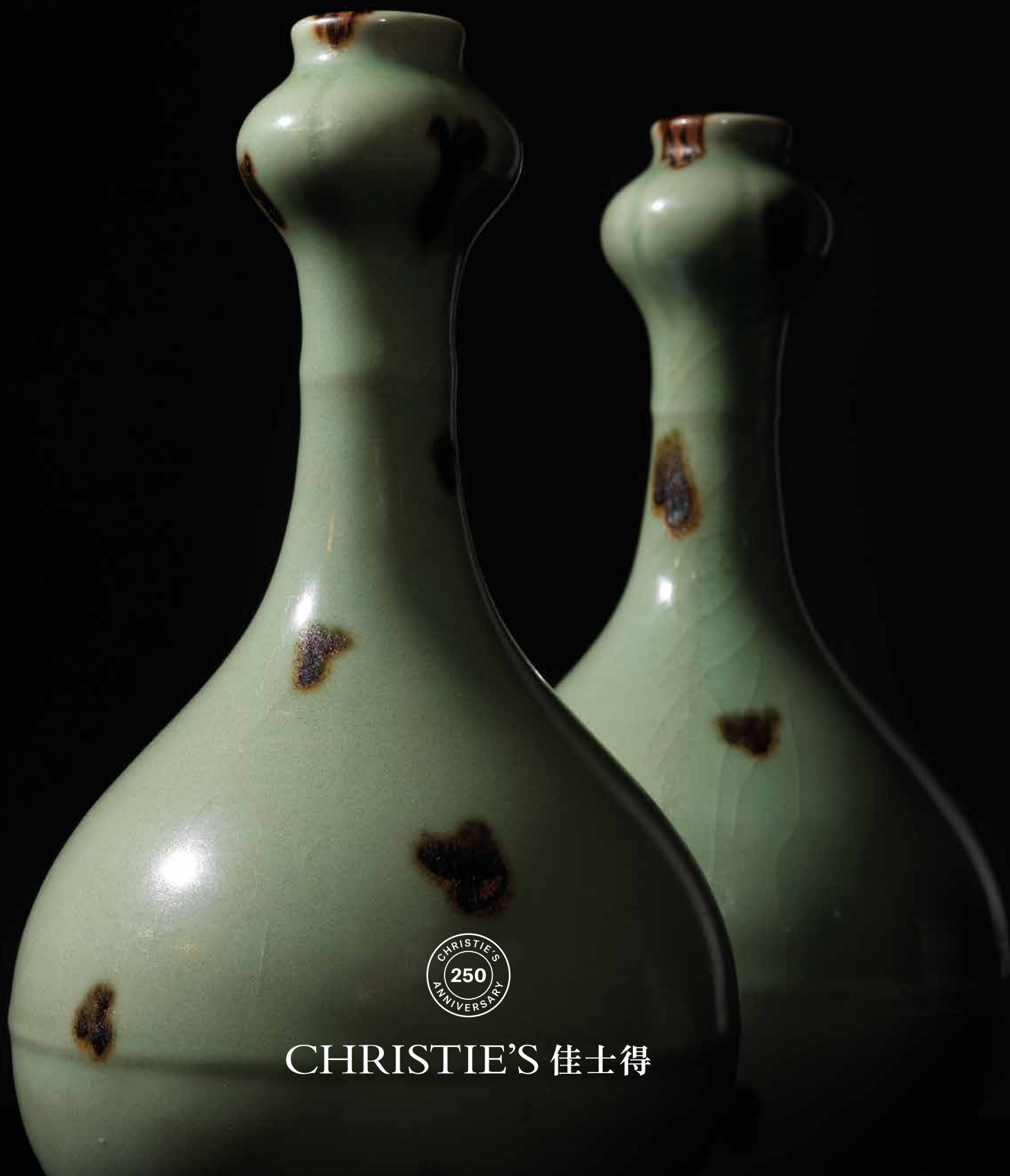


# CHINESE CERAMICS FROM THE YANGDETANG COLLECTION

## 養德堂珍藏中國古陶瓷

*Hong Kong, 30 November 2016* | 香港 2016 年 11 月 30 日



CHRISTIE'S 佳士得



Chinese Ceramics  
From The Yangdetang Collection

養德堂珍藏中國古陶瓷

*Wednesday 30 November 2016*



CHRISTIE'S 佳士得

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## SPECIALISTS & LIAISON



Pola Antebi



Chi Fan Tsang



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Sherese Tong



Joan Ho



Timothy Lai



Ling'ao Tong



Dai Dai



Felix Pei



Harriet Yu

### HONG KONG

Pola Antebi,  
International Director  
Tel: +852 2978 9950  
Chi Fan Tsang,  
Specialist Head of  
Department  
Tel: +852 2978 9954  
Ruben Lien, Senior Specialist  
Tel: +852 2978 6735  
Liang-Lin Chen,  
Specialist Head of Sale  
Tel: +852 2978 6725  
Sherese Tong  
Tel: +852 2978 6733  
Joan Ho  
Tel: +852 2978 6810  
Timothy Lai  
Tel: +852 2978 9943  
Ling'ao Tong  
Tel: +852 2978 9957  
Fax: +852 2973 0521

### BEIJING

Dai Dai, Senior Specialist  
Felix Pei, Specialist  
Tel: +86 (0) 10 8583 1766  
Fax: +86 (0) 10 8572 7901

### SHANGHAI

Harriet Yu,  
Associate Specialist  
Tel: +86 (0) 21 6279 8773  
Fax: +86 (0) 21 6279 8771

### SALE CO-ORDINATORS

Vickie Cheung  
vcheung@christies.com  
Tel: +852 2978 9958  
Sibley Ngai  
sngai@christies.com  
Tel: +852 2978 9955  
Fax: +852 2973 0521

### REGIONAL MANAGING DIRECTOR

Nicole Wright  
Tel: +852 2978 9952  
Fax: +852 2525 8157

### BUSINESS MANAGER

Nelly Li  
Tel: +852 2978 6797  
Fax: +852 2525 8157

### HEAD OF SALE MANAGEMENT

Yanie Choi  
Tel: +852 2978 9936  
Fax: +852 2973 0087

## SERVICES

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# CHINESE CERAMICS FROM THE YANGDETANG COLLECTION

## 養德堂珍藏中國古陶瓷

WEDNESDAY 30 NOVEMBER 2016 • 2016年11月30日 (星期三)

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Wednesday 30 November • 11月30日 (星期三)  
10.30am (Lots 3101-3165) • 上午10.30 (拍賣品編號3101-3165)  
Location: Grand Hall, Hong Kong Convention and Exhibition Centre,  
No.1 Expo Drive, Wanchai, Hong Kong  
地點：香港灣仔博覽道1號香港會議展覽中心大會堂  
Tel 電話：+852 2760 1766 • Fax 傳真：+852 2760 1767

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10.30am – 6.00pm  
Sunday – Tuesday, 27 – 29 November • 11月27至29日 (星期日至二)  
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10.00am – 6.00pm

#### TAIPEI, Fubon International Convention Center

#### 台北，富邦國際會議中心

Saturday – Sunday, 12 – 13 November • 11月12至13日 (星期六至日)  
11.00am – 6.00pm

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# CHRISTIE'S 佳士得

養德堂

秦孝儀心波







Dr. Yang (left) and former director of the National Palace Museum Mr. Ch'in Hsiao-Yi (right)  
楊醫師 (左) 及國立故宮博物院前院長秦孝儀先生 (右)

Dr. Yang, who formed the Yangdetang Collection, was a renowned and widely respected collector of Chinese works of art. His distinguished collection, built up over three decades, encompasses a number of superb ceramic pieces spanning across various dynasties, archaic jade carvings, as well as a variety of outstanding modern art works.

During the 1980s, Dr. Yang was introduced to Mr. Chen Chang-Wei (1907-1997), a member of the Oriental Ceramic Society, London, as well as an adviser to the National Palace Museum, Taipei. Through his friendship with Mr. Chen, Dr. Yang was initiated into the world of collecting. He later formed acquaintances with Mr. Tan Dan-jiong (1906-1996) and Mr. Ch'in Hsiao-Yi (1921-2007), the former Deputy Director and Director of the National Palace Museum respectively, who became his mentors in the field of collecting. Through these invaluable relationships, Dr. Yang's passion in Chinese art collecting grew substantially and established himself as a serious and learned collector.

Dr. Yang had also cultivated a long-standing friendship with Mr. Chang Wei-Hwa, the distinguished antique dealer, well-respected

for his knowledge and expertise, who played a pivotal role in the curation of the Yangdetang Collection. The solid friendship between Dr. Yang and Mr. Chang sets an admirable example of the mutual respect and trust expected between a seasoned collector and his/her trusted adviser.

Through Mr. Chen Chang-Wei's support, selected pieces from Dr. Yang's exceptional ceramic collection were included in several important exhibitions held in Taiwan and Japan, including *The Exhibition of Chinese Ceramics of Eight Dynasties*, held at the National Museum of History, Taipei in 1987; as well as the touring exhibition *Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics*, held in various cities in Japan in 1992. The latter, hailed as an extremely successful and important cultural event in Asia, was the first Chinese art exhibition in Japan to exhibit art works from Hong Kong and Taiwanese private collectors. Of particular note was an extremely rare and important pair of Longquan celadon iron-splashed garlic-mouth vases (Lot 3133), which attracted great admiration for their elegance and ethereal beauty. Christie's is privileged to be offering this unique collection at auction.

**養**德堂主人楊醫師，是著名的中國文物資深藏家，收藏範圍涵蓋歷代陶瓷、高古玉器及現代藝術，質量俱佳，品味高雅，逾卅年孜孜不倦，精益求精，素為文物界敬重。

1980年代，楊醫師受中國陶瓷專家、台北故宮陶瓷顧問暨倫敦東方陶瓷學會會員陳昌蔚先生（1907-1997）引導，進入中國文物收藏領域，又先後得台北故宮前副院長譚旦岡先生（1906-1996）及前院長秦孝儀先生（1921-2007）鼓勵，並時相請益結為師友。於中國文物收藏系列之規劃，則委由資深古董商張偉華先生提供專業諮詢逾30年，體現傑出收藏家對專業古董商的尊重與互信，因而結為摯交，在收藏界傳為佳話。

其中，楊醫師所珍藏之陶瓷精品，曾由陳昌蔚先生推薦，參加1987年於台北國立歷史博物館所舉辦的《中國八代陶瓷精品展》；1992年，再參加由日本讀賣新聞主辦，台北國立歷史博物館、日本 MOA 美術館協辦的《中國陶瓷展》，於日本東京、大阪、京都等地巡迴展出，是日本首次有港台藏家參展的中國陶瓷展覽，蔚為文化界盛事。其中，楊醫師所藏一對元代龍泉窯「飛青瓷」蒜頭瓶（拍品3133號），更是驚艷全場。佳士得有幸拍賣此優秀的珍藏，與有榮焉。





# 3101

## A YUE CELADON INCISED 'FLORAL' VASE AND COVER

FIVE DYNASTIES (907-960)

The vase is incised on each lobe with a stylised floral spray, covered overall in a finely crackled transparent glaze of greyish olive-green colour. The finial of the cover is moulded in the form of a fish.

5 <sup>3</sup>/<sub>4</sub> in. (14.5 cm) high, box

HK\$100,000-150,000

US\$13,000-19,000

### PROVENANCE

Acquired in Hong Kong on 2 December 1994

五代 越窯青釉刻花魚形鈕蓋瓶

### 來源

1994年12月2日購於香港





3102

# 3102

## A YUE CELADON TEA BOWL

TANG DYNASTY (618-907)

The bowl is covered with a greyish-celadon glaze. The *bi*-shaped base has six large spur marks, partially revealing the pale grey body.

6 ¼ in. (16 cm.) diam., box

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

### PROVENANCE

Acquired in Taipei on 20 March 1988

唐 越窯青釉茶甌

### 來源

1988年3月20日購於台北



3103

# 3103

## A XING WHITE-GLAZED TEA BOWL

TANG DYNASTY (618-907)

The shallow bowl is thickly potted with gently rounded sides rising from a neatly cut, *bi*-shaped foot and terminating in a lipped rim. The interior and exterior of the bowl are covered in a translucent glaze of ivory tone, leaving just the foot unglazed, exposing the fine white clay underneath.

6 in. (15.4 cm.) diam., box

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

### PROVENANCE

Acquired in Taipei on 20 March 1988

唐 邢窯白釉茶甌

### 來源

1988年3月20日購於台北

# 3104

## A WHITE-GLAZED BOX AND COVER

FIVE DYNASTIES (907-960)

The box and cover are applied with a finely-crackled glaze of ivory tone. The interiors and base are unglazed revealing the fine white body.

4 ¼ in. (10.8 cm.) diam., box

HK\$120,000-180,000

US\$16,000-23,000

五代 白釉寶珠鈕蓋盒



(base 底部)





3105

## 3105

### A HONGZHOU CELADON CUP AND CUP STAND

SOUTHERN DYNASTIES (420-589)

The cup stand is carved around the circular receptacle with a band of overlapping lotus petals. Both the cup and stand are applied with a clear, yellowish-green glaze with the exception of the bases.

cup stand: 5  $\frac{3}{4}$  in. (14.6 cm.) diam., box

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

#### PROVENANCE

Acquired in Taipei on 20 March 1988

Compare to a similarly decorated and glazed cup and cup stand excavated in Jiangxi, also dating to the Southern Dynasties, illustrated in *Zhongguo meishu quanji: taoci*, vol. 1, Shanghai, 1988, pl. 220.

南朝 洪州窯青釉盞及刻蓮瓣盞托

#### 來源

1988年3月20日購於台北

江西吉安縣一南朝墓曾出土一套青釉盞及盞托，紋飾及釉色與本拍品相似，著錄於1988年上海出版《中國美術全集：陶瓷》，上冊，圖版220號。



3106

## 3106

### A LUSHAN PHOSPHATIC GLAZE-SPLASHED BROWN-GLAZED JAR

TANG DYNASTY (618-907)

The jar is covered with a lustrous dark brown glaze, decorated with large milky-blue phosphatic splashes in two registers, ending in an irregular line to expose the oatmeal-coloured body.

7  $\frac{1}{4}$  in. (18.5 cm.) high, box

HK\$60,000-80,000  
US\$7,800-11,000

#### PROVENANCE

Acquired in Taipei on 5 August 1989

唐 魯山窯黑釉彩斑雙繫罐

#### 來源

1989年8月5日購於台北

# 3107

## A WHITE-GLAZED BARBED-RIM DISH

FIVE DYNASTIES (907-960)

The dish is covered with a clear glaze with the exception of the foot ring and base, revealing the fine white body.

6 <sup>3</sup>/<sub>8</sub> in. (16.1 cm.) diam., box

HK\$120,000-180,000

US\$16,000-23,000

五代 白釉菱花式盤



(base 底部)





# 3108

## A YUE CELADON CARVED AND MOULDED 'PEONY' CIRCULAR BOX AND COVER

NORTHERN SONG DYNASTY (960-1127)

The shallow domed cover is moulded in relief with a scrolling peony spray, the veining of the petals incised. The box is supported on a splayed foot. Both the box and the cover are applied overall with an olive-green glaze.

