art (Day Sale)                                | <input type="checkbox"/> 13755 Classical Chinese Art from The Sui to The Song Dynasties |
| <input type="checkbox"/> 12549 Chinese Contemporary Ink   | <input type="checkbox"/> 12555 The Imperial Sale  |
| <input type="checkbox"/> 12572 Important Watches  | <input type="checkbox"/> 12586 Handbags & Accessories                                   |

## D Collection and Shipment

### Please select one of the following options:

- I will collect my purchased lot(s).
- Please provide a shipping quotation to my account address/the below address:
- .....
- .....

## E Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. 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 .....

Christie's Hong Kong Limited

2nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766  
www.christies.com



# 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，三十週年誌慶拍賣：世紀珍藏之任何拍賣品；或 (ii) 其他類別拍賣品估價為港幣 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：

- |   |  |
|---|--|
| <input type="checkbox"/> 12570 佳士得名釀：顯赫名窖真迹珍藏     | <input type="checkbox"/> 12550 中國古代書畫        |
| <input type="checkbox"/> 12571 佳士得名釀              | <input type="checkbox"/> 12720 三十週年誌慶拍賣：世紀珍藏 |
| <input type="checkbox"/> 12515 亞洲二十世紀及當代藝術 (晚間拍賣) | <input type="checkbox"/> 12551 中國近現代畫        |
| <input type="checkbox"/> 12516 亞洲當代藝術 (日間拍賣)      | <input type="checkbox"/> 12573 瑰麗珠寶及翡翠首飾     |
| <input type="checkbox"/> 12517 亞洲二十世紀藝術 (日間拍賣)    | <input type="checkbox"/> 13755 開元大觀          |
| <input type="checkbox"/> 12549 中國當代水墨             | <input type="checkbox"/> 12555 中國宮廷御製藝術精品    |
| <input type="checkbox"/> 12572 精緻名錶               | <input type="checkbox"/> 重要中國瓷器及工藝精品         |
|   | <input type="checkbox"/> 12586 典雅傳承：手袋及配飾    |

## 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業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，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 .....

# CHRISTIE'S

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15/04/16

# HONG KONG AUCTION CALENDAR

## FINEST & RAREST WINES: DIRECT FROM GREAT ESTATES

Sale number: 12570  
**FRIDAY 27 MAY**  
**5.00 PM**

## FINE & RARE WINES INCLUDING A PRIVATE COLLECTION OF SINE QUA NON

Sale number: 12571  
**SATURDAY 28 MAY**  
**11.00 AM**

## ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 12515  
**SATURDAY 28 MAY**  
**5.30 PM**  
Viewing: 26-28 May

## ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 12516  
**SUNDAY 29 MAY**  
**10.30 AM**  
Viewing: 26-28 May

## ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 12517  
**SUNDAY 29 MAY**  
**1.00 PM**  
Viewing: 26-28 May

## CHINESE CONTEMPORARY INK

Sale number: 12549  
**SUNDAY 29 MAY**  
**3.00 PM**  
Viewing: 26-29 May

## IMPORTANT WATCHES

Sale number: 12572  
**MONDAY 30 MAY**  
**9.30 AM**  
Viewing: 26-29 May

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 12550  
**MONDAY 30 MAY**  
**10.30 AM**  
Viewing: 26-29 May

## 30 YEARS: THE SALE

Sale number: 12720  
**MONDAY 30 MAY**  
**6.00 PM**  
Viewing: 26-30 May

## FINE CHINESE MODERN PAINTINGS

Sale number: 12551  
**TUESDAY 31 MAY**  
**10.00 AM & 2.30 PM**  
Viewing: 26-30 May

## HONG KONG MAGNIFICENT JEWELS

Sale number: 12573  
**TUESDAY 31 MAY**  
**1.00 PM**  
Viewing: 26-31 May

## CLASSICAL CHINESE ART FROM THE SUI TO THE SONG DYNASTIES

Sale number: 13755  
**WEDNESDAY 1 JUNE**  
**10.30 AM**  
Viewing: 26-31 May

## THE IMPERIAL SALE

Sale number: 12555  
**WEDNESDAY 1 JUNE**  
**11.15 AM**  
Viewing: 26-31 May

## HANDBAGS & ACCESSORIES

Sale number: 12586  
**WEDNESDAY 1 JUNE**  
**12.00 PM**  
Viewing: 26-31 May

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 12555  
**WEDNESDAY 1 JUNE**  
**2.30 PM**  
Viewing: 26-31 May

All dates are subject to change, please phone +852 2760 1766 for confirmation

Special thanks to: 木+木 IDG concept, [www.idgconcept.com](http://www.idgconcept.com)

Photography: Fung Tsang, ST United Studio Limited, [fungetsang@stunited.com](mailto:fungetsang@stunited.com)

Jean G. Daval, [nynjno@gmail.com](mailto:nynjno@gmail.com) (P. 3-4, 100-101)





CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG  
香港 中環 遮打道18號 歷山大廈22樓