5 ¾ in. (14.7 cm.) diam., box

HK\$500,000-800,000

US\$65,000-100,000

北宋 越窯牡丹紋蓋盒

The box may have been used as a cosmetic box. The soft and greyish-green glaze is comparable to that seen on the finest Yue wares of the 10th century known as *mise* or 'secret colour'. Compare to a box with a countersunk base and carved with a very similar decoration, illustrated in *Zhongguo taoci quanji: Yueyao*, vol. 4, Shanghai, 1981, pl. 183; another with a foot ring and slightly varying decoration illustrated *ibid.*, pl. 200; and a third example also with a foot ring but carved with three peony blossoms in the Freer Gallery of Art, illustrated in *Oriental Ceramics: The World's Great Collections*, vol. 9, Tokyo; New York; San Francisco, 1981, no. 9.

此盒釉色素潔高雅，一般作胭脂盒用，為公元十世紀浙江越窯窯場經典之作。唐、五代及宋代的墓葬均出土不少越窯瓷器，吳越王國貴族及宋太宗李皇后陵出土之秘色瓷器即為力證。

類似的牡丹紋越窯盒可參考兩件載於《中國陶瓷全集：越窯》，第四冊，上海，1981年，圖版183及200號，前者紋飾與此盒極為相似，作臥足，後者則同為圈足，但花葉邊沿較為銳利。另可比較華盛頓弗瑞爾美術館藏一件帶圈足刻以三朵牡丹紋的例子，載於《Oriental Ceramics, The World's Great Collections》，1981年，圖版9號。





# 3109

## A DING CARVED LOTUS BOWL AND COVER

NORTHERN SONG DYNASTY (960-1127)

The bowl is carved around the exterior with two rows of overlapping lotus petals. The domed cover with a broad rim is similarly carved with lotus petals and surmounted by a stalk-form finial. Both the cover and bowl are applied to the exterior with a transparent glaze of ivory tone.

3 ½ in. (9 cm.) overall height, box

HK\$160,000-260,000

US\$21,000-34,000

北宋 定窯刻蓮瓣紋蓋盃



(base 底部)



# 3110

## A SMALL DING MOULDED 'TWIN-FISH' DISH

JIN DYNASTY (1115-1234)

The interior is finely and crisply moulded with a pair of fish swimming amidst waves, all below a band of overlapping petals. It is covered inside and out with a translucent glaze pooling in areas to a deep ivory tone. The mouth is bound with a metal band.

5 ¾ in. (14.5 cm.) diam., box

HK\$260,000-350,000

US\$34,000-45,000

金 定窯印花雙魚紋盤



(base 底部)





# 3111

## A RARE SMALL DING MOULDED 'MANDARIN DUCKS' DISH

JIN DYNASTY (1115-1234)

The shallow dish is delicately moulded on the interior with a pair of mandarin ducks, one standing on an embankment and the other is swimming amidst lotus and other aquatic plants. The cavetto is decorated with a band of dense foliate scroll below an everted rim. The dish is covered in an even glaze of ivory tone. The rim is bound with a metal band.

5 5/8 in. (14.3 cm.) diam., box

HK\$300,000-400,000

US\$39,000-52,000

Compare with five closely related examples. The first previously in the collection of Edward T. Chow, illustrated in *The Museum of Far Eastern Antiquities Bulletin: Sung Ceramic Designs*, no. 42, Stockholm, 1970, pl. 97b; the second from the Art Institute of Chicago, Lucy Maud Buckingham Collection, 1925. 1009; the third, in the Boston Museum of Fine Arts, illustrated in *Oriental Ceramics: The World's Great Collections*, vol. 10, Tokyo, 1980, no. 17; the fourth, in the Los Angeles County Museum of Art, illustrated in *Oriental Ceramics*, June 2000, p. 78, fig. 9; the last example of similar size was sold at Christie's Hong Kong, 26 November, 2014, lot 3224.

### 金 定窯印花鴛鴦蓮池紋盤

晉崔豹《古今注·鳥獸》：「鴛鴦，水鳥，鳧類也。雌雄未嘗相離，人得其一，則一思而死，故曰匹鳥。」以其作為裝飾圖案，古已有之。南朝梁簡文帝作《和徐錄事見內人作臥具》，內有「衣裁合歡，文作鴛鴦連」之句，後蜀顧《甘州子》詞：「禁樓刁鬥喜初長，羅薦繡鴛鴦。」元代，蓮池鴛鴦圖案又稱「滿池嬌」。

有五件出版過的例子可資參考，第一件為仇焱之舊藏，著錄於《The Museum of Far Eastern Antiquities Bulletin: Sung Ceramic Designs》，第42期，斯德哥爾摩，1970年，圖版97b號；第二件藏芝加哥藝術博物館；第三件藏波士頓美術館，著錄於《Oriental Ceramics: The World's Great Collections》，第10冊，東京，1980年，圖版17號；第四件藏洛杉磯郡藝術博物館，著錄於《Orientations》，2000年6月，78頁，圖9；第五件2014年11月26日於香港佳士得拍賣，拍品3224號。



(base 底部)





# 3112

## A WHITE-GLAZED MOULDED 'BOYS' BOWL

JIN DYNASTY (1115-1234)

The bowl has shallow rounded sides and is covered overall with a creamy-white glaze. The centre is moulded with peonies below the cavetto which is crisply moulded with a broad band of floral sprays interspersed with boys at play and a band of clouds to the mouth rim.

7 ¼ in. (18.3 cm.) diam., box

HK\$120,000-180,000

US\$16,000-23,000

The moulded design on the current bowl is particularly crisp and elegant. Compare to a related bowl of slightly deeper form and moulded with similar motifs in the same level of refinement, illustrated in *Chinese Ceramics from the Meiyintang Collection*, vol. 3 (II), London, 2006, p. 451, pl. 1451, where it is dated to the Jin dynasty and described as possibly from the Jiexiu kilns, Shanxi province. For further discussion on the Jiexiu kilns, see the exhibition catalogue *Sanjin yaohuo: Zhongguo gudai Shanxi taoci tezhan*, Beijing, 2013.

### 金 白釉印花嬰戲牡丹圖盃

此盃上的印花裝飾工整素雅，刀法剛勁有力，盃上刻劃的的嬰戲花卉立體感強。由此亦可見該盃白釉印花裝飾工藝水平之精。另有一類似印花之金代白釉盃，載於《中國陶瓷》，第3冊(下)，倫敦，2006年，451頁，圖版1451號，作者將之定年為金代，並認為其或來自山西介休窯口。有關介休窯的相關資料，可參考《三晉窯火：中國古代山西陶瓷特展》，北京，2013年。



(base 底部)



# 3113

## A JUN BLUE-GLAZED DISH

NORTHERN SONG-JIN DYNASTY (960-1234)

The dish is covered overall with a thick, rich glaze of sky-blue tone with the exception of the foot ring exposing the orange-buff body.

7 <sup>3</sup>/<sub>8</sub> in. (18.7 cm.) diam., box

HK\$200,000-300,000

US\$26,000-39,000

北宋/金 鈎窠天藍釉折沿盤



(base 底部)



# 3114

## A LARGE AND VERY RARE PURPLE-SPLASHED JUN BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The large bowl is covered overall with a pale sky-blue glaze, applied liberally on the exterior with large splashes of purple, the unglazed foot ring revealing the purplish-brown body.

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

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

US\$520,000-780,000

### PROVENANCE

Acquired in Taipei in the 1980s

The current bowl appears to be unique as no other Jun bowls of this size and form appear to have been published. A related Jun blue-glazed bowl of slightly larger size (25.4 cm. diam.) was found in the Shigu hoard in Henan province, illustrated in *Complete Collection of Ceramic Art Unearthed in China: Henan*, vo. 12, Beijing, 2008, no. 161. The Shigu hoard example has a very subtle waist around the mouth and a straight foot ring. The well-articulated waist and spreading foot as seen on the present bowl are likely to be developments from the Shigu hoard example.

Jun bowls of this large size are more commonly found without the waisted mouth such as a Jun blue-glazed bowl of slightly smaller size (22 cm. diam.) illustrated in *Zhongguo taoci quanji: Junyao*, vol. 12, Shanghai, 1983, no. 1.; and with fluted sides and conforming bracket-lobed rim, such as a blue-glazed example also from the Shigu hoard, illustrated in *Complete Collection of Ceramic Art Unearthed in China: Henan, op.cit.*, no. 162 and a green-glazed example in this sale, lot 3115. Compare also to a large purple-splashed Jun bowl of later date sold at Christie's Hong Kong, 1 June 2016, lot 3309.

### 北宋/金 鈞窯天青釉紫斑大鉢

#### 來源

1980年代購於台北

鈞窯束口大鉢極為罕見，目前尚無與本拍品相同的例子見諸出版。河南省長葛縣石固窖藏出土有一件鈞窯天藍釉大盃，淺束口，直圈足，見2008年北京出版《中國出土瓷器全集：河南》，卷12，編號161。本件拍品的深束口和外撇圈足或是由石固窖藏例子的器形發展而來。

較常見的鈞窯大盃器形有弧腹直口和菱花式兩種，前者可參見1983年上海出版《中國陶瓷全集：鈞窯》，卷12，編號1著錄的一件；後者的例子有同為石固窖藏出土的一件天藍釉例，載於《中國出土瓷器全集：河南》，編號162以及本場拍賣中的一件綠釉例，拍品3115號。飾有紫斑的鈞窯大盃可參考香港佳士得2016年6月1日拍賣的一件元/明鈞窯紫斑大盃，拍品3309號。











# 3115

## A LARGE JUN GREEN-GLAZED FOLIATE-RIM BOWL

JIN-YUAN DYNASTY (1115-1368)

The bowl is potted with rounded fluted sides rising to a bracket-lobed rim, covered overall with a thick glaze of deep sea-green tone.

10  $\frac{3}{8}$  in. (26.2 cm.) diam., box

HK\$300,000-500,000

US\$39,000-65,000

Compare to a blue-glazed Jun bowl of very similar form and of a slightly smaller size (23.9 cm. diam.), exhibited in Eskenazi Ltd., London, *Junyao*, 31 October-22 November 2013, *Catalogue*, no. 11.

金/元 鈞窯綠釉菱花式大盃

倫敦埃斯肯納齊2013年10月31日至11月22日《Junyao》展覽中有一件和本拍品器形非常相似的天藍釉菊瓣大盃，尺寸略小（23.9公分），可參考該展圖錄圖版11號。



(base 底部)



# 3116

## A YAOZHOU CARVED 'PEONY' EWER

FIVE DYNASTIES-NORTHERN SONG DYNASTY (907-1127)

The ewer is carved in relief with a broad peony band, applied to the shoulder with a lion-form spout and strap handle, covered overall with a densely crackled glaze of pale celadon tone with the exception of the foot ring revealing the pale grey body.

8 ½ in. (21.5 cm.) high, box

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

US\$160,000-230,000

### EXHIBITED

*Chugoku meito ten: Chugoku toji 2000-nen no seika* (Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics), Tokyo, 1992, no. 19

### LITERATURE

Tan Dan-jiong, *History of Chinese Ceramics*, vol. 2, Taipei, 1985, p. 503

Ewers of the present form with decorations finely carved in high relief are among the earliest celadon wares produced in the Yaozhou kilns at Huangbao county, Tongchuan city, Shaanxi province. Sherds of ewers with similar glaze and form were found in the Five Dynasties-Early Northern Song Strata at the Yaozhou kiln sites including a restored ewer of very similar form and decoration, illustrated in Museum of Oriental Ceramics, Osaka (eds), *The Masterpieces of Yaozhou Ware*, Tokyo, 1997, p. 106, no. 143. A very well-known Yaozhou 'inverted' ewer is in the Shaanxi History Museum, illustrated in *ibid.*, pp. 26-27, no. 28, which is very similar in form and decoration to the present ewer, but is designed to be filled from the base, showing the technical achievement of early Yaozhou wares.

## 五代/北宋 耀州窯青釉刻牡丹紋獅口水注

### 展覽

《中國名陶展：中國陶磁2000年の精華》，東京，1992年，圖版19號

### 著錄

譚旦岡，《中國陶瓷史》，下冊，台北，1985年，503頁

本件青釉刻牡丹紋執壺是耀州窯早期的代表作品。耀州窯位於陝西省銅川縣黃堡鎮，創燒於唐代，至十世紀起主要生產青瓷。十世紀的耀州窯青瓷以其厚潤青翠的釉色和深峻流暢的刻花而著稱。這兩點在如本件拍品這類的執壺上表現尤為突出。在對耀州窯窯址的發掘中，考古學家在五代至北宋早期的地層中發現過一件與本品器形、紋飾近似的青釉執壺殘件，見大阪市立東洋陶磁美術館編，《耀州窯：中國中原に華ひらいた名窯》，東京，1997年，106頁，編號143。前揭書亦載有一件早期耀州窯名品，現藏於陝西歷史博物館的青釉刻花倒流壺，見該書26至27頁，編號28。這件倒流壺的器形和紋飾與本品相近，流亦作獅形。然而其設計獨特，為從壺底注水的倒流壺，體現了早期耀州窯在技術上的高超成就。



(base 底部)











# 3117

## A RARE YAOZHOU CARVED 'FLORAL' BOWL AND COVER

NORTHERN SONG DYNASTY (960-1127)

The bowl is carved fluently with a broad floral scroll, the cover is similarly carved and surmounted by an indented finial. Both the cover and bowl are applied with a glossy glaze of deep yellowish-olive tone, with the exception of the base and foot ring.

5  $\frac{3}{4}$  in. (14.8 cm.) diam., box

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

US\$78,000-190,000

It is rare to find a Yaozhou bowl of this size preserved with the original cover. A very similar Yaozhou carved bowl and cover is exhibited in Eskenazi Ltd., London, *Principal Wares of the Song Period from a Private Collection*, 8-29 May 2015, *Catalogue*, no. 13. Compare also a Yaozhou bowl and cover of similar form and decoration but of smaller size (10.7 cm. diam.) found in the Lü family cemetery, illustrated in *Yishi tongdiao: Shaanxi Lantian Lüshi jiazhu mudu chutu wenwu* (Different World Same Tones: Cultural Relics from the Shaanxi Lantian Lü Family Cemetery), Beijing, 2013, no. 31.

### 北宋 耀州窯刻花卉紋蓋盃

同類的耀州窯刻花盃為數不多，保存原蓋的例子更是稀少。倫敦埃斯肯納齊2015年5月《Principal Wares of the Song Period from a Private Collection》展覽中有一件和本拍品十分相似的耀州刻花蓋盃，見該展覽圖錄編號13。亦可比一件出土於陝西藍田呂氏家族墓的耀州刻花蓋盃，器形紋飾和本品相似，唯尺寸略小（盃口徑10.7公分），發表於《異世同調-陝西省藍田呂氏家族墓地出土文物》，北京，2013年，編號31。



(base 底部)







3118

# 3118

## A YAOZHOU CARVED 'RHINOCEROS' DISH

NORTHERN SONG-JIN DYNASTY (960-1234)

The dish is carved to the interior with a 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.

8 ½ in. (21.5 cm.) diam., box

HK\$120,000-160,000

US\$16,000-21,000

### LITERATURE

Tan Dan-jiong, *History of Chinese Ceramics*, vol. 2, Taipei, 1985, p. 496

北宋/金 耀州窯刻犀牛望月圖盤

### 著錄

譚旦岡，《中國陶瓷史》，下冊，台北，1985年，496頁



3119

# 3119

## A LARGE YAOZHOU MOULDED 'CHRYSANTHEMUM' BOWL

NORTHERN SONG DYNASTY (960-1127)

The bowl is moulded on the interior with a chrysanthemum scroll and carved to the exterior with vertical lines representing lotus petals, covered overall with a sea-green glaze with the exception of the foot ring.

8 in. (20.5 cm.) diam., box

HK\$80,000-150,000

US\$11,000-19,000

北宋 耀州窯印纏枝菊紋大盃

# 3120

## A RARE MARBLED-GLAZED DISH

NORTHERN SONG-JIN DYNASTY (960-1234)

The dish is finely potted with a flat base rising to shallow flaring sides terminating in an everted lipped rim, covered overall. It is covered overall with a cream and brick marble glaze.

6 <sup>5</sup>/<sub>16</sub> in. (16.8 cm.) diam., box

HK\$100,000-150,000

US\$13,000-19,000

北宋/金 絞釉盤



(base 底部)





# 3121

## A VERY RARE CIZHOU *SGRAFFIATO* 'PEONY' VASE

NORTHERN SONG-JIN DYNASTY (960-1234)

The vase is carved through black slip to depict a broad peony scroll borne on leafy stem above a band of petals against a ground of white slip, all under a clear glaze. The foot and base are applied with a brown slip and unglazed.

8 7/8 in. (22.5 cm.) high, box

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

US\$110,000-160,000

### LITERATURE

Tan Dan-jiong, *History of Chinese Ceramics*, vol. 2, Taipei, 1985, p. 488

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

This technique required very skilful application, since the slip layers were both relatively soft and the decorator had to judge exactly how deep to cut in order to remove the dark slip layer without accidentally cutting away the lower pale layer. When successfully rendered, the technique was ideal for the depiction of dramatic large-scale floral motifs like those seen on the current vase. Sherds found at the Guantai kiln in Cixian, Hebei province, include examples very similar to the current vase. These sherds are illustrated in the excavation report of the Guantai kiln site, *Guantai Cizhou yaozhi*, Beijing, 1997, pl. 25-4 and col. pl. 21-2.

A small number of Cizhou *sgraffiato* vases with similar form and decoration are known, including one in The Matsuoka Museum of Art, illustrated in *Selected Masterpieces of Oriental Ceramics*, Tokyo, 1984, no. 23; and another published by T. Mikami, *Sekai Toji Zenshu*, vol. 13, Tokyo, 1981, p. 238, no. 229. Compare also to an example with similar decoration but a more tapered lower body formerly in the Metropolitan Museum of Art, New York, sold at Christie's New York, 15 September 2016, lot 806.

### 北宋/金 磁州窯黑釉剔花牡丹紋卷口瓶

#### 著錄

譚旦岡，《中國陶瓷史》，下冊，台北，1985年，488頁

瓶口沿外卷，長頸，溜肩，腹下部漸收，圈足外撇。器身以黑剔花飾纏枝牡丹紋，底邊飾直稜紋一周。

磁州黑剔花裝飾工藝複雜，是磁州窯最精美的裝飾技法之一。以本件牡丹紋瓶為例，窯工需先在素胎上施一層白化妝土，再加施一層黑化妝土。然後刻劃花紋，將花紋以外部分的黑色化妝土剔去，露出白地襯托黑花，形成強烈的黑白對比效果，最後施以透明釉。要剔除黑色面層而不傷及白色化妝土，工藝難度極高。紐約大都會博物館舊藏有一件與本品相似的磁州黑剔花卷口瓶，惟器身下部收斂更加明顯，2016年9月15日於紐約佳士得拍賣，拍品編號3121。亦可比較東京松岡美術館收藏的一例，著錄於東京1984年出版的《館藏東洋陶瓷名品圖錄》，編號23。



(base 底部)



# 3122

## A CIZHOU PAINTED TIGER-FORM PILLOW

JIN DYNASTY (1115-1234)

The pillow is modelled as a recumbent tiger, the details painted in black and rust-brown on a white slip, all under a clear glaze. The slightly sunken top on the back is further decorated with a peacock standing atop a rock amidst hovering butterflies.

14 ½ in. (37.5 cm.) long, box

HK\$400,000-600,000

US\$52,000-78,000

### LITERATURE

Tan Dan-jiong, *History of Chinese Ceramics*, vol. 2, Taipei, 1985, p. 494

*Chugoku meito ten: Chugoku toji 2000-nen no seika* (Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics), Tokyo, 1992, no. 35

金 磁州窯虎形枕

### 著錄

譚旦岡，《中國陶瓷史》，下冊，台北，1985年，494頁

《中國名陶展：中國陶磁2000年の精華》，東京，1992年，圖版35號









3123

# 3123

## A JIZHOU 'TORTOISE SHELL'- GLAZED VASE, MEIPING

SOUTHERN SONG DYNASTY (1127-1279)

The vase is applied to the exterior and base with a chocolate-brown glaze suffused with buff and moss-green markings reminiscent of tortoise shell, the interior and foot ring left unglazed.

7 5/8 in. (19.6 cm.) high, box

HK\$180,000-260,000 US\$24,000-34,000

南宋 吉州窯玳瑁釉梅瓶



3124

# 3124

## A RUSSET-PAINTED BLACKISH- BROWN-GLAZED JAR WITH ROPE-TWIST HANDLE

NORTHERN SONG-JIN DYNASTY (960-1234)

The high-shouldered tapering body is painted in matte russet brown with two long-tailed birds with spread wings swooping down from the shoulder in contrast to the lustrous blackish glaze which also covers the interior where it thins to a brownish colour, the neatly cut, wide mouth is applied with a rope-twist loop handle, the interior of the foot is similarly glazed and the bottom of the foot unglazed to show the fine pale buff stoneware body.

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

HK\$80,000-150,000 US\$11,000-19,000

Similar examples include one illustrated in Eskenazi exhibition catalogue, *Principle Wares of the Song Period from a Private Collection*, London, 2015, pl. 20; one sold at Sotheby's, London, 9 November 2005, lot 231; another illustrated by Basil Gray, *Song Porcelain and Stoneware*, London, 1984, p. 121, no. 96. For a jar of similar form and decoration, but without a handle, see an example in the Victoria and Albert Museum.

北宋/金 黑釉褐花提籃罐



# 3125

## A CARVED AND INLAID 'MAKARA' PILLOW

NORTHERN SONG DYNASTY (960-1127)

The pillow is carved through a layer of white slip and inlaid with brown slip to depict a five-clawed Makara, its eyes picked out in black, amidst cloud wisps and two pearls against a fish-roe ground on the top, the sides with a broad peony band, all under a clear glaze; the base is unglazed revealing the light brown body. There is a ventilation hole on one side.

10 7/8 in. (27.7 cm.) wide, box

HK\$150,000-250,000

US\$19,000-34,000

### EXHIBITED

National Museum of History, *The Exhibition of Chinese Ceramics of Eight Dynasties*, Taipei, 1987, *Catalogue*, p. 34

*Chugoku meito ten: Chugoku toji 2000-nen no seika* (Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics), Tokyo, 1992, no. 31

北宋 珍珠地劃花摩羯紋枕

### 展覽

國立歷史博物館，《中國八代陶瓷精品展》，台北，1987年，圖錄34頁  
《中國名陶展：中國陶磁2000年的精華》，東京，1992年，圖版31號







(detail 細部)

# 3126

## A FINELY CARVED BLACK-GLAZED 'BIRD AND FLOWER' VASE

YUAN DYNASTY (1279-1368)

The jar is carved through a layer of black glaze to the unglazed buff body to depict three bracket-lobed cartouches, each enclosing a long-tailed bird amidst foliage. The base and interior are glazed, leaving the foot ring unglazed revealing the buff ware.

10 ¾ in. (27.3 cm.) high, box

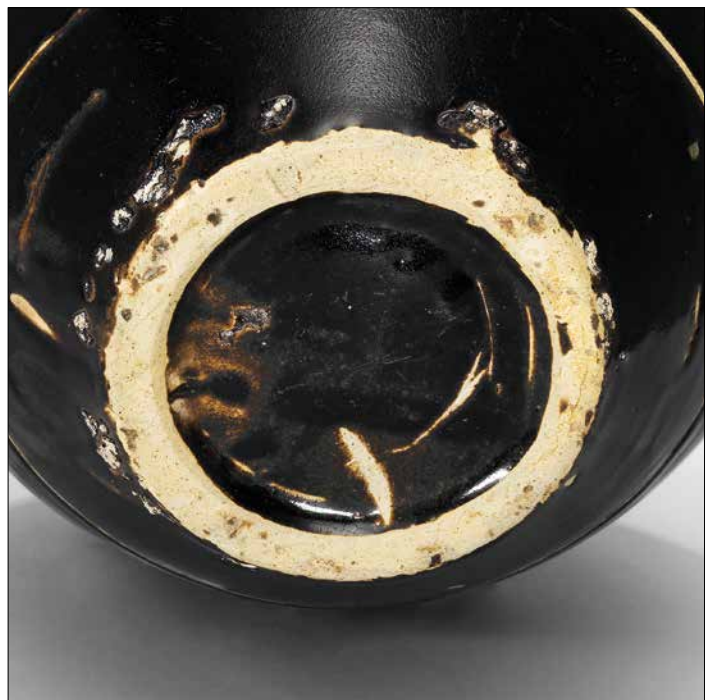
HK\$600,000-800,000

US\$78,000-110,000

Black wares with cut-glaze decoration are characteristic products of the kilns in the Shanxi province during Jin to Yuan dynasties. Decorations on these wares often include bands of key frets and stylised floral scrolls and it is very rare to find an example decorated with bird and flowers such as the current vase. A vase of similar form and decoration but lacking the bracket-lobed cartouches is illustrated in *Sekai toji zenshu: Liao, Jin, Yuan*, vol. 13, Tokyo, 1981, p. 244, no. 281. Another related example decorated with boy and lotus, dated by inscription to the 9th year of the Dade reign (1305) from the British Museum, London is illustrated in *ibid*, p. 244, no. 282. Recent research in China reveals that truncated *meiping* of the present type with a narrow mouth encircled by an additional flange on the neck were produced during the Yuan dynasty in Lüliang region, Shanxi province, see 'Exploring a Few Questions on Ancient Chinese Black Wares', *Xuanshe zhimei: Zhongguo lidai heiyou ciqi zhenping*, Shenzhen, 2012, pp. 223-225.

### 元 黑釉剔開光花鳥紋啣嚙瓶

黑釉剔劃花瓷器是金/元時期山西窯場的特色產品，其風格並影響到西夏靈武窯瓷器。山西地區生產此類剔劃花瓷器的窯廠眾多，器形以啣嚙瓶、敞口罐、梯形口梅瓶為主，多飾以連續的方折帶紋以及纏枝花卉紋。如本件啣嚙瓶這樣飾精美花鳥紋的則十分罕見，近似例可參考《世界陶瓷全集：遼.金.元》，第13卷，東京，1981年，244頁所載的一件黑釉剔劃花鳥紋瓶，編號281。該書亦收錄一件大英博物館藏帶有「大德九年」紀年款的黑釉剔劃花嬰戲紋啣嚙瓶可作為此類器物斷代的標尺，見前揭書244頁，編號282。最新的研究顯示，此類小口雙唇的啣嚙瓶為元代山西呂梁地區窯場的代表產品，參見郭學雷《對中國古代黑釉瓷器若干問題的探索》，《玄色之美：中國歷代黑釉瓷器珍品》，深圳，2012年，223至225頁。



(base 底部)





# 3127

## A SMALL GUAN-TYPE LUG-HANDLED VASE, *HU*

YUAN-MING DYNASTY (1279-1644)

The vase is covered overall with a greyish-blue glaze, with the exception of the foot revealing the dark-brown body.

5 ½ in. (14 cm.) high, wood stand, box

HK\$300,000-400,000

US\$39,000-52,000

### PROVENANCE

Collection of Chen Chang Wai (1907-1997), acquired circa 1980s

Chen Chang Wai was an official in the Ministry of Foreign Affairs of Taiwan and served as a delegate to Thailand. He later became an adviser to the National Palace Museum, Taipei, and researcher at the National History Museum, Taipei.

### 元/明 官釉貫耳小壺

#### 來源

陳昌蔚（1907-1997）珍藏，入藏於1980年代左右

陳昌蔚，曾任職中華民國外交部，派駐泰國擔任文化參事，後歷任國立故宮博物院顧問、國立歷史博物館研究員等。



(base 底部)



# 3128

## TWO LONGQUAN-TYPE CARVED 'LOTUS' BOWLS

SOUTHERN SONG DYNASTY (1127-1279)

Each is carved with lotus on the interior, covered overall with a celadon glaze of lake-green tone, except the bases revealing the greyish body.

6 3/8 in. (16.2 cm.) diam., box

(2)

HK\$80,000-150,000

US\$11,000-19,000

Sherds of bowls with similarly carved decoration have been found in Dayao kilns in Longquan, illustrated in *Zhejiang sheng bowu guan dian cang da xi: Yao Huo Yi Yun*, Zhejiang, 2009, where they have been described as having characteristics consistent with Longquan celadon from the early Southern Song period.

南宋 龍泉窯系麗水窯青釉刻蓮紋盃兩件



(bases 底部)





# 3129

## A LONGQUAN CELADON WASHER

SOUTHERN SONG DYNASTY (1127-1279)

Of angular profile supported on a short tapering foot, the washer is covered overall with a thick, even glaze of deep bluish-green tone, with the exception of the foot ring revealing the fine grey body.

5 ¼ in. (13.2 cm.) diam., box

HK\$180,000-260,000

US\$24,000-34,000

南宋 龍泉青釉折腰洗



(base 底部)



# 3130

## A LONGQUAN CELADON 'TWIN-FISH' DISH

SOUTHERN SONG DYNASTY (1127-1279)

The exterior of the rounded sides is carved with a band of petals rising from the foot to the everted rim, and the interior is moulded in the center with two fish, covered overall with a glaze of sea-green tone except for the foot ring.

8 ¼ in. (20.9 cm.) diam., box

HK\$ 100,000-200,000

US\$ 13,000-26,000

南宋 龍泉青釉雙魚盤



(base 底部)



# 3131

## 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, covered overall with a thick even glaze of pale sea-green tone.

6 ¼ in. (15.8 cm.) diam., box

HK\$120,000-180,000

US\$16,000-23,000

南宋 龍泉青釉蓮瓣盃



(base 底部)





# 3132

## A RARE LONGQUAN CELADON TRIPOD CENSER

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The compressed body is moulded with three narrow flanges each above a slightly splayed, conical leg with animal mask, surmounted by a cylindrical neck rising to the flat, everted rim. 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.

5 ⅛ in. (13 cm.) diam., box, silver cover

HK\$500,000-800,000

US\$65,000-100,000

### PROVENANCE

Sold at Sotheby's London, 3 December 1983, lot 215

### LITERATURE

Tan Dan-jiong, *History of Chinese Ceramics*, vol. 2, Taipei, 1985, p. 503

The form of the current censer is closely modelled after archaic bronze *li* of the Shang and Zhou periods. This transfer of form between mediums reflected a trend of antiquarianism popular during the Southern Song dynasty. The present censer, however, has additional moulded *taotie* masks on the feet, which is rarely found on Longquan wares of this period, but more commonly seen during the Ming dynasty, as exemplified by two Longquan basins illustrated in *Longquan Ware: Chinese Celadon Beloved of the Japanese*, 2012, p. 93, nos. 108 & 109. For a Southern Song Longquan tripod censer of very similar form and proportion but of larger size (20 cm. diam.), see an example in the Idemitsu Museum of Arts, Tokyo, illustrated in *ibid.*, p. 47, no. 38. Compare also a similar Longquan tripod censer sold at Christie's Hong Kong, 4 October 2016, lot 119.

### 南宋/元 龍泉青釉鬲式爐

#### 來源

倫敦蘇富比，1983年12月3日，拍品215號

#### 著錄

譚旦岡，《中國陶瓷史》，下冊，台北，1985年，503頁

鬲式爐是南宋龍泉窯的經典器形，然而如本件鬲式爐這樣在足上加飾獸面紋的則極為罕見。這一裝飾手法開創了明代龍泉窯運用獸面足的先河，參見兩件明龍泉青釉獸足鼓釘洗，載於《龍泉窯青磁展：日本人的愛した中国陶磁》，2012年，93頁，編號108及109。南宋龍泉窯鬲爐取材於商周青銅器鬲的器形，反映了當時文人士大夫崇古復古的風氣。前揭書亦載有一件與本件鬲爐器形相近，尺寸稍大（口徑20公分）的南宋龍泉窯鬲式爐，見該書47頁，編號38。亦可比一件南宋龍泉鬲爐，2016年10月4日在香港佳士得拍賣，拍品編號119。







## A PAIR OF LONGQUAN TOBI SEIJI GARLIC-MOUTH BOTTLE VASES

The present pair of garlic-mouth vases belong to a group of important type of Longquan ware decorated with iron-brown spots which has been much admired by the Japanese and is usually known by its Japanese name *tobi seiji*. *Tobi seiji* is famed for its rarity—there has been only a handful of *tobi seiji* vases published. These two *tobi seiji* vases are the only known examples that still remain as a pair, making them highly desirable. The beauty of *tobi seiji* lies primarily in the rich dark brown spots that create a striking visual impact on the otherwise subtle celadon surface. In fact, the name *tobi seiji*, literally ‘flying [spot] green ware’ in Japanese, was given by ancient Japanese tea masters for the dramatic appearance of iron spots (Kobayashi Hitoshi, ‘Research on National Treasure *Tobi Seiji* Vase’, *Longquanyao ciqi yanjiu*, Beijing, 2013, p. 404). Such spots were added, using a brush, to the surface of the unfired glaze before the pieces were fired. These seemingly spontaneously added spots in fact follow a very thoughtful design principle. As seen on the present examples, the iron spots were arranged in seven alternating bands of two or three spots from the mouth to the lower body, adding up to 19 spots in total on each vase. Upon closer examination, we can also see that many of these spots were painted with more than one brush stroke to create an overlapping texture. Celadon wares embody the ultimate serenity in the natural world. On the contrary, iron spots impose an impression of dramatic movement. The juxtaposition of these two contradictory elements was a bold experiment, yielding a harmonious outcome. The paradox that the timeless beauty of celadon can be synthesized with volatile ‘flying spots’ might account for the enduring fascination with *tobi seiji*. It is also interesting to note that the unglazed foot rim, which turned reddish-brown at the end of firing cycle, adds another layer of colour contrast to the piece, and therefore further enhances its beauty (see Kobayashi Hitoshi, *ibid.*, p. 404).

Only one other vase of similar shape and decoration, measuring 28.2 cm. high, appears to have been published. This is registered in Japan as Important Cultural Property and now belongs to the Ise Cultural Foundation, illustrated in *Masterpieces of Chinese Ceramic Art Exhibition: Treasure of Ise Collection*, Tokyo, 2012, pp. 54-55, no. 41 (fig. 1). In addition, a broken *tobi seiji* vase of this form was found in the Ichijo-dani Asakura family historic ruins in modern-day Fukui prefecture (fig. 2). The Ichijo-dani castle is the base of the Asakura family, which was destroyed by the army of Oda Nobunaga (1534-1582) in 1573. The last head of the Asakura family, Yoshikage Asakura (1533-1573) was known for his cultural refinement and was proficient in tea ceremony. The Song/Yuan ceramic sherds including the *tobi seiji* garlic-mouth vase found in the Ichijo-dani site are believed to belong to this

## 天外飛青 — 龍泉窯青釉褐斑蒜頭瓶

此對龍泉窯「飛青瓷」蒜頭瓶器形典雅，釉水厚潤，每件周身飾褐斑十九個，排佈得當，繁而不亂，獨具妙趣。「飛青瓷」為龍泉窯褐斑點彩器物在日本的專名。一如「砧手」、「天龍寺手」等名稱，「飛青瓷」是酷愛龍泉窯的日本茶道家冠以的雅號，取褐斑在青瓷上「放飛」之意。（小林仁，「國寶『飛青瓷花生』考」，《龍泉窯瓷器研究》，北京，2013年，403頁）「飛青瓷」數量稀少，歷來為鑒藏家所珍視，成對保存更是絕無僅有。目前已知成對的龍泉窯「飛青瓷」瓶只有是次拍品的這對，足見其珍罕程度。「飛青瓷」之美在於褐斑與青釉對比之下產生的強烈視覺感受。這些褐斑是用筆以氧化鐵為著色劑在燒製之前繪於釉上的。褐斑的繪製看似漫不經心，實則有著精妙的排佈。以本對「飛青瓷」瓶為例，十九個鐵斑從上至

下分七周配置，每一周繪褐斑二至三個，相互交錯，予人以一種自然灑脫又不失秩序的和諧感。細查之下，更可見諸多鐵斑為幾筆繪成，而非簡單一點，這種作法更增添了斑點的層次感和觀賞性。青瓷所展現的往往是內斂靜謐的意境，而褐色鐵斑則給人以飛放的動感。「飛青瓷」大膽的將這兩種截然不同的藝術元素融合在一起，營造出了一種令人意想不到的美感。這種充滿禪意的美學理念應該就是「飛青瓷」經久不衰的藝術源泉吧。此外，如小林仁先生所說，「飛青瓷」圈足刮釉部分產生的火石紅與褐斑遙相呼應，亦提升了器物整體的色彩協調效果（小林仁，404頁）。這種種巧妙的設計和釉彩和諧的效果可見「飛青瓷」作為龍泉名品實至名歸。

「飛青瓷」蒜頭瓶傳世僅有一件近似例，高28.2公分，為伊勢家族珍藏，登記為日本重要文化財，見《中国陶磁名品展：イセコレクションの至宝》，石川縣立美術館，2012年，54-55頁，編號41（圖一）。除此以外，日本福井縣一乘谷朝倉氏遺址出土有一件



fig. 1 A *tobi seiji* garlic-mouth vase, the Ise Collection, image courtesy of the ISE Cultural Foundation  
圖一 龍泉飛青瓷蒜頭瓶 伊勢收藏



fig. 2 A *tobi seiji* garlic-mouth vase, stored by Fukui Prefecture Board of Education, image courtesy of the Ichijodani Asakura Family Site Museum & Fukui Prefecture Board of Education  
圖二 龍泉飛青瓷蒜頭瓶 福井縣一乘谷朝倉氏遺蹟出土

illustrious Daimyo. This is a testament to the high regard to which *tobi seiji* vases of the present type were held in ancient Japan.

As a form, Longquan celadon garlic-mouth vases are rare. One such vase is from the Sir Percival David Collection, London, illustrated by Margaret Medley, *Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art*, London, 1977, p. 32, no. 96. Two Longquan garlic-mouth vases, one plain with only two moulded bow-string bands and one moulded with floral motifs, were among the cargo of over 18,000 ceramics in the Sinan wreck, which foundered off the coast of Korea en route for Japan in AD 1323 (illustrated in *Relics Salvaged from the Seabed off Sinan*, Seoul, 1985, pp. 38–39, nos. 31 & 32). Also among the Sinan cargo are two bronze garlic-mouth vases, illustrated in *ibid*, pp. 145 & 152, nos. 145 & 219. The former example is decorated with archaic motifs and the latter is cast on the base with a four-character seal-script inscription *Yi er zi sun* (befitting for your sons and grandsons). Antiquarianism is a prominent theme in Song/Yuan art. Ceramics and bronzes of Song/Yuan period drew inspiration from archaic bronzes that were collected and published by scholar-officials and Emperors of the time. The garlic-mouth vase was a popular form on Han-dynasty bronzes and line drawings of such pieces can be found in the catalogue of Emperor Huizong's archaic bronze collection, *Xuanhe bogu tu* (Illustrated Catalogue of Antique Objects in the Xuanhe era). (fig. 3) The present vases and other Longquan garlic-mouth vases not only followed the Han bronze form but also faithfully copied the bow-string decoration around the neck and wide body. It appears that the garlic-mouth vase was absent from the repertoire of Song-dynasty ceramics. However, this revived form was proven to be successful as it appeared with greater frequency on ceramics in the succeeding Ming and Qing dynasties.

Vases of the present type are used as flower vases during Japanese tea ceremony. The Japanese term for vases 花生 (flower nurturer) refers to vessels that can hold flowers and keep them growing (see Kobayashi Hitoshi, 'Research on National Treasure *Tobi Seiji* Vase', *Longquan qingci yanjiu*, Beijing, 2013, p. 407). This concept



fig. 3 Illustration of a Han-dynasty bronze garlic-mouth vase in *Xuanhe bogu tu*  
圖三 《宣和博古圖》中所著錄的一件漢代青銅蒜頭瓶

近似的「飛青瓷」蒜頭瓶殘器（圖二）。一乘谷城為日本鎌倉至戰國時代著名武士家族朝倉氏的城堡，該城在1573年被織田信長（1534-1582）軍攻佔並焚毀。朝倉氏的末代家督朝倉義景在文藝上多有建樹，雅好和歌、園藝、繪畫等，尤好茶道。一乘谷朝遺址內出土的包括「飛青瓷」蒜頭瓶在內的諸多宋/元瓷器當為朝倉義景所收藏的茶道器具。這也證明了此類「飛青瓷」蒜頭瓶在日本的崇高地位。

非唯「飛青瓷」蒜頭瓶難得一見，不加褐斑裝飾的龍泉青釉蒜頭瓶亦不可多得。大維德爵士曾珍藏有一件龍泉青釉蒜頭瓶，著錄於Margaret Medley, 《Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art》，倫敦，1977年，32頁，編號96。舉世聞名的新安沉船中亦發現有數件龍泉青釉蒜頭瓶，其中一件僅飾兩道弦紋者和另一件有模印花卉紋者著錄於《Relics Salvaged from the Seabed off Sinan》，首爾，1985年，38至39頁，編號31及32。同時在新安沉船中發現的還有兩件銅質的蒜頭瓶，一件裝飾有仿古銅器紋飾，另一件器底鑄《宜爾子孫》四字篆書款，見前揭書145及152頁，編號145及219。宋元之際，復古、摹古之風盛行。而古銅器收藏著錄的印行更為當時的銅匠和陶工提供了創作的靈感。蒜頭瓶最早是在漢代流行的青銅器器形，北宋《宣和博古圖》中即著錄有數件漢代青銅蒜頭瓶（圖三）。如本對「飛青瓷」蒜頭瓶所見，龍泉窯工不僅模仿了銅器的器形，連同銅器上的弦紋亦忠實模仿，其崇古之心可見一斑。蒜頭瓶的器形似不見於宋代瓷器，或為元代龍泉窯的創新器形。然而從明清兩代蒜頭瓶的流行可以看出這種復古器形實為成功之制。

在日本茶道中，此種「飛青瓷」蒜頭瓶器是被做為花器使用的。因此這種瓶在日本又被稱為「花生」，是指使花繼續生長並用做裝飾的花瓶之意（小林仁，「國寶『飛青瓷花生』考」《龍泉窯瓷器研究》，北京，2013年，407頁）。考諸文獻，「花生」這一概念其實源於我國明代。在明初曹昭的《格古要論》一書中就有「古銅器入土年久，受土氣深，用以養花，花色鮮明如枝頭，開速而謝遲則就瓶結實」的記載。由此也能看出，遲至明代以瓶養花已經在文人中成為一種風尚。而在宋/元時期，此類蒜頭瓶應為文人書房中的

actually originated in Ming China. Cao Zhao, in his classic text on connoisseurship, *Gegu yaolun* (The Essential Criteria of Antiquities), compiled in 1388, states that: “Ancient bronzes were buried underground for a long time and absorbed the *qi* of earth. Using them to grow flowers could accelerate blooming and postpone fading. Even if the flower fades, it can still bear fruit.” From this text we learn that the practice of growing flowers in vases was popular among Ming-dynasty connoisseurs. And in Song/Yuan China, garlic-mouth vases of the present type as well as bronze versions were most likely placed in a scholar’s studio to demonstrate their antiquarian taste. It is interesting to note that in the *Xuanhe bogu tu*, the Song-dynasty scholar describes the bronze garlic-mouth vases as *wenhu* 溫壺 (warming bottle), and interprets their function as warmers for hands and feet. This, however, has very little impact on the function of such vases in Song/Yuan period as they were already regarded as antiques rather than practical utensils.

Other forms of *tobi seiji* vases include *yuhuchun* vases, *fengweizun* (phoenix-tail vases), twin-handled vases, and faceted *meiping*. Four *tobi seiji yuhuchun* vases are known: one in the Oriental Ceramics Museum, Osaka, registered as National Treasure; and one in a Japanese private collection, registered as Important Cultural Property, illustrated respectively in Koyama Fujio, ed., *Sekai toji zenshu: China Sung and Liao Dynasties*, vol. 10, Tokyo, 1956, pls. 17 (fig. 4) and 49; one in the Baur Collection, Geneva, illustrated by John Ayers, *Chinese Ceramics*, vol. 1, no. A104; and another in the Victoria & Albert Museum, London, illustrated by William Bowyer Honey, *The Ceramic Art of China and Other Countries of the Far East*, London, 1945, pl. 36. There are two *tobi seiji fengweizun*, one from the Sir Percival David Collection, London, illustrated by Rosemary E. Scott, *Imperial Taste: Chinese Ceramics from the Percival David Foundation*, San Francisco, 1989, p. 47, no. 22 and the other in Ishibashi Museum of Art, Fukuoka prefecture, illustrated in Kobayashi Hitoshi, ‘Research on National Treasure *Tobi Seiji Vase*’, *op. cit.*, p. 410, fig. 19. Examples of *tobi seiji* twin-handled vases include one in a Japanese private collection, illustrated in *ibid.*, p. 410, fig. 22 and another in Shanghai museum, illustrated in Zhu Boqian, *Celadons from Longquan Kilns*, Taipei, 1998, no.155. Examples of faceted *meiping* with moulded ‘eight immortals’ design include one example in a Japanese collection, illustrated in *Sekai toji zenshu: Liao Jin Yuan*, vol. 13, Tokyo, 1981, pp. 44-45, no. 32; one in the Palace Museum collection, illustrated in *Zhongguo wenwu jinghua daquan: taoci juan*, Taipei, 1993, p. 356, no. 626; and one sold at Christie’s Hong Kong, 30 November 2011, lot 3010. It is important to note that although *tobi seiji* is most treasured in Japan, such wares were also highly valued in China, as evidenced by their presence in the Qing Court Collection, such as the aforementioned *meiping* in the Palace Museum, Beijing, and a tripod flower stand and a pouring vessel in the collection of the National Palace Museum, Taipei, illustrated in *Gugong cangci: Longquan yao*, Hong Kong, 1962, p. 54, pl. 14, and p. 66, pl. 21.



fig. 4 A *tobi seiji* pear-shaped vase, *yuhuchunping*, Ataka Collection, The Museum of Oriental Ceramics Osaka, National Treasure, *Tobiseiji Hanaike*, Photo: Tomohiro Muda  
圖四 龍泉飛青瓷玉壺春瓶 大阪市立東洋陶瓷美術館藏品

清供，以示主人好古博雅之情。有趣的是，宋人將《宣和博古圖》中著錄的幾件漢代蒜頭壺稱為溫壺。其中《漢山龍溫壺》的考釋說道：「上為之口可以貯湯，蓋溫手足之器」。我們現在知道蒜頭壺這種器形在漢代是做為酒器使用的，絕非溫手足之器。

除蒜頭瓶以外，「飛青瓷」還有玉壺春瓶、鳳尾尊、環耳瓶、八棱梅瓶等立件器形。「飛青瓷」玉壺春瓶已知有四件傳世，其中一件現藏於大阪市立東洋陶瓷美術館，被定為日本國寶，著錄於小山富士夫編，《世界陶瓷全集：宋遼篇》，卷十，東京，1956年，圖版17號（圖四）；一件為日本私人藏家收藏，為日本重要文化財，著錄於前揭書，圖版49號；一件為日內瓦鮑爾珍藏，載於 J. Ayers, 《The Baur Collection》，第1冊，日內瓦，1968年，編號A104；另一件藏於倫敦維多利亞及阿爾伯特博物館，載於William Bowyer Honey, 《The Ceramic Art of China and Other Countries of the Far East》，倫敦，1945年，圖版36號。「飛青瓷」鳳尾尊有一件曾為大維德爵士珍藏，著錄於蘇玫瑰，《Imperial Taste: Chinese Ceramics from the Percival David Foundation》，舊金山，1989年，47頁，編號22，另有一件為日本石橋美術館館藏，見小林仁，「國寶『飛青瓷花生』考」，《龍泉窯瓷器研究》，北京，2013年，410頁，圖版19號。「飛青瓷」環耳瓶有一件為日本私人珍藏，見前揭書，410頁，圖22；另有一件藏於上海博物館，載於朱伯謙，《龍泉窯青瓷》，台北，1998年，編號155。另一種「飛青瓷」立件器形為飾有模印八仙紋飾的八棱梅瓶，一例為日本私人珍藏，著錄於《世界陶瓷全集：遼金元》，第13冊，東京，1981年，44至45頁，編號32；一件為故宮博物院珍藏，著錄於《中國文物精華大全：陶瓷卷》，台北，1993年，356頁，編號626；尚有一件2011年11月30日於香港佳士得拍賣，拍品編號3010。值得注意的是，「飛青瓷」不但在日本享有崇高的聲譽，其在中國亦曾為內府寶藏，如上述北京故宮的八棱梅瓶。台北故宮亦收藏有一件「飛青瓷」三足花囊以及一件飛青瓷匜，著錄於《故宮藏瓷：龍泉窯》，香港，1962年，54頁，圖版14號及66頁，圖版21號。



# 3133

## AN EXTREMELY RARE PAIR OF LONGQUAN TOBI SEIJI GARLIC-MOUTH BOTTLE VASES

YUAN DYNASTY (1279-1368)

Each vase is well potted with a compressed globular body rising from a splayed foot to a long slender neck ending in a garlic-head mouth, covered overall with a fine lustrous glaze of sea-green tone. The exterior is decorated with dark iron-brown splashes.

10 in. (25.3 cm.) high, boxes

(2)

HK\$15,000,000-25,000,000

US\$2,000,000-3,200,000

### PROVENANCE

Acquired in Taipei in the 1980s

### EXHIBITED

Tokyo Takashimaya, Kyoto Takashimaya, Osaka Takashimaya, Yokohama Takashimaya, MOA Museum of Art, Kure City Art Museum, Yamaguchi Prefectural Museum of Art, *Two Thousand Years of Chinese Ceramics*, 9 April 1992 - 23 November 1992 (travelling exhibition), *Catalogue*, pl. 57

元 龍泉窯「飛青瓷」褐斑蒜頭瓶一對

### 來源

於1980年代購於台北

### 展覽

東京日本橋高島屋、京都四條高島屋、大阪難波高島屋、横浜高島屋、MOA美術館、吳市立美術館、山口縣立美術館，《中国陶磁2000年の精華》，1992年4月9日-1992年11月23日(巡迴展覽)，圖錄圖版57號



(bases 底部)









# 3134

## A RARE QINGBAI MOULDED AND CARVED 'RABBIT' EWER AND COVER

YUAN DYNASTY (1279-1368)

Each side of the pear-shaped body is incised with a rabbit looking over its shoulder at a floral spray, below a further band of incised floral sprays and above a band of moulded upright petals. The body is applied with a dragon-form handle opposite to a curved spout emerging from the mouth of a dragon. The cover is carved with rows of lotus petals surmounted by a lion-form finial. Both are covered under a translucent glaze of bluish-green tone.

12 <sup>5</sup>/<sub>8</sub> in. (31.5 cm.) high, box

HK\$ 1,000,000–1,200,000

US\$ 130,000–160,000

Ewers of this type have been dated to the first quarter of the 14th century. The combination of different motifs and decorative techniques such as incising, moulding and sculpting, reflect a heightened pursuit of ornamentation popular during this period.

Compare to two related *qingbai* ewers decorated with phoenix in low relief on the body, one without a cover, illustrated in *Sekai toji zenshu: Liao, Jin, Yuan*, vol. 13, Tokyo, 1981, pl. 42, and the second with a stepped cover surmounted by a similarly sculpted lion, formerly in the Meiyintang Collection, sold at Sotheby's Hong Kong, 7 April 2011, lot 39.

A similar fragment of a dragon handle, excavated from the Yuan remains at Luomaqiao, Jingdezhen, Jiangxi province, is illustrated in *Ceramic Finds from Jingdezhen Kilns (10th-17th Century)*, Fung Ping Shan Museum, The University of Hong Kong, Hong Kong, 1992, no. 116.

### 元 青白釉刻兔紋龍柄獅鈕水注

此執壺之斷代當屬十四世紀上半葉之器物。其造型、紋飾、雕工堪稱精湛絕倫。壺蓋頸部之瓣形樣式極為珍罕，未有所見。

近似例可參考兩件貼花鳳紋的青白執壺，一件缺蓋，載於《世界陶瓷全集：遼·金·元》，第13冊，東京，1981年，圖版42號；另一件為玫茵堂舊藏，帶有梯形塑瓷獅鈕蓋，2011年4月7日於香港蘇富比拍賣，拍品39號。

一件近似此器之龍首手柄殘件，於江西景德鎮落馬橋窯址出土，可見於1992年於香港出版的《景德鎮出土陶瓷》，圖版116號。







3135

# 3135

## A QINGBAI MOULDED CHRYSANTHEMUM-FORM COSMETIC BOX AND COVER

SOUTHERN SONG DYNASTY (1127-1279)

The cover is moulded with scrolling foliage against a fish-roe ground, the interior of the box with three small pots separated by a three-armed structure, covered overall with a lustrous, clear glaze of soft aquamarine tone with the exception of the rims.

4 in. (10 cm.) diam., stand, box

HK\$120,000-180,000

US\$16,000-23,000

南宋 青白釉印珍珠地纏枝花卉紋子母盒



3136

# 3136

## A QINGBAI MOULDED BOX AND COVER

SOUTHERN SONG DYNASTY (1127-1279)

Of circular form, the cover is moulded with a flying wild goose amid various flowers, covered overall with a transparent glaze pooling to a light blue in the recesses stopping short of the edge on the cover, the rims and base left unglazed revealing the clay body.

4 in. (10 cm.) diam., box

HK\$80,000-150,000

US\$11,000-19,000

南宋 青白釉印花蘆雁紋蓋盒

# 3137

## A QINGBAI CARVED AND MOULDED 'LION AND BOY' PILLOW

SOUTHERN SONG DYNASTY (1127-1279)

The pillow is decorated on each broader side with a lion with brocade balls against a fish-roe ground; each narrower side with a boy amid foliage; the top with a cartouche enclosing foliage, all covered with a pale greenish-white glaze. There are four spur marks on one side and a ventilation hole on the base.

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

HK\$300,000-500,000

US\$39,000-65,000

南宋 青白釉刻印獅子滾球嬰戲紋枕



# 3138

## A QINGBAI CARVED 'BOY AND LOTUS' FLORAL-LOBED DISH

SOUTHERN SONG DYNASTY (1127-1279)

The dish is carved to the interior with three boys amidst stalks of lotus, covered overall with a clear glaze of pale aquamarine tone with the exception of the centre of the base.

8 ¼ in. (21 cm.) diam., box

HK\$260,000-400,000

US\$34,000-52,000

### EXHIBITED

*Chugoku meito ten: Chugoku toji 2000-nen no seika (Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics)*, Tokyo, 1992, no. 48

### LITERATURE

Tan Dan-jiong, *History of Chinese Ceramics*, vol. 2, Taipei, 1985, p. 479

南宋 青白釉刻連生貴子花口盤

### 展覽

《中国名陶展：中国陶磁2000年の精華》，東京，1992年，圖版48號

### 著錄

譚旦岡，《中國陶瓷史》，下冊，台北，1985年，479頁





# 3139

## A QINGBAI MELON-FORM EWER AND COVER

YUAN DYNASTY (1279-1368)

The moulded melon-shaped body is potted rising to a tall waisted neck, with a slightly curved spout, opposite the strap handle with a small loop, covered overall with a soft glaze with a tinge of pale blue. The cover is surmounted by a recumbent deer, beside a small loop for suspension.

10  $\frac{3}{8}$  in. (26.2 cm.) overall height, box

HK\$180,000-260,000

US\$24,000-34,000

元 青白釉瓜棱形卧鹿钮执壶







# 3140

## A QINGBAI TIXI-STYLE CARVED MEIPING

SOUTHERN SONG DYNASTY (1127-1279)

The *meiping* with high-shouldered, tapering body is carved with a broad band of scrolling tendrils between double borders. It is covered inside and out with a glaze of pale aquamarine tone that ends above the foot to expose the fine biscuit ware.

10 ½ in. (26.5 cm.) high, box

HK\$400,000-600,000

US\$52,000-78,000

### PROVENANCE

Acquired in Taipei in the 1980s

### LITERATURE

*History of Chinese Ceramics*, vol. 2, Taipei, 1985, p. 477. (One of two)

The shape and decorations on *qingbai* wares were often fashioned after contemporaneous silver wares, and the current *meiping* is no exception. A silver *meiping* carved with *ruyi*-shaped scrolls, excavated in a Southern Song hoard in Sichuan, for example, was possibly an inspiration for the design of the current vase. The silver vase is illustrated in S. Kwan, 'Tixi wenyang fenqi chuyi', *Proceedings of Conference on Ancient Chinese Lacquer*, Hong Kong, 2012, p. 65, fig. 11.

*Qingbai* vases of similar shape and design are in the collection of important museums and institutions. An almost identical example was in the Qing Court Collection, now in the Beijing Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pl. 167. Two other examples of varying sizes, one with a height of 26 cm. in the Sichuan Chongqing Museum, the other with a height of 35.1 cm. in the Shaanxi Provincial Museum, are illustrated in *Zhongguo taoci quanji: Song Yuan qingbai ci*, vol. 16, Kyoto, 1984, pls. 20 and 101. Another example with broader shoulders, registered as an Important Art Object in Japan, is illustrated in *Mayuyama Seventy Years*, vol. 1, Tokyo, 1976, pl. 450. An example in the collection of the Metropolitan Museum, New York, is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 11, New York, Tokyo, 1982, pl. 59. A slightly shorter example (28.6 cm. high) in the Idemitsu Collection is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 423. One is in the Meiyintang Collection, see R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, p. 325, no. 606. Another vessel that is very close to the current vase, but with a cover that flares out at the lower edge, is in the Chang Foundation, Taipei and illustrated in *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, pp. 154-5, no. 58.

A larged example was sold at Christie's Hong Kong, 26 November 2014, lot 3231. A similarly carved *meiping* with broader shoulders is illustrated in *Sekai toji zenshu: Song*, vol. 12, Tokyo, 1977, pl. 30; and another is illustrated in *Mayuyama Seventy Years*, Tokyo, 1976, pl. 417. Also compare an almost identical vase, which was sold at Christie's Hong Kong, 2 December 2015, lot 2830.

## 南宋 青白釉仿剔犀刻花梅瓶

### 來源

1980年代購於台北

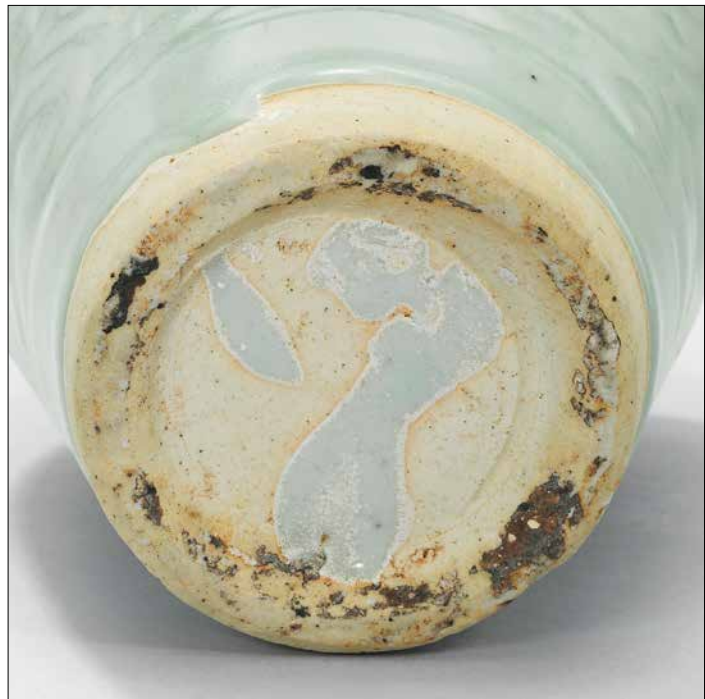
### 著錄

譚旦岡，《中國陶瓷史》，下冊，台北，1985年，477頁。〈其中之一〉

青白器物之造型與裝飾常受同期銀器紋樣之影響，此器亦不例外。至於其紋樣靈感或來自四川一南宋窖藏的如意雲紋銀器梅瓶，著錄於關善明，〈剔犀紋樣分期芻議〉，香港，2012年，65頁，圖11。

這類梅瓶亦見於重要博物館及機構珍藏中。同例可見北京故宮博物院1996年出版的《故宮博物院藏文物珍品全集：兩宋瓷器（下）》，圖版167號。另有兩件大小不同的例子，其中四川重慶博物館所藏之高度為26厘米，另一陝西博物館的館藏為35.1公分，載於1984年京都出版的《中國陶瓷全集：宋元青白瓷》，第16冊，圖版20和101號。其他寬肩的近例，屬日本重要美術品，有載於1976年東京出版的《龍泉集芳》，圖版450號。美國紐約大都會博物館也有一件，載於《Oriental Ceramics: The World's Great Collections》，第11冊，紐約，東京，1982年，圖版59號。至於出光美術館及梅茵堂珍藏的例子則高度較低。見《Chinese Ceramics in the Idemitsu Collection》，東京，1987年，圖版423號及《玫茵堂中國瓷器珍藏》，第一冊，倫敦，325頁，圖版606號。另一帶蓋之近例，亦載於《中國歷代陶瓷選集》，台北，1990年，154至155頁。

相較此器較大的例子，可見香港佳士得2014年11月26日，拍品3231號。1977年東京出版的《世界陶瓷全集：宋》，第12冊，圖版30號之梅瓶則為寬肩類型。近例還可見1976年東京繭山龍泉堂出版的《龍泉集芳》，圖版417號。另有一幾近相同的青白梅瓶，曾於2015年12月2日在香港佳士得拍賣，拍品2830號。



(base 底部)





# 3141

## A QINGBAI TIXI-STYLE CARVED MEIPING

SOUTHERN SONG DYNASTY (1127-1279)

The vase is well potted with a long slender body rising from the countersunk base to rounded shoulders, surmounted by a ribbed neck tapering to a lipped rim. It is crisply carved on the exterior with a broad band of scrolling tendrils between double borders, all under a translucent glaze of pale aquamarine tone pooling in the recesses, ending in an irregular line above the foot exposing the white biscuit body.

10 ½ in. (26.5 cm.) high, box

HK\$400,000-600,000

US\$52,000-78,000

### PROVENANCE

Acquired in Taipei in the 1980s

### LITERATURE

*History of Chinese Ceramics*, vol. 2, Taipei, 1985, p. 477. (One of Two)

The present vase is nearly identical to lot 3140 except for the treatment of the foot. For a discussion on this rare type of carved *qingbai meiping*, refer to the footnote of lot 3140.

南宋 青白釉仿剔犀刻花梅瓶

### 來源

1980年代購於台北

### 著錄

譚旦岡，《中國陶瓷史》，下冊，台北，1985年，477頁。

此瓶瓶底不具圈足，與拍品3140號的平底略有不同。關於此類青白梅瓶的討論可參考拍品3140號的介紹。



(base 底部)



# 3142

## A QINGBAI MOULDED 'LION AND BROCADE BALL' WASHER

SOUTHERN SONG DYNASTY (1127-1279)

The washer is moulded on the interior with a lion at play with a brocade ball, the well with a composite floral scroll, covered overall with a pale greenish-white glaze thinning at the centre of the base, the mouth bound with a metal mount.

6 ¾ in. (17.2 cm.) diam., box

HK\$150,000-200,000

US\$20,000-26,000

南宋 青白釉仿定印獅子滾球紋洗



(base 底部)





# 3143

## A PAIR OF QINGBAI CARVED 'DAYLILY' CUPS AND COVERS

SOUTHERN SONG DYNASTY (1127-1279)

Each cup and cover is carved and combed on the exterior with daylily blossoms, covered overall with a translucent blue-tinged glaze pooling to an aquamarine tone above the foot.

3 1/8 in. (8 cm.) high, box

(2)

HK\$200,000-400,000

US\$26,000-52,000

南宋 青白釉劃萱草紋蓋盃一對



(bases 底部)





3144

# 3144

## A SMALL MOULDED QINGBAI EWER AND COVER

SOUTHERN SONG DYNASTY (1127-1279)

The ewer is moulded around the body with two continuous friezes of stylised flowers between lotus petals around the base and a petal collar, and covered under a pale translucent bluish glaze stopping above the base. The cover is moulded in the form of a chrysanthemum, the mouth rim and underside are unglazed.

3 ¼ in. (8.2 cm.) overall height, box

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

### LITERATURE

*History of Chinese Ceramics*, vol. 2, Taipei, 1985, p. 474

南宋 青白釉印纏枝花卉紋水注

### 著錄

譚旦岡，《中國陶瓷史》，下冊，台北，1985年，474頁



3145

# 3145

## A QINGBAI FLORAL-LOBED CUP STAND

NORTHERN SONG DYNASTY (960-1127)

The cup stand is covered with a translucent glaze of aquamarine tone with the exception of the base, together with a qingbai-glazed cup.

Cup stand: 5 7/8 in. (15 cm.) diam., box (2)

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

A similar qingbai cup stand is included by Mayuyama & Co., Ltd in the exhibition catalogue *Song Ceramics*, 2014, p. 49, no. 31, in which it is dated to the Northern Song dynasty.

北宋 青白釉盞托

比較一件極為類似的盞托，載於繭山龍泉堂《宋磁》，2014年，編號31。

# 3146

## A FINELY CARVED QINGBAI 'BOYS' CONICAL BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is carved on the interior with three boys, each holding a lotus stalk, covered overall with a glossy, translucent glaze of aquamarine tone with the exception of the centre of the base revealing the fine white body.

8 ¼ in. (21 cm.) diam., box

HK\$260,000-400,000

US\$34,000-52,000

南宋 青白釉刻蓮生貴子紋斗笠盃



(base 底部)



# 3147

## TWO CIZHOU POLYCHROME-DECORATED WINE CUPS

JIN DYNASTY (1115-1234)

One cup is painted on the interior with a single floral spray, the other cup with a poetic inscription within a bracket-lobed cartouche, all above a clear glaze applied over a layer of white slip, stopping above the foot revealing the pale buff body.

3 5/8 in. (9.1 cm.) diam., box

(2)

HK\$ 120,000-180,000

US\$ 16,000-23,000

金 磁州窯紅綠彩花卉紋酒盃及詩文酒盃各一



(bases 底部)





# 3148

## A RUSSET 'OIL SPOT' BLACK-GLAZED BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl is covered with a thick black glaze applied with a dense network of russet splashes, stopping on the exterior above another layer of thin brown glaze, the base and foot unglazed revealing the body applied with a purplish-brown wash.

5 in. (12.8 cm.) diam., box

HK\$150,000-260,000

US\$20,000-34,000

### LITERATURE

Tan Dan-jiong, *History of Chinese Ceramics*, vol. 2, Taipei, 1985, p. 495

北宋/金 黑釉金油滴小盃

### 著錄

譚旦岡，《中國陶瓷史》，下冊，台北，1985年，495頁



(base 底部)





3149

# 3149

## A SMALL 'OIL SPOT' BLACK-GLAZED BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl is applied to both the interior and exterior with small silver 'oil spots' over a thick black glaze, stopping above the foot, the exposed body applied with a purplish-brown wash.

3 ½ in. (8.9 cm.) diam., box

HK\$20,000-40,000

US\$2,600-5,200

### LITERATURE

Tan Dan-jiong, *History of Chinese Ceramics*, vol. 2, Taipei, 1985, p. 495

北宋/金 黑釉銀油滴小盞

著錄

譚旦岡，《中國陶瓷史》，下冊，台北，1985年，495頁



3150

# 3150

## A HENAN BLACK-GLAZED 'HARE'S FUR' TEA BOWL

JIN DYNASTY (1115-1234)

The tea bowl is well potted with rounded sides rising from a short foot. It is covered overall with a lustrous black glaze finely streaked with russet 'hare's fur' markings, stopping irregularly above the foot applied with a purplish dressing.

4 ¾ in. (12 cm.) diam., box

HK\$80,000-150,000

US\$11,000-19,000

金 河南黑釉兔毫盞

# 3151

## A LARGE RUSSET 'OIL SPOT' BLACK-GLAZED BOWL

JIN DYNASTY (1115-1234)

The bowl is covered inside and out with a lustrous blackish-brown glaze liberally splashed on the interior with russet 'oil spots' that continue on the exterior where the glaze falls in an irregular line atop a thin brown glaze, revealing the pale buff body.

6 ¼ in. (16 cm.) diam., box

HK\$150,000-200,000

US\$20,000-26,000

金 黑釉金油滴大盃



(base 底部)





# 3152

## A WHITE-RIMMED 'OIL SPOT' BLACK-GLAZED BOWL

JIN DYNASTY (1115-1234)

The bowl is potted with rounded sides rising to an incurved rim covered with a white slip under a clear glaze to simulate a silver rim, the exterior and interior covered with a black glaze embellished on the interior with five large roundels of purplish silver 'oil spots' and ending on the exterior right above the unglazed foot ring exposing the buff ware.

6 ½ in. (16.5 cm.) diam., box

HK\$100,000-150,000

US\$13,000-19,000

金 白沿黑釉油滴盃



(base 底部)





# 3153

## A YAOZHOU PERSIMMON-GLAZED TEA BOWL

NORTHERN SONG DYNASTY (960-1127)

The bowl is covered overall with a satiny glaze of reddish-brown tone, with the exception of the base and foot ring exposing the pale buff body.

5 ¼ in. (13.3 cm.) diam., box

HK\$180,000-260,000

US\$24,000-34,000

北宋 耀州窯柿釉茶盞



(base 底部)



# 3154

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

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is heavily potted with deep rounded sides rising from a short foot ring rising to a finger-grooved rim. It is covered overall with a thick lustrous black glaze finely streaked with iridescent 'silver hare's fur' markings, stopping irregularly above the foot exposing the dark purplish-brown body.

12.5 cm. (5 in.) diam., box

HK\$350,000-450,000

US\$45,000-58,000

南宋 建窯兔毫盞



(base 底部)





(another view 另一面)

# 3155

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

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is covered overall with a lustrous blackish-brown glaze finely streaked with russet 'hare's fur' pooling in an irregular line above the foot exposing the chocolate-brown body.

5 in. (12.7 cm.) diam., box

HK\$ 150,000-260,000

US\$ 19,000-34,000

南宋 建窯兔毫盞



(base 底部)





# 3156

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

SOUTHERN SONG DYNASTY (1127-1279)

The well-potted bowl is 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 reddish-brown body.

4 <sup>3</sup>/<sub>4</sub> in. (12.1 cm.) diam., box

HK\$150,000-260,000

US\$19,000-34,000

南宋 建窯兔毫盞



(base 底部)



# 3157

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

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is covered with a lustrous black glaze streaked with russet markings ending in a thick line above the foot exposing the brown body. The base is incised with a two-character inscription, *gongyu*, 'imperial tribute', possibly later added.

4  $\frac{7}{8}$  in. (12.3 cm.) diam., box

HK\$ 150,000-260,000

US\$ 19,000-34,000

The result of Oxford thermoluminescence test no. P105s63 (13 July 2005), is consistent with the dating of this lot.

南宋 建窯兔毫盞

此器經牛津熱釋光測年法檢測（測試編號P105s63；2005年7月13日），證實與本圖錄之定年符合。



(base 底部)





# 3158

## A YULINTING GILT-DECORATED BLACK-GLAZED BOWL

SONG DYNASTY (960-1279)

The bowl is potted with deep rounded sides supported on a short straight foot, covered overall with a black-glaze thinning to russet at the rim and ending above the exposed buff body. The interior is further decorated in gilt with cartouches containing characters, forming the phrase *shoushan fuhai*, against a ground of parallel vertical lines above a florette to the centre.

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

HK\$150,000-260,000

US\$20,000-34,000



(base 底部)

宋 遇林亭窯黑釉描金壽山福海茶盃





3159

# 3159

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

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is covered with a black glaze streaked with russet markings ending in an irregular line above the foot to expose the purplish-black stoneware body.

5 in. (12.8 cm.) diam., box

HK\$80,000-150,000

US\$11,000-19,000

南宋 建窯兔毫盞



3160

# 3160

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

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is heavily potted with deep rounded sides rising to a finger-grooved rim, supported on a short straight foot. It is covered inside and out with a black glaze finely streaked with russet 'hare's fur' markings that stops irregularly above the foot exposing the reddish-brown body.

4 <sup>3</sup>/<sub>4</sub> in. (12 cm.) diam., box

HK\$80,000-150,000

US\$11,000-19,000

南宋 建窯兔毫盞



# 3161

## A JIZHOU PHOSPHATIC-SPLASHED BLACK-GLAZED BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with rounded sides rising to the finger-grooved rim, applied with a dark brown glaze splashed with amber and milky pale blue strokes stopping short above the base and foot revealing the beige biscuit body.

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

HK\$80,000-120,000

US\$11,000-16,000

南宋 吉州窯灑斑盃



(base 底部)



# 3162

## A JIZHOU LEAF-DECORATED CONICAL TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The interior is decorated near the convex centre with the gossamer imprint of a brownish-buff leaf against a dark-brown glaze that thins to an amber colour at the rim and ends above the shallow recessed foot exposing the buff body.

5 ¾ in. (14.7 cm.) diam., box

HK\$300,000-400,000

US\$39,000-52,000

The result of Oxford Authentication thermoluminescence test no. P105s61 (27 June 2005) is consistent with the dating of this lot.

南宋 吉州窯木葉盞

此器經牛津熱釋光測年法檢測（測試編號P105s61；2005年6月27日），證實與本圖錄之定年符合。



(base 底部)





(another view 另一面)



# 3163

## A JIZHOU PAPER-CUT RESIST-DECORATED TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The interior is decorated in resist technique with paper-cut decoration of three quatrelobed flower heads reserved in brown against the variegated, milky buff ground. The exterior is covered in a 'tortoise-shell' glaze of dark brown colour mottled in beige falling short of a knife-cut edge above the low, narrow foot ring.

4 <sup>5</sup>/<sub>8</sub> in. (11.6 cm.) diam., box

HK\$ 100,000-150,000

US\$ 13,000-19,000

南宋 吉州窯剪紙貼花玳瑁釉盞



(base 底部)





# 3164

## A JIZHOU 'PHOENIX AND PRUNUS' PAPER-CUT RESIST-DECORATED TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is covered on the exterior with a tortoise-shell glaze and the interior with a light speckled glaze reserve-decorated with two phoenix in flight beside three prunus blossoms.

5 ¾ in. (14.6 cm.) diam., box

HK\$150,000-250,000

US\$19,000-32,000

南宋 吉州窯剪紙貼雙鳳梅花紋玳瑁釉盞



(base 底部)



# 3165

## A JIZHOU PAPER-CUT RESIST-DECORATED BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The interior is decorated in resist technique with paper-cut decoration of three quatrelobed flower heads, one enclosing the inscription *jinyu mantang* 'May your home be filled with gold and jade'; another with *changming fugui* 'May you be bestowed with longevity and wealth'; the third one with *fushou kangrong* 'May you be blessed with fortune, health, longevity, and honour'.

4  $\frac{3}{4}$  in. (12 cm.) diam., box

HK\$400,000-600,000

US\$52,000-78,000

The result of Oxford Authentication thermoluminescence test no. C104r80 (12 August 2004) is consistent with the dating of this lot.

南宋 吉州窯剪紙貼花吉語盞

剪紙菱花式開光內書：「金玉滿堂」、「長命富貴」、「福壽康榮」

此器經牛津熱釋光測年法檢測（測試編號C104r80；2004年8月12日），證實與本圖錄之定年符合。



(base 底部)







## 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, THE PIONEERS 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

如閣下擬競投高價拍賣品（即佳士得亞洲二十世紀及當代藝術晚間拍賣，先鋒薈萃之所有拍賣品與其他類別拍賣品低價為港幣 8,000,000 元或以上之拍賣品），必須辦理高價拍賣品預先登記。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價拍賣品預先登記，或於拍賣當日往高價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價拍賣品預先登記後，方可競投高價拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,000,000 元或閣下擬競投全部拍賣品低價總額之 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，閣下將獲發高價拍賣品競投牌，以資識別。拍賣官一般只接受以高價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價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** (A 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 LIVE™) 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\$1,200,000, 20% on that part of the **hammer price** over HK\$1,200,000 and up to and including HK\$20,000,000, and 12% of that part of the **hammer price** above HK\$20,000,000.

##### 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**.

(b) It is given only for information shown in **UPPERCASE type** in the first phrase of the **catalogue description** (the "**Heading**") and, where no maker or artist is identified, it is given for information regarding date or period shown in **UPPERCASE type** in the second phrase of the **catalogue description** (the "**Subheading**"). It does not apply to any information other than in the **Heading** or **Subheading**, even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading**, **Subheading** or part of any **Heading** or **Subheading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or the use in a **Heading** or **Subheading** 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** or **Subheading** 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** and **Subheading** 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** or **Subheading** 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 E2(h)(ii) 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: HSBCHKHKKH

- (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 Post-Sale 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 Post-Sale 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 Post-Sale 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, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale 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 from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

**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 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) Information on collecting **lots** is set out on the storage and collection page.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

**H TRANSPORT AND SHIPPING**

**1 TRANSPORT AND SHIPPING**

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

**2 EXPORT AND IMPORT**

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@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 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.

(e) **Gold**

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

(f) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol  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.

**Subheading** : has the meaning given to it in paragraph E2.

**UPPER CASE type** : means having all capital letters.

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



# 業務規定 · 買方須知

## 業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

### A. 拍賣之前

#### 1. 拍賣品描述

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

#### 2. 對於**拍賣品**描述佳士得所負的責任

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

#### 3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

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

#### 4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或

通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

#### 5. 估價

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

#### 6. 撤回

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

#### 7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

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

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

#### 8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何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。

(b) 收藏家等級的錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都

由買方負責。我們不**保證**每一隻錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的腕錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的腕錶可能不能防水，在使用之前我們建議您讓專業鐘錶師先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

### B. 登記競投

#### 1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照），如果身份證明文件上沒有顯示，您當前的住址證明（如：當前的公共事業費賬單或銀行對賬單）。

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，以及董事和受益股東的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

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

#### 2. 再次參與競投的客人

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

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為隱名委託人的代理人**：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：

- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

#### 5. 親自出席競投

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

#### 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。投標必須是以拍賣當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，

而在拍賣時此等競投價乃該**拍賣品**之最高叫價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

#### C. 拍賣之時

##### 1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

##### 2. 底價

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

##### 3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有出錯或爭議，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：

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

##### 5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為流拍**拍賣品**。

##### 6. 競投價遞增幅度

競投通常從低於**低端估價**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 1,200,000 元之 25%；加逾港幣 1,200,000 元以上至港幣 20,000,000 元部分之 20%；加逾港幣 20,000,000 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：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人之許可；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；
- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供以上列舉之外的**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：

- (a) 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**。



- (b) 我們只會對本目錄描述第一組詞（“標題”）以大階字體注明的資料作出**真品保證**以及當作者或藝術家未有列明時，我們會對本目錄描述第二組詞以大階字體注明的有關日期或時期的資料作出**真品保證**（“副標題”）。除了標題或副標題中顯示的資料，我們不對任何標題或副標題以外的資料（包括標題或副標題以外的大階字體注明）作出任何保證。
- (c) **真品保證**不適用有保留標題或副標題或任何有保留的部分標題或副標題。有保留是指受限於拍賣品目錄描述內的解釋，或者標題或副標題中有“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：標題或副標題中對“認為是...之作品”的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“有保留標題”列表及拍賣品的目錄描述。
- (d) **真品保證**適用於被拍賣會通告修訂後的標題或副標題。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題或副標題乎合被普遍接受的學者或專家的意見，或標題或副標題指出意見衝突的地方。
- (f) 如果拍賣品只有通過科學鑒定方法才能鑒定出不是真品，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞拍賣品，則**真品保證**不適用。
- (g) **真品保證**僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方，且僅在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。
- (h) 要申索**真品保證**下的權利，您必須：  
 (i) 在拍賣日後5年內，向我們提供書面的申索通知並提供詳情，包括完整的佐證證據；  
 (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此拍賣品領域被認可的兩位專家的書面意見，確認該拍賣品不是真品。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及  
 (iii) 自費交回與拍賣時狀況相同的拍賣品給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) **書籍**。如果拍賣品為書籍，我們提供額外自拍賣日起為期14天的**保證**，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：  
 (a) 此額外**保證**不適用於：  
 (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、

- 邊緣磨損或其它不影響文本及圖標完整性的瑕疵；  
 (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；  
 (iii) 沒有標題的書籍；  
 (iv) 沒有標明估價的已出售**拍賣品**；  
 (v) 目錄中表明售出後不可退貨的書籍；  
 (vi) **狀況**報告中或拍賣時公告的瑕疵。
- (b) 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起12個月內以書面通知本公司有關**拍賣品**為贗品並能按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上E2(h)(iii)規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

## F. 付款

### 1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：  
 (i) **成交價**；和  
 (ii) **買方酬金**；和  
 (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後7個日曆天內悉數付清（“**到期付款日**”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：  
 (i) 電匯至：  
 香港上海匯豐銀行總行  
 香港中環皇后大道中1號  
 銀行編號：004  
 賬號：062-305438-001  
 賬名：Christie's Hong Kong Limited  
 收款銀行代號：HSBCHKHHHKH  
 (ii) 信用卡  
 在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣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售後服務部獲取，詳情列於以下(d)段：  
 (iii) 現金  
 本公司每年只接受每位買方總數不超過港幣80,000元之現金付款（須受有關條件約束）；  
 (iv) 銀行匯票  
 抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；  
 (v) 支票  
 抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。  
 (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道18號歷山大廈22樓）。  
 (e) 如要瞭解更多信息，請聯繫售後服務部。電話+852 2760 1766；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 31 日起根據 G(d)(i) 及(ii) 段向您收取倉儲和運輸費用。在此情況下,G(d)(iv) 段將適用。

#### 5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項,除了以上 F4 段的權利,在法律許可下,我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**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下我們的任何款項,並支付您任何剩餘部分。如果銷售所得不足以抵扣,您須支付差額。

#### G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**(但請注意,在全數付清所有款項之前,您不可以提取**拍賣品**)。
- (b) 有關提取**拍賣品**之詳情已列明於“提取及儲存”頁。
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**,我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**,除非另有書面約定:
  - (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
  - (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫,並向您收取因此產生的運輸費用和處理費用。
  - (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
  - (iv) 倉儲的條款適用,條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
  - (v) 本段的任何內容不限制我們在 F4 段下的權利。

#### H. 運送

##### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜,但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價,尤其是需要專業包裝的大件物品或高價值品。應您要求,我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部,電話:+852 2760 1766 或發郵件至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司,我們不會承擔有關公司之行為,遺漏或疏忽引致的任何責任。

##### 2. 出口/進口

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

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

(a) 在競投前,您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證,或申請許可證延誤,您仍須全數支付**拍賣品**的價款。如果您提出請求,在我們能力範圍許可內,我們可以協助您申請所需許可證,但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情,請聯繫佳士得售後服務部,電話:+852 2760 1766 或發郵件至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

##### (b) 含有受保護動植物物的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成(不論分比率)的**拍賣品**在本目錄中註有[-]號。

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及巴西玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家,您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口,而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下,**拍賣品**必須附有獨立的物種的科學證明和/或年期證明,方能裝運,而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料(例如猛獁象牙,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) 美國關於非洲象牙的進口禁令

美國禁止非洲象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料(例如猛獁象牙,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牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試,我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國,必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象牙,不被視為取消拍賣和退回**購買款項**的依據。

##### (d) 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。

##### (e) 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。

##### (f) 鐘錶

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

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

#### I. 佳士得之法律責任

- (a) 除了**真品保證**,佳士得、佳士得代理人或僱員,對任何**拍賣品**作任何陳述,或資料的提供,均不作出任何**保證**。在法律容許的最大程度下,所有由法律附加的**保證**及其他條款,均被排除在本協議外。在 E1 段中的賣方**保證**是由賣方提供的**保證**,我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確



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

- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有(a)至(d)或E2(i)段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

## J. 其它條款

### 1. 我們的撤銷權

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

### 2. 錄像

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

### 3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的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。

**副標題**：如 E2 段所列出的意思。

**大階字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

## SYMBOLS USED IN THIS CATALOGUE

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

○ Christie's has a direct financial interest in the **lot**. See Important Notices 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.

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

## 本目錄中使用的各類標識

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

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

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

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

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

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

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 our opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase").

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

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

4. A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").

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

## 重要通知及目錄編列方法之說明

### 重要通知

#### 佳士得在受委託拍賣品中的權益

##### ▲ 部分或全部歸佳士得擁有的拍賣品

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

##### ● 保證最低出售價

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

##### ◆ 第三方保證 / 不可撤銷的競投

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

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

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

#### 其他安排

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

### 利益方的競投

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

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

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

### 有關繪畫、素描、版畫、小型畫、雕塑、書法、手繪瓷器及中國工藝

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

買方應親自檢視各**拍賣品**的狀況，亦可向佳士得要求提供書面狀況報告。

### 有保留的標頭

佳士得認是屬於該藝術家之作品

\* 「傳」、「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。

# WORLDWIDE SALEROOMS, OFFICES AND SERVICES

**ARGENTINA  
BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

**AUSTRALIA  
SYDNEY**  
+61 (0)2 9326 1422  
Ronan Sulich

**AUSTRIA  
VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

**BELGIUM  
BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

**BERMUDA  
BERMUDA**  
+1 401 849 9222  
Betsy Ray

**BRAZIL  
RIO DE JANEIRO**  
+55 21 2225 6553  
Candida Sodre

**SÃO PAULO**  
+55 11 3061 2576  
Nathalie Lenci

**CANADA  
TORONTO**  
+1 416 960 2063  
Brett Sherlock

**CHILE  
SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff  
de Lira

**COLOMBIA  
BOGOTA**  
+571 635 54 00  
Juanita Madrinan

**DENMARK  
COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingsø  
(Consultant)  
+ 45 2612 0092  
Rikke Juel Brandt  
(Consultant)

**FINLAND AND  
THE BALTIC STATES  
HELSINKI**  
+358 40 5837945  
Barbro Schauman  
(Consultant)

**FRANCE  
BRITTANY AND  
THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

**GREATER  
EASTERN FRANCE**  
+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

**NORD-PAS DE CALAIS**  
+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

**•PARIS**  
+33 (0)1 40 76 85 85

**POITOU-CHARENTE  
AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

**PROVENCE -  
ALPES CÔTE D'AZUR**  
+33 (0)6 71 99 97 67  
Fabienne Albertini-  
Cohen

**• DENOTES SALEROOM**

**ENQUIRIES** — Call the Saleroom or Office

**EMAIL** — [info@christies.com](mailto:info@christies.com)

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**RHÔNE ALPES**  
+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

**GERMANY  
DÜSSELDORF**  
+49 (0)21 14 91 59 352  
Arno Verkade

**FRANKFURT**  
+49 (0)173 317 3975  
Anja Schaller  
(Consultant)

**HAMBURG**  
+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

**MUNICH**  
+49 (0)89 24 20 96 80  
Marie Christine Gräfin  
Huy

**STUTTGART**  
+49 (0)71 12 26 96 99  
Eva Susanne  
Schweizer

**INDIA  
•MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

**DELHI**  
+91 (011) 6609 1170  
Sanjay Sharma

**INDONESIA  
JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

**ISRAEL  
TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

**ITALY  
•MILAN**  
+39 02 303 2831

**ROME**  
+39 06 686 3333  
Marina Cicogna

**NORTH ITALY**  
+39 348 3131 021  
Paola Gradi  
(Consultant)

**TURIN**  
+39 347 2211 541  
Chiara Massimello  
(Consultant)

**VENICE**  
+39 041 277 0086  
Bianca Arrivabene  
Valenti Gonzaga  
(Consultant)

**BOLOGNA**  
+39 051 265 154  
Benedetta Possati Vittori  
Venenti (Consultant)

**GENOA**  
+39 010 245 3747  
Rachele Guicciardi  
(Consultant)

**FLORENCE**  
+39 055 219 012  
Alessandra Niccolini  
di Camugliano  
(Consultant)

**CENTRAL &  
SOUTHERN ITALY**  
+39 348 520 2974  
Alessandra Allaria  
(Consultant)

**JAPAN  
TOKYO**  
+81 (0)3 6267 1766  
Chie Banta

**MALAYSIA  
KUALA LUMPUR**  
+60 3 6207 9230  
Lim Meng Hong

**MEXICO  
MEXICO CITY**  
+52 55 5281 5546  
Gabriela Lobo

**MONACO**  
+377 97 97 11 00  
Nancy Dotta

**THE NETHERLANDS  
•AMSTERDAM**  
+31 (0)20 57 55 255

**NORWAY  
OSLO**  
+47 975 800 78  
Katinka Traaseth  
(Consultant)

**PEOPLES REPUBLIC  
OF CHINA  
BEIJING**  
+86 (0)10 8583 1766

**•HONG KONG**  
+852 2760 1766

**•SHANGHAI**  
+86 (0)21 6355 1766

**PORTUGAL  
LISBON**  
+351 919 317 233  
Mafalda Pereira  
Coutinho  
(Consultant)

**RUSSIA  
MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Katya Vinokurova

**SINGAPORE  
SINGAPORE**  
+65 6735 1766  
Nicole Tee

**SOUTH AFRICA  
CAPE TOWN**  
+27 (21) 761 2676  
Juliet Lomborg  
(Independent  
Consultant)

**DURBAN &  
JOHANNESBURG**  
+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent  
Consultant)

**WESTERN CAPE**  
+27 (44) 533 5178  
Annabelle Conyngham  
(Independent  
Consultant)

**SOUTH KOREA  
SEOUL**  
+82 2 720 5266  
Hye-Kyung Bae

**SPAIN  
BARCELONA**  
+34 (0)93 487 8259  
Carmen Schjaer

**MADRID**  
+34 (0)91 532 6626  
Juan Varez  
Dalia Padilla

**SWEDEN  
STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman  
(Consultant)  
+46 (0)70 9369 201  
Louise Dyhlén  
(Consultant)

**SWITZERLAND  
•GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

**•ZURICH**  
+41 (0)44 268 1010  
Dr. Bertold Mueller

**TAIWAN  
TAIPEI**  
+886 2 2736 3356  
Ada Ong

**THAILAND  
BANGKOK**  
+66 (0)2 652 1097  
Satima Tanabe

**TURKEY  
ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

**UNITED ARAB  
EMIRATES  
•DUBAI**  
+971 (0)4 425 5647

**UNITED KINGDOM  
•LONDON,  
KING STREET**  
+44 (0)20 7839 9060

**•LONDON,  
SOUTH KENSINGTON**  
+44 (0)20 7930 6074

**NORTH AND  
NORTHEAST**  
+44 (0)20 3219 6010  
Thomas Scott

**NORTHWEST  
AND WALES**  
+44 (0)20 7752 3033  
Jane Blood

**SOUTH**  
+44 (0)1730 814 300  
Mark Wrey

**SCOTLAND**  
+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon  
(Consultant)

**ISLE OF MAN**  
+44 (0)20 7389 2032

**CHANNEL ISLANDS**  
+44 (0)20 7389 2032

**IRELAND**  
+353 (0)87 638 0996  
Christine Ryall  
(Consultant)

**UNITED STATES  
CHICAGO**  
+1 312 787 2765  
Lisa Cavanaugh

**DALLAS**  
+1 214 599 0735  
Capera Ryan

**HOUSTON**  
+1 713 802 0191  
Jessica Phifer

**LOS ANGELES**  
+1 310 385 2600

**MIAMI**  
+1 305 445 1487  
Jessica Katz

**NEWPORT**  
+1 401 849 9222  
Betsy D. Ray

**•NEW YORK**  
+1 212 636 2000

**SAN FRANCISCO**  
+1 415 982 0982  
Ellanor Notides

**AUCTION AND OTHER SERVICES  
PRIVATE SALES**

HK: +852 2978 6871  
Fax: +852 2760 1767  
Email: [privatesalesservicecentre@christies.com](mailto:privatesalesservicecentre@christies.com)

**CHRISTIE'S EDUCATION**

**New York**  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: [newyork@christies.edu](mailto:newyork@christies.edu)

**Hong Kong**  
Tel: +852 2978 6768  
Fax: +852 2525 3856  
Email: [hongkong@christies.edu](mailto:hongkong@christies.edu)

**London**  
Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: [london@christies.edu](mailto:london@christies.edu)

**CHRISTIE'S INTERNATIONAL REAL ESTATE**

**New York**  
Tel: +1 212 468 7182  
Fax: +1 212 468 7141  
Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

**London**  
Tel: +44 (0)20 7389 2551  
Fax: +44 (0)20 7389 2168  
Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

**Hong Kong**  
Tel: +852 2978 6788  
Fax: +852 2845 2646  
Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

**CHRISTIE'S FINE ART STORAGE SERVICES**

**New York**  
Tel: +1 212 974 4579  
Email: [newyork@cfass.com](mailto:newyork@cfass.com)

**Singapore**  
Tel: +65 6543 5252  
Email: [singapore@cfass.com](mailto:singapore@cfass.com)



## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

All **lots** not collected from Christie's at the Hong Kong Convention and Exhibition Centre by 4.00 pm on 30th November 2016 will, at our option, be removed to Christie's warehouse or an offsite warehouse. Please contact Post-Sale Services to confirm the location of your property prior to collection. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [www.christies.com/storage](http://www.christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's warehouse or is removed elsewhere.

All **lots** will be available for collection from 2.00pm on 1st December 2016.

All collections, whether from Christie's warehouse, or the offsite warehouse, will be by pre-booked appointment only. Please contact Christie's Post-Sale Services Department at least one business day in advance to book a collection time. Tel: +852 2760 1766 / Email: [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

For **lots** stored at an offsite warehouse, if you would like to collect the **lot** from our office, a local delivery charge of a minimum of HK\$850 may be applied. A **lot** at Christie's will be available for collection on a working day between 9.30am and 12:30pm / 2:00pm and 6:00pm. **Lots** are not available for collection at weekends and public holidays.

### PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

### SHIPPING AND DELIVERY

Christie's Post-Sale Services Department can organise local deliveries or international freight. Please contact them on +852 2760 1766 or [postsaleasia@christies.com](mailto:postsaleasia@christies.com). To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Services Department for a quote as soon as possible after the sale.

### PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of charge	Free of charge
31st day onwards: Administration Fee Storage per day	HK\$ 700 HK\$80	HK\$350 HK\$40
Loss and Damage Liability	Will be charged on purchased <b>lots</b> at 0.5% of the hammer price or capped at the total storage charge, whichever is lower.	
Please note that there will be no charge to clients who collect their <b>lots</b> within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request.

## 倉儲與提取

### 提取地點與條款

所有未在 2016 年 11 月 30 日下午 4 時從香港會議展覽中心提取的**拍賣品**將由我們決定移送到佳士得的倉庫或其它倉庫。請在提貨前預先聯絡佳士得售後服務部確定**拍賣品**所在倉庫。**拍賣品**的移送和倉儲受 [www.christies.com/storage](http://www.christies.com/storage) 中的倉儲條款和條件約束。倉儲的收費詳見以下表格。無論**拍賣品**是保留在佳士得的倉庫還是移送其它倉庫，上述規定均適用。

所有**拍賣品**自 2016 年 12 月 1 日下午 2 時起可以開始提取。  
所有提取，無論是在佳士得的倉庫或者其它倉庫，將只能通過提前預約方式。  
請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。  
電話：+852 2760 1766 / 電郵：postsaleasia@christies.com

對於儲存在其它倉庫的**拍賣品**，如果您希望在我們辦公室提取，我們將收取不低於港幣 850 元的本地運送費用。對於儲存在佳士得的**拍賣品**，您可以在任何工作日上午 9 時 30 分至下午 12 時 30 分 / 下午 2 時至 6 時期間提取。週末和公眾假期休息。

### 應付費用的支付

所有成功出售或未能出售的**拍賣品**均可能負有倉儲和管理費用。請詳見以下表格。倉儲費用可在提取之前或當時支付。佳士得在收到提貨單後方會發放**拍賣品**。所有費用付清之後，方可提取**拍賣品**。

### 裝運和運送

佳士得售後服務部可以安排本地運送或國際貨運。請聯繫 +852 2760 1766 或 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。為確保您的**拍賣品**的運輸安排能在免費倉儲期間到期之前完成，請在拍賣後儘快聯繫佳士得售後服務部取得報價。

### 有形損失和損壞責任

佳士得對已出售的**拍賣品**在倉儲期間承擔有形損失和損壞責任。佳士得的責任以包括買方酬金在內的記載於發票上的購買款項為上限。佳士得該責任將自您全額付款後您或您的代理人提取**拍賣品**後終止。佳士得的責任受 [www.christies.com](http://www.christies.com) 上公佈的佳士得責任條款和條件的約束。

管理費，倉儲和相關費用		
按件收費	大件物品 例如家具，大型畫作和雕塑	小件物品 例如書籍，奢侈品，陶瓷和小型畫作
拍賣後 1-30 天內	免費	免費
自第 31 天起：管理費 每天倉儲費用	港幣 700 元 港幣 80 元	港幣 350 元 港幣 40 元
損失和損壞責任	按購買 <b>拍賣品</b> 的成交價的 0.5% 或全部倉儲費用收費（以較低者為準）	
如果在拍賣後 30 天內提取 <b>拍賣品</b> ，無須支付上述費用。 物品大小由佳士得酌情決定。		
長期倉儲服務方案可按客戶要求提供。		



# 養德堂珍藏中國古陶瓷

二〇一六年 十一月三十日  
星期三 上午十時三十分

香港灣仔博覽道 1 號  
香港會議展覽中心大會堂

編號名稱：**養德堂**  
拍賣編號：**12675**  
拍賣品編號：**3101-3165**

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，通常每次減價之遞增幅度（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，將被調低至下一個減價金額：

競投價	每次減價之遞增金額
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 1,200,000 元之 25%，加逾港幣 1,200,000 元以上至 20,000,000 元部份之 20%；加逾港幣 20,000,000 元以上之 12% 計算。名酒之**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；或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價拍賣品預先登記人士之高價拍賣品競投。請將已填妥之高價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價拍賣預先登記，本人將不獲准競投高價拍賣品。

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

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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)

CHRISTIE'S 佳士得





# 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.

## 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: The Pioneers 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"/> 12576 Fine and Rare Wines: A Gentleman's Collection                 | <input type="checkbox"/> 12578 Important Watches                                |
| <input type="checkbox"/> 12577 Fine and Rare Wines Featuring Exceptional Private Collections | <input type="checkbox"/> 12561 Fine Chinese Classical Paintings and Calligraphy |
| <input type="checkbox"/> 14617 The Pioneers  | <input type="checkbox"/> 12562 Fine Chinese Modern Paintings                    |
| <input type="checkbox"/> 12520 Asian 20th Century & Contemporary Art (Evening Sale)          | <input type="checkbox"/> 12579 Hong Kong Magnificent Jewels                     |
| <input type="checkbox"/> 12521 Asian Contemporary Art (Day Sale)                             | <input type="checkbox"/> 12675 Chinese Ceramics From The Yangdetang Collection  |
| <input type="checkbox"/> 12523 Asian 20th Century Art (Day Sale)                             | <input type="checkbox"/> 12587 Handbags & Accessories                           |
| <input type="checkbox"/> 12560 Chinese Contemporary Ink                                      | <input type="checkbox"/> 12563 Important Chinese Ceramics and Works of Art      |

## 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 .....

# 投標者登記表格

競牌編號

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：**政府發出附有相片的身分證明文件 (如國民身份證或護照)，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。

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，先鋒薈萃之任何拍賣品；或 (ii) 其他類別拍賣品低價為港幣 8,000,000 元或以上的拍賣品，必須預先登記領取高額拍賣品競投號碼牌。對於高額拍賣品拍賣官只會接受持有高額拍賣品競投號碼牌的競投者出價。閣下需繳付保證金以領取高額拍賣品競投號碼牌。保證金一般為 (i) 港幣 1,000,000 元；或 (ii) 閣下擬競投的全部拍賣品低價總額之 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"/> 12576 佳士得名釀              | <input type="checkbox"/> 12578 精緻名錶        |
| <input type="checkbox"/> 12577 佳士得名釀              | <input type="checkbox"/> 12561 中國古代書畫      |
| <input type="checkbox"/> 14617 先鋒薈萃               | <input type="checkbox"/> 12562 中國近現代畫      |
| <input type="checkbox"/> 12520 亞洲二十世紀及當代藝術 (晚間拍賣) | <input type="checkbox"/> 12579 瑰麗珠寶及翡翠首飾   |
| <input type="checkbox"/> 12521 亞洲當代藝術 (日間拍賣)      | <input type="checkbox"/> 12675 養德堂珍藏中國古陶瓷  |
| <input type="checkbox"/> 12523 亞洲二十世紀藝術 (日間拍賣)    | <input type="checkbox"/> 12587 典雅傳承：手袋及配飾  |
| <input type="checkbox"/> 12560 中國當代水墨             | <input type="checkbox"/> 12563 重要中國瓷器及工藝精品 |

## D 提貨及運送安排

請選擇下列提貨及運送安排：

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

## E 聲明

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

姓名 ..... 簽署 ..... 日期 .....

佳士得香港有限公司  
香港中環遮打道 18 號歷山大廈 22 樓 電話：+852 2760 1766  
www.christies.com

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06/10/16

# HONG KONG AUCTION CALENDAR

## FINE AND RARE WINES: A GENTLEMAN'S COLLECTION

Sale number: 12576  
**FRIDAY 25 NOVEMBER**  
**5.00 PM**  
**SATURDAY 26 NOVEMBER**  
**10.30 AM**

## FINE AND RARE WINES FEATURING EXCEPTIONAL PRIVATE COLLECTIONS

Sale number: 12577  
**SATURDAY 26 NOVEMBER**  
**1.00 PM**

## THE PIONEERS

Sale number: 14617  
**SATURDAY 26 NOVEMBER**  
**6.30 PM**  
Viewing: 24-26 November

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

Sale number: 12520  
**SATURDAY 26 NOVEMBER**  
**7.00 PM**  
Viewing: 24-26 November

## ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 12521  
**SUNDAY 27 NOVEMBER**  
**10.30 AM**  
Viewing: 24-26 November

## ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 12523  
**SUNDAY 27 NOVEMBER**  
**1.30 PM**  
Viewing: 24-26 November

## CHINESE CONTEMPORARY INK

Sale number: 12560  
**MONDAY 28 NOVEMBER**  
**11.00 AM**  
Viewing: 24-27 November

## IMPORTANT WATCHES

Sale number: 12578  
**MONDAY 28 NOVEMBER**  
**12.00 PM**  
Viewing: 24-27 November

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 12561  
**MONDAY 28 NOVEMBER**  
**2.30 PM**  
Viewing: 24-28 November

## FINE CHINESE MODERN PAINTINGS

Sale number: 12562  
**TUESDAY 29 NOVEMBER**  
**10.00 AM & 2.30 PM**  
Viewing: 24-28 November

## HONG KONG MAGNIFICENT JEWELS

Sale number: 12579  
**TUESDAY 29 NOVEMBER**  
**1.00 PM**  
Viewing: 24-29 November

## CHINESE CERAMICS FROM THE YANGDETANG COLLECTION

Sale number: 12675  
**WEDNESDAY 30 NOVEMBER**  
**10.30 AM**  
Viewing: 24-29 November

## HANDBAGS & ACCESSORIES

Sale number: 12587  
**WEDNESDAY 30 NOVEMBER**  
**11.00 AM**  
Viewing: 24-29 November

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 12563  
**WEDNESDAY 30 NOVEMBER**  
**11.30 AM & 2.30 PM**  
Viewing: 24-29 November





